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SPRING NUMBER.

APRIL, 1899.

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AND
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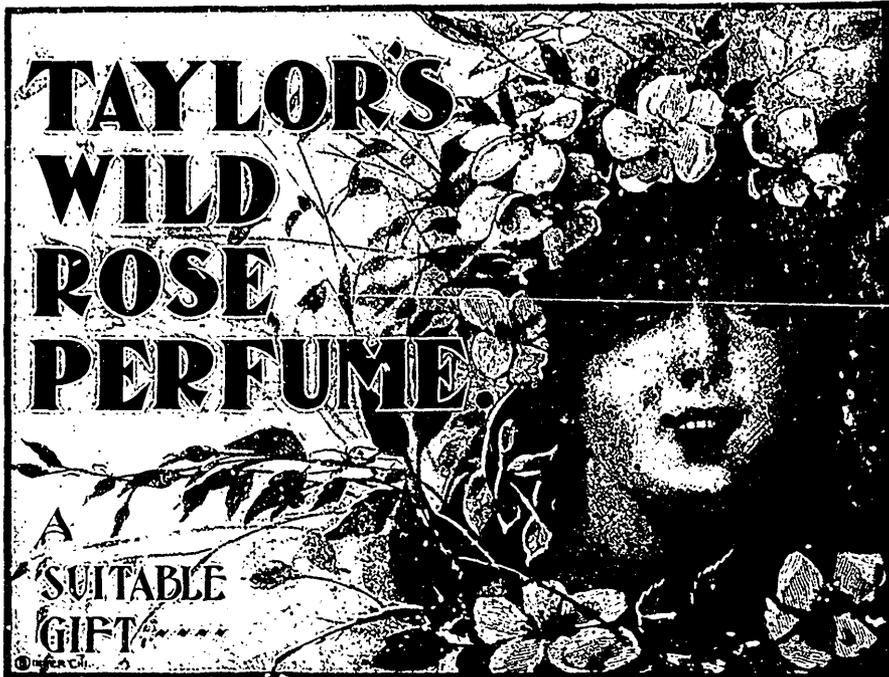


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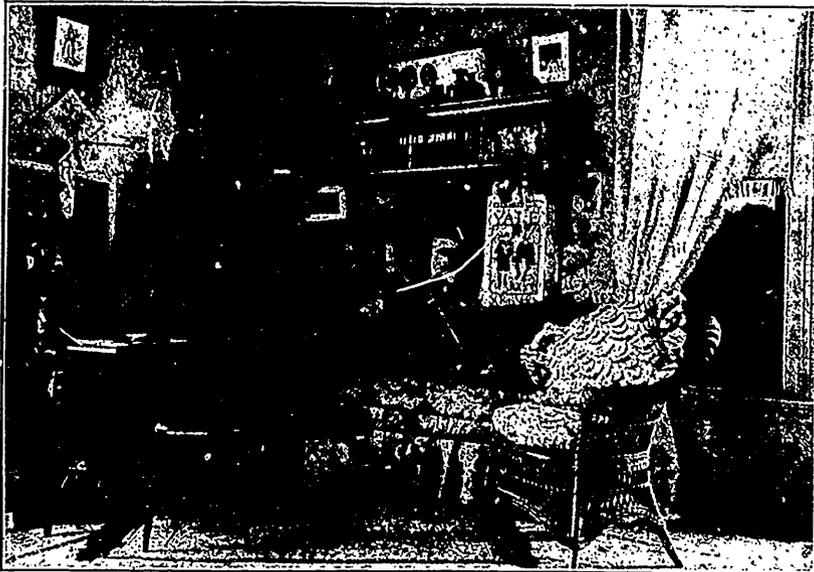
THE DELINEATOR FOR APRIL.

CONTENTS.

HOUSE FURNISHING AND DECORATION.	396	NEW KINDERGARTEN PAPERS. No. 4.	
LATEST DESIGNS FOR SPRING AND SUMMER WAISTS.	397	Home Work and Play for April. Sara Miller Kirby.	488
STYLISH SKIRTS FOR SPRING AND SUMMER.	399	THE BOY AND HIS DEVELOPMENT. No. 4.	
LADIES' NIGHT WEAR.	401	The Young School-boy. Mrs. Alice Meynell.	490
GIRLS' AND CHILDREN'S SPRING AND SUMMER		LACE-MAKING. (Illustrated.)	492
DRESSES.	402-403	KNITTING. (Illustrated.)	493
STYLES FOR LADIES. (Illustrations and Descriptions.)	405-445	CHURCH EMBROIDERIES. Emma Haywood.	494
STYLES FOR MISSES AND GIRLS.	446-464	DOMESTIC SUBJECTS:	
(Illustrations and Descriptions.)		A Week's Living. No. 2. Edna S. Witherspoon.	
STYLES FOR LITTLE FOLKS.	465-469	Dainties for Buffet Lunches. Helen Combes.	496
(Illustrations and Descriptions.)		SOCIAL OBSERVANCES. Mrs. Frank Learned.	499
STYLES FOR BOYS (Illustrations and Descriptions.)	469-471	CROCHETING. (Illustrated.)	500
FABRICS AND TRIMMINGS.	472	BRAZILIAN POINT. (Illustrated.)	501
THE DRESSMAKER.	474-477	COLLEGE NEWS. Carolyn Halsted.	502
A HANDSOME COSTUME AND SKIRT FOR CYCLING,		THE IDLE HANDS. Minna C. Hale.	503
ETC.	477-478	CLUB WOMEN AND CLUB LIFE. Helen M. Winslow.	504
AN EASTERTIDE EVENING. Gladys Hyatt.	478	THE CULTIVATION OF THE VOICE. Tenth Paper.	
THE MILLINER.	479-483	Word Picturing and the Pantomime of Speech.	
GIRLS' INTERESTS AND OCCUPATIONS.		Eleanor Georgen.	505
Lafayette McLaws.	484	AMONG THE NEWEST BOOKS.	507
THE MAID OF THE DRIFT. (Story.) Charles G. D. Roberts.	485	PUBLISHERS' DEPARTMENT.	510
		ANSWERS TO CORRESPONDENTS.	vi

House Furnishing and Decoration.

There are two extremes to avoid if one wishes to create a pleasing effect with interior furnishings. The first is the over-



crowding of walls and floor; the second a too sparing use of furniture and decorations. A parlor filled like a museum or curiosity shop throws an embarrassing restraint upon one unaccustomed to avoid its dangers. A visible distraction, too, is felt from the multiplicity of objects. The sequence impossible to avoid in this style of furnishing is a clashing of colors which destroys the last chance of gaining a satisfying effect.

In an attempt to avoid these glaring mistakes of over-furnishing one may become too zealous in striving for simplicity and err at the other extreme, and a barren, inhospitable atmosphere is the result. Oftentimes, however, this appearance comes from the misarrangement of a sufficient number of pieces of suitable well-chosen furniture. A dexterous touch can then alter the entire aspect of the room by drawing together the chairs that are set primly against the wall, the tables that are pushed too close to the windows, and the sofas that are thrust away in inaccessible corners. The correct hanging of pictures has a decided influence upon the decorative values of a room. Here, again, the quantity may not be at fault, but they may be too high and too great a space left between their frames. A re-grouping in irregular lines is needed to do away with their share of the stiffness of the interior.

The expression of comfort, with a pervading sense of welcome, has been reached with the inexpensive furnishings shown in the lower illustration. There is space to move about in, and some original homecraft is evinced in the decorations—desirable features to meet under every roof-tree. An ingrain rug or art square covers the largest portion of the floor, and a spark rug

lies directly in front of the fire. A quaint chimney of stones found in the neighborhood is built out into the room. The mantel board suits the chimney with its rustic design, as does also the informal collection of family portraits, odd jugs and bunches of wild flowers. The andirons and fire pieces are of wrought iron, substantially made.

The line of windows is broken by the large panes being bordered with smaller squares of glass. A ruffle of cretonne hangs along the top of the window, and drawing curtains are slipped over a rod underneath this valance. The same material is used upon one of the sofa-pillows. A plain table of pine is finished with white enamel paint and covered with white linen embroidered with ferns. The teakettle is ready for its little office of hospitality, and the white-and-green china is accompanied by a growing plant. A Japanese umbrella against the wall carries a touch of light toward the ceiling.

The upper illustration shows the cosy corner established by a young lady in one portion of her bedroom. Here she has combined a delightful sitting place for her writing, reading and sewing hours, leaving the remainder of the apartment undisturbed for resting and dressing.

The south and west windows are used to inclose the angle of a seat, which is upholstered and cushioned in cretonne with a buff ground that is in harmony with the wall paper.

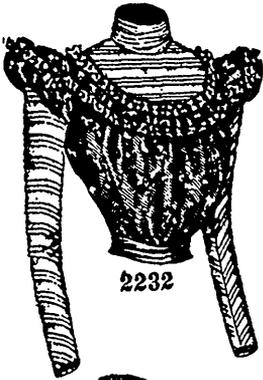
A variety of pillows are banked on the seat, each one made up as a souvenir of some especial event, holding more than an ordinary degree of interest through its associations. A pretty shelf with supports running down to the seat is built against the wall and provided with short curtains of



blue silk. The introduction of photographs and posters into the corner gives an insight into the personal taste of the occupant of the room. A writing desk of curly birch shows when the lid is open a piece of blue velvet fastened down under the blotter. The windows are curtained with white dimity edged with embroidery and a small blue rug is laid in front of the seat.

LATEST DESIGNS FOR SPRING & SUMMER WAISTS

(Described on Pages 430 and 440.)



2232



2602



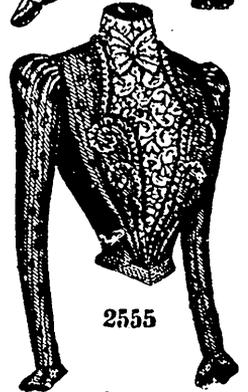
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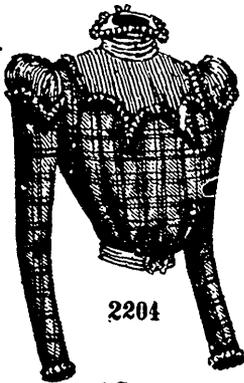
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2555



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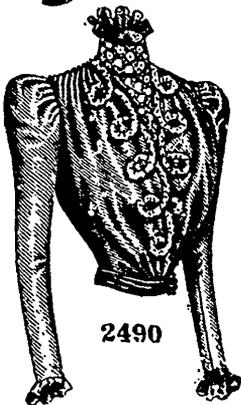
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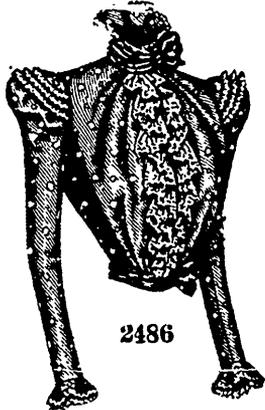
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2098



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2465



STYLISH SKIRTS

FOR

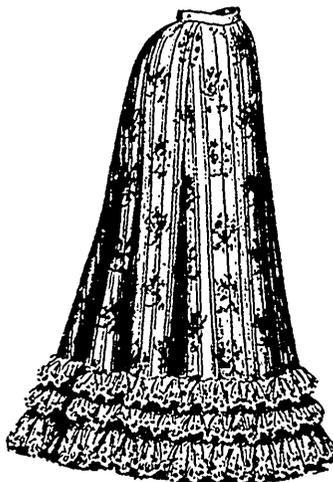
SPRING & SUMMER



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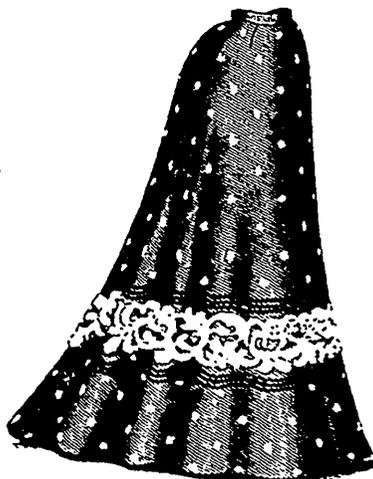
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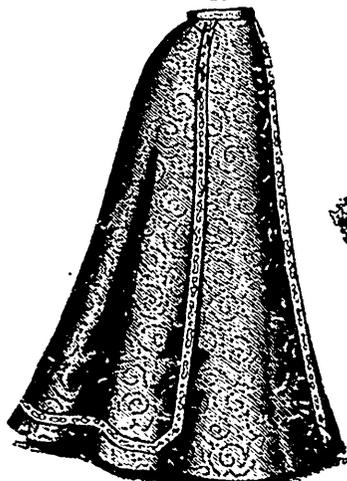
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2533



2600



2234



2233

(Described on Pages 440
and 441.)

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LADIES' NIGHT WEAR

(Described on Pages 441 and 442.)



2614



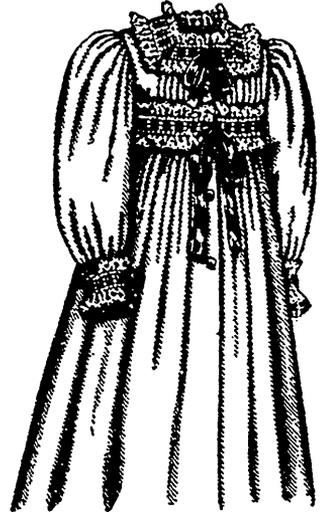
1683



1667



2275



1395



1883



1442



2030



1967



1662



9425



1985



2187

GIRLS' & CHILDREN'S SPRING & SUMMER DRESSES

(Described on Pages 442 and 443.)



1749



1675



2358



1781



2359



2029



2229



2442



2043



2454



2309



1998



1769



5868



1655

GIRLS' & CHILDREN'S SPRING & SUMMER DRESSES

(Described on Pages 443 and 444.)



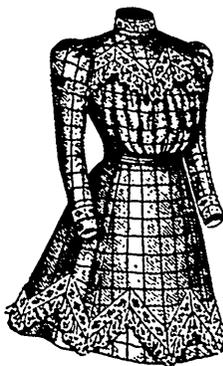
1861



2347



2304



2208



2000



1682



2325



1918



2476

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VOL. LIII.

April, 1899.

No. 4

PRINTED AND PUBLISHED IN TORONTO.

DESCRIPTION AND ILLUSTRATION OF A LADIES' SEASONABLE CLOSE-FITTING JACKET.

FIGURE NO. 119 L.—This illustrates a Ladies' jacket. The pattern, which is No. 2705 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be again seen on page 430.

The simple yet faultless lines of this close-fitting jacket are undeniably attractive and will enhance the charms of both matron and maiden. Mixed chevrot was here employed in the development of the jacket, and machine-stitching provides the finish, which is in the strict tailor style. The back is shaped with a center seam and side-back gores, and the graceful adjustment is completed at the front and sides by single bust darts and under-arm gores. The fronts are closed at the center with buttons and button-holes and above the closing are attractively reversed in pointed lapels which extend beyond the ends of the rolling collar.

The front edges are rounded away at the bottom, and the lower edge of the jacket shapes a series of scollops which at



FIGURE NO. 119 L.—This illustrates LADIES' CLOSE-FITTING JACKET.—The pattern is No. 2705, price 10d. or 20 cents.—(For Description see this Page.)

the back overlap and give the outlines of a clover-leaf. Openings in inserted side-pockets are concealed in the fronts by the round-cornered pocket-laps. The sleeves of this fashionable jacket are in two-seam stylo and shaped on approved lines. They are closely fitted, except at the top, where slight gathered fullness appears.

The jacket may be handsomely developed in broad-cloth, serge, tweed or English or Scotch wool suitings, and, if desired, the collar and pocket-laps may be faced with velvet and the lapels with satin to give a more elaborate finish. Chemisettes of pure-white or colored linen or piqué and a stylish standing collar and string tie will contribute to the smart effect. Four-in-hand scarfs are also worn and stock ties formed in large flaring bows at the throat are among the season's novelties.

The walking hat is a becoming shape and is ornamented with a ribbon band and fancy feathers, which give height at the left side.

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DESCRIPTIONS OF FIGURES IN COLORS, TINTS, ETC., SHOWN ON PAGES 391, 393 AND 409, AND FROM 411 TO 420 INCLUSIVE.

FIGURES NOS. 112, 113, 114, 115 AND 116 L.—SOME NEW SHIRT-WAISTS.

FIGURE No. 112 L.—This illustrates a Ladies' box-plaited shirt-waist. The pattern, which is No. 2663 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is also shown on page 435.

The dressiness of the shirt-waists seen last Summer made women fear that the reign of that trim, jaunty bit of feminine apparel was drawing near its close; but the apprehension was ungrounded, as the many charming designs exhibited this Spring testify. The shirt-waist here shown made of green cloth is one of the new Spring modes and shows the box-plaits that will be so much worn this season. The plaits at the back extend to the waist, as does also the middle one at the front, but the remaining four stop at the bust, the resulting fulness pouching out becomingly. The sleeves are in leg-o'-mutton style and are finished with turn-over velvet cuffs. A removable stock of velvet and a leather belt are worn.

In pale-blue taffeta combined with heliotrope velvet for the collar and cuffs the design will be very dressy.

The straw hat flares at the left side and is trimmed with feathers, velvet, chiffon, flowers and a fancy buckle.

FIGURE No. 113 L.—This portrays a Ladies' shirt-waist. The pattern, which is No. 2647 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be again seen on page 437.

Red-and-white striped percale was here chosen for this stylish shirt-waist, with which are worn a leather belt, a linen standing collar and a red satin tie. The fronts, which are gathered where they are attached to the yoke, are shaped to accommodate a mannish shirt-bosom that is closed at the center with studs. The back, on which is applied a pointed yoke, has slight fulness at the waist-line. The sleeves are rather small and are completed by straight link-cuffs.

Fine white linen will desirably develop the design, as will also Madras or cheviot.

Flowers and silk adorn the jaunty straw hat.

FIGURE No. 114 L.—This pictures a Ladies' plaited shirt-waist. The pattern, which is No. 2665 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is also illustrated on page 437.

This charming waist is here shown made of fine quality blue striped gingham, the stripes in the back and fronts running around the figure. The back, in which are taken up three backward-turning tucks at each side of the center, is topped by a bias yoke that is in fanciful outline at its lower edge. Clusters of backward-turning plaits that are stayed only at the top and waist-line appear in the fronts, which are closed with buttons and button-holes through a box-plait. The sleeves are the correct size for shirt-waists, and the link cuffs and standing collar are bias. A satin string tie and a leather belt fastened with a fancy buckle are pretty accessories of the waist.

For this design lawn, dimity and other washable fabrics may be selected with pleasing results.

The toque is decorated with ribbon, leaves and violets.

FIGURE No. 115 L.—This shows a Ladies' tucked shirt-waist. The pattern, which is No. 2646 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again illustrated on page 437.

Tiny lengthwise tucks arranged in clusters of four characterize this attractive shirt-waist, which is here shown made up in a combination of white and pale-pink lawn. The fronts are gathered at the top and waist-line, the fulness puffing out stylishly. Above the tucked back appears a pointed yoke. The sleeves are finished with link cuffs. A linen standing collar and a satin tie complete the neck, and a satin belt encircles the waist.

Any of the shirt-waist fabrics shown this season will be appropriate for this mode, with which may be worn a stock collar of ribbon or a lawn scarf.

The hat shows an artistic arrangement of flowers and chiffon.

FIGURE No. 116 L.—This depicts a Ladies' shirt-waist. The

pattern, which is No. 2620 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 436.

Taffeta in a dainty shade of yellow spotted with black was here employed for the development of this shirt-waist, in the simplicity of which lies its chief charm. It is constructed with an applied pointed back-yoke, which extends well over the shoulders and joins the full fronts that are gathered at the top. The shirt-waist is gathered at the waist-line both at the back and front, the fulness in front blousing desirably. A feature of the two-seam leg-o'-mutton sleeve is the pointed turn-over cuff of velvet. A removable velvet stock and a leather belt fastened with a harness buckle are worn.

Either thin washable materials or soft woollens will also be suitable for the waist.

The hat is a very jaunty affair and is ornamented with flowers and mousseline de soie.

FIGURES NOS. 117 L AND 118 L.—ARTISTIC VISITING TOILETTES.

FIGURE No. 117 L.—This represents a Ladies' waist and skirt. The waist pattern, which is No. 2634 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is also shown on page 434. The skirt pattern, which is No. 2319 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

Two shades of cloth and shirred chiffon are here combined in this toilette of rare beauty and elegance, which is ornamented with white braid arranged in what is known as the key design and strappings of the dark cloth. A high standing collar tops the center-front and shallow back-yoke, which are outlined by narrow ornamental sections. The broad, seamless back and the side-fronts have slight fulness at the waist-line, the side-fronts blousing with the center-front. Fanciful pointed cuffs complete the small sleeves, over the gathered tops of which sleeve caps are arranged. The belt is closed in front with a buckle.

The skirt is shaped on graceful lines and is perfectly smooth at the top. The front-gore is extended to form a part of the circular flounce that gives depth to the two other gores.

Corded poplinette, an exceedingly beautiful material introduced this year, in combination with knife-plaited or spangled chiffon will develop the waist charmingly. Silk, Venetian cloth, serge, etc., will be appropriate for the skirt.

The hat is trimmed with feathers and crush roses.

FIGURE No. 118 L.—This illustrates a Ladies' basque-waist and skirt. The skirt pattern, which is No. 2688 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be again seen on page 441. The waist pattern, which is No. 2689 and costs 10d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and is also portrayed on page 433.

The exquisite coloring and perfect cut of this gown, here shown made of green taffeta combined with tucked heliotrope silk and ornamented with appliqué lace bands and velvet pipings, render it attractive and becoming. The broad seamless back is in low pointed outline and is topped by a deep yoke made of the tucked silk to match the front-yoke, which extends to the waist in vest effect. The over-fronts, pouch prettily. The sleeve is oddly designed, being made with overlapping outside-ports arranged on the lining below a short puff. A high standing collar and soft folded belt fastened with a jeweled buckle complete the neck and waist respectively.

The skirt, in seven-gored style, is characterized by novel over-fronts that repeat the lines of the waist.

Blue-and-white foulard associated with white mousseline de soie will successfully develop the design, which may be ornamented with narrow frills of lace.

Silk, flowers and an aigrette adorn the hat of fancy straw.

FIGURE No. 120 L.—LADIES' LOUIS XV. BASQUE.

FIGURE No. 120 L.—This illustrates a Ladies' basque. The pattern, which is No. 2650 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust

measure, and is shown differently made up on page 432.

Now that the milder season is advancing and wraps may be laid aside, long basques for the promenade are in great favor. In this instance the stylish Louis Quinze basque is pictured developed in green poplin combined with lemon-colored silk and black velvet. Handsome ornamentation is supplied for the rolling shawl collar by spangled appliqué. The jacket fronts are dart-fitted and flare stylishly over the full front, which puffs out becomingly between them. The jacket fronts extend below the waist and are scooped in front of the darts, while beyond them they deepen gradually, the back of the basque being in long coat style. The pattern provides for a leg-o'-mutton sleeve as well as the fancy sleeve illustrated. A belt section crossing the lower edge of the full fronts is ornamented with a handsome buckle.

Light-weight cloth combined with plain, plaid or figured silk would appropriately develop the mode.

The hat is of fine black straw and flares from the face becomingly. Wings and ribbon rosettes ornamented with small buckles supply the decoration.

The straw hat is tilted over the face and trimmed with flowers and ribbon.

FIGURE No. 123 L.—LADIES' PLAIN TAILOR SUIT.

FIGURE No. 123 L.—This illustrates a Ladies' two-piece costume. The pattern, which is No. 2616 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 423.

An admirable suit in Eton style is here shown made up in broken-check cheviot finished with machine-stitching and cord looped over small crochet buttons. The jacket is accurately fitted and may be made with or without a center-back seam. The closing is made invisibly at the front below lapels in which the fronts are reversed by a rolling collar. Dart-fitted sleeves stylishly complete the jacket.

The skirt is five-gored, and the fulness at the back is laid in an under box-plait, thus effecting the close adjustment all round at the top that is now fashionable.

For this suit will be chosen serge, cheviot, mixed suiting, Venetian cloth and other firm weaves.

The hat of braid is trimmed with feathers and velvet.

FIGURE No. 124 L.—LADIES' PROMENADE TOILETTE.

FIGURE No. 124 L.—This comprises a Ladies' basque and skirt. The basque pattern, which is No. 2692 and costs 10d. or 20 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and is also shown on page 432. The skirt pattern, which is No. 2606 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure.

An exceptionally rich and distinguished toilette is here illustrated made of green lady's-cloth decorated with braid. The basque follows closely the lines of the figure and is fashioned with a seamless back. A velvet-faced shawl-collar is arranged on the waist, and its ends are joined to the circular coat-skirt, which is in two sections that meet in a deep point at the back. The sleeves are snug but not absolutely tight, having slight gathered fulness at the top.

The seven-gored skirt is characterized by three rippling circular flounce. At the back an under box-plait is formed.

The design will be very dressy if damson silk be chosen for its development, with white satin for facing the revers and lace appliqué for ornamentation.

The velvet-faced hat flares at the front and shows an artistic arrangement of flowers and ribbon.

FIGURE No. 125 L.—LADIES' DRESSY TAILOR SUIT.

FIGURE No. 125 L.—This portrays a Ladies' jacket, skirt and shirt-waist. The jacket pattern, which is No. 2702 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is also shown on page 431. The skirt pattern, which is No. 2698 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is differently pictured on page 442. The shirt-waist pattern, which is No. 2664 and costs 10d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and may be again seen on page 436.

This modish toilette shows two of the season's prettiest innovations—the tab fronts of the jacket and the circular tunic of the skirt. The skirt and jacket are in this instance shown developed in fawn cloth and ornamented with an applied design of bow-knots done in black satin ribbon, while pale-blue taffeta was chosen for the natty shirt-waist. The jacket is in Eton style. The fronts are reversed in broad lapels that taper to points at the waist-line, below which the jacket is extended in rounding tabs. The shirt-waist is plaited at the front and back below the pointed back-yoke, and a linen collar and plaited silk tie are the neck accessories.

The skirt is a circular mode and is characterized by a pointed circular tunic that ripples at the sides and back.

Serge, cheviot, camel's-hair or Venetian cloth will be desirable for the jacket and skirt, which may be decorated with braid or self-strappings.

Silk mull, wings and a ribbon rosette caught by a brilliant buckle ornament the stylish hat.

FIGURE No. 126 L.—LADIES' PROMENADE TOILETTE.

FIGURE No. 126 L.—This represents a Ladies' jacket and skirt. The jacket pattern, which is No. 2633 and costs 10d.

FIGURES Nos. 121 L AND 122 L.—TOILETTES FOR EARLY SUMMER.

FIGURE No. 121 L.—This illustrates a Ladies' stock-tie, shirt-waist and skirt. The tie pattern, which is No. 2701 and costs 5d. or 10 cents, is in two sizes—medium small and medium large—and is again portrayed on page 438. The shirt-waist pattern, which is No. 2661 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is also seen on page 436. The skirt pattern, which is No. 2568 and costs 10d. or 20 cents, is in ten sizes from twenty to thirty-eight inches, waist measure.

This simple toilette is here shown developed in piqué. The shirt-waist is a new and attractive style which is perfectly smooth at the top. A novelty is introduced in the tapering box-plait at the center of the back. The fronts blouse in the fashionable way, and a backward-turning plait is taken up at each side of the center box-plait. The shirt sleeves have comfortable fulness and are completed with link cuffs. The pattern also provides for a removable standing collar.

The stock tie, a stylish and most becoming neck accessory, is made of a becoming shade of satin and has a smooth foundation collar which is concealed by a plaited portion. The tie ends, which are tacked to the ends of the collar, are brought to the front and bowed in a stylish way.

The skirt is a new seven-gored mode which is particularly suitable for developing narrow-width material. It may be made up with an under box-plait or gathiers at the back. The belt, made of satin matching the tie, is closed with a buckle.

Foulard, taffeta, lawn, organdy, piqué, duck, challis, poplin, etc., will develop the skirt stylishly, and ruchings, ribbon, passementerie, insertion and braid will supply the decoration, which should be appropriate to the material selected.

The straw hat is becomingly ornamented with roses, grasses and foliage.

FIGURE No. 122 L.—This illustrates a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 2667 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 435. The skirt pattern, which is No. 2678 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be seen again on page 440.

This dainty toilette is one of the most charming of the early Summer styles. It is here portrayed developed in figured and plain silk. The shirt-waist is one of the new box-plaited styles. A decorative effect is produced by a tasteful arrangement of passementerie and knife-plaitings of silk. A deep pointed yoke is applied on the smooth upper part of the back, and a removable "standing turn-down" collar is at the neck. A ribbon is drawn twice around the collar beneath the turn-down portion and bowed at the front. The sleeves are in regular shirt style with stud-button cuffs.

The five-gored skirt is handsomely decorated at the bottom with a deep lace flounce, which is headed by a silk ruching applied in scalloped outline to simulate a tunic or over-skirt. A belt corresponding with the ribbon at the neck is a desirable addition.

Thin dainty lawn, organdy, gingham, soft silk and light-weight woollens may be used satisfactorily for the toilette, and the ornamentation may consist of ribbon, lace or braid.

or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is also portrayed on page 430. The skirt pattern, which is No. 2678 and cost 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again shown on page 440.

The popularity of the Eton jacket is well deserved, as it accentuates the graceful curves of a plump figure and also softens the angularity of a thin one. A desirable modification of the design is here shown developed in tan cloth and finished with machine-stitching. A large shawl-collar is arranged on the jacket, which is distinguished by stylish spade fronts. The fronts are fitted by single darts, which are in this instance left open; and the closing is made along the dart at the left side with cord loops and buttons, a similar arrangement of loops and buttons appearing at the right dart.

Figured silk was chosen for the five-gored skirt, which is decorated with two ribbon ruchings, the upper one being arranged in scallops to simulate a tunic.

Any of the fashionable woollens will be suitable for the jacket, which may be ornamented with braid. Lawn, organdy, cloth, etc., will daintily develop the skirt.

The chenille-edged hat is adorned with flowers, a buckle and a large ribbon bow, a feather being arranged underneath.

FIGURE No. 127 L.—LADIES' PRINCESS GOWN.

FIGURE No. 127 L.—This represents a Ladies' Princess dress. The pattern, which is No. 2653 and costs 1s. or 25 cents, is in six sizes for ladies from thirty-two to forty-two inches, bust measure, and is differently portrayed on page 424.

No style more fully merits its popularity than does the Princess, which is charmingly exemplified in the gown here portrayed made up in a combination of cloth showing an embroidered polka-dot and plain silk overlaid with lace appliqué and insertion, black silk passementerie providing the decoration. The dress follows the lines of the figure exactly and is cut away at the top to display a yoke of the lace-covered silk arranged on the lining. The small two-seam sleeves and the flaring cuffs completing them match the yoke, producing a guimpe effect, and over the standing collar is worn a wrinkled velvet ribbon stock. The front of the gown extends to the foot at the center, while at the sides and back the requisite length is given by a rippling circular flounce that deepens gradually toward the back.

A good figure is displayed to best advantage by the long unbroken lines of Princess modes. The flounce is a particularly pleasing feature of this design, which will be suitable for receptions and concert wear if made up in a combination of plain and broadcated silk or rich novelty goods and velvet. Lace insertion and ribbon frills are among trimmings that will be tasteful for finishing the edges outlining the yoke and for bordering the flounce.

FIGURE No. 128 L.—LADIES' FANCY TEA-GOWN.

FIGURE No. 128 L.—This pictures a Ladies' tea-gown. The pattern, which is No. 2617 and costs 1s. or 25 cents, is in five sizes for ladies from thirty-two to forty inches, bust measure, and is differently portrayed on page 425.

The feminine world long ago recognized the grace and becomingness of negligées, and modistes have consequently taxed their skill to its utmost to fashion new and beautiful designs in these charming affairs. The gown, known as the Phroso robe, is particularly novel in appearance and is here shown made of pale-blue nun's-voiling associated with all-over lace and silk and ornamented with lace appliqué, lace flounces and black satin ribbon. Below a smooth round yoke are arranged the full gathered fronts and back that fall gracefully away from the figure. The fronts meet for a short distance and flare below over a full petticoat-front. A graduated circular ruffle, starting from the yoke and extending all round, is applied to the garment, and a frill of ribbon follows the edge of the gown beneath the ruffle, a fluffy touch being thus added to the design. A ribbon stock finishes the neck of the gown, which is slightly trained. The sleeves are in loose bell style.

The most desirable materials for a gown of this character are Bengaline, crêpe de Chine and cashmere, and the design may be ornamented with any desired trimming, or it may be free from decoration, its graceful Grecian lines being sufficiently beautiful in themselves.

FIGURE No. 129 L.—LADIES' VISITING COSTUME.

FIGURE No. 129 L.—This illustrates a Ladies' costume. The pattern, which is No. 2694 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again shown on page 410.

Black-and-white plaid velvet and gray broadcloth are here associated in this charming visiting costume. The mode is unique and introduces the fashionable over-skirt drapery which is a feature of the newest styles. The over-skirt is in two sections and is arranged on a fashionable seven-gored skirt which extends below the drapery at even depth all round; the sections separate at the left side, the edges being connected by cord lacings. The waist is made with an over-blouse shaped low at the front and back. The fronts of the blouse separate at the left side, and the edges are laced to correspond with the skirt. The sleeves are bell-shaped at the bottom, where they flare over the hands. A crush belt of velvet encircles the waist.

The costume might be stylishly reproduced in gray poplin combined with green silk and decorated with appliqué lace or passementerie.

The hat of fancy straw is trimmed with folds of velvet, fine flowers and a satin bow caught under a steel buckle.

FIGURE No. 130 L.—LADIES' AFTERNOON TOILETTE.

FIGURE No. 130 L.—This pictures a Ladies' waist and skirt. The waist pattern, which is No. 2674 and costs 10d. or 20 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and is also illustrated on page 433. The skirt pattern, which is No. 2239 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

This dressy toilette consists of a waist, here shown made of silk and satin, and a satin skirt, the waist and skirt being decorated with fancy chenille trimming. The waist, made over a fitted lining, has gathered fulness at the top and waist-line both front and back, a slight pouch being formed in front. Fanciful collar ornaments pointed at the back are becomingly arranged on the high collar, and circular basque-skirts are scalloped to match the ornaments. A wrinkled satin belt fastened with a jewelled buckle encircles the waist. The mode is characterized by double jaquettes that extend over the shoulders in cap effect. The small sleeves have odd cuffs scalloped to harmonize with the collar ornaments and jaquettes.

The skirt, known as the panel-flounce skirt, is a graceful five-gored mode and has a front-gore that is extended in a circular flounce to give depth to the four other gores.

If the waist be developed in pale-blue or corn chiffon combined with heliotrope velvet and decorated with lace appliqué, a very dainty affair will result. Cloth, crêpon or silk will be appropriate for the skirt.

Plumes, flowers and silk in two shades stylishly decorate the large hat of fancy straw.

FIGURE No. 131 L.—LADIES' STREET TOILETTE.

FIGURE No. 131 L.—This illustrates a Ladies' jacket, skirt and shirt-waist. The jacket pattern, which is No. 2695 and costs 10d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is also shown on page 429. The skirt, which is No. 2688 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be again seen on page 441. The shirt-waist, which is No. 2620 and costs 10d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is again portrayed on page 436.

Pebble cloth in a rich, dark shade of blue was here selected for this jacket and skirt, which are finished in the approved tailor style with white machine-stitching and white braid. The jacket is perfectly adjusted, and coat-laps and coat-plaits are introduced. The lapels and small turn-over collar are becoming features of the jacket, which flares at the front in blazer style.

The seven-gored skirt is given a touch of originality by over-fronts which meet for some distance and then flare.

The blue silk shirt-waist is made with an applied pointed yoke. With it are worn a standing collar and satin tie and a belt with silver buckle.

Plain and checked chevot will combine well in the jacket and skirt, which may be ornamented with strappings of the plain chevot. Silk, soft woollens or wash fabrics will be appropriate for the shirt-waist.

The hat is adorned with ribbon, plumes and roses.

Fashions of To-Day.

Several distinct innovations are noticeable this season, one of which is illustrated in a new Princess gown cut fancifully low to show a smooth, broad yoke. An original feature is the graduated circular flounce extending around the back and sides.

Another novelty is a polonaise fashioned low at the neck to accommodate a full gathered guimpe and extended in a deep point at the front and back. It is smoothly and perfectly adjusted.

A basque-waist is gathered becomingly full, and over it is worn a fancifully designed bolero cut in scooped outline at the top and bottom and extended stylishly over the shoulders in epaulette effect.

A jaunty suit is constructed with a five-gored skirt, and an original Eton jacket fashioned with a point at the center of the back, closed at the front in double-breasted style and completed with the new spade-shaped fronts.

Eton jackets are extremely popular, and entirely distinct from the one described above is a jacket cut stylishly short with an upward curve at the back; the jacket is to be closed invisibly in single-breasted style or worn open to the waist.

Tunics or over-skirts will be most generally worn and are deservedly popular owing to their graceful appearance. A particularly pleasing mode consists of a circular skirt over which is worn a circular tunic fashioned with four deep points.

A fancy shirt-waist that is somewhat of an innovation is fashioned with a braid-trimmed upper part and a removable stock-collar.

A new seven-gored skirt is uniquely designed with over-fronts that separate at the center and are finished with square or rounding lower corners.

For wash materials a four-gored skirt has been designed, the straight back-breadth being particularly desirable, insuring as it does a perfect fit.

An elaborate effect is produced in a very simple manner by the unique arrangement of the ruffles upon a five-gored skirt which

gives the appearance of a scooped over-skirt or tunic.

A stylish outing costume consists of a cutaway jacket which may be worn either open or closed at the neck in double-breasted style. The skirt of this suit is made with five gores, the fulness at the back being laid in an underfolded box-pleat.

Very dressy is a Louis XV. basque made with a full gathered vest and cut quite short in front with scalloped outlines, rounding away gracefully to form long coat-skirts at the sides and back. The sleeves are of a fanciful leg-o'-mutton variety.

Of rather novel appearance is an Inverness coat, which may be made either short or long. A coat of this description will be fully appreciated upon stormy days. It has the advantage of being very light and easily assumed.

The new stock tie is a very smart affair; it consists of a folded stock, the loose ends of which are brought forward and tied with short loops and long graceful ends. This style of stock will be largely used with both silk and cotton shirt-waists.

Combining extreme comfort with exceedingly good style is a negligé fashioned with a straight square yoke, originality being displayed in the arrangement of the lace ruffles that outline the yoke and extend down the front a short distance from each other, revealing between them the full fronts of the gown.

A popular shirt-waist shaped on new lines has the fulness at both the front and back collected and laid in small box-pleats.



FIGURE No. 120 L.—This illustrates LADIES' LOUIS QUINZE BASQUE.—The pattern is No. 2650, price 10d. or 20 cents.—(For Description see Page 407.)

LADIES' COSTUME, CONSISTING OF A WAIST WITH OVER-BLOUSE (TO BE MADE WITH THE SLEEVES FLARED OR PLAIN AT THE HAND AND WITH A POINTED OR PLAIN STANDING COLLAR) AND A SEVEN-GORED SKIRT WITH OVER-SKIRT DRAPERY (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH).

(For Illustrations see this Page.)

No. 2694.—This costume is shown differently made up at No. 129 L in this magazine.

A combination of plaid and plain cheviot admirably displays the attractive features of this costume in the present instance, and stitching completes the edges neatly. The waist, which closes at the left side, displays a smooth yoke arranged on a fitted lining closed at the center of the front. The perfectly plain back of the over-blouse is seamless at the center, and under-arm gores connect it with the front, which consists of a narrow left and wide right front separating at the left side over an extension of the yoke. Fullness at the lower edge of the front is collected in shirrings and puffs out stylishly over a wrinkled belt of ribbon. The flaring edges are connected by satin cord laced over olive buttons. The collar is shaped to form two points at the back, where it is closed. A bell flare over the hand lends attractiveness to the sleeve, which is in two-seam gathered style; the sleeve may end at the wrist, if preferred.

The skirt is in seven-gored style, and over it is arranged a circular over-skirt drapery in two sections that separate at the left side of the front; the flaring edges are connected by cord laced over olive buttons to harmonize with the effective arrangement of the waist. The drapery is fitted smoothly over the hips by two darts at each side, and both the skirt and drapery are formed in an under box-plait at the back. The placket is made at the back, and the lower edge of the skirt measures four yards in the medium sizes. A bustle may be worn to give prominence to the hips.

The mode will be displayed most advantageously in a combination of plain and fancy dress goods or two shades of cloth. Fancy braid, gimp, braid appliqué or silk cord frogs across the openings in skirt and waist will supply pleasing ornamentation. Plaid goods are most attractive when in bias effect, and will usually be cut bias unless they are woven in that design.

We have pattern No. 2694 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the over-blouse and drapery require three yards and a half of goods forty inches wide; the yoke, sleeves, collar and to face the skirt require three yards and an eighth forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A FIVE-GORED SKIRT, WITH AN UNDER BOX-PLAIT AT THE BACK, AND AN ETON JACKET (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, WITH THE LOWER EDGE POINTED OR CURVED AT THE BACK AND POINTED OR SQUARE IN FRONT AND WITH THE SLEEVES DART-FITTED OR GATHERED).

(For Illustrations see Page 423.)

No. 2616.—By referring to figure No. 123 L in this num-

ber of THE DELINEATOR, this costume may be again seen.

The costume is exceedingly stylish and is here portrayed developed in fine black serge and finished in tailor style with machine-stitching and buttons. The five-gored skirt is a graceful design. It is smoothly adjusted over the hips and arranged in an under box-plait at the back, where the placket is made. The outer folds of the plaits fall in deep rolling flutes; the skirt ripples slightly at the sides and in the medium sizes measures about four yards and a fourth round at the



Back View.

LADIES' COSTUME, CONSISTING OF A WAIST WITH OVER-BLOUSE (TO BE MADE WITH THE SLEEVES FLARED OR PLAIN AT THE HAND AND WITH A POINTED OR PLAIN STANDING COLLAR) AND A SEVEN-GORED SKIRT WITH OVER-SKIRT DRAPERY (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH).

(For Description see this Page.)

bottom. A bustle or skirt extender may be worn to give roundness to the hips.

The jacket is in the becoming Eton style and is distinguished by many desirable new features. It is smoothly adjusted at the sides by under-arm gores and may be made with or without a center seam. The fronts are fitted by single bust darts and are reversed at the top in pointed lapels which form notches with the ends of the rolling collar of velvet. They may be closed invisibly or worn open. The lower edge of the jacket may be shaped in any of the ways illustrated, the effects being equally stylish. Gathers or four darts may adjust the two-seam sleeves to the arm-hole.

All tailor cloths will develop the mode stylishly, and, if desired, braiding may be substituted for the plain finish of (Descriptions Continued on Page 423.)



121 L

Toilettes for Early Summer.

122 L.

DESCRIBED ON PAGE 407.



FIGURE No. 123 L.—This illustrates Ladies' Eton Suit.—The pattern is No. 2616 price 1s. or 25 cents.
(Described on page 407.)



FIGURE No. 124 L.—This illustrates Ladies' Promenade Toilette.—The patterns are Ladies' Basque No. 2692, price 10d. or 20 cents; and Skirt No. 2606, price 1s. or 25 cents. (Described on page 407.)



FIGURE No. 125 L.—This illustrates Ladies' Dressy Tailor Suit.—The patterns are Ladies' Eton Jacket No. 2702, price 10d. or 20 cents; Shirt-Waist No. 2664, price 10d. or 20 cents; and Skirt No. 2698, price 1s. or 25 cents. (Described on page 407.)



FIGURE No. 126 L.—This illustrates Ladies' Promenade Toilette.—The patterns are Ladies' Eton Jacket No. 2633, price 10d. or 20 cents; and Skirt No. 2678, price 10d. or 20 cents. (Described on page 408.)

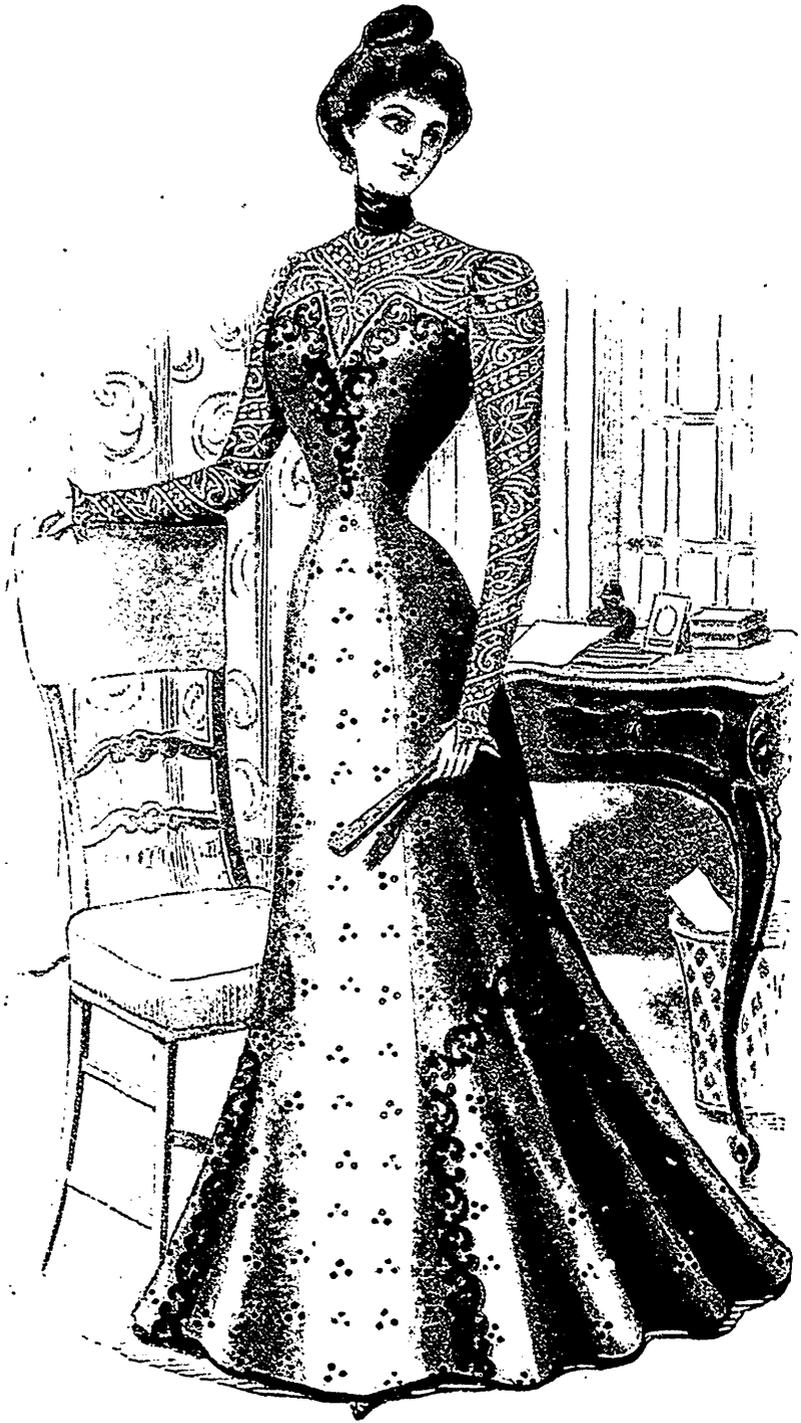


FIGURE No. 127 L.—This illustrates Ladies' Princess Gown.—The pattern is No. 2653, price 1s. or 25 cents.
(Described on page 408.)



FIGURE No. 128 L.—This illustrates Ladies' Fancy Tea-Gown.—The pattern is No. 2617, price 1s. or 25 cents. (Described on page 408.)



FIGURE No. 129 L.—This illustrates Ladies' Visiting Costume.—The pattern is No. 2694, price 1s. 6r 25 cents. (Described on page 408.)



FIGURE No. 130 L.—This illustrates Ladies' Afternoon Toilette.—The patterns are Ladies' Basque No. 2674, price 10d. or 20 cents; and Skirt No. 2239, price 1s. or 25 cents. (Described on page 408.)

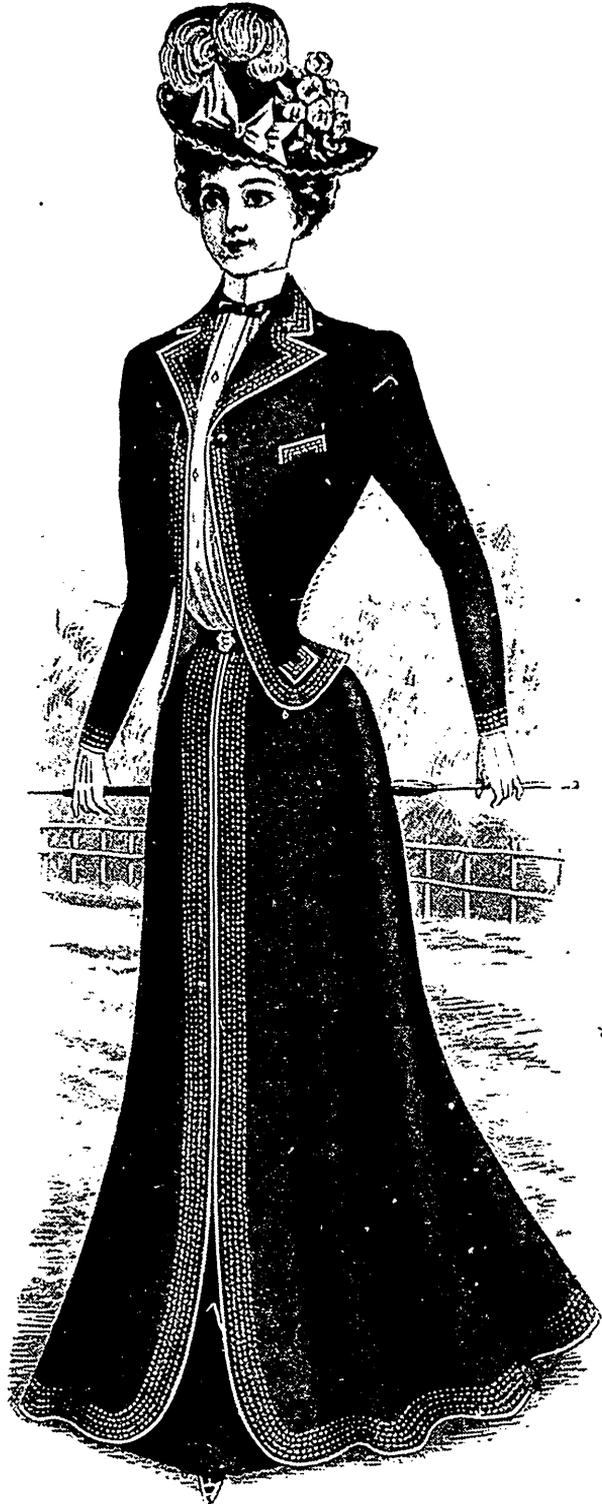
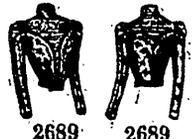


FIGURE No. 131 L.—This illustrates Ladies' Street Toilette.—The patterns are Ladies' Jacket No. 2695, price 10d. or 20 cents; Shirt-Waist No. 2620, price 10d. or 20 cents; and Skirt No. 2688, price 1s. or 25 cents. (Described on page 408.)

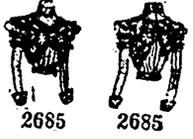
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THE DELINEATOR PUBLISHING CO. OF TORONTO (Limited).

(Descriptions Continued from Page 410.)

machine-stitching or strappings of the material fastened to position by stitching made at their edges may give the completion.

We have pattern No. 2616 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, requires four yards and a half of material fifty inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for the collar. Price of pattern, 1s. or 25 cents.

LADIES' PRINCESS DRESS, CUT AWAY IN FANCY YOKE OUTLINE AND MADE OVER A LINING FITTED WITH REGULAR PRINCESS SEAMS. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)
(For Illustrations see Page 424.)

No. 2653.—At figure No. 127 L in this number of THE DELINEATOR this dress is again shown.

Princess dresses are much in evidence this season for both evening and street wear. A charming example of the latter variety is here illustrated made of dark-red poplin, with the yoke of silk overlaid with heavy éterné lace, decoration being afforded by black silk braid. The dress is cut upon strictly Princess lines; the backs are arranged on lining backs fitted by side-back gores and are separated by under-arm gores from a front adjusted by single bust darts and placed over a similarly fitted lining-front. The dress is fashioned low in fanciful outline to show an effective yoke arranged on the lining. If a perfectly plain Princess dress be desired, the lining portions may be covered with the material, this effect being shown in the small view. Between the darts the front extends to the foot, producing a panel effect, but at the sides and back the requisite length is given by a circular flounce that falls in ripples. The closing is effected down the center of the back, invisibly at the top but below the yoke with button-holes and crystal buttons. The two-seam sleeves are gathered at the top and daintily braided, while about the wrist they are finished with pointed flare cuffs. At the neck is a standing collar with pointed tabs rising at the back. A bustle may give roundness to the hips if the figure requires it.

A stylish Spring dress might be made of fine French challis or wool batiste. For a morning toilette piqué might be selected, with the yoke of all-over embroidery, further ornamentation being given by bands of Swiss insertion placed near the lower edge of the gown and at the top of the flounce.

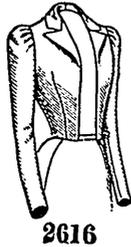
We have pattern No. 2653 in six sizes for ladies from thirty-two to forty-two inches, bust measure. To make the dress for a lady of medium size, requires six yards and a fourth of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide for the yoke and collar, and five-eighths of a yard of lace net twenty-seven inches wide to cover the yoke and collar. Price of pattern, 1s. or 25 cents.

LADIES' TEA-GOWN, WITH FITTED BODY-LINING AND PETTICOAT-FRONT. (TO BE MADE WITH BELL OR LEG-O'-MUTTON SLEEVES AND WITH OR WITHOUT THE CIRCULAR RUFFLE.) KNOWN AS THE PIROSO ROBE.

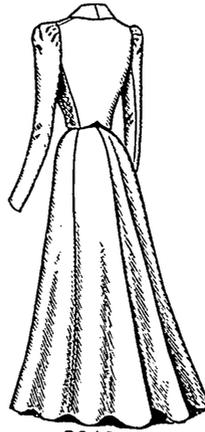
(For Illustrations see Page 425.)

No. 2617.—This tea-gown is again represented at figure No. 128 L in this publication.

A graceful tea-gown exhibiting the artistic simplicity of classic robes is here illustrated developed in Nile-green cashmere and soft white silk, with an effective decoration of black silk passementerie. It is made over a fitted lining of basque depth that closes down the center of the front. The gown is fashioned with a shallow round yoke of silk fastened invisibly at the left side. The full back is shaped with a center seam and is



2616

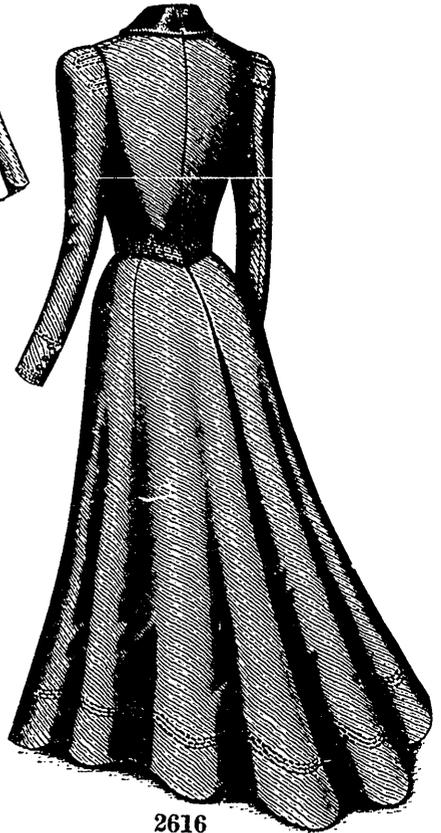


2616



2616

Front View.



2616

Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A FIVE-GORED SKIRT WITH AN UNDER BOX-PLAIT AT THE BACK AND AN ETON JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, WITH THE LOWER EDGE POINTED OR CURVED AT THE BACK AND POINTED OR SQUARE IN FRONT AND WITH THE SLEEVES DART-FITTED OR GATHERED.)

(For Description see Page 410.)

gathered at the top. The fronts are also in full gathered style and are joined to the back in under-arm and short shoulder seams. The fronts meet and are seamed invisibly above the waist-line and round away below to show a full silk petticoat-front which is gathered to a belt that fastens at the back. A graduated circular ruffle in four sections is applied along the front and lower edges of the gown; it is daintily silk-lined and induces

quite a decorative appearance. The sleeves may be in graceful bell style, simply fashioned with a single seam at the inside of the arm and gathered at the top, or they may be of the two-seam leg-o'-mutton variety made over plain linings, gathered at the top and finished with ripple cuffs that turn back from the hand. The bell sleeves are lined with silk and trimmed underneath along the lower edge with passementerie. A slight train adds to the graceful appearance of the gown. The neck is simply completed with a silk standing collar.

Soft woollens and silken fabrics will be selected to develop this gown, with frilled ribbons, lace insertion or appliques for trimming. A dainty Spring gown may be made of fine French batiste, with the apron of Swiss embroidery. Narrow bands of embroidery may be used to trim the flounce, yoke, collar and sleeves with decorative effect. A gown of white barège was decorated along the bottom of the petticoat-

LADIES' HOME OR WORK DRESS, CONSISTING OF A PLAIN SPENCER WAIST (TO BE MADE WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT THE FITTED BODY-LINING) AND A FOUR-GORED SKIRT.

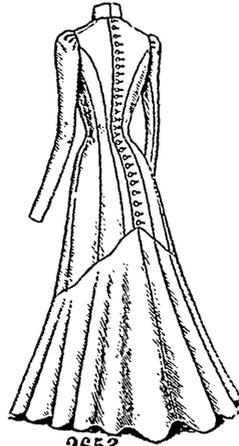
(For Illustrations see Page 426.)

No. 2618.—Blue-and-white gingham was used for this neat home or work dress, a mode particularly desirable for its simplicity; it consists of a plain Spencer waist and a four-gored skirt. Shoulder and under-arm seams connect the seamless back with the fronts of the waist; the effect is smooth at the top but gathered fullness at the bottom is drawn down closely at the center of the back and puffs out becomingly in front at each side of the closing, which is made at the center with buttons and button-holes. An applied belt conceals the gathers. The waist is made over a body lining adjusted by double bust darts and the usual seams. The two-seam sleeve is gathered at the top; its inside seam terminates a short distance from the bottom above an extra width, the opening being closed with buttons and button-holes. A standing or rolling collar may complete the neck.

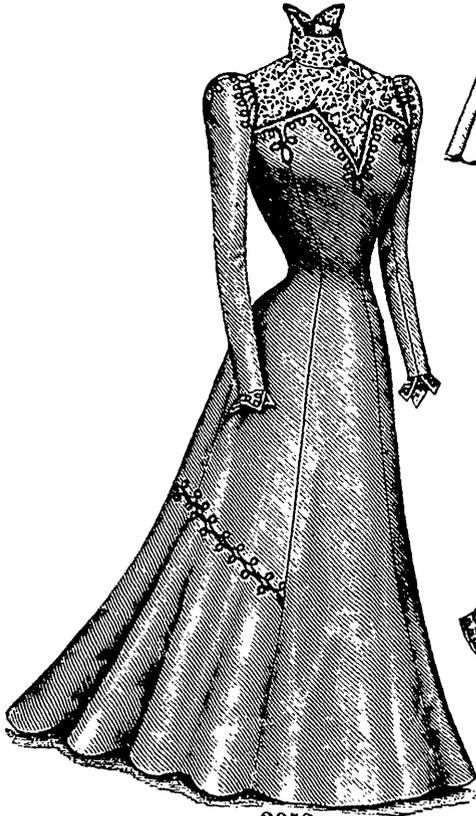
The four-gored skirt is joined to the waist; it is slightly gathered at the top of the front and sides and has plentiful fullness at the back which falls in graceful folds. The shaping causes slight ripples below the hips. The closing is made invisibly at the left side-front seam. The skirt in the medium sizes measures about three yards and a half round at the bottom.

Gingham, wash cheviot, percale, chambray and light-weight woollens may be selected for the dress. If desired, a simple decoration of braid, insertion or ruffles may be used.

We have pattern No. 2618 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dress for a lady of medium size, will need nine yards and a fourth of material twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



2653



2653

Front View.

LADIES' PRINCESS DRESS, CUT AWAY IN FANCY YOKE OUTLINE AND MADE OVER A LINING FITTED WITH REGULAR PRINCESS SEAMS. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 423.)

front and at the edges of the sleeves and ruffle with a Greek-key design in gold soutache braid, the collar and yoke being decorated to match, with a narrower design.

We have pattern No. 2617 in five sizes for ladies from thirty-two to forty inches, bust measure. To make the garment for a lady of medium size, requires nine yards and a half of cashmere forty inches wide, with nine yards of silk twenty inches wide for the petticoat-front, yoke, collar and to line the ruffle and bell sleeves. Price of pattern, 1s. or 25 cents.



2653

Back View.

slightly rounded at the front, is shaped by shoulder seams and finished with a neck-band; it supports the full fronts and full back, which are gathered at the top and fall in soft folds. The

LADIES' NÉGLIGÉE OR MOTHER HUBBARD GOWN. (TO HAVE THE SLEEVES FULL LENGTH OR SHORTER.) (For Illustrations see Page 427.)

No. 2669.—Soft figured silk was selected for the development of the comfortable garment shown in the accompanying illustrations, and lace insertion and edging supply dainty garniture. The smooth yoke, which is square at the back and

closing is made invisibly to a convenient depth at the center of the front, below which the edges are seamed. The one-seam sleeve is gathered at the top and bottom and finished with a narrow band. The arrangement of the trimming, which is continued from the yoke to the lower edge at each side of the closing, gives the effect of a center front.

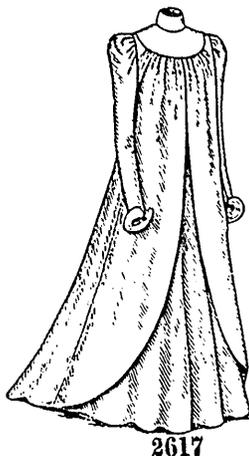
Muslin, fine lawn, dimity, challis, silk, cashmere, etc., may be used in developing the mode, the selection of material depending upon the intended use of the garment.

We have pattern No. 2669 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, calls for eleven yards and three-fourths of material twenty inches wide. Price of pattern, 10d. or 20 cents.

Cloth in blue, brown, purple or green is the most desirable material for these coats, which are always finished in severe tailor style with machine-stitching.

We have pattern No. 2623 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make the coat in full length for a lady of thirty-six inches, bust measure, requires three yards and three-fourths of goods fifty-four inches wide; the coat in shorter length needs three yards and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' INVERNESS COAT. (TO BE MADE IN EITHER OF TWO LENGTHS.)
(For Illustrations see Page 428.)



2617

No. 2623.—The grace and comfort of the Inverness coat worn by men at evening functions have long been admired by the feminine world, and to meet the demand for a similar wrap for ladies Fashion has evolved the becoming coat here seen, which includes all the desirable features of the Inverness and a few new ones of its own. It is pictured developed in cloth and finished in true tailor style with machine-stitching. It has a loose seamless back that is held in position at the top by a short yoke-stay underneath and connected in under-arm and shoulder seams with the fronts, which are closed with buttons and button-holes. Capacious patch-pockets are applied to the fronts, over which are arranged circular cape-portion included in the shoulder and neck seams and curved

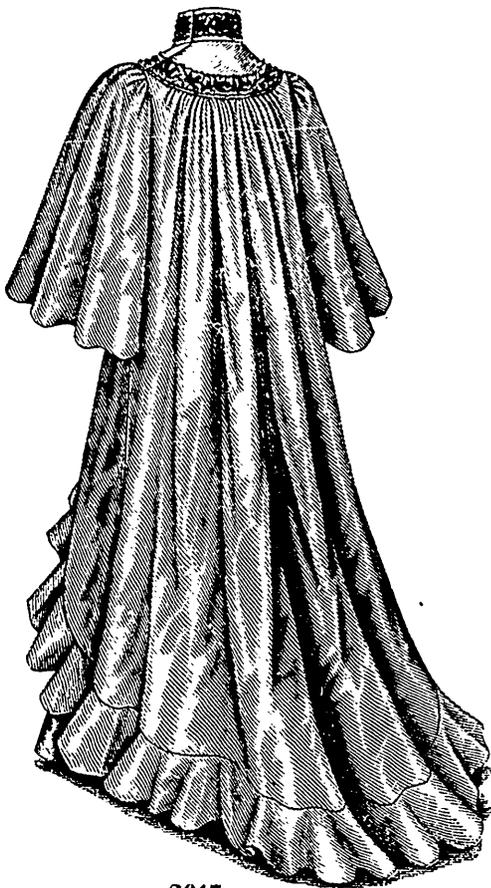


2617
Front View.

LADIES' CIRCULAR CAPE, WITH CIRCULAR RUFFLE EXTENDING TO THE NECK IN JABOT STYLE.

(For Illustrations see Page 428.)

No. 2706.—The circular ruffle produces a new and becoming effect in this attractive cape. Black vel-



2617

Back View.

LADIES' TEA-GOWN, WITH FITTED BODY-LINING AND PETTICOAT FRONT. (TO BE MADE WITH BELL OR LEG-O-MUTTON SLEEVES AND WITH OR WITHOUT THE CIRCULAR RUFFLE.) KNOWN AS THE PHRISO ROBE.

(For Description see Page 423.)

vet was used in its development, with white satin for the inside of the collar and for lining and Liberty silk ruchings for garniture. The cape is circular in shape and made with a center seam. It is smoothly adjusted at the top by single darts on the shoulders, below which it falls in graceful ripples. The lower front corners are rounded, and a circular ruffle which is seamed at the back lengthens the cape and is extended to the neck. The ruffle ripples all round and falls at the front in jabot style. The high flare collar which completes the neck is in six joined

adjusted at the top by single darts on the shoulders, below which it falls in graceful ripples. The lower front corners are rounded, and a circular ruffle which is seamed at the back lengthens the cape and is extended to the neck. The ruffle ripples all round and falls at the front in jabot style. The high flare collar which completes the neck is in six joined

sections. It rolls at the edge and has rounding front corners. Smooth cloth will develop the cape stylishly, with strappings of the material for a finish and silk for lining. Braid, lace appliqué and silk ruchings are appropriate for garniture.

We have pattern No. 2706 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the cape for a lady of medium size, requires four yards and three-eighths of material twenty inches wide, with four yards and three-eighths of satin in the same width for the inside of collar and to line the cape. Price of pattern, 10d. or 20 cents.

two-seam sleeve, of medium size, may be gathered at the top or fitted with four darts, the latter style being much in vogue. A decidedly up-to-date jacket may be made up in the mode if English Oxford be employed in its development. For stylish utility blazers serge, homespun or pebble cloth may be selected.

Hereules or soutache braid will supply desirable decoration for the design, the chief beauty of which lies in the cut and finish.

We have pattern No. 2695 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires a yard and three-fourths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2618

LADIES' CLOSE-FITTING JACKET.

(For Illustrations see Page 430.)

No. 2705.—At figure 119 L in this magazine this jacket is again represented.

The stylish utility jacket here shown made of black cloth and

LADIES' CIRCULAR CAPE, WITH REMOVABLE HOOD. (TO BE MADE WITH A STANDING, TERN-DOWN OR FLARE COLLAR AND WITH OR WITHOUT A CENTER SEAM.)

(For Illustrations see Page 429.)

No. 2643.—Tan cloth was selected for this jaunty cape, which is of circular-shaping and may be made with or without a center-back seam. A dart on each shoulder insures a smooth effect at the top, but the cape falls with stylish fullness below, having a sweep of about three yards in the medium sizes. The removable hood is pointed and is shaped by a seam at the center extending from the neck to the outer edge, which is reversed quite deeply. The collar may be in standing or turn-down style or of the flaring variety in six sections. The cape closes invisibly and is lined throughout with silk.

Capes of this style are very satisfactory when made of military-blue cloth lined with red silk or French flannel. They are also effective developed in black, brown or gray broadcloth finished plainly or with strappings. A lining is necessary only in the hood when heavy cloth is used.

We have pattern No. 2643 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape for a lady of medium size, requires a yard and three-fourths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' JACKET OR BLAZER. (TO

HAVE THE SLEEVES GATHERED OR DART-FITTED.)

(For Illustrations see Page 429.)

No. 2695.—At figure No. 131 L in this magazine this cape is shown differently developed.

The trim mode here portrayed is developed in blue serge and finished in correct tailor style with machine-stitching. Single bust darts, under-arm and side-back gores, and a center seam that terminates above coat-laps are introduced in the perfect adjustment of this jaunty blazer, which has coat-plaits ornamented at the top by small buttons arranged at the side-back seams. At the top the fronts are reversed in lapels that extend in points beyond the ends of the turn-over collar shaped with a center seam, and below the lapels the jacket may be closed with a single button and button-hole or allowed to flare jauntily. The lower front corners are gracefully rounded, and side pockets are conveniently inserted, their openings being concealed by oblong pocket-laps, while the breast pocket at the left side is finished with a welt. The



2618

Front View.



2618

Back View.

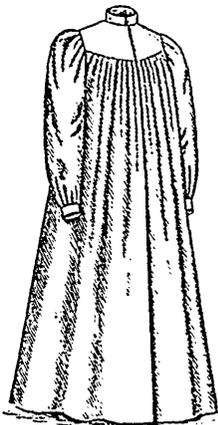
LADIES' HOME OR WORK DRESS, CONSISTING OF A PLAIN SPENCER WAIST (TO BE MADE WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT THE FITTED BODY-LINING) AND A FOUR-GORED SKIRT.

(For Description see Page 424.)

finished with machine-stitching will be a very attractive one for wear with shirt-waists, which it would reveal in chemisette effect. Single bust darts, under-arm and side-back gores and a center seam are introduced in the correct adjustment of the jacket. The side-back seams are discontinued a short distance

below the waist-line and the edges rounded and lapped below to produce a unique trefoil or clover-leaf effect. The edges are also rounded below the side seams and below the closing, which is made at the center of the front with buttons and button-holes, to form stylish scolops. At the top the fronts are reversed in pointed lapels which form deep notches with the ends of the turn-over collar. The openings to inserted side-pockets are concealed by rounding pocket-laps which harmonize with the scooped lower edge of the jacket. The two-seam sleeve, gathered at the top, is comfortably loose and is the correct size for Spring jackets.

Self-strappings or plain braid will effectively decorate this type of jacket, which may be developed in serge, cheviot, pebble cloth or homespun. The scooped lower outline is decidedly unique and will usually be brought out strongly by the decoration of braid, strappings, etc., or, if there is no trimming, by several rows of stitching.



2669

LADIES' DOUBLE-BREASTED ETON JACKET, WITH SHAWL COLLAR AND SPADE FRONT. (TO HAVE THE DARTS SEAMED OR LEFT OPEN WITH OR WITHOUT STAYS AND THE BACK POINTED OR CURVED UPWARD AT THE CENTER.)

(For Illustrations see Page 430.)

No. 2633.—A different development of this jacket is given at figure No. 126 L in this number of *The Delineator*.

Black serge was here selected for this unique Eton jacket, which is appropriately finished with machine-stitching. Under-arm and center-back seams were employed in the perfect adjustment of the sides and back. The spade fronts, which are among this season's prettiest vagaries, are made with single bust darts and lap in double-breasted style. The darts may be seamed or they may be left open, the edges meeting over a stay or falling free to reveal the waist or vest worn with the jacket. The closing is made along the dart at the left side with cord looped over buttons, and cord and buttons are similarly arranged over the dart in the right front. A shawl collar fashioned with a center-back seam completes the neck. The two-seam sleeve, gathered at the top, is finished with a becoming circular cuff that rolls back softly from the hand.

A military air will be given the mode if the jacket be developed in army-blue serge and closed with gilt buttons and gold cord loops. Flat Hercules braid will provide effective decoration for the design if made of dark-green cloth.

We have pattern No. 2633 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, requires a yard and seven-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2669

Front View.



2669

Back View.

LADIES' NÉGLIGÉ OR MOTHER-HUBBARD GOWN. (TO HAVE THE SLEEVES FULL LENGTH OR SHORTER.)
(For Description see Page 424.)

We have pattern No. 2705 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires a yard and three-fourths of material fifty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' ETON JACKET, WITH TAB FRONTS. (TO BE MADE WITH A WHOLE OR SEAMED BACK AND WITH THE SLEEVES GATHERED OR DART-FITTED.)

(For Illustrations see Page 431.)

No. 2702.—By referring to figure No. 125 L in this publication, another view of this jacket may be obtained.

The tab fronts give a distinctive air to this Eton jacket, for which fine cloth was here selected, with stitching for a finish. The jacket may be made with a whole back or may be fitted at the back by the usual center and side-back seams. Under-arm gores insure a smooth adjustment at the sides, and the fronts are fitted by single bust darts and deepened at their front edges to form rather broad rounding tabs. The fronts are apart all the way and are turned back above the waist-line in round-cornered lapels. The rolling collar also has round corners. The sleeves are cut comfortably wide, and their fullness may be collected in gathers or removed by four darts.

The jacket will be made up with a skirt to match in serge, cheviot or mohair for wear with shirt-waists and vests. It may also be used as

an independent jacket if made of cloth in black or a dark color.

We have pattern No. 2702 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the jacket for a lady of medium size, requires a yard and a half of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE, HAVING THE LINING FRONTS FACED AND THE OUTSIDE FRONTS CUT AWAY TO GIVE A VEST EFFECT, AND TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM.

(For Illustrations see Page 431.)

crystal buttons. Serge, cheviot, velvet and Venetian cloth are suitable for the design. Green satin-faced cloth combined with Stuart plaid silk will develop a very attractive waist, the plaid being used for the

No. 2662.—Fine gray cloth combined with white cloth was employed for this unique basque, and black braid and buttons provide trimming. The mode will be particularly becoming to plump women with well-rounded hips. The waist is adjusted by double bust darts and under-arm and side-back gores, a center-back seam also being introduced unless a back seamless at the center is preferred. The outside fronts are cut away to reveal the fitted lining-fronts, faced with cloth, in vest effect; at the lower edge they are slightly pointed, the points extending a short distance below the lining fronts. The basque is distinguished by a postilion back in which, below the waist-line, two small coat-plaits are arranged. A stylish standing collar over which is arranged an outside section that ends in line with the outside fronts, showing a facing to match the vest effect, completes the neck of the waist, which is closed down the center of the front with buttons and button-holes. The two-seam sleeve is of correct cut and has slight fulness at the top collected in gathers.



2706
Front View.



2706
Back View.

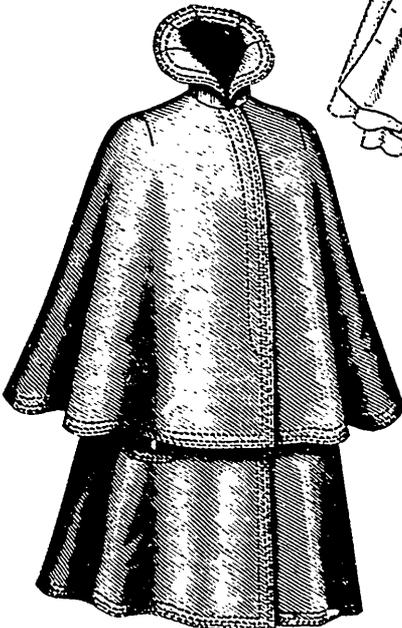
LADIES' CIRCULAR CAPE, WITH CIRCULAR RUFFLE EXTENDING TO THE NECK IN JABOT STYLE.
(For Description see Page 425.)

facing on the lining fronts and standing collar. Black braid may be used to decorate the fronts and finish the edges, with black crochet ball buttons for the closing and to ornament the postilion.

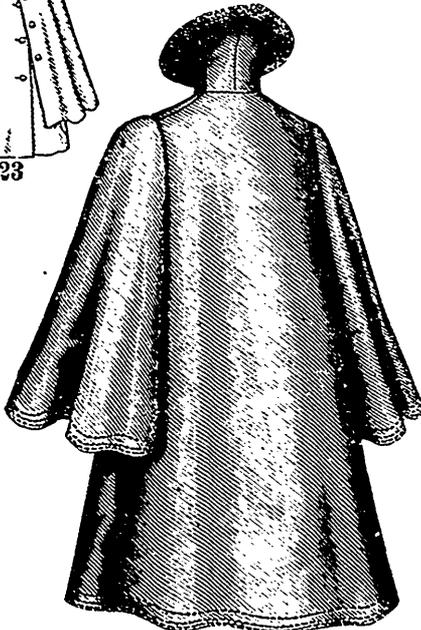
We have pattern No. 2662 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, requires a yard and five-eighths of goods fifty inches wide, with five-eighths of a yard of contrasting cloth in the same width for facing the lining fronts, etc. Price of pattern, 10d. or 20 cents.



2623



2623
Front View.



2623
Back View.

LADIES' INVERNESS COAT. (TO BE MADE IN EITHER OF TWO LENGTHS.)
(For Description see Page 425.)

LADIES' LOUIS XV. BASQUE. (TO BE MADE WITH FANCY OR PLAIN LEG-O'-MUTTON SLEEVES.)
(For Illustrations see Page 432.)

No. 2650.—This basque is again illustrated at figure No. 120 L in this magazine. Extremely fanciful and original is the dressy Louis XV. basque here represented made of *aubergine* broadcloth combined with figured white satin and velvet matching the cloth; cut-steel buttons give an ornamental finish. The basque is smoothly adjusted at the sides and back by the regular seams and single bust darts, the center seam terminating a little below the waist and coat-plaits being formed at the side-back seams. It is fashioned with a full front that extends only to the waist-line and is gathered at the top and bottom, the closing being made invisibly down the center. Jacket fronts flaring broadly over the full front are of fanciful lower outline, two rather deep scollops being formed in front of each dart, while beyond the darts the basque shows a gracefully curved outline and becomes gradually longer as it nears the center of

If a more ornamental effect be desired, the cloth vest may be embroidered in gold thread and the waist closed with cut

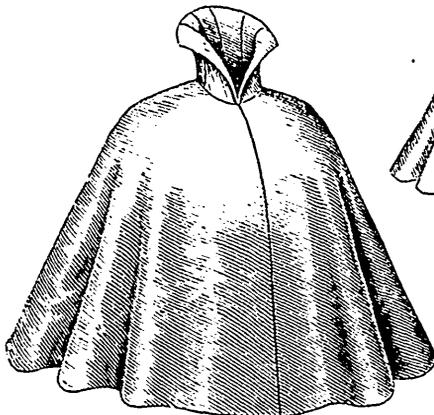
while beyond the darts the basque shows a gracefully curved outline and becomes gradually longer as it nears the center of

the back. A fancy collar terminating in scalloped ends at the bust over the side-fronts adds to the dressiness of the mode,

collar is omitted the coat-skirt is joined to the lower edge of the basque all round, its front ends meeting below the closing, which is made with buttons and button-holes. The sleeves are in the two-sam style gathered at the top.

The mode is of good style and will be made of cloth in any becoming shade. The shawl collar may be of cloth in a contrasting color or of silk or velvet. Stitching will give the most approved finish.

We have pattern No. 2692 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the basque for a lady of medium size, calls for a yard and seven-eighths of goods fifty inches wide, with a yard and three-eighths of satin twenty inches wide for the rolled collar, and to line the coat skirt. Price of pattern, 10d. or 20 cents.



2643

Front View.

LADIES' CIRCULAR CAPE, WITH REMOVABLE HOOD. (TO BE MADE WITH A STANDING, TURN-DOWN OR FLARE COLLAR AND WITH OR WITHOUT A CENTER SEAM.)

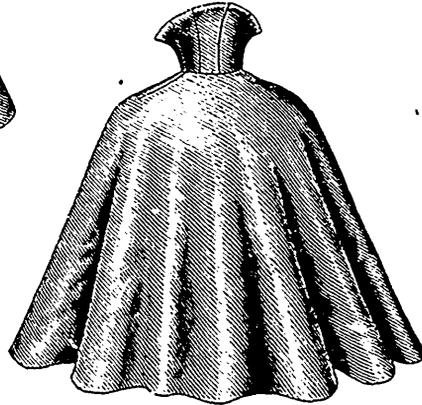
(For Description see Page 426.)



2643



2643



2643

Back View.

and a standing collar completes the neck. The sleeves are quite original. They are made over coat-shaped linings and are shaped in scolops at the top and bottom; gathered puffs are arranged at the top, while the scolops at the bottom fall upon bell-shaped cuffs that flare over the hand. A wrinkled section of velvet crosses the bottom of the full front and gives a pleasing finish.

A rich evening basque might be made up by this pattern by selecting heavy brocaded satin, a material perfectly suited to a basque of this description. Plaited chiffon might then be used for the full front, while velvet overlaid with Duchesse lace would be tasteful for the fancy collar. A full chiffon sleeve-puff with a velvet and lace bell-shaped lower part would combine to make the garment one of unusual elegance.

We have pattern No. 2650 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque for a lady of medium size, calls for two yards and an eighth of dress goods forty inches wide, with two yards of figured satin twenty inches wide for the full-fronts, standing collar, puffs and cuffs, and three-fourths of a yard of velvet twenty inches wide for the rolling collar and to trim. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST.

(TO BE MADE WITH DOUBLE OR SINGLE JACQUETTE AND WITH OR WITHOUT THE BASQUE-SKIRT, FANCY CUFFS AND COLLAR ORNAMENTS.)

(For Illustrations see Page 433.)

No. 2674.—This basque-waist is shown differently

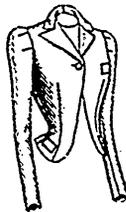
made up at figure No. 130 L in this publication. This basque-waist possesses several unique and original features. It is here illustrated developed in garnet silk and velvet of a darker shade, with appliqué lace and two steel buckles for garniture. The waist has a full back and full fronts joined in shoulder and under-arm seams and is comfortably adjusted by a close-fitting lining having single bust darts and the usual seams. The fulness in the waist is collected in gathers at the neck, shoulder and lower edges and puffs out becomingly at the front. The neck is completed with a standing collar having two ornamental scalloped portions of circular shaping, which are plaited at the back, where the ends flare in points. The jacquette is a fashionable fea-

LADIES' BASQUE, WITH FITTED BACK-LINING AND COAT-SKIRT. (TO BE MADE WITH OR WITHOUT THE ROLLED COLLAR AND WITH A WHOLE OR SEAMED BACK.)

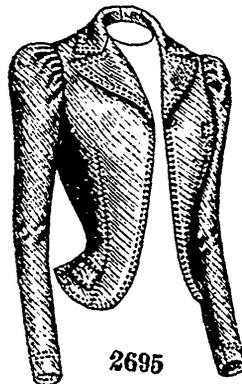
(For Illustrations see Page 432.)

No. 2692.—This basque is differently pictured at figure No. 124 L in this magazine.

The handsome basque is here shown made of black broad-cloth, with white satin for the shawl collar and to line the coat-skirt. Stitching and buttons give a trim completion. The fronts are adjusted by double bust darts and are separated by under-arm gores from the back, which may be fitted by side-back gores and a center seam or may be of the whole seamless variety now popular. The neck is finished with a standing collar. A shawl collar shaped with a center seam and extending to the lower edge of the fronts relieves the severity of the basque; it is rolled stylishly, and its ends are joined to the coat-skirt, which is another admirable feature of the mode. The coat-skirt is deepest at its back ends, which flare slightly, a rippled effect resulting from the shaping, and it is curved to form points at its front ends. When the shawl

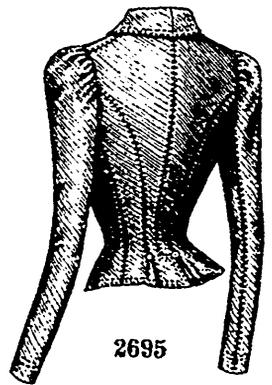


2695



2695

Front View.



2695

Back View.

LADIES' JACKET OR BLAZER. (TO HAVE THE SLEEVES GATHERED OR DART-FITTED.)

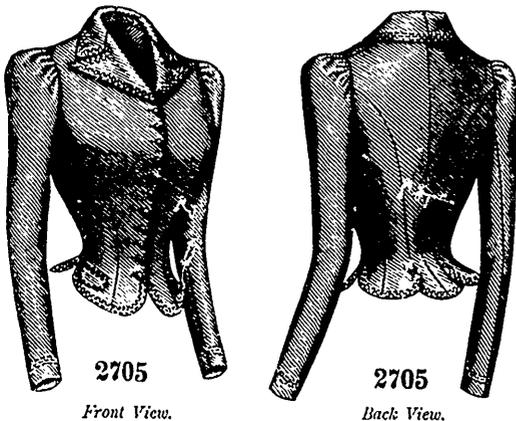
(For Description see Page 426.)

ture of the mode and is shaped by shoulder and under-arm seams and scalloped at all its free edges. It may be made

single or double, both effects being illustrated. The jacquette is included in the arm-hole seam under the arm and is left free at the top, where it is extended in epaulette effect to form two deep scollops, which stand out smoothly over the gathered tops of the two-seam sleeves. Plaited scolloped cuffs corresponding with the collar ornaments complete the sleeves and flare over the hands becomingly. The styl-

spungled passementerie, insertion, ruchings or braid may be used in any preferred way for garniture.

We have pattern No. 2689 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque-waist, except the front-yoke, back-yoke, collar and puffs, for a lady of medium size, requires three yards and an eighth of material twenty inches wide; the front-yoke, back-yoke, collar and puffs need a yard and a half of corded silk twenty inches wide. The price of the pattern is 10d. or 20 cents. By using the pattern check from this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.



2705

Front View.

2705

Back View.

LADIES' CLOSE-FITTING JACKET.

(For Description see Page 426.)

ish basque-skirt is in two circular sections, with scolloped lower edges. It rounds away at each side of the front toward the back, where it is deepest, and ripples slightly. The basque-skirt is sewed to a narrow belt buckled at the front.

Net, soft silk or chiffon may be used with pleasing results for the waist associated with velvet, satin and all-over lace. Periwinkle-blue chiffon in combination with lace over white satin and beaded passementerie for garniture would be extremely effective.

We have pattern No. 2674 in six sizes for ladies from thirty to forty inches, bust measure. To make the waist, except the jacquette, skirt, cuffs and outside of collar ornaments, for a lady of medium size, needs three yards and three-fourths of material twenty inches wide; the jacquette, skirt, cuffs and outside of collar ornaments require two yards and three-eighths of yards twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST, WITH OVER-BODY OUTLINING A YOKE.

(For Illustrations see Page 433.)

No. 2689.—By referring to figure No. 118L in this number of THE DELINEATOR, this basque-waist may be again seen.

In this instance white silk showing a dainty red figure was used for this stylish basque-waist in combination with white corded silk. Appliqué lace, pipings of red velvet and a handsome buckle for the velvet belt supply the garniture. The waist is made with a perfectly adjusted lining having double bust darts and the usual seams and closed at the center of the front. The back and fronts of the over-body are joined in under-arm seams and are shaped low to reveal a smooth yoke, which is extended in vest effect at the center of the front. The upper edge of the back curves downward at the center, while the fronts round gracefully to the waist and separate all the way. Fulness in the lower part of the back is taken up in small closely lapped plaits and drawn down trimly. The fronts are gathered at the waist and puff out stylishly, and a velvet belt wrinkled about the waist is buckled at the front. The neck is given stylish completion by a high standing collar which is closed invisibly with the yoke at the left side. The fanciful two-seam sleeve is made over a coat-shaped lining. The upper portion is in two sections which overlap rather broadly and round away at the top to reveal a puff that is gathered at its upper edge.

Broadcloth in any of the fashionable Spring shades, poplin, nun's-veiling, camel's-hair and silk may be appropriately used for the waist in combination with all-over lace, silk, satin, spangled net or chiffon over satin, velvet, etc. Chenille and

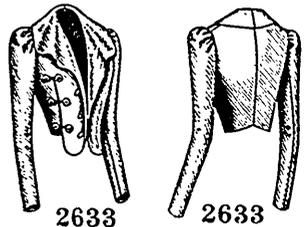
LADIES' BASQUE-WAIST.

(For Illustrations see Page 434.)

No. 2634.—By referring to figure No. 117L in this magazine, this basque-waist may again be seen.

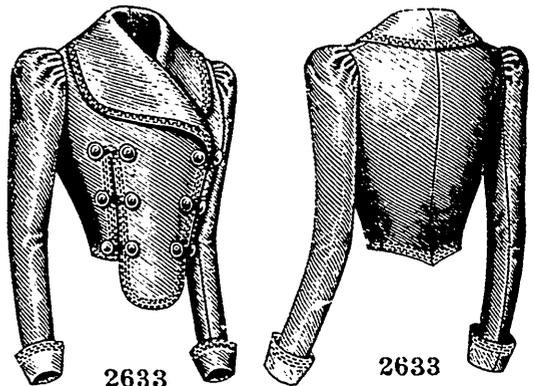
In this instance a combination of fawn cloth, heliotrope velvet and white tuck-shirred chiffon was selected for this very dressy mode. A becoming center-front is extended in yoke effect at the top to meet a shallow back-yoke, and the back, which is in round outline, and the side-fronts, which are fancifully shaped, lap upon ornamental sections of corresponding outline, producing a unique effect. The back is laid in lapped plaits at the lower edge, but gathers collect the fulness at the lower edge in front, where the waist pouches in the fashionable way. The center-front is secured at the left side, and the waist is supported by a closely fitted lining closed at the center of the front. Smooth double caps and pointed double cuffs give a fanciful air to the two-seam sleeves, which are gathered at the top. The standing collar is closed at the left side, and the bias belt arranged at the lower edge of the waist is fastened in front with a buckle.

The style cannot fail to be popular, as it is becoming to maids and matrons and invites tasteful combinations with garniture as elaborate as one de-



2633

2633



2633

2633

Front View.

Back View.

LADIES' DOUBLE-BREASTED ETON JACKET, WITH SHAWL COLLAR AND SPADE FRONT. (TO HAVE THE DARTS SEAMED OR LEFT OPEN, WITH OR WITHOUT STAYS, AND THE BACK POINTED OR CURVED UPWARD AT THE CENTER.)

(For Description see Page 427.)

sires. Tucked or corded silk may be used for the center-front and back-yoke, a bright color being desirable when the remainder of the garment is dark in tone.

We have pattern No. 2634 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque-waist for a lady of medium size, needs a yard and three-eighths of dress goods forty inches wide, with five-eighths of a yard of shirred chiffon forty-five inches wide for the center-front and back-yoke and to cover the collar and

seven-eighths of a yard of velvet twenty inches wide for the under cuffs, under caps, belt and ornaments. Price of pattern, 10d. or 20 cents.

LADIES' YOKE-WAIST.

(For Illustrations see Page 434.)

No. 2679.—A dainty, simple yoke-waist is here pictured made of figured organdy and trimmed with lace-edged self-ruchings. The back and fronts, arranged over a fitted lining and joined in under-arm seams, are gathered along their upper edges and topped by a fancifully pointed yoke. The fulness at the waist-line, which is collected in gathers, is drawn down trimly at the back but allowed to blouse attractively at the front. The neck is finished with a standing collar over which is folded a prettily arranged ribbon stock; the collar, as well as the yoke, is invisibly closed at the left side, while the waist is closed at the center of the front. A crush belt of ribbon is fastened under a bow at the left side. The small two-seam sleeve with gathered fulness at the top is trimmed with a lace-edged ruching of the material to simulate a cap-top, the pattern being perforated for the decoration. The wrists and the lower edge of the yoke are followed by a similar ruching, the effect being very dainty.

Developed in figured foulard and ornamented with lace appliqué and ribbon this design will be exceedingly effective, and particularly becoming to slender figures. All soft woollens, silks or washable fabrics will be appropriate for the mode, which may be trimmed in any desired way.

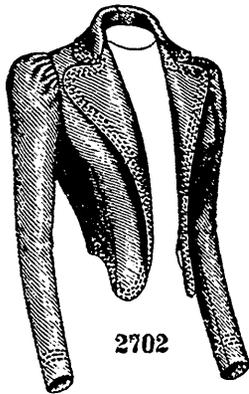
We have pattern No. 2679 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, calls for two yards and an eighth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



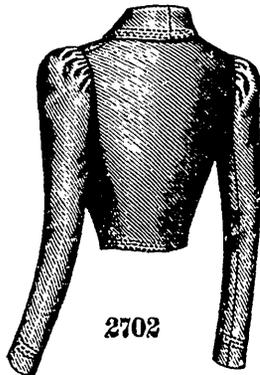
LADIES' SHIRT-WAIST, WITH TWO-SEAM LEG-O'-MUTTON SLEEVES AND A REMOVABLE STOCK. (TO BE MADE WITH OR WITHOUT THE LINING AND BACK YOKE-FACING.)

(For Illustrations see Page 434.)

No. 2666.—A shirt-waist designed



Front View.



Back View.

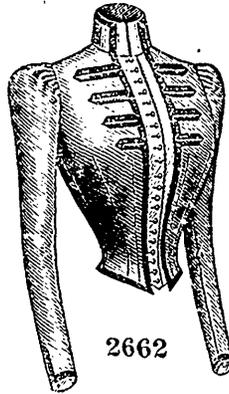
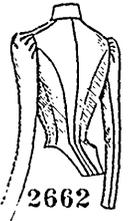
LADIES' ETON JACKET, WITH TAB FRONTS. (TO BE MADE WITH A WHOLE OR SEAMED BACK AND WITH THE SLEEVES GATHERED OR DART-FITTED.)

(For Description see Page 427.)

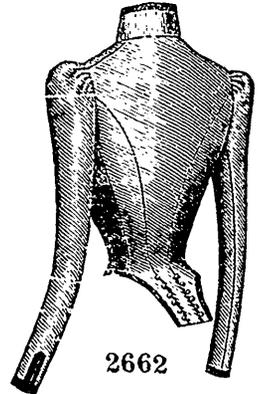
with two-seam sleeves is here shown made of chambray. It is provided with a lining fitted by single bust darts, under-arm gores and a center seam. A yoke facing that curves upward at the center is applied on the back, which has fulness at the waist-line collected in shirrings. The fronts have becoming fulness laid at the top in small backward-turning plaits at each side of a box-plait laid in the right front, the closing being made with studs or buttons and button-holes; the fulness puffs out stylishly and is collected in shirrings at the waist-line. The neck is finished with a band to which is attached a remov-

able stock fastened at the back and having rounding upper corners. A linen collar may be used instead. Two-seam sleeves in leg-o'-mutton style complete the garment stylishly; they are gathered at the top and finished at the wrists with shallow turn-up cuffs having rounding ends that flare at the outside of the arm. A leather belt is worn.

Leg-o'-mutton sleeves are becoming popular for shirt-waists, especially for



Front View.



Back View.

LADIES' BASQUE, HAVING THE LINING FRONTS FACED AND THE OUTSIDE FRONTS CUT AWAY TO GIVE VEST EFFECT AND TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM.)

(For Description see Page 428.)

those of silk or woollen textiles. Wash materials, however, are also suitable for shirt-waists with this style of sleeve. If silk, serge, etc., be used for the waist, the stock and cuffs may be of velvet.

We have pattern No. 2666 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the shirt-waist for a lady of medium size, requires three yards and a half of goods twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BOX-PLAITED SHIRT-WAIST, WITH TWO-SEAM LEG-O'-MUTTON SLEEVES AND A REMOVABLE STOCK.

(TO BE MADE WITH OR WITHOUT THE LINING.)

(For Illustrations see Page 435.)

No. 2663.—At figure No. 112 L in this magazine this shirt-waist is again pictured.

The attractive shirt-waist here illustrated made of water-blue taffeta, with violet velvet for the cuffs and stock, is characterized by becoming box-plaits, which are decided innovations as far as shirt-waists are concerned. The back and fronts, fitted by under-arm and shoulder seams, are arranged over a smooth lining adjusted by single bust darts, under-arm gores and a center seam. In the back and front five box-plaits are laid, those at the neck and the one at the center of the front being sewed as far as the waist-line, while the four remaining plaits at the front are stitched only to the bust, the resulting fulness being collected in gathers at the bottom. The extra fulness in the lower part of the back is removed by small darts taken up underneath. A stock collar or any style of linen collar is worn over the narrow band that completes the neck of the waist, which is closed invisibly at the front. The sleeve is of newest cut, being in the two-seam leg-o'-mutton style, and is gathered at the top. The wrist is finished by a turn-over cuff. With this waist is worn a narrow leather belt fastened with an oval buckle.

The mode is an especially desirable one for satin, silk or soft woollen goods, but washable fabrics may be used if preferred. For a ruddy brunette pale-corn taffeta with water-blue velvet for the collar and cuffs will develop the mode becomingly.

We have pattern No. 2663 in seven sizes for ladies from

thirty to forty-two inches, bust measure. To make the shirt-waist for a lady of medium size, requires four yards and a fourth of goods twenty inches wide, with three-eighths of a yard of velvet twenty inches wide for the stock and cuffs. Price of pattern, 10d. or 20 cents.

and made over a lining consisting of a back and dart-fitted fronts. Over the becoming center-front joined in shoulder seams to the deep, uniquely curved yoke that forms the

LADIES' SHIRT-WAIST, WITH BOX-PLAIED FRONT AND REMOVABLE STANDING TURN-DOWN COLLAR. (TO HAVE THE SLEEVES BIAS OR STRAIGHT AND TO BE MADE WITH OR WITHOUT THE FITTED LINSING.)

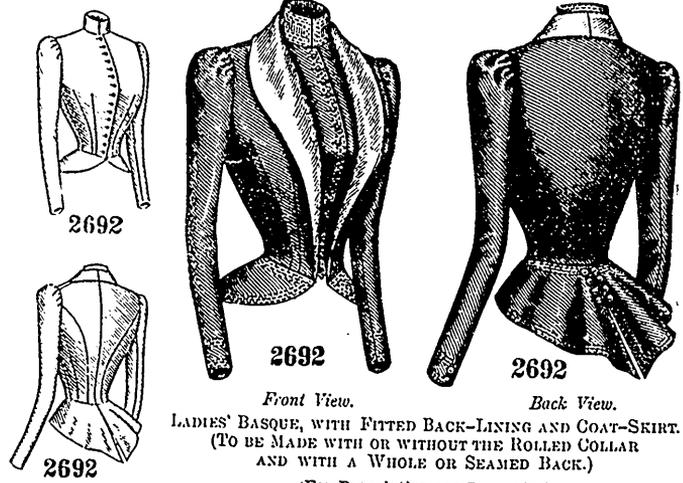
(For Illustrations see Page 435.)

No. 2667.—At figure No. 122 L in this magazine this shirt-waist may be seen differently made-up.

The shirt-waist portrayed is both comfortable and attractive. Blue lawn was here selected for its development, with knife-plaitings of the material for garniture. The waist is made with shoulder and under-arm seams and has a yoke shaped to form a deep point at the center applied on the back. Three small box-plaits are taken up in each front, and the closing is made under an applied box-plait at the center. Fullness at the waist-line in the back is drawn closely on a tape inserted in a casing and tied over the loose fronts, which puff out becomingly. The one-seam sleeves are slashed in the usual way and finished with underlaps and pointed overlaps; the cuffs are in straight lapped style. The neck is finished with a fitted band to which is attached the removable standing collar with turn-down portion. A leather belt is worn with the waist. A lining fitted by single bust darts, under-arm gores and a center-back seam is provided, but its use is optional.

The shirt-waist may be developed with pleasing results in taffeta or glacé silk, as well as washable cotton fabrics.

We have pattern No. 2667 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, requires three yards of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



Front View.

Back View.

LADIES' BASQUE, WITH FITTED BACK-LINING AND COAT-SKIRT. (TO BE MADE WITH OR WITHOUT THE ROLLED COLLAR AND WITH A WHOLE OR SEAMED BACK.)

(For Description see Page 420.)

upper part of the back are arranged odd side-fronts gracefully curved at their front edges. The gathered fulness at the waist-line is brought down trimly at the back but allowed to blouse stylishly at the front. With the waist, which is closed invisibly at the center of the front, is worn a high stock collar arranged over a narrow neck-band and a crush ribbon belt ornamented at the front with a fancy buckle. The sleeve is made with a top of cap depth to repeat harmoniously the attractive lines of the waist. The customary slash completed with an underlap and pointed overlap appears in the sleeve, which is finished with a straight link cuff.

Developed in plain cloth combined with plaid silk this design will be very serviceable. A dainty affair will result if the mode be made up in pink associated with white piqué.

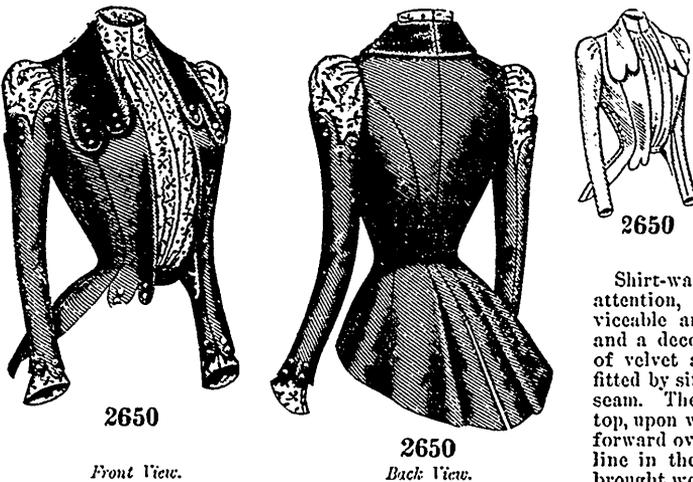
We have pattern No. 2680 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the shirt-waist requires two yards and a fourth of dark piqué twenty-seven inches wide, with seven-eighths of a yard of light piqué in the same width for the back-yoke, center-front, sleeve-tops and stock. Price of pattern, 10d. or 20 cents.

LADIES' FANCY SHIRT-WAIST, WITH REMOVABLE STOCK.

(TO BE MADE WITH OR WITHOUT THE FITTED LINSING.)

(For Illustrations see Page 435.)

No. 2680.—The design here pictured developed in blue piqué



Front View.

Back View.

LADIES' LOUIS XV. BASQUE. (TO BE MADE WITH FANCY OR PLAIN LEG-O'-MUTTON SLEEVES.)

(For Description see Page 423.)

combined with white piqué and decorated with narrow washable braid is an effective variation of the universally becoming shirt-waist. The waist is adjusted by under-arm seams

Shirt-waists at this season claim a considerable amount of attention, and the one here pictured will prove both serviceable and attractive. It is of light-weight broadcloth, and a decorative air is given by a removable stock-collar of velvet and narrow turn-over velvet cuffs. The lining is fitted by single bust darts, under-arm gores and a center-back seam. The shirt-waist is shaped with a back, smooth at the top, upon which is applied a pointed yoke that extends well forward over the shoulders; the slight fulness at the waist-line in the back is collected by two rows of shirrings and brought well to the center. The fronts are quite full, with a pretty blouse effect; they are gathered at the neck and also where they join the yoke, shirrings at the waist-line drawing the resulting fulness well toward the center, where the closing is made with buttons and button-holes through a box-plait formed in the right front. The sleeves are placed over tight linings and are shaped by two seams and with gathered fulness at the top; they are finished at the wrists with shallow turn-over cuffs. Completion is given the neck by a narrow

LADIES' SHIRT-WAIST, WITH APPLIED YOKE, REMOVABLE STOCK AND TWO-SEAM LEG-O'-MUTTON SLEEVES. (TO BE MADE WITH OR WITHOUT THE LINSING.)

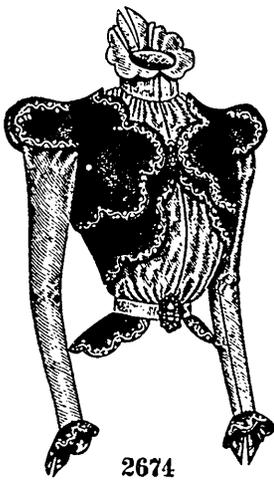
(For Illustrations see Page 436.)

No. 2620.—Different views of this shirt-waist are given at figures Nos. 116 L and 131 L in this number of THE DELINEATOR.

band over which is arranged a plain close-fitting stock fastened at the back or a linen collar. A leather belt is worn.

Shirt-waist materials can be obtained in endless variety.

DELINEATOR this shirt-waist is portrayed differently made up. In this instance light-blue cotton cheviot develops the attractive shirt-waist, decoration being afforded by strips of dark-blue linen that are used to bind the edges of the front plaits. The waist, which may be made with or without a lining fitted by single bust darts and under-arm and center-back seams, is simply constructed with a pointed back-yoke that extends well over the shoulders in front. The back is laid at each side of the center in two backward-turning plaits which spread slightly toward the top. The fronts are also formed in plaits—three at each side—which turn toward a box-plait in the right front through



2674

Front View.

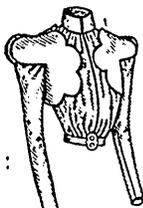


2674

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH DOUBLE OR SINGLE JACQUETTE AND WITH OR WITHOUT THE BASQUE SKIRT, FANCY CUFFS AND COLLAR ORNAMENTS.)

(For Description see Page 429.)



2674

which the closing is made with buttons and button-holes; fulness back of these plaits is collected in gathers at the top and in forward-turning plaits at the waist-line. A narrow band to which is attached a linen standing collar completes the neck. The sleeves are in regulation shirt style, with the usual slashes finished with underlaps and overlaps; they have gathered fulness at the top and bottom and are finished with straight link cuffs fastened with rounding lower corners. A leather belt is worn about the waist.

Cheviot, piqué, Madras, linen and gingham are all popular shirting materials. Heavy white piqué may receive a neat finish from rows of white linen braid along the edges of the front and back plaits and about the cuffs. A ribbon stock and belt will add to the effect.

We have pattern No. 2664 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the shirt-waist for a lady of medium size, needs three yards and a half of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

Piqué and Madras are among the popular Spring shirtings, while taffeta or India silk will develop more dressy effects.

We have pattern No. 2620 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, requires two yards and three-eighths of material forty inches wide, with three-eighths of a yard of velvet twenty inches wide (cut bias) for the stock and cuffs. Price of pattern, 10d. or 20 cents.

LADIES' TUCKED SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE FITTED LINING)
(For Illustrations see Page 437.)

No. 2646.—At figure No. 115 L in this number of THE DELINEATOR another view of this shirt-waist may be obtained.

In this instance white lawn was chosen for this original shirt-waist, which shows the clusters of tucks now so much in vogue. Over a lining consisting of a back and dart-fitted front is arranged a bias yoke pointed at the back and shaped by a center seam. To the yoke, which extends well over the

LADIES' SHIRT-WAIST.

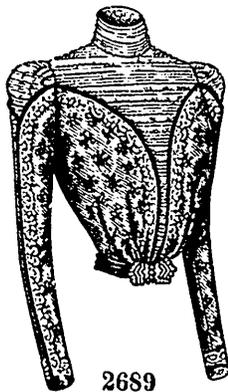
(For Illustrations see Page 436.)

No. 2661.—A different development of this shirt-waist is given at figure No. 121 L in this magazine.

Blue piqué was selected for making this shirt-waist, which is particularly desirable for ladies having high chests, as it is absolutely plain and smooth at the top in front. It is simply fitted by under-arm and shoulder seams. The back is oddly designed, being formed in a box-plait broad at the top but tapering to the waist. Darts underneath remove the greater part of the extra fulness at the waist-line in the back, and the remainder is drawn in on a tape inserted in a casing and tied over the fronts to confine their fulness, which pouches out stylishly. The closing is made with buttons and button-holes through a box-plait made in the right front, and at each side of the box-plait a backward-turning tuck is made, giving the effect of a double box-plait. At the neck is a shaped band over which a standing collar is worn, and a leather belt encircles the waist. The shirt sleeves are completed with straight link cuffs, and the usual slashes are finished with underlaps and pointed overlaps.

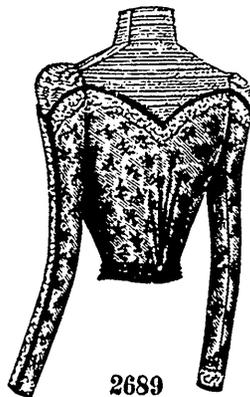
The design is exceedingly neat and will make up well in Madras or cotton cheviot, gingham, etc.

We have pattern No. 2661 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, requires three yards and three-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



2689

Front View.



2689

Back View.

LADIES' BASQUE-WAIST, WITH OVER-BODY OUTLINING A YOKE. The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

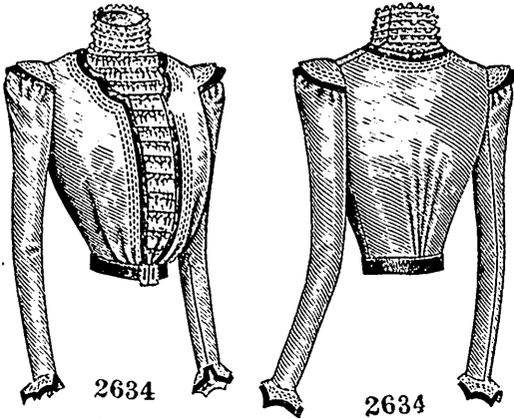
(For Description see Page 430.)

LADIES' SHIRT-WAIST. (TO HAVE THE FOLDS OF THE FRONT-PLAITS BOUND, CORDED OR PLAIN AND TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Illustrations see Page 436.)

No. 2664.—At figure No. 125 L in this number of THE

shoulders, are joined the back and fronts, in which tucks grouped in clusters of five are made. The fronts are gathered at the top and waist-line, where they blouse stylishly, the



2634

Front View.

2634

Back View.

LADIES' BASQUE-WAIST.

(For Description see Page 430.)

back also having slight gathered fulness at the bottom. A narrow band over which is worn a linen standing collar completes the neck of the waist, which is closed with buttons and button-holes through a box-plait made in the right front. The one-piece sleeve is gathered at the top and bottom and is completed with a linked cuff, above which a slash finished with the customary underlap and pointed overlap is made in the sleeve. A leather belt fastened with a fancy buckle encircles the waist.

Dimity, wash cheviot, percale, gingham or Madras will also be appropriate for the design, with which may be worn a ribbon stock or fine lawn scarf.

We have pattern No. 2646 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, will require two yards and five-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SHIRT-WAIST, WITH THE FOLDS OF THE FRONT PLAITS STAYED ONLY AT THEIR ENDS. (TO HAVE THE CUFFS AND COLLAR STRAIGHT OR BIAS AND TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Illustrations see Page 437.)

No. 2665.—This shirt-waist is again represented at figure No. 114 L in this publication.

This shirt-waist, for which striped lawn was here used, shows a very artistic arrangement of plaits. Three backward-turning plaits that are held in their folds by stitching are laid at each side of the center in the back; they are lapped at the waist-line and spread slightly toward the fancifully curved yoke, shaped with a center seam, that forms the upper part of the back. The fronts are each formed in two groups of three backward-turning plaits that are stayed only at the top and waist-line, retaining their folds loosely between, and the slight extra fulness at the waist-

line is removed by a plait made back of the groups and concealed by them. The closing is made at the center through a box-plait made in the right front, and the fulness puffs out stylishly. The waist is arranged on a lining fitted simply by single bust darts and under-arm and center-back seams. The standing collar, being cut bias, is made with a center seam and is attached to a neck-band. The sleeves are gathered at the top and bottom and made with the customary slashes finished with a continuous underlap; they are completed with straight link cuffs. A leather belt is worn.

The shirt-waist, having ample fulness, will be popular for making up thin dainty fabrics like dimity, lawn and Swiss.

We have pattern No. 2665 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the shirt-waist for a lady of medium size, needs two yards and seven-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

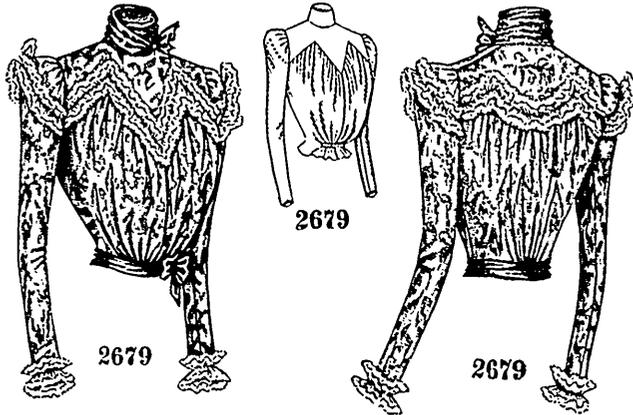
LADIES' SHIRT-WAIST, WITH SHIRT BOSOM.

(For Illustrations see Page 437.)

No. 2647.—This shirt-waist is again pictured at figure No. 113 L in this magazine.

A natty shirt-waist made with a mannish shirt-bosom is here illustrated developed in striped percale.

The waist, adjusted by under-arm and shoulder seams, is constructed with a pointed bias yoke that is fashioned with a center seam and applied on the back. The fronts are gathered at the shoulder edges and shaped to accommodate a shirt-bosom, which is closed at the center with studs and button-holes. The fulness at the back is held in place by a tape run through a casing at the waist-line, the ends being tied over the fronts and holding the fulness in trimly to the figure. The neck is completed by a narrow band over which



2679

2679

Front View.

LADIES' YOKE-WAIST.

(For Description see Page 431.)

2679

Back View.



2666

2666

2666

Front View.

LADIES' SHIRT-WAIST, WITH TWO-SEAM LEG-O'-MUTTON SLEEVES AND A REMOVABLE STOCK. (TO BE MADE WITH OR WITHOUT THE LINING AND BACK YOKE-FACING.)

(For Description see Page 431.)

Back View.

2666

is worn a standing collar and a string tie. The sleeve, which is in regular one-piece shirt style, is gathered at the top and bottom and completed with a link cuff above which the customary

slash is made in the sleeve and finished in the usual manner with an underlap and pointed overlap. A leather belt fastened with a brass buckle is appropriately worn with the waist.

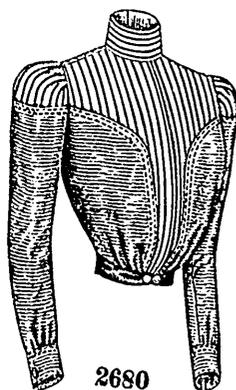
Fine white linen will daintily develop the mode, for which wash chevot, gingham or Madras figured or in stripes, checks or plaids will also be suitable.

We have pattern No. 2647 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the shirt-waist for a lady of medium size, calls for two yards and a fourth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



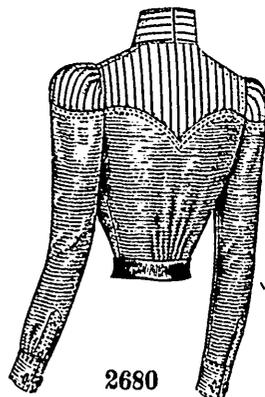
2680

Price of pattern,



2680

Front View.



2680

Back View.

LADIES' FANCY SHIRT-WAIST, WITH REMOVABLE STOCK. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 432.)

LADIES' AND MISSES' EVENING OR OPERA HOOD. (KNOWN AS THE DOLLY MADISON HOOD.)
(For Illustrations see Page 438.)

No. 2668.—A quaint simplicity lends charm to the Dolly Madison evening hood, which is pictured made up in white Liberty silk and white lace edging. The full circular crown is gathered to a narrow plain band about which a ribbon is wrinkled and ornamented with a large bow at the left side of the back. The crown puffs stylishly, and to the lower edge of the band are joined two frills, the upper one slightly deeper than the lower and both broadening toward the back, where they form a long full curtain. The hood is worn well back on the head, the frills resting softly on the hair at the front. Broad ties of Liberty silk are gathered up closely and tacked underneath to the band at each side; they are tied in a full bow under the chin.

The hood will be extremely becoming to youthful faces and

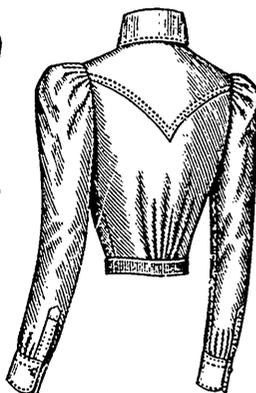


2667

Front View.



2667



2667

Back View.

LADIES' SHIRT-WAIST, WITH BOX-PLAILED FRONT AND REMOVABLE STANDING TURN-DOWN COLLAR. (TO HAVE THE SLEEVES BIAS OR STRAIGHT AND TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 432.)

with tinted taffeta, the latter also being used for the under frill and lace for the upper one.

We have pattern No. 2668 in two sizes—ladies' and misses'. To make the hood in the ladies' size, needs a yard and five-eighths of Liberty silk forty-five inches wide, with four yards and an eighth of edging ten inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FOLDED STOCK-TIE.

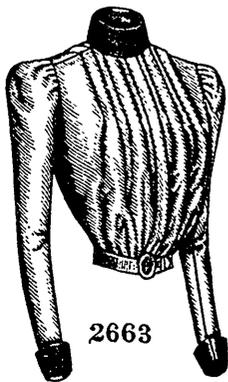
(For Illustrations see Page 438.)

No. 2701.—At figure No. 121 L in this

magazine this stock-tie is again shown. This stock-tie is here pictured made of water-blue taffeta. A plain standing collar forms a foundation for the stock, which is arranged in two deep upward-turning plaits. Long ties are plaited to correspond with the stock and sewed to the ends, which meet at the back, one tie being tacked only at the corners to leave an opening through which the other tie is drawn. The ends are pointed and bowed at the front.

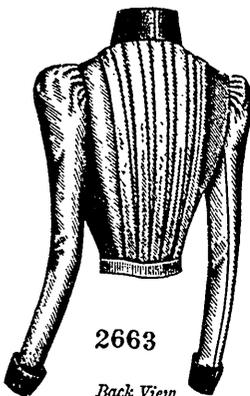
Silk, satin and ribbon in any becoming color may be used for the tie.

We have pattern No. 2701 in two sizes—medium small and medium large. In the medium-small size, the stock tie requires a yard and three-eighths of goods twenty inches wide. Price of pattern, 5d. or 10 cents.



2663

Front View.



2663

Back View.

LADIES' BOX-PLAILED SHIRT-WAIST, WITH TWO-SEAM LEG-O-MUTTON SLEEVES AND REMOVABLE STOCK. (TO BE MADE WITH OR WITHOUT THE LINING.)

(For Description see Page 431.)



2663

LADIES' SHIRT-WAIST SLEEVE. (TO BE MADE WITH LINK OR STUD BUTTON CUFF.)

(For Illustrations see Page 438.)

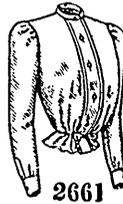
may be reproduced in lace and silk in all pretty tints. Silk crepon will also make dainty hoods; the effect will be particularly good if the crown of a sheer silken texture be lined

No. 2697.—This shirt-waist sleeve is shown made with a seam at the inside of the arm and is slashed in the regular way at the outside, the slash being finished with an underlap and a pointed overlap and closed at the bottom with a button and button-hole. The fulness is collected in gathers at the

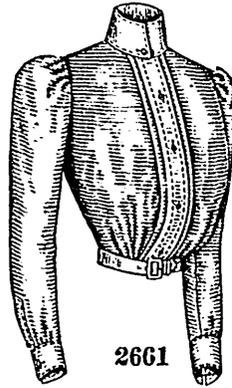
top and bottom, and the lower edge may be finished with a lapped cuff to be closed with stud buttons and having square corners or with round-cornered link cuffs.

The sleeve may be used for shirt-waists of wash goods or of silk or woollen materials and will, of course, always match the waist material.

We have pattern No. 2697 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches, as described, requires a yard and an eighth of goods thirty-six inches wide. Price of pattern, 6d. or 10 cents.

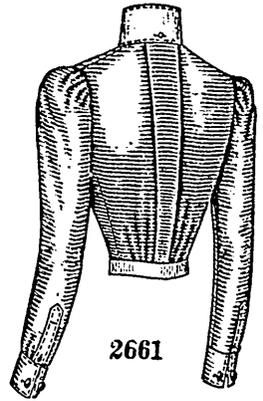


2661



2661

Front View.



2661

Back View.

LADIES' SHIRT-WAIST.

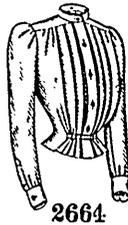
(For Description see Page 433.)

LADIES' DRESSING-SACK. (TO BE MADE WITH THE SLEEVES FULL LENGTH OR SHORTER AND WITH OR WITHOUT THE SAILOR COLLAR.)

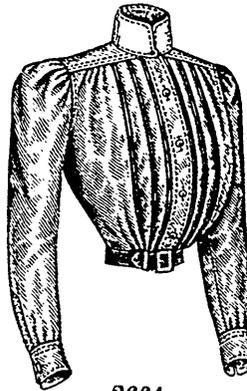
(For Illustrations see Page 439.)

No. 2619.—At this season the mind of the average woman is bent upon adding to her supply of house-gowns and dressing-sacks. Rose-pink cashmere was selected for the dainty dressing-sack here shown, which is decorated with black satin, velvet ribbon, white lace appliqué and lace frills. The sides and back are snugly adjusted by under-arm and side-back gores and a center-back seam, thus emphasizing the becoming looseness of the fronts. The shaping produces fulness in the skirt at the center of the back that is arranged to fall in a box-plait. A desirable feature of the mode is the sailor collar, which is square at the back and has broad ends extending to the bust on the fronts. A soft stock-collar of satin ribbon arranged over a smooth standing collar and closed under a small bow at the left side completes the neck of the sack, which is closed invisibly at the center of the front. Narrow ribbon tie-strings are attached underneath to the back at the waist-line and hold the sack in firmly to the figure at the sides and back, the front falling free from the throat to the lower edge or being held in by ribbon ties tacked to the under-arm seams. The one-piece sleeve is comfortably loose and has gathered fulness at the top and bottom, the wrists being finished with a narrow band.

A very handsome breakfast-jacket will result if pale-corn crêpe de Chine be utilized for the design, in which case desirable ornamentation may be supplied by narrow héliotrope

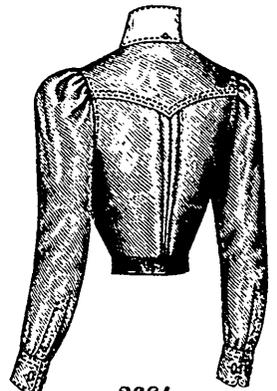


2664



2664

Front View.



2664

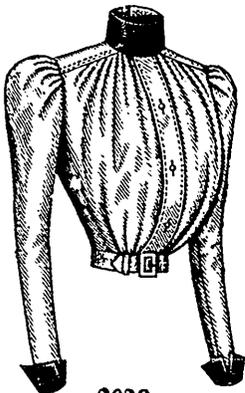
Back View.

LADIES' SHIRT-WAIST. (TO HAVE THE FOLDS OF THE FRONT PLAITS BOUND, CORDED OR PLAIN AND TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 433.)

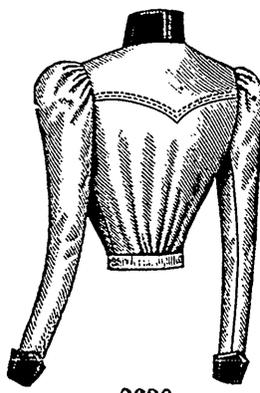
dimity are also appropriate for the mode.

We have pattern No. 2619 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the dressing-sack for a lady of medium size, calls for three yards and a fourth of goods forty inches wide. Price of pattern, 10d. or 20 cents.



2620

Front View.



2620

Back View.



2620



2620

LADIES' DRESSING-SACK, WITH YOKE FRONT. (TO BE MADE WITH FULL-LENGTH OR SHORTER SLEEVES AND WITH OR WITHOUT THE FANCY COLLAR.)

(For Illustrations see Page 439.)

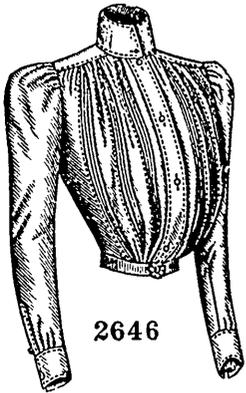
No. 2684.—A trim, handsome dressing-sack is here represented made of Nile-green cashmere trimmed with ribbon, lace insertion and two widths of edging. A close adjustment at the back and sides is secured by under-arm and side-back gores and a center seam, the shaping producing sufficient width in the skirt. The fronts are gathered with becoming fulness at their upper edges and are joined to a smooth square yoke; the closing is made invisibly at the center, and the fulness is held in by violet ribbon ties tacked at the under-arm seams. A fancy collar on the sailor order completely covers the yoke in front

LADIES' SHIRT-WAIST, WITH APPLIED YOKE, REMOVABLE STOCK AND TWO-SEAM LEG-O'-MUTTON SLEEVES. (TO BE MADE WITH OR WITHOUT THE LINING.)

(For Description see Page 432.)

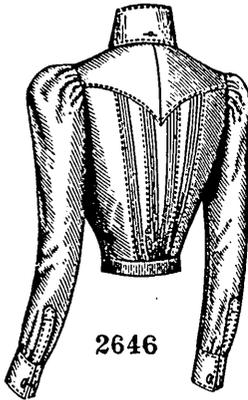
ribbon, wider ribbon of the same tone forming the stock collar and sleeve decorations. Organdy, Swiss, lawn and

violet ribbon ties tacked at the under-arm seams. A fancy collar on the sailor order completely covers the yoke in front



2646

Front View.



2646

Back View.

LADIES' TUCKED SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 433.)

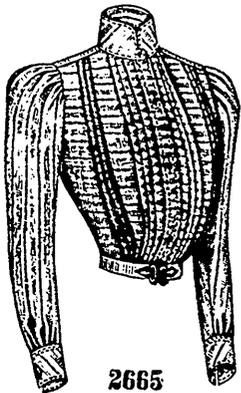


2646

tance above the other two. The scollops are indicated by perforations in the pattern.

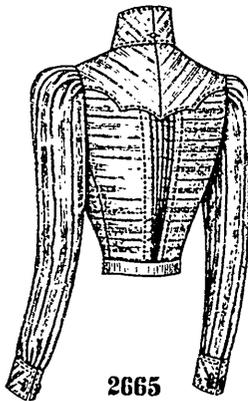
A skirt for dressy wear may be made up by the mode if foulard be selected for its development, effective ornamentation being provided by self-ruffles decorated with quillings of satin ribbon. If the tunic effect be not desired, the skirt may be trimmed with rows of braid or insertion arranged *en bayadère* or vertically, as individual fancy dictates.

We have pattern No. 2678 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs four yards and an eighth of goods fifty inches wide. The price of the pattern is 10d. or 20 cents. By using the Pattern Check from this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.



2665

Front View.



2665

Back View.

LADIES' SHIRT-WAIST, WITH THE FOLDS OF THE FRONT PLAITS STAYED ONLY AT THEIR ENDS. (TO HAVE THE CUFFS AND COLLAR STRAIGHT OR BIAS AND TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 434.)



2665

LADIES' SEVEN-GORED SKIRT, WITH OVER-FRONTS SEPARATING AT THE CENTER AND HAVING ROUND OR SQUARE CORNERS. (TO BE MADE WITH AN UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 441.)

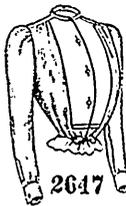
No. 2688.—Different views of this skirt are given at figures Nos. 118 L and 131 L in this number of THE DELINEATOR.

The becoming skirt here shown developed in green cloth and trimmed with lace appliqué and velvet pipings introduces an innovation in the odd over-fronts. The skirt is in seven-gored style, and on it are arranged the over-fronts, which are adjusted by darts that are included in the side seams and separate at the center, the lower front corners being round or square, according to fancy. The skirt shows the snug hip adjustment now so popular, and the slight fullness at the back may be collected in gathers or underfolded in a box-plait; below the hips the skirt ripples attractively and forms a stylish sweep at the back. The packet is made above the center seam. With the skirt, which in the round length measures three yards and three-

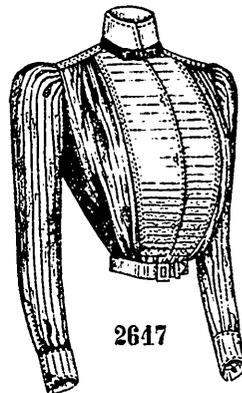
and is joined on with the rolling collar. Narrow bands complete the full one-seam sleeves, which are gathered at the top and bottom.

The sack is exceedingly pretty and at the same time easily made, and will, therefore, be popular developed in lawn, dimity, Swiss and other washable fabrics, which will be daintily trimmed with frills of the material or of fine embroidery or lace.

We have pattern No. 2684 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dressing-sack for a lady of medium size, calls for two yards and seven-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

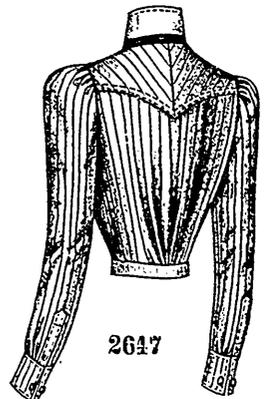


2647



2647

Front View.



2647

Back View.

LADIES' SHIRT-WAIST, WITH SHIRT BOSOM.

(For Description see Page 434.)

LADIES' FIVE-GORED SKIRT, DECORATED IN SCOLLOPED OUTLINE TO SIMULATE A TUNIC OR OVER-SKIRT. (TO BE MADE WITH AN UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 440.)

No. 2678.—Different views of this skirt are given at figures Nos. 122 L and 126 L in this number of THE DELINEATOR.

For this simple yet dressy skirt figured lawn was here chosen, decoration being supplied by three lace-edged ruffles of the

fourths at the lower edge in the medium sizes, should be worn hip improvers or pads, if the figure be undeveloped.

This mode is especially desirable for silk skirts, since, being in seven-gored style, it will necessitate little piecing. Milliners' folds of satin, quillings of ribbon, jewelled passementerie or chenille fringe may be used to decorate the design. This skirt may also be developed in organdy, dimity or challis. An odd but pleasing effect will result from the use of a contrasting material for the front-gore which lengthens the panel effect.

We have pattern No. 2688 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require four yards and three-eighths of material fifty inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for pipings. Price of pattern, 1s. or 25 cents.

LADIES' CIRCULAR SKIRT, WITH POINTED CIRCULAR TUNIC OR OVER-SKIRT. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH) (For Illustrations see Page 442.)

No. 2698.—This skirt is differently pictured at figure No. 125 L in this number of THE DELINEATOR.

Fine black lady's-cloth was used to develop this graceful skirt, which is gracefully fashioned with a long pointed tunic. The skirt is of circular shaping and is made with a seam at the center of the back; it is smoothly fitted at the top by three darts at each side, and the slight fullness at the back is laid in a shallow under box-pleat. Over the skirt falls a circular tunic tastefully designed with deep points at the back, front and sides, the circular shaping producing a rippled effect. The tunic is made with only a center-back seam and without darts or fullness, being slightly eased upon the belt to fit it about the waist. Rows of machine-stitching give a decorative finish to the lower edges of the tunic. The skirt

is four yards round at the foot in the medium sizes; the effect will be improved by the use of hip pads if the figure is slim.

Soft silks, woollens and cottons may suitably be selected to develop this skirt. A pretty effect was produced by a skirt of this description having the tunic of fine French-gray erpon, with the skirt of apricot taffeta, a dressy touch being given by white lace appliques which trimmed the lower edges of the tunic. Ribbon, passementerie or insertion will afford suitable decoration for the skirt.

We have pattern No. 2698 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, requires five yards and three-fourths of material forty inches wide. Price of pattern, 1s. or 25 cents.



2668

Front View.



2668

Back View.

LADIES' AND MISSES' EVENING OR OPERA HOOD. (KNOWN AS THE DOLLY MADISON HOOD.)

(For Description see Page 435.)

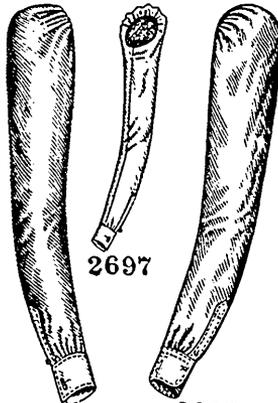


2701

2701

2701

LADIES' FOLDED STOCK-TIE. (For Description see Page 435.)



2697

2697

2697

LADIES' SHIRT-WAIST SLEEVE. (TO BE MADE WITH LINK OR STUD BUTTON CUFF.)

(For Description see Page 435.)

LADIES' PETTICOAT-SKIRT, CONSISTING OF A SIX-GORED UPPER SECTION LENGTHENED BY A BIAS FLOUNCE FINISHED AT ITS LOWER EDGE WITH A BIAS RUFFLE.

(For Illustrations see Page 443.)

No. 2677.—This shapely petticoat-skirt is represented made of taffeta silk. The upper part, consisting of six gores, is fitted over the hips by a dart at each side, and is lengthened by a bias flounce very slightly gathered and joined on by a cording. The bias ruffle finishing the flounce is also gathered at its upper edge and joined on with a cording; six cord-tucks grouped in pairs are made near the lower edge of the ruffle.

The top of the petticoat-skirt is finished with an underfacing which forms a casing at the back for tapes that regulate the fullness. The width at the lower edge is about three yards and a half in the medium sizes.

The petticoat is admirable for moreen, satteen or silk—the soft finished taffeta rather than the rustling sort popular a season ago. Trimmings of lace, ribbon frills, ruchings of the material or knife-plaitings are frequently added on silk petticoats.

We have pattern No. 2677 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, requires four yards and a half of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' OPEN-NECKED NIGHT-GOWN, WITH POINTED BACK-YOKE. (TO BE MADE WITH THE SLEEVES FULL LENGTH OR SHORTER.)

(For Illustrations see Page 444.)

No. 2622.—A dainty bit of French lingerie is here depicted made of fine cambric and embroidered insertion, decorated

with two widths of embroidered edging, a touch of color being given by the pale-blue ribbon run through the beading ornamenting the front-yoke. From the smooth, pointed back-yoke, which is joined to the front in shoulder seams, the back falls with comfortable fullness resulting from gathers at its upper edge. The back is joined in under-arm seams to the front, which consists of a wide right and narrow left portion. The gown is in low outline at the center of the front, where it is in full gathered style and topped by a small pointed yoke formed of joined rows of insertion. The closing is made with buttons and button-holes to a desirable depth at the left side, the edges of the fronts being seamed below. Fanciful revers corresponding with the front-yoke emphasize the becoming Pompadour outline of the neck. The one-piece sleeves have

gathered fulness at their upper and lower edges, the latter being finished by narrow bands.

Nainsook and English long cloth are the most appropriate materials for night-gowns, though heavy lawn is sometimes used. Fancy tucking will be effective for making the yoke and revers, which, together with the sleeves, may be edged with lace frills.

We have pattern No. 2622 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, calls for five yards of material thirty-six inches wide, with two yards and a half of insertion an inch and a fourth wide for the revers, front-yoke and bands. Price of pattern, 10d. or 20 cents.

LADIES' V-NECKED CORSET-COVER. (To be made with or without the skirt.) (For illustrations see Page 444.)

No. 2687.—Fine nainsook associated with all-over nainsook needlework was employed in the development of the dainty French corset-cover here pictured, which is ornamented with nainsook edging and insertion and ribbon-run beading. It is fashioned with a smooth yoke—in V outline at the neck but square at the lower edge—that is fitted by shoulder seams. Below this yoke are arranged the back and fronts, which are joined in under-arm seams and gathered at the center both at the top and bottom. The right front overlaps the left in surplice style, and the under-waist closes invisibly to the waist-line, where it is finished with a narrow band. A pretty feature of the mode, but one that should be omitted if the wearer be stout, is the full, gathered peplum, which is joined to the band:

English long cloth, lawn, cambric or fine muslin will be appropriate for the mode, for which decoration may be provided by lace frills, insertion or feather-stitched braid. Fancy tucking will develop the yoke attractively.

We have pattern No. 2687 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the corset-cover for a lady of medium size, requires seven-eighths of a yard of nainsook thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide for the yoke, and three-fourths of a yard of beading an inch and a fourth wide for the belt. Price of pattern, 7d. or 15 cents.

LATE DESIGNS FOR SPRING AND SUMMER WAISTS.

(Illustrated on Page 397.)

The designs in this beautiful collection of waists may be developed in cotton, woollen or silk materials with equally satisfactory results. The combination of different materials and effective trimmings represented will be appreciated for their good taste and distinctive style. The patterns are of a uniform price, costing 10d. or 20 cents.

No. 2232 is a popular example of a guimpe waist suitable for thin fabrics, which may be given a varied appearance by being worn with different guimpes. The closing is made along the left shoulder and under-arm seam. The pattern may be obtained in eight sizes for ladies from thirty to forty-four inches, bust measure.

Pattern No. 2528 may also be procured graded in the same sizes as the one above. The waist opens broadly to show a full vest that is given a dressy effect by rows and rows of tuck-shirrings. A circular Bertha softly edged with frilled ribbon falls gracefully over the tops of the stylish sleeves.

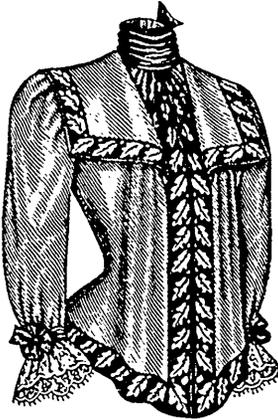
A fine zephyr gingham is combined with tucked lawn in the charming waist illustrated at No. 2204, which is made with a whole back and closed at the left side. The waist is cut fancifully low in scooped design to show the yoke; the upper part of the sleeve is fashioned to correspond with the waist outlines. The pattern is in seven sizes for ladies from thirty to forty-two inches, bust measure.

No. 2490 is a dainty example of the surplice waist; the pattern is in nine sizes for ladies from thirty to forty-six inches, bust measure. A pretty chemise effect of all-

over lace is introduced, and frilled ribbon gives an ornamental finish.

A becomingly broad effect is induced by the waist pictured at No. 2380. Fancy tucking, velvet, lace edging and appliqué combine to give an exceptionally dressy effect. The uniquely shaped flare collar and cuff sections are desirable features. This pattern is in seven sizes for ladies from thirty to forty-two inches, bust measure.

Pattern No. 2049 is also obtainable in the same sizes as No. 2380. The pointed velvet yoke is outlined with a triple row of frilled ribbon, the ribbon being continued around the double

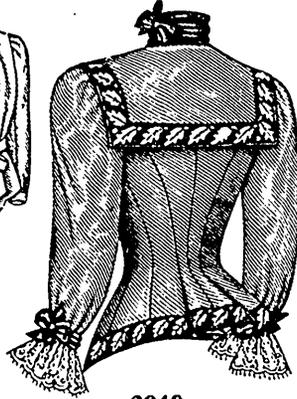


2619

Front View.



2619



2619

Back View.

LADIES' DRESSING-SACK. (TO BE MADE WITH THE SLEEVES FULL LENGTH OR SHORTER, AND WITH OR WITHOUT THE SAILOR COLLAR.)

(For Description see Page 436.)

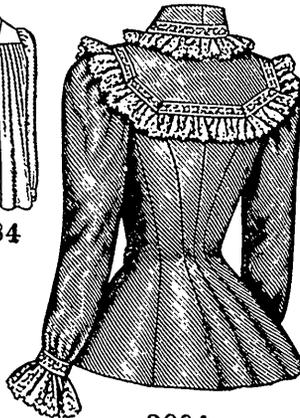


2684

Front View.



2684



2684

Back View.

LADIES' DRESSING-SACK, WITH YOKE FRONT. (TO BE MADE WITH FULL-LENGTH OR SHORTER SLEEVES AND WITH OR WITHOUT THE FANCY COLLAR.)

(For Description see Page 436.)

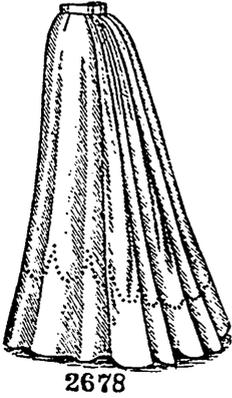
sleeve-caps, thus securing an unbroken outline. A smooth effect is retained by closing the waist along the left side.

A charmingly simple waist is represented at No. 2486 made of polka-dotted challis and lace and ribbon trimmed. The closing is made down the center of the front, the lace jabot falling gracefully over it. The pattern is in nine sizes for ladies from thirty to forty-six inches, bust measure.

The patterns of Nos. 2524, 2507, 2446 and 2602 are all graded in seven sizes each for ladies from thirty to forty-two inches, bust measure. No. 2524 is unique and very stylishly constructed. The fronts and back are extended to form scalloped sleeve-caps, while the waist is cut fancifully low to reveal an all-over lace yoke.

An original pinfore waist is illustrated at No. 2507. The pinafore is fashioned low to show a square lace yoke, and the fullness is laid in a box-pleat at each side and extended in strap fashion over the shoulders and decorated with large buttons. The waist is allowed to blouse stylishly in front.

No. 2446 is a blouse design of which attractive features are



2678



2678

Side-Front View.

the flaring collar and cuffs and the fanciful fronts which are extended to form caps. The closing is made a little to the left of the center.

Charmingly effective are the double Berthas pictured at No. 2602 trimmed with frilled ribbon. The closing is made invisibly down the center of the front.

A waist particularly suitable for ladies a little inclined to *embonpoint* is No. 2555, the pattern for which can be procured in ten sizes from thirty-four to forty-eight inches, bust measure. The waist is snugly fitted with the fronts flaring to show a plain vest of lace appliqué. Under the arms it is fashioned with an extra gore.

No. 2096 is a stylish waist designed with a deep U-shaped yoke. The closing is effected diagonally at the left of the center, and dainty frills of ribbon give an appropriate and decorative finish. The pattern of this waist, as well as of No. 2465,

is in eight sizes for ladies from thirty to forty-four inches, bust measure.

In No. 2465 the right front is extended, giving much the effect of a double-breasted closing. A lace chemisette is a dainty accessory, and a high standing flare collar gives the completion. The waist blouses becomingly and is finished with a belt.

STYLISH SKIRTS FOR SPRING AND SUMMER.

(Illustrated on Page 399.)

A group of handsome late skirt designs is here illustrated, all of which are suitable for both cotton and light woollen materials. The once popular circular flounces are conspicuously absent, the closely fitting circular skirt bidding fair to secure the first place in public favor. This style of skirt is both graceful and generally becoming, thereby justifying its extensive vogue. Skirts still show a wealth of ornamentation of braid, ribbon,

lace and passementerie. These skirt patterns may be obtained in nine sizes for ladies from twenty to thirty-six inches, waist measure, with the exception of No. 2568, which is in ten sizes for ladies from twenty to thirty-eight inches, waist measure. All of the patterns except Nos. 2562 and 2238, which cost 1s. or 25 cents, are sold at the uniform price of 10d. or 20 cents.

For washable Spring and Summer materials scarcely any design would prove more satisfactory than No. 2500. The skirt is shown made of figured piqué effectively trimmed about the bottom with two rows of heavy Hamburg insertion; it is in six-gored style and measures four yards about the lower edge. The skirt may be trimmed in any desired way; it would be given an elaborate appearance by several narrow lace-edged frills.

A desirable pattern for a cloth skirt is pictured at No. 2562, a five-gored sheath-flare mode; an elaborate finish is given by several narrow ribbon frills about the foot, with handsome motifs of passementerie applied above. The seams are neatly finished with straps of the material. The most noticeable feature of this skirt is that while it is smoothly fitted about the top the back-gores are extended in a full plaited full sweep. The skirt is tight and plain nearly to the knees, below which it flares suddenly.

2678

Side-Back View.

LADIES' FIVE-GORED SKIRT, DECORATED IN SCALLOPED OUTLINE TO SIMULATE A TUNIC OR OVER-SKIRT. (TO BE MADE WITH AN UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)

The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

(For Description see Page 437.)

No. 2234 represents a five-gored sheath skirt that flares slightly at the foot, where it measures about four yards. It is shown made of figured India silk, decoration being afforded by a band of heavy insertion, which conceals the seams of the front-gore and continues around the lower edge.

The dainty wash skirt shown at No. 2572 is given a desirable fluffy appearance by several flounces of soft lace. It is in four-gored style, with a straight back-breadth that is gathered at

the top, while at the sides it is smoothly dart-fitted. About the foot it measures three yards and a half in the medium sizes.

A striped novelty is developed by pattern No. 2600. The skirt is in three-piece style, with the slight fullness at the back either underfolded in a shallow box-plait or collected in gathers. Three bias ruffles of graduated widths, headed with two rows of narrow ribbon and edged with ribbon frills, give an ornate finish, the upper ruffle being uniquely arranged in scooped effect. In the medium sizes the skirt measures three yards and three-fourths about the lower edge.

No. 2568 is particularly suited for narrow-width materials, being in seven-gored style. It is shown made of figured taffeta elaborated with frills of ribbon, the upper frill being arranged in a scroll design. The skirt measures three yards and a half about the lower edge in the medium sizes. It is smoothly fitted at the sides and front, with the back fullness either arranged in an under box-plait or in gathers.

Extremely stylish and graceful is the circular skirt shown at No. 2533; it is made of spotted challis and beautifully decorated with a broad band of lace appliqué, above and below which are bands of narrow velvet ribbon. The skirt is known as a circular sheath skirt and is closely fitted over the hips by darts, with the fullness at the back removed by a shallow underfolded box-plait. The skirt in the medium sizes measures three yards and three-fourths about the foot. Below the hip slight ripples fall out, and the folds of the plait at the back form rolling folds that spread broadly toward the foot.

No. 2238 is a distinct novelty and exceedingly stylish. It is constructed without the slightest fullness at the top and is finished with a center-front closing. This style of skirt is suitable for both wide and narrow-width goods. Its peculiar shaping produces a rippled effect below the hips and deep flutes at the back, although the fashionable sheath-like effect is presented in the upper part of the front and sides. The skirt flares stylishly toward the lower edge, which measures about five yards and three-eighths in the medium sizes.

LADIES' NIGHT WEAR.

(Illustrated on Page 401.)

Both fanciful and plain designs for ladies' night wear are here illustrated. Some of these garments are delightfully fluffy and beautiful and may be suitably worn for negligé or lounging robes. Gowns are lavishly trimmed with frillings and flouncings of lace, Swiss or Hamburg embroidery and insertions often being combined with admirable effect. All of the patterns shown may be obtained in nine sizes for ladies from thirty to forty-six inches, bust measure, with the exception of Nos. 2614 and 1667, the former being only in four sizes for ladies from thirty-two to forty-four inches, bust measure, and the latter in seven sizes from thirty to forty-two inches, bust measure.

No. 2614 is distinctly novel and graceful. The mode is

known as the Pompadour gown and is uniquely fashioned with a pointed front-yoke outlined with full Bertha ruffles; ruffles also complete the arm-holes, and small ribbon bows give a dainty ornamental touch. The price of this pattern is 10d. or 20 cents.

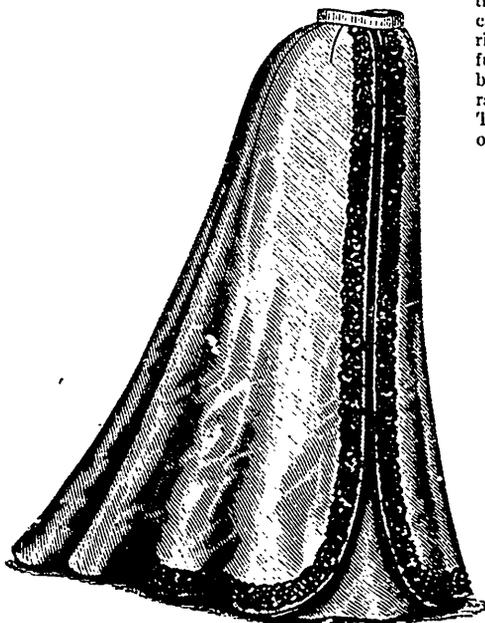
Simple but distinctly pleasing is the gown shown at No. 2275, for which full flounces of embroidery give a decorative finish. The price of the pattern is 10d. or 20 cents.

The Empire gown pictured at No. 1883 is extensively used. It may be allowed to hang free from a Pompadour yoke or drawn in to give the effect of a short, full body by ribbon-run beading, the ribbon being arranged in a large bow in front. The yoke is covered with a band of insertion edged with embroidered frills, and produces a dainty finish for the low neck. The pattern costs 1s. or 25 cents.

The elaborate gown pictured at No. 1667 is in Empire style and cut low in front. The sleeves are very

original, being open to the shoulders and caught together with ribbon bows. A tasteful effect is produced by the embroidery arranged in lattice effect. The pattern costs 1s. or 25 cents.

A broad sailor-col-

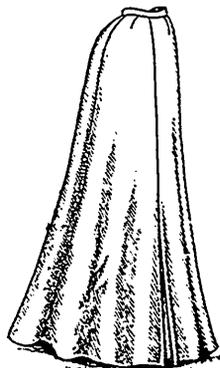


2688

Side-Front View.

LADIES' SEVEN-GORED SKIRT, WITH OVER-FRONTS SEPARATING AT THE CENTER AND HAVING ROUND OR SQUARE CORNERS. (TO BE MADE WITH AN UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 437.)



2688



2688

Side-Back View.

lar edged with a lace flounce distinguishes the design seen at No. 1442. In the front the gown is cut low and gathered rather full, the gathers being held in place by rows of insertion. Embroidered bands give an elaborate effect to the full one-seam sleeves. The price of the pattern is 1s. 3d. or 30 cents.

No. 1683 is made with daintily trimmed boleros which have rounding corners and open to show the Watteau and the full gathered front, which is a little low in the neck. The price of the pattern is 1s. or 25 cents.

Another gown fashioned upon Empire lines is illustrated at No. 1395. Ribbon-run beading edged at both sides with embroidered frills outlines the neck and the belt sections, which are arranged on the gown to give the effect of a short full body. Ribbon bows give stylish completion. The price of this pattern is 1s. 3d. or 30 cents.

Simplicity is the characteristic feature of the gown depicted at No. 2030. It is fashioned with a back-yoke and a full gathered front. The turn-over collar, cuffs and box-plait are all trimmed with narrow frills of embroidery. The pattern costs 10d. or 20 cents.

GIRLS' AND CHILDREN'S SPRING AND SUMMER DRESSES.

(Illustrated on Pages 402 and 403.)

The most noticeable feature of young girls' and children's dresses is the almost universal use of fancy yoke and guimpe effects. Velvet, silk lace and all-over embroidery and fancy tucking are favorite guimpe materials, and care should be exercised to secure a contrast of both shading and texture. Berthas softly edged with lace, fancy bretelles and dainty ruffled effects combine in a multiplicity of ways to produce stylish fluffy appearance at present so much desired. Some charming designs for girls' and children's wear, that will be found both dressy and practical for the Spring and Summer, are presented in this number. The patterns of the dresses on page 402 cost uniformly 7d. or 15 cents, except Nos. 2043 and 9425, which cost 10d. or 20 cents; the dresses upon page 403 are at the uniform price of 10d. or 20 cents, with the two exceptions Nos. 1993 and 1769, which cost 7d. or 15 cents each.

A dainty little dress suitable for any occasion is illustrated at No. 1967, the pattern being in seven sizes for children from two to eight years of age. The dress is fashioned out of white lawn, with a circular yoke of fancy tucking and ribbon-run beading. The beading is also used to decorate the skirt and encircles the waist, the ribbon tying in a bow at the left side. Embroidered frills give further ornamentation.

For the dress shown at No. 1662 the pattern provides for either a high or low neck and long or short puff sleeves. Soft blue cashmere was the material selected combined with lace flounces and wide and narrow ribbon. The dress is suitable for dressy occasions, and when a high neck is desired a little guimpe made of silk or all-over lace will be appropriate. The pattern

is in eight sizes for children from two to nine years old.

A simple frock of white nainsook, all-over embroidery and embroidered frills and insertion is represented at No. 9425, the pattern of which is in seven sizes for children from one to seven years of age. The collar is fancifully cut in points; the neck is slightly low and the sleeves are short puffs. The dress hangs loosely in gathered style from a yoke.

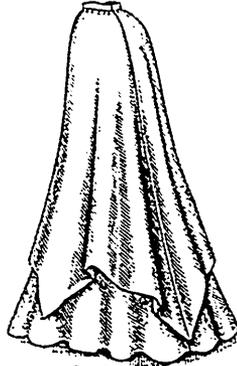
For the cooler Spring days nothing could be more appropriate than the dress here pictured developed in challis and velvet. The pattern, No. 1985, is in seven sizes for children from three to nine years of age. The dress has a pretty tab Bertha which falls over the short puffs, and the closing is

made down the center of the back. The waist is bloused and the skirt gathered all round.

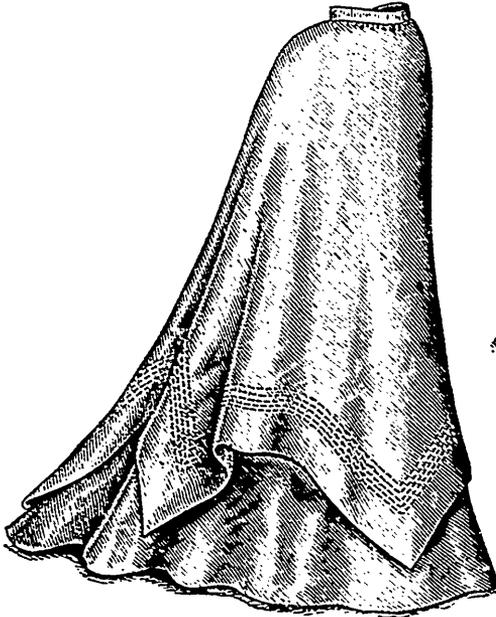
Tasteful and simple is the dress represented at No. 2187, the pattern of which is in seven sizes for children from two to eight years of age. The low square yoke is outlined with a broad band of insertion that gives a dainty effect. The waist puffs out prettily, and the skirt is fashioned in full gathered style. The closing is made down the back. A guimpe would be worn with a dress of this description.

For little tots simplicity of design is almost a necessity, and the dress shown at No. 1749 will be much appreciated on this account. The pattern is in seven sizes for children ranging from one half to six years of age. The material is nainsook associated with fancy tucking and dainty embroidery, and a full ruffled Bertha is a becoming feature.

No. 1675 is a dressy affair of Swiss, fancy tucking, insertion and lace. From the short round yoke the full lower part falls softly and gracefully, and a closing



2698



2693

Side-Front View.



2695

Side-Back View.

LADIES' CIRCULAR SKIRT, WITH POINTED CIRCULAR TUNIC OR OVER-SKIRT. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 438.)

is effected down the back. Rippled Berthas fall easily over the shoulders, and a double frill outlines the yoke. The pattern is in seven sizes for children from one half to six years of age.

A full short body joined to a circular yoke is the distinguishing feature of No. 2358, the pattern of which is in seven sizes for children from one half to six years old. A broad-shoulder effect is given by the bretelles, and the closing is made at the back. A row of feather-stitching completes the lower part of the skirt above the hem.

Another little dress which may be worn either with or without a guimpe is pictured at No. 1781, the pattern being in seven sizes for children from two to eight years old. The dress is made of figured organdy, and the low pointed neck is outlined with ribbon-run beading edged with soft lace frills. Full graduated ruffles take the place of sleeves. Small bows

are daintily tied in a very tasteful bow upon each shoulder. A simple morning gown for children from one half to six years old, the pattern being in seven sizes, is pictured at No. 2359; it is made of soft mousook, with a tucked pointed yoke daintily edged with narrow frills of embroidery. Tucks finish the dress above the broad hem.

No. 2029 illustrates an attractive dress of which the pattern is in six sizes for children from two to seven years old. Fine Oriental lawn was chosen for the dress, which is fashioned with a broad fancy yoke and a full, gathered waist closed at the center of the back. Graduated bretelles extend from the waist over the shoulders, standing out over the full one-seam sleeves. Ribbon-run beading outlines the bretelles and confines the dress about the waist, and small rosettes and long ends give a decorative finish.

A fanciful little party gown is illustrated at No. 2229, for the development of which pink silk with a pin stripe of corn-yellow was selected. The dress is cut low and square at the neck, with a short yoke of all-over lace over yellow silk to which the full waist-portions are joined. The skirt is in gathered style, and two frills of lace headed with gathered ribbon

give an ornamental edge finish. Large butterfly bows of ribbon provide shoulder trimming, and a crush ribbon belt encircles the waist. The pattern is in eight sizes

low round neck; it is tucked in clusters, the tucks terminating a short distance above the hem to give a slightly fluted effect. The full waist blouses all round and is caught snugly in to the waist by a ribbon belt. Frilled ribbon gives a dainty completion to the full skirt. The pattern is in six sizes for children from three to eight years of age.

A stylish guimpe dress is illustrated at No. 2300, the pattern of which is in eight sizes for girls from five to twelve years of age. The dress is developed in figured challis and blue-and-white taffeta, with a decorative finish of silk ruffles and narrow gimp. A tab-shaped Bertha and circular sleeve ruffles are attractive features.

The little Mother Hubbard dress pictured at No. 1993 is made of organdy printed with an old-fashioned floral design. It is cut low and rounding about the neck, which is completed by a lace ruffle. The short yoke is smooth and plain, and to it is joined the lower part in full gathered style. The short puff sleeves are very stylish, as is the broad flounce about the bottom of the dress. This pattern is in ten sizes for girls from three to twelve years of age.

Charmingly fluffy in effect is the design represented at No. 1769, the pattern of which is in eleven sizes for girls from two to twelve years of age. The dress is made of organdy and Swiss embroidery, four graduated ruffles being arranged in each arm-hole.

A four-gored skirt and a becomingly full waist are noticeable features in the plaid gingham dress shown at No. 9868, the pattern of which is in ten sizes for girls from three to twelve years old. The dress may be worn with a guimpe if desired and is plainly but effectively finished with bands of Hamburg insertion and narrow embroidered edging.

A gown of polka-dotted dimity, with a low square neck, gathered ruffles for sleeves and having an additional charm in the arrangement of the ribbon decoration, is pictured at No. 1655, of which the pattern is in ten sizes for girls from three to twelve years old. The dress may be made with a high neck, or a guimpe may appropriately be worn.

No. 1861 represents a light novelty plaid combined with velvet. The yoke is uniquely fashioned with a rather deep point at the center of the front, and the waist is allowed to blouse all round. Rows of velvet ribbon afford completion.

Girls from four to twelve years old can suitably wear this dress, of which the pattern is in nine sizes. The pretty pinafore effect produced in No. 2347 is decidedly novel. Plain and checked taffeta afford a charming combination, and ornamentation is provided by rows of fancy silk braid passementerie. The pattern of this dress is in ten sizes for girls from three to twelve years of age.

Blue cashmere, white silk and fancy tucking are associated in the stylish gown illustrated at No. 2104, of which the pattern is in eight sizes for girls from five to twelve years of age. The yoke is made of fancy tucking, and a fanciful pointed Bertha outlines its lower edge, further ornamentation being afforded by narrow frilled ribbons. The skirt is in five-gored style, with gathered fulness at the back.

Plaid piqué develops the attractive dress shown at No. 2208, which is trimmed with insertion and frills of embroidery arranged in pointed effect. The four-gored skirt is smoothly fitted at the sides and front and is full at the back. The waist blouses prettily and has a pointed yoke.

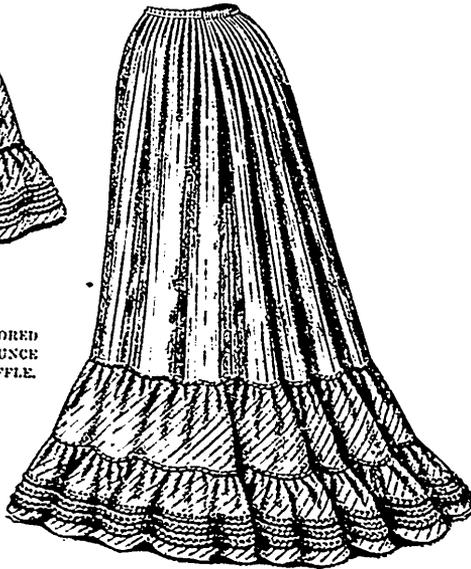


2677

Side-Front View.

LADIES' PETTICOAT SKIRT, CONSISTING OF A SIX-GORED UPPER SECTION LENGTHENED BY A BIAS FLOUNCE FINISHED AT ITS LOWER EDGE WITH A BIAS RUFFLE.

(For Description see Page 438.)



2677

Side-Back View.

for children from two to nine years of age.

Figured challis, India silk, ribbon and insertion are tastefully combined in the design illustrating No. 2442. The dress is fashioned upon the Gretchen order, with a short smooth over-body cut low and fanciful to show a full under-body that is finished about the neck with a narrow frill. Three rows of narrow shirred ribbon decorate the skirt, and a ribbon is wound about the bottom of the body and tied in a bow with long ends at the left of the center-front. The pattern is cut in seven sizes for children from two to eight years of age.

No. 2043 is also in seven sizes for children from three to nine years old. The dress is made of figured India silk, and tucked silk, which is used for the yoke, and circular bretelles and circular sleeve-caps are noticeable features. The waist puffs out stylishly in front, where a broad box-plait is shown at the center.

Blue-and-white foulard is combined with fine linen lawn in the unusually stylish gown shown at No. 2454. A unique feature is the broad square collar that fits smoothly about the

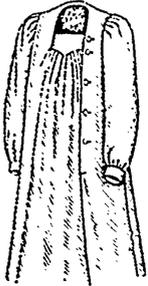
The pattern is in eight sizes for girls from five to twelve years old.

Blue polka-dotted India silk was selected to make the stylish dress pictured at No. 2000. The broad square yoke is made of tuckd white silk, and an unusually wide shoulder effect is produced by square tabs that rest upon the tops of the short puff sleeves. Broad tabs also extend across the front and back and, like the decorations, are of all-over lace edged with soft ribbon frills. The closing is made down the center of the back. The skirt is in straight gathered style. The pattern is in nine sizes for girls from four to twelve years old.

A pouch front, broad Tudor yoke and full graduated bretelles give originality to the dress depicted at No. 1682. In its construction cloth, frilled ribbon, all-over lace and taffeta silk are harmoniously associated. The skirt is in five-gored style, and a sash tied with long ends at the back gives elegant completion. The pattern is in nine sizes for girls from four to twelve years of age.

The jaunty sailor dress cut by pattern No. 2325 is made of a combination of blue and white piqué and is effectively braid-trimmed. The skirt is in full gathered style, and the blouse is cut low to show the lining

applied box-plait with buttons and button-holes. The pattern is in six sizes for girls from four to nine years of age.



2622



2622
Front View.



2622
Back View.

LADIES' OPEN-NECKED NIGHT-GOWN, WITH POINTED BACK-YOKE. (TO BE MADE WITH THE SLEEVES FULL-LENGTH OR SHORTER.)
(For Description see Page 438.)

in shield effect. The lining is closed down the center with buttons and button-holes. A large sailor-collar completes the top of the blouse, the closing of which is effected through an

on this style of frock if desired. Guimpe of silk or those of the material trimmed with lace are provided for woollen dresses.



2687

Front View.



2687



2687

Back View.

LADIES' V-NECKED CORSET-COVER. (TO BE MADE WITH OR WITHOUT THE SKIRT.)
(For Description see Page 439.)

Figured challis and taffeta silk are united in the charming dress shown at No. 1918. A fancy yoke is decorated by rows of tuck-shirings that give a desirably full effect. The waist is smooth at the top, with slight gathered fulness at the waist-line at the center of the front and back. The four-gored skirt is finished with three gathered ruffles about the lower edge. The pattern is in eight sizes for girls from five to twelve years of age.

A judicious and harmonious selection of colors and materials is indicated in the design illustrated at No. 2476, the pattern of which is in eight sizes for girls from three to ten years of age. The fronts are cut in short jacket style, and to them are joined large pointed revers. Between the jacket fronts are seen a shallow pointed yoke and a full front that puffs out stylishly. An elaborate appearance is given by the use of fancy braid passementerie, and rolling velvet cuffs and a straight standing velvet collar are dainty accessories. The skirt falls in graceful folds, being in full gathered style.

The popularity of guimpe dresses for children is to be commended, as the sleeves are often the only soiled part of a frock, and if they are part of the guimpe it is an easy matter to freshen the toilette by the use of another one. This style of dress is also very becoming to small girls. In a wool dress often the only ornamentation is a Bertha frill of the material either hemmed or trimmed with a row of insertion or edging, although elaborate decoration may be arranged



ASK FOR THE SPRING, 1899, EDITION of our handsome "BICYCLE FASHIONS." It illustrates attire to be worn a-wheel, and while principally devoted to the latest and most acceptable styles for ladies, provides also for the costume needs of men, misses and

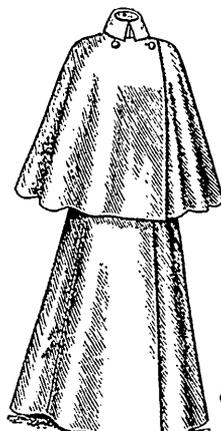
boys. The publication has been much improved and contains a detailed explanation of the various parts of a bicycle by an expert machinist, with advice that will be valuable to all riders on the care, repair and choice of a wheel; a specially prepared paper on learning to ride; the etiquette of the wheel; touring at home and abroad; and a great variety of entertaining matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent postpaid to any address on receipt of 2d. or 5 cents.

A STYLISH WRAP FOR TRAVELLING, ETC.

LADIES' LONG CLOAK OR COAT, WITH FLY CLOSING AND REMOVABLE CAPE AND HOOD. (TO BE WORN WITH THE CAPE FASTENED AT THE THROAT AND TURNING BACK IN REVERS OR BUTTONED IN DOUBLE-BREADED STYLE.) DESIRABLE FOR TRAVELLING WRAP OR GENERAL WEAR.

No. 783.—In these days when the apparel is so carefully studied by the average woman no wardrobe is considered complete without at least one wrap designed especially for travelling and which is also suitable for general wear. The cloak here shown made of cloth and finished in strict tailor style with machine-stitching and buttons is the wrap *par excellence* for travelling, and, beside being a very stylish affair, is thoroughly serviceable. It combines a quiet elegance of appearance with simplicity of making. One of the principal merits of the design is that it is becoming to any type of woman and may be agreeably worn by old or young. The cloak is made in the tight-fitting ulster style pushing rapidly to the fore as a claimant for feminine approval. Below the waist-line at the back coat-plaits ornamented at the top with small buttons and coat-laps are introduced; and the correct adjustment of the garment is due to under-arm and side-back gores, and a center seam which ends at the top of the coat-plaits. The fronts follow the lines of the figure at the top, but fall in straight lines from the bust, and the cloak is closed down the center of the front with buttons and button-holes in a fly. Capa-

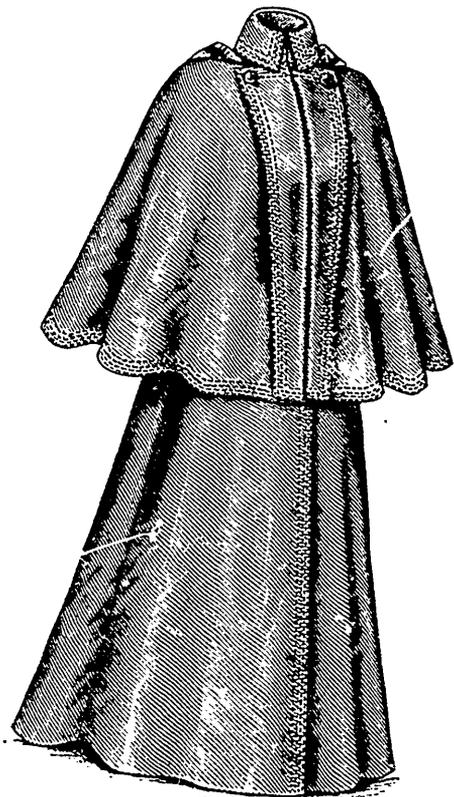
The cloak is distinguished by a jaunty circular cape, shaped with a center seam and fitted snugly about the shoulders by darts but rippling stylishly below. The cape may be fastened at the throat and reversed in revers that extend to the bottom of the cape and which may be held in place at the top, where they are widest, by buttons and button-holes, or it may be lapped and closed in double-breasted style. An-



783



783



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other feature of the garment is seen in the pointed hood, which is fashioned on lines similar to those of the hoods worn by Capuchin monks. It is made with a center seam extending from the neck to the outer edge, which is reversed rather deeply, thus revealing the plaid silk lining. The collar consists of a standing portion to the upper edge of which is joined a turn-over section with flaring ends.

A very serviceable and attractive cloak will result if gray mohair be made up, as this material sheds dust easily. One of the fancies of the present season is to make wraps of plain cloth and decorate them with straps of checked kersey. A touch of color may be given a dark wrap by lining the cape and hood with bright silk.

We have pattern No. 783 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, requires nine yards of material forty inches wide, with a yard and an eighth of silk twenty inches wide to line the hood. Price of pattern, 1s. or 25 cents.

cious side-pockets, the openings of which are concealed by oblong pocket-laps, are inserted in the fronts and form convenient receptacles for the handkerchief, pocket-book, etc. The sleeve, which is gathered at the top, is large enough to allow it to slip on easily over the dress sleeve.

Styles for Misses and Girls.

FIGURE No. 132 L.—MISSSES' TOILETTE.
(For Illustration see this Page.)

FIGURE No. 132 L.—This consists of a Misses' shirt-waist and skirt. The shirt-waist pattern, which is No. 2635 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 461. The skirt pattern, which is No. 2593 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old.

This trim toilette consists of a shirt-waist, here shown of spotted percale, and a brown mixed cheviot skirt. The shirt-waist is one of the new box-plaited styles, a smooth pointed yoke forming the upper part of the back. Three box-plaits are formed in the back below the yoke and three in the front, which presents a becoming blouse effect, the plait at the center of the front concealing the closing. The sleeves are in the regular shirt style and are finished with straight link cuffs. With the waist are worn a removable linen collar, narrow satin tie and leather belt.

The skirt is a three-piece shape and may be laid in an under box-plait or gathered at the back.

The waist is particularly stylish both for Summer wash fabrics and for taffeta silk or soft woollens. A velvet stock may be worn with waists of the latter materials, the pattern providing for it. The accompanying skirt may be made of serge, cheviot, lady's-cloth or any other fine woollen; plaids and broken checks are particularly desirable for separate skirts. Braid may be added as a decoration.

The straw hat is stylishly trimmed with ribbon and flowers.

STREET SUITS FOR YOUNG FOLKS.

(For Illustrations see Page 447.)

FIGURE No. 133 L.—GIRLS' WALKING TOILETTE.—This consists of a Girls' jacket and dress. The jacket pattern, which is No. 2645 and costs 7d. or 15 cents, is in eight sizes for girls from five to twelve old, and may be again seen on page 460 of this issue of THE DELINEATOR. The dress pattern, which is No. 2673

and costs 10d. or 20 cents, is in eight sizes from five to twelve years of age.

Blue cloth was here selected for this unique little jacket, which is attractively decorated with Hercules braid and buttons. Side-back gores and a center seam adjust the jacket perfectly at the back, where the lower edge is scalloped. A deep sailor-collar, square at the back but in fanciful outline at the front, is effectively arranged on the jacket, which is closed in double-breasted fashion with buttons and button-holes. The sleeve is rather small and has slight gathered fulness at the top.

The dress is made of plaid cloth combined with plain silk and ornamented with a ribbon belt and stock collar. The distinctive features of the mode are the full center-front and scalloped side-fronts and caps, also scalloped, that rest on the tops of the small sleeves. A four-gored skirt, plain at the sides but with gathered fulness at the back, is joined to the waist.

This jacket will be exceedingly becoming to a brunette if developed in bright-red cloth and trimmed with gilt braid and buttons. Any of the soft woollens or organdy, gingham, etc., will be suitable for the dress, which may be trimmed with lace, passementerie or insertion.

The large hat flares at the back and is becomingly trimmed with quills and a large bow of silk caught with a buckle.

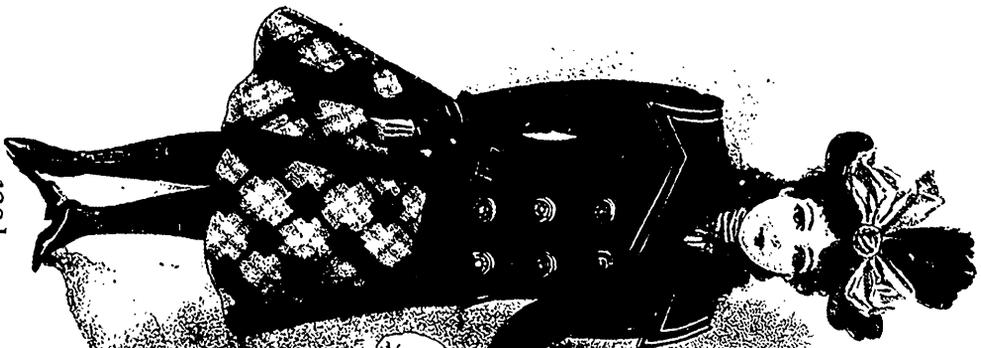


FIGURE No. 132 L.—This illustrates MISSSES' TOILETTE.—The patterns are Misses' Shirt-Waist No. 2635, price 10d. or 20 cents; and Skirt No. 2593, price 10d. or 20 cents.

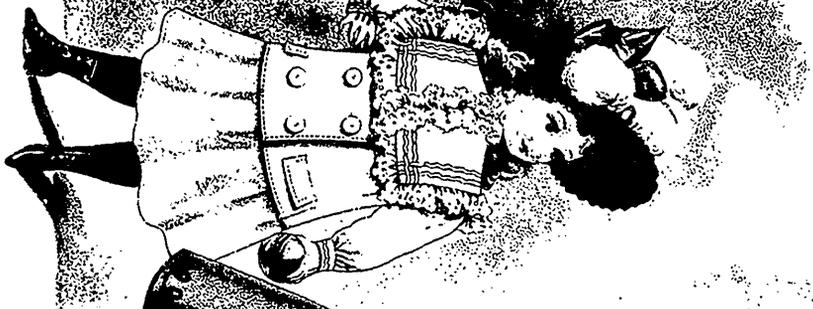
(For Description see this Page.)

broad under-arm gores and a center-back seam, the middle three seams terminating above shallow vents. In the fronts,

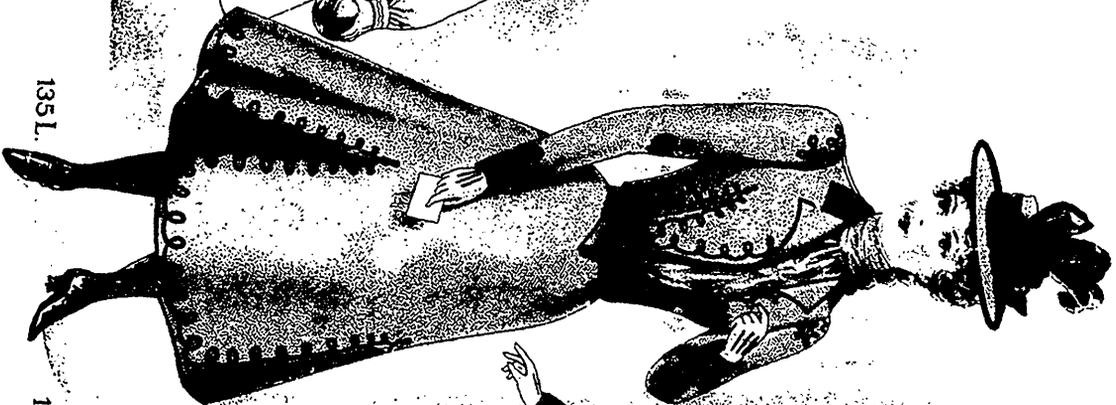
(Descriptions Continued on Page 451.)



133 L.



134 L.



135 L.



136 L.



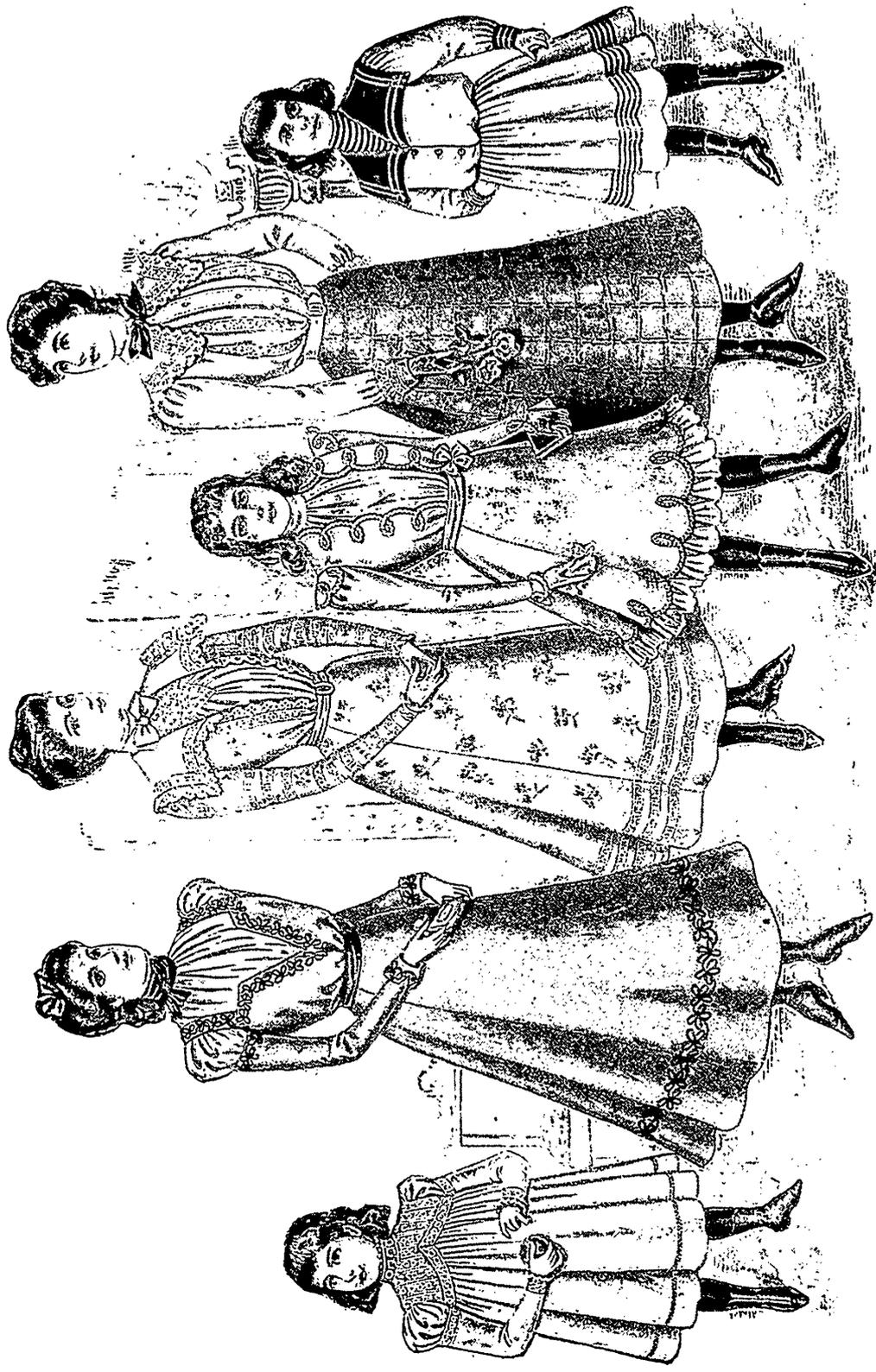
137 L.

THE DELINEATOR

Special Styles for Spring 1899.

DESCRIBED ON PAGE 446

APRIL, 1899.



138 L.

139 L.

140 L.

141 L.

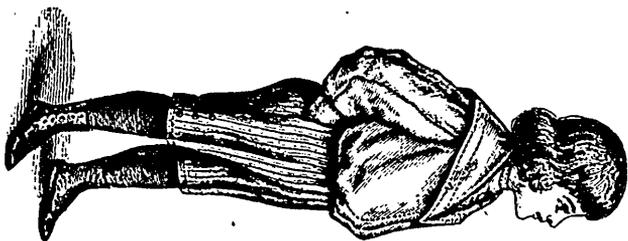
142 L.

143 L.

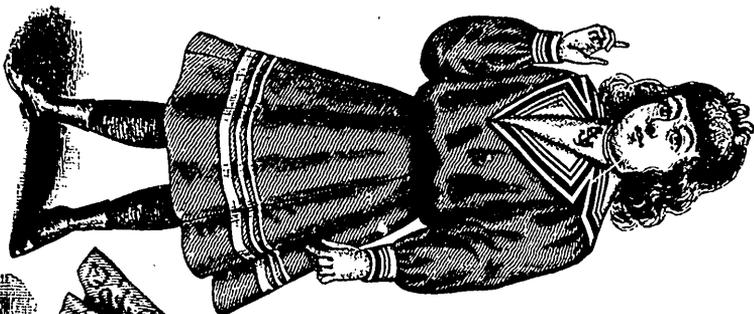
Attractive Frocks for Misses and Girls.

DESCRIBED ON PAGES 452 AND 453.

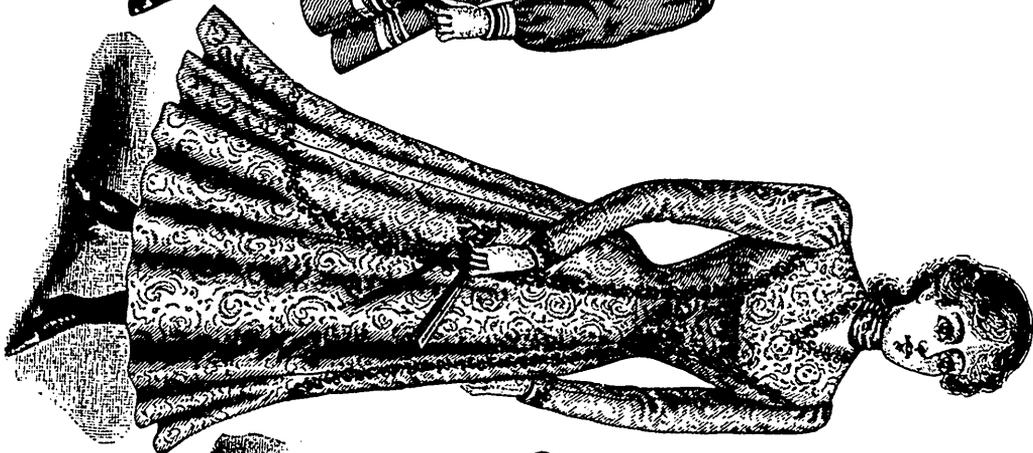
APRIL, 1899.



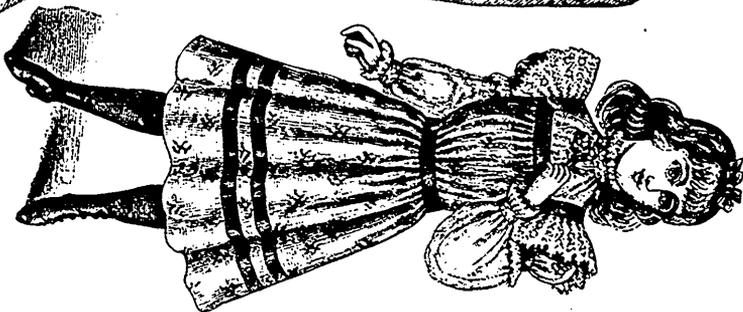
144 L.



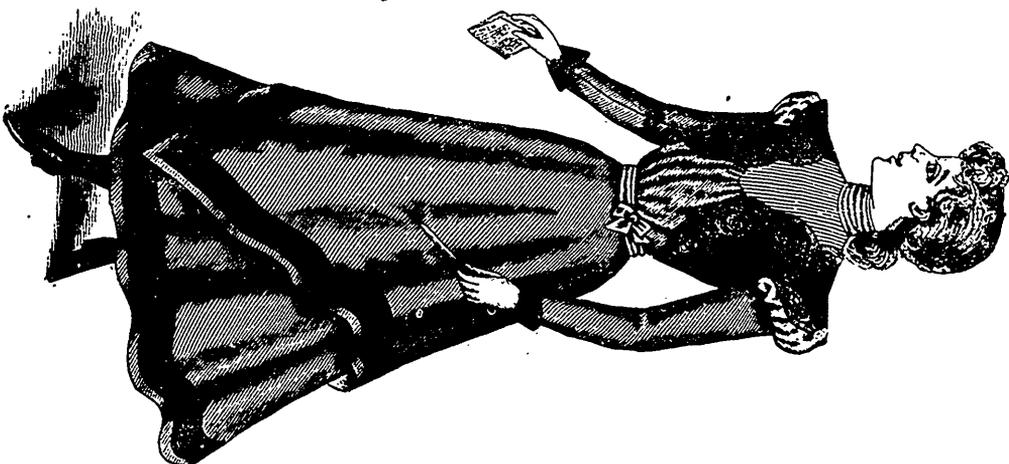
145 L.



146 L.



147 L.



148 L.

THE DELINEATOR.

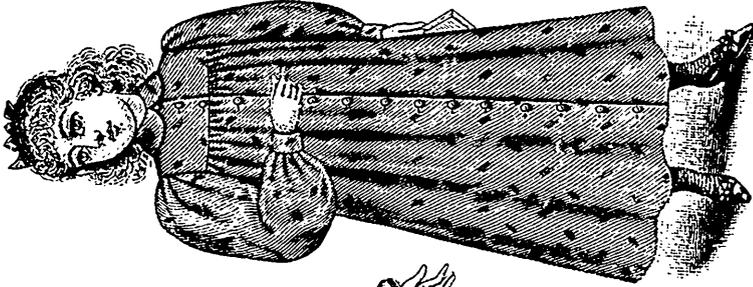
Dressy Styles for Young People.

DESCRIBED ON PAGES 453 AND 454.

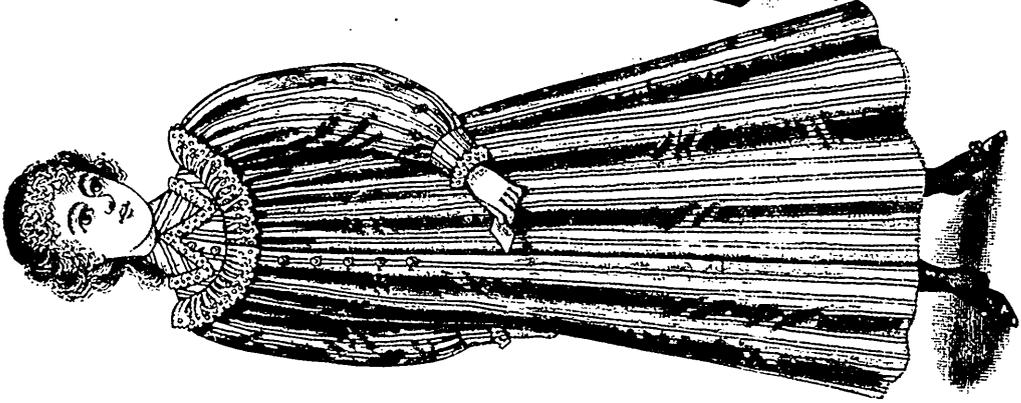
APRIL, 1899.



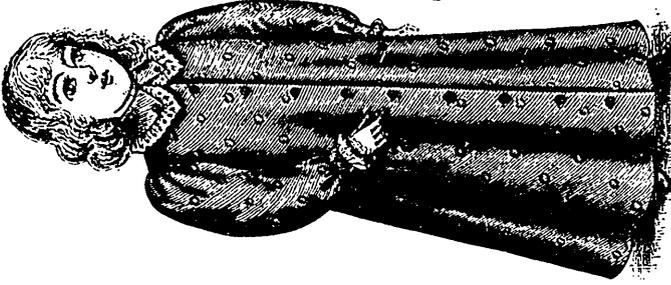
149 L.



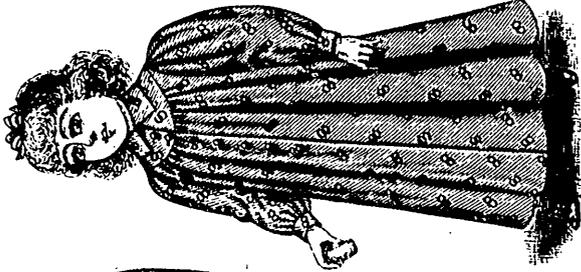
150 L.



151 L.



152 L.



153 L.

(Descriptions Continued from Page 446.)

which close in double-breasted style with button-holes and large pearl buttons, are inserted side-pockets, the openings being concealed by oblong pocket-laps. A large, square sailor-collar is arranged on the jacket and stands out broadly over the one-piece sleeves, which have gathered fulness at the top and bottom and are completed by deep cuffs. The dress is simply constructed, being made with a short body—shaped by shoulder and under-arm seams—to which is joined the full gathered skirt. A standing collar completes the neck of the dress, and the sleeves are in bishop style.

Pale-pink or blue piqué or white duck will also attractively develop this little jacket, for which serge or cloth may be selected if greater warmth be desired. The body of the dress may be made of all-over embroidery or fancy tucking, if a more ornamental effect be preferred. Any of the soft woollen or washable fabrics will be found appropriate for the mode.

A pretty hat of the poke variety adorned with feathers and ribbon completes this toilette.

FIGURE No. 135 L.—STYLISH ETON TOILETTE.—This comprises a Misses' jacket, waist and skirt. The jacket pattern, which is No. 2649 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years old, and is again illustrated on page 460. The waist pattern, which is No. 2210 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years of age. The skirt pattern, which is No. 2551 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old.

Cloth in a soft becoming shade was here selected for this jaunty tailor suit, which is trimmed with braid, further ornamentation being afforded by facings of velvet. The jacket is in the universally becoming Eton style and may be made with a whole or seamed back. At the top the fronts are reversed in small lapels that form notches with the ends of the velvet turn-over collar, and the lower front corners are pointed, thus imparting a desirable air of slimmness to the figure. The two-seam sleeve shows the popular dart-fitted top, and a cuff is simulated by a facing of velvet. The jacket flares broadly all the way down the front to reveal the stylish silk waist worn beneath. The waist is quite full both at the back and front and is finished at the neck by a crush stock of ribbon. Three graduated frills fall softly over the small sleeves; a folded belt of velvet encircles the waist.

The skirt is a graceful circular mode and shows the snug hip adjustment now in vogue. Vandyke points of velvet are applied at each side of the front, this decoration being very effective.

A handsome costume will result if serge or English Oxford be chosen for the mode, which may be simply finished with machine-stitching if a severely plain effect be desired. The waist may be made of chiffon, serge or of plaid, checked or striped gingham, percale, chambray or any of the wash fabrics shown this season.

Soft quills and velvet ornament the stylish round hat of straw.

FIGURE No. 136 L.—MISSES' NATTY TAILOR SUIT.—This illustrates a Misses' costume. The pattern, which is No. 2624 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently portrayed on page 451.

Tailor suits are so serviceable and convenient that they are being as much worn by the school girl as by her older sister, the débutante. An exceptionally stylish costume is here portrayed made of fine cloth and finished in correct tailor style with machine-stitching and buttons. The jacket is cut on the most approved lines and is adjusted by the customary under-arm and side-back gores, and a center seam which terminates above deep coat-laps. The dart-fitted tops of the sleeves and the lapels that form shallow notches with the ends of the vel-

vet turn-over collar are noticeable features of the design, which is in double-breasted cutaway style.

The five-gored skirt is snugly adjusted about the hips, the fulness at the back being underfolded in a box-pleat. The skirt, which closes invisibly at the left side, ripples gracefully at the sides and back below the hips.

This costume will be very effective if developed in checked chevot, which is very stylish this season. Self-strappings or braid will supply desirable decoration.

The hat is ornamented with ribbon and quills.

FIGURE No. 137 L.—LITTLE GIRLS' TOILETTE.—This pictures a Little Girls' jacket and dress. The jacket pattern, which is No. 2644 and costs 7d. or 15 cents, is in seven sizes for girls from two to eight years old, and is also illustrated on page 468. The dress pattern, which is No. 2875 and costs 7d. or 15 cents, is in seven sizes from two to eight years of age.



2624
Front View.

2624
Back View.

MISSSES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREASTED CUTAWAY JACKET AND A FIVE-GORED SKIRT (FASTENED AT THE LEFT SIDE AND HAVING AN UNDER BOX-PLAIT AT THE BACK).

(For Description see Page 455.)

This toilette, of rare style and originality, comprises a jacket, here shown made of red cloth and decorated with white braid, and a dress of gray India silk ornamented with ruffles of red silk. The jacket is characterized by a large fanciful collar, which is arranged under the rolling collar that finishes the neck. The jacket is in reefer style and is closed in double-breasted fashion with buttons and button-holes. At the sides and back it is adjusted by under-arm gores and a center seam, the side seams terminating above deep coat-laps. The small two-seam sleeve is gathered at the top.

The dress is simply fashioned, being made with a body that is gathered front and back at the waist and neck and finished with a small standing collar. The sleeve, which is gathered at the top and bottom, is completed by a narrow wristband. To the body is joined the straight skirt in full gathered style all round.

Tan cloth, piqué or duck will develop this jacket, which may be decorated with braid or finished with stitching. Dimity, serge, cashmere or China silk are appropriate for the dress. Feathers and silk adorn the picturesque hat.

ATTRACTIVE FROCKS FOR MISSES AND GIRLS.

(For Illustrations see Page 448.)

FIGURE No. 138 L.—CHILD'S YOKE DRESS.—This illustrates a Child's dress. The pattern, which is No. 2637 and costs 7d. or 15 cents, is in seven sizes for children from one half to six years of age, and may be seen again on page 467.

An oddly curved yoke is a feature of this little frock. In this instance rows of lace insertion were joined to form it, insertion also being used for trimming; the remainder of the dress is of pink lawn. The sleeves have puffs arranged on them at the top, insertion being placed on the sleeves at the lower edges of the puffs and at the wrists. A fitted band following the lower edge of the yoke is covered with insertion neatly mitred to lay smoothly, and the dress hangs from the yoke with pretty fullness. A frill of edging rises from the top of the collar, which is overlaid with insertion.

For this frock dainty, lawn, organdy or dotted Swiss will be very dainty, all-over embroidery or fancy tucking being tasteful for the yoke with any of these fabrics. India silk dresses could be made fanciful by ruchings of lace on the yoke, or by bands of insertion arranged in vertical lines on the yoke.

FIGURE No. 139 L.—MISSES' AFTERNOON DRESS.—This represents a Misses' dress. The pattern, which is No. 2696 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is again shown on page 456.

Heliotrope lady's-cloth and maize silk are here combined in this stylishly designed dress, black silk passementerie providing effective garniture. A full yoke is revealed in an odd outline above the low-necked front and back, which are shaped in a deep point at the center; and straps over the shoulders induce the effect of a pinafore. A ribbon is arranged about the standing collar, and similar ribbon is formed in a belt.

Puffs at the top of the sleeves and cuffs completing them heighten the effect of the mode. The skirt is five-gored and shows the fashionable close effect over the hips with ripples below.

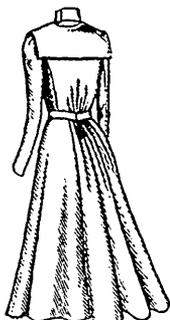
Asthetic and stylish combinations which may be successfully arranged by the design are mode cloth with light-blue silk, maroon crepon with pale-heliotrope silk, and gray cloth with black chiffon over yellow silk. Lace appliqué and cut-steel ornaments may supply the garniture.

FIGURE No. 140 L.—MISSES' DRESSY COSTUME.—This illustrates a Misses' costume. The pattern, which is No. 2700 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently portrayed on page 452.

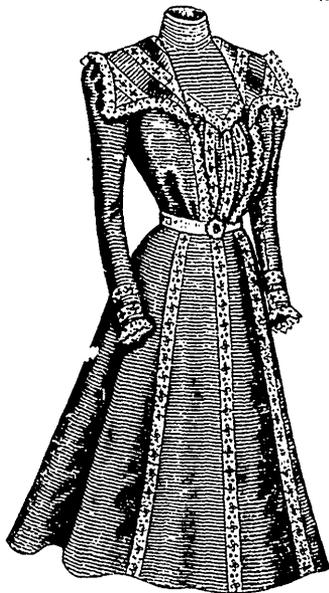
Among the many charming styles for misses the costume here illustrated is conspicuous for its becoming outlines. Blue

lawn was used for its development in this instance, and lace edging and insertion supply a most satisfactory garniture. The graceful five-gored skirt is of fashionable shaping and may have the fullness at the back underfolded in plaits or collected in gathens.

The waist introduces an original feature in the center-front, which consists of an upper yoke-portion with pointed lower edge and a full gathered lower portion which puffs out stylishly with the side-fronts. The sailor collar falls deep and square at the back, outlining a shallow round yoke at the top; and its broad ends extend well over the tops of the close-fitting two-seam sleeves. A leather belt is worn. The costume may be daintily developed in organdy, with insertion and edging arranged in any preferred way for ornamentation.

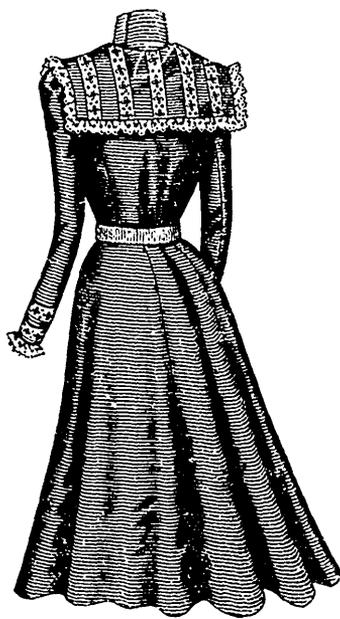


2700



2700

Front View.



2700

Back View.

MISSES' COSTUME, WITH FIVE-GORED SKIRT. (TO HAVE THE FULLNESS AT THE BACK UNDERFOLDED OR GATHERED.)

(For Description see Page 456.)

FIGURE No. 141 L.—GIRLS' DRESS.—This illustrates a Girls' dress. The pattern, which is No. 2673 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is again shown on page 458.

The handsome little dress is here shown made of red cashmere, with silk for the full front and ribbon ruchings and a ruffle of the material for decoration. The side-fronts of the waist have scalloped edges which lap over the full gathered center-front. Scalloped sleeve-caps rest on the tops of the close-fitting sleeves, which are finished with fanciful flare cuffs. A wrinkled belt of silk is fastened under a rosette-bow at the left side.

The skirt is in four-gored style and is finished with a flounce of the material headed by the ribbon ruching, which produces a fanciful scalloped effect.

The dress might be developed suitably in any of the soft summer silks, with lace for the center-front. Challis, fine gingham and other washable fabrics may be employed with charming results, ribbon, edging and insertion providing ornamentation.

FIGURE No. 142 L.—MISSES' TOILETTE.—This illustrates a Misses' shirt-waist and skirt. The shirt-waist pattern, which is No. 2676 and costs 10d. or 20 cents, is in six sizes from six to sixteen years old, and is again shown on page 462. The skirt pattern, which is No. 2551 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years of age.

There is something so dainty and girlish about this sailor blouse shirt-waist—here shown made of white lawn and decorated with fine embroidered edging and insertion—that it will be hailed with delight by all mothers. It is simply constructed and has gathered fullness all round at the waist-line, where it blouses stylishly. At the top the waist has slight gathered fullness at each side of the closing, which is made at the center of the front. A becoming touch is given by the large sailor-collar, square at the back, of which the pointed ends flare jauntily at the front. The sleeves are in regular

shirt style and are distinguished by deep round turn-over cuffs. The skirt, made of plaid cheviot, is a circular mode and shows the snug hip adjustment now so much admired. At the back the fulness is underfolded in a shallow box-plait, and below the hips the skirt ripples gracefully. With the toilette is worn a natty belt with a pointed end, and a large ribbon bow is arranged at the throat.

Any of the pretty washable fabrics or soft woollens and silk may be employed for the waist. Serge, cloth, homespun or duck will be appropriate for the skirt.

FIGURE No. 143 L.—CHILD'S SAILOR SUIT.—This portrays a Child's sailor costume. The pattern, which is No. 2686 and costs 7d. or 15 cents, is in seven sizes for children from two to eight years of age, and is also shown on page 465.

Blue and white serge were here chosen for this charming dress, which is decorated with black braid. The dress is in the sailor blouse style which is becoming to all children. The straight full skirt is joined to a plain, high-necked, sleeveless body which is closed at the back with buttons and button-holes. It is decorated with rows of braid arranged on a band of the white serge.

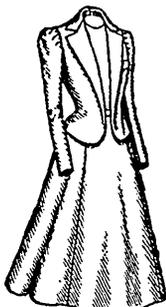
Over the body is worn a blouse fashioned with back and front-connected in shoulder and under-arm seams. The fulness at the waist-line is regulated by a tape run through a casing and is allowed to pouch out becomingly all round. A large square sailor-collar is arranged on the blouse and outlines a shield which is topped by a jaunty standing collar. Below the sailor collar the blouse closes with buttons and button-holes. The sleeve is in one-piece style and is completed by a straight cuff.

Attractive costumes may be made up by the mode if red and blue serge be chosen for its development. A handsome affair will result if the dress be made of bright-red cloth and trimmed with gilt braid and buttons. The shield, cuffs and collar will be decorated with the braid and the skirt finished with stitching.

of the sailor collar. The collar falls deep at the back and is an attractive feature of the mode. An elastic or tape is inserted in the hem at the bottom of the blouse to regulate the fulness and cause the garment to blouse in the characteristic way. The sleeve is formed in a box-plait at the upper side of the arm and is finished with a wristband.

The trousers extend just to the knee. They are made without a fly and have inserted side-pockets.

The suit may be satisfactorily developed in serge, cheviot or flannel. Piqué, linen and duck are also appropriate materials.



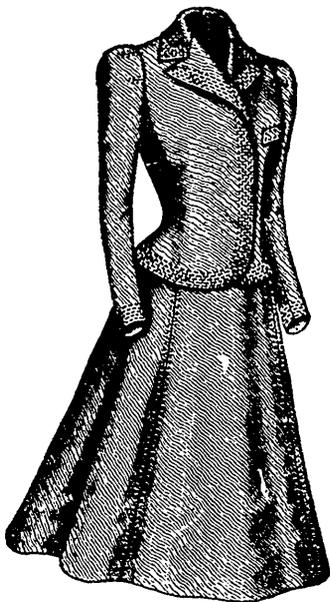
2699

FIGURE No. 145 L.—GIRLS' SAILOR COSTUME.—This illustrates a Girls' costume. The pattern, which is No. 2683 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and may be again seen on page 455.

Dark-blue and white serge were here combined in this stylish costume, with braid and an embroidered anchor for ornamentation. The four-gored skirt is supported by a smooth, closely adjusted under-waist that is finished at the neck with a cording and on which is applied a shield-facing. The blouse is simply adjusted and V-shaped at the front to display the facing. The sailor collar may be plain or

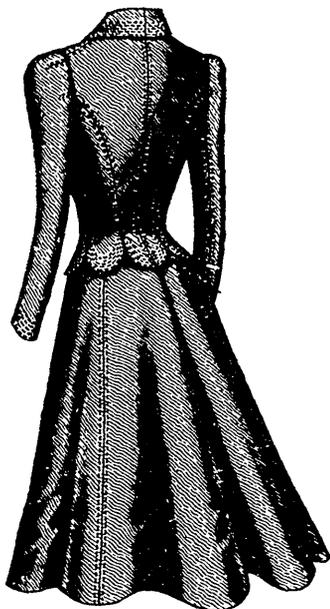
notched and has tapering ends which meet in a point at the center of the front. The blouse is slipped on over the head, and a tape or elastic is inserted in the hem at the bottom to adjust the fulness. Gathers collect the fulness in the comfortable one-seam sleeves, which are finished with straight cuffs.

Serge, cheviot and flannel will develop durable costumes by the mode, with braid or folds of a contrasting color for decoration. Duck, piqué or linen may also be used with pleasing results.



2699

Front View.



2699

Back View.

MISSES' TWO-PIECE COSTUME, CONSISTING OF A JACKET (TO HAVE THE SLEEVES DART-FITTED OR GATHERED) AND A FIVE-GORED SKIRT, WITH AN UNDER BOX-PLAIT AT THE BACK.

(For Description see Page 457.)

FIGURE No. 146 L.—MISSSES' PRINCESS DRESS.—This illustrates a Misses' dress. The pattern, which is No. 2621 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is portrayed differently developed on page 456.

Novelty goods were here used for the dress, with white silk for the collar and a V-shaped yoke-facing and passementerie for decoration. The dress is conformed closely to the figure in Princess style, the shaping producing ripples below the hips. The front extends to the lower edge at the center, but at the back and sides the dress is lengthened by a circular flounce that curves upward toward its ends to form points. The two-seam sleeves are of fashionable shaping and gathered at the top. The frock may be low-necked, with frill sleeves supported by short puffs if intended for party wear.

Silk and woollen fabrics will develop the mode stylishly, with ruching, braid or ribbon for garniture.

FIGURE No. 147 L.—GIRLS' TOILETTE.—This illustrates a Girls' dress and guimpe. The dress pattern, which is No. 2641 and

DRESSY STYLES FOR YOUNG PEOPLE.

(For Illustrations see Page 449.)

FIGURE No. 144 L.—BOYS' SAILOR SUIT.—This represents a Boys' suit. The pattern, which is No. 2640 and costs 10d. or 20 cents, is in eight sizes for boys from three to ten years of age.

This jaunty suit is in the comfortable and ever popular sailor style. White serge was used for developing the blouse and striped cassimeré for the trousers, machine-stitching and buttons supplying the finish. The blouse is shaped low and pointed at the front to reveal a shield, which is ornamented with an embroidered emblem and framed by the tapering ends

costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and may be seen differently developed on page 459. The guimpe pattern, which is No. 1864 and costs 5d. or 10 cents, is in six sizes from two to twelve years of age.

The dress is in Pompadour style and is here shown developed in red-and-white figured challis, with lace for the shoulder frills and black velvet ribbon for garniture. The arrangement of the ribbon is particularly effective; it forms a belt, and a band follows the upper outline of the waist and the lower edge of the short puff sleeves, while two rows ornament the full gathered skirt. The waist has becoming fullness and puffs out at the front. Lace frills fall over the sleeves and produce a broad-shoulder effect.

The guimpe is made of white China silk and trimmed with insertion and edging. It has gathered fullness at the top at the front and back and is drawn in close at the waist by a tape inserted in a casing. The sleeves have comfortable fullness and are finished with narrow bands.

The dress may be developed attractively in soft silk and woollens, as well as in lawn, gingham and other washable fabrics. Ribbon, lace, braid or insertion will supply the garniture. Lawn or silk are appropriate for the guimpe, and it may be striped vertically with fine lace or embroidered insertion or trimmed with narrow lace frills.

FIGURE No. 148 L.—MISSSES' TOILETTE.—This consists of a Misses' waist and skirt. The waist pattern, which is No. 2685 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is again shown on page 461. The skirt pattern, which is No. 2598 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years of age.

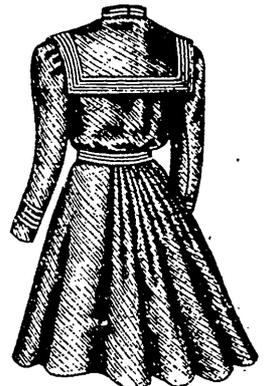
The jacquette and pointed over-skirt or polonaise-drapery are the conspicuous features of this charming toilette. The skirt is here shown developed in brown cashmere and trimmed with bands of velvet, and the waist in a combination of cashmere, velvet and silk, with silk braiding for garniture. The over skirt shapes a point at the front and back and is arranged

scalloped and extends in an odd way to form caps which rest smoothly on the puffs at the top of the close-fitting sleeves.



2693

Front View.



2693

Back View.

GIRLS' YACHTING COSTUME, WITH SURPLICE BLOUSE AND FOUR-GORED SKIRT.

The price of the pattern is 10d., or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.
(For Description see Page 457.)

Fancy cuffs complete the sleeves, and the standing collar is covered by a wrinkled stock matching the belt.

Individual taste will suggest many pleasing combinations for the toilette, and the garniture may be simple or elaborate, as preferred. A decorative fabric will usually be employed for the jacquette and cuffs or they may be of the dress material trimmed in such a way as to bring out their outlines distinctly.

COMFORTABLE HOUSE-GARMENTS.

(For Illustrations see Page 450.)

FIGURE No. 149 L.—MISSSES' WRAPPER.—This represents a Misses' wrapper. The pattern, which is No. 1579 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age.

The wrapper is dainty and becoming although very simply made. Figured lawn was selected for it, a decorative air being given by lace frills and ribbon tie-strings. The fronts are closed all the way down the center with buttons and button-holes, and their fullness is held in by the ties. Fullness is also arranged at the center of the back, gathers confining it at the neck and waist-line, but the sides are smooth. The rolling collar is bordered by a deep lace-edged frill of the material as well as a tiny lace frill; and the full sleeves are gathered a sufficient distance from the lower edges to form frills at the wrists.

There are many thin materials in innumerable weaves and colorings that will be charming made up in a wrapper of this style, and the trimming may consist of ribbon frills, lace insertion, lace edging or ruffles of the material.



2648

Front View.

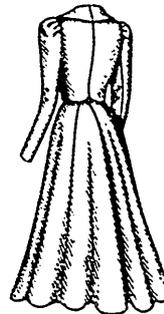


2648

Back View.



2648



2648

MISSSES' TWO-PIECE COSTUME, CONSISTING OF A FIVE-GORED SKIRT, WITH AN UNDER BOX-PLAIT AT THE BACK AND A DOUBLE-BREADED ETON JACKET WITH SPADE FRONT. (TO HAVE THE DARTS SEAMED OR LEFT OPEN, WITH OR WITHOUT STAYS AND THE BACK POINTED OR CURVED UPWARD AT THE CENTER.)

(For Description see Page 457.)

on a fashionable five-gored skirt.

The waist has full lower-portions joined to a smooth yoke which is pointed at the front. The jacquette is fancifully

made up in a wrapper of this style, and the trimming may consist of ribbon frills, lace insertion, lace edging or ruffles of the material.

FIGURE No. 150 L.—GIRLS' MOTHER HUBBARD FROCK.—This represents a Girls' wrapper. The pattern, which is No. 7894

costs 7d. or 15 cents, is in eight sizes for children from one half to seven years old.



2631

Front View.



2631

Back View.

GIRLS' SAILOR COSTUME, WITH FULL SKIRT.

(For Description see Page 453.)



2631

The round yoke makes this little house-robe especially trim. The material used for it is figured French flannel, and there is no decoration, the becoming fulness of the wrapper obviating any such necessity. The yoke is smooth and supports the back and fronts, which have gathered fulness; the sleeves are in full bishop style finished with wristbands, and a rolling collar completes the neck. Buttons and button-holes make the closing to a desirable depth at the center of the front.

Lace or ribbon might be tastefully utilized to give a more fanciful finish to the wrapper, which, however, needs no ornamentation if a dainty figured material is made up. Dimity and lawn are particularly suitable for the garment for Summer wear.

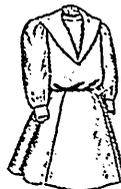
MISSES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED CUTAWAY JACKET AND A FIVE-GORED SKIRT FASTENED AT THE LEFT SIDE AND HAVING AN UNDER BOX-PLAIT AT THE BACK.

(For Illustrations see Page 451.)

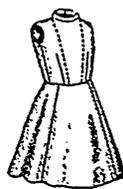
No. 2624.—At figure No. 136 L in this issue of THE DELINEATOR this costume is again illustrated.

At this time of the year a tailor suit is not only a great convenience but almost an absolute necessity. A very attractive example is here shown made of blue broadcloth finished with machine-stitching and buttons. The jacket is perfectly adjusted at the sides and back by under-arm and side-back gores and a center seam which terminates above broad coat-laps. At the top the fronts are reversed in small lapels that form shallow notches with the ends of the velvet turnover collar, which is slaped with a center seam. Below the lapels they round away becomingly in cutaway style and are closed in double-breasted style with buttons and button-holes. The top of the two-seam coat sleeve is fitted by five darts that cause it to stand well out from the shoulders.

The skirt is in five-gored style and is snugly adjusted about the hips by single



2683



2683

and costs 10d. or 20 cents, is in ten sizes for girls from one half to nine years old.

Figured percale was chosen for this trim little house-frock, which has a smooth square yoke from which a full back and full fronts hang with pretty fulness. The sleeves are full and finished with wristbands in bishop style. The wrapper is closed with button-holes and pearl buttons down the center of the front, and the ends of the rolling collar round away from the closing.

There will be no difficulty in choosing a suitable material for this little wrapper from among such wash goods as dimity, lawn and cambric or soft flannel and cashmere. Lace will always afford a dainty trimming, although ribbon or braid will also be satisfactory.

FIGURE No. 151 L.—MISSES' ROUND-YOKE WRAPPER.—This illustrates a Misses' wrapper. The pattern, which is No. 6854 and costs 1s. or 25 cents, is in nine sizes for misses from eight to sixteen years of age.

The wrapper is made with a moderately deep round yoke and is known as the improved Mother Hubbard. It is represented made of striped zephyr gingham daintily trimmed with fine embroidered edging in two widths. The fronts hang full from the yoke, which is outlined by a frill of the deeper edging, and the closing is made with button-holes and pearl buttons to a desirable depth at the center of the front. Narrower edging trims the rolling collar and the cuffs completing the full sleeves.

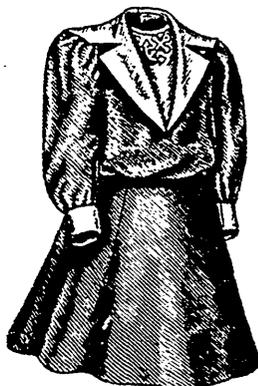
The wrapper is comfortable and neat and will be made of any wash materials or of cashmere, flannel or soft fine crêpon. Washable braid, rows of ribbon or frills of lace or the material will trim the garment suitably.

FIGURE No. 152 L.—CHILD'S HOUSE-GOWN.—This represents a Child's wrapper. The pattern, which is No. 2268 and costs 7d. or 15 cents, is in eight sizes for children from one to eight years of age.

This simple wrapper is shown made of polka-spotted cambric, embroidered edging trimming the neat rolling collar and the wristbands which complete the full sleeves. The fronts, which button all the way down the center, are plain at the top, sufficient width in the skirt resulting from the shaping; but the back is drawn by gathers at the neck. The wrapper is arranged over a short body-lining, which, however, may be omitted.

The simplicity of the garment suggests for its development wash materials, which will be trimmed with lace or embroidered edging. Soft woollens, which are also suitable, will be neatly finished with fancy stitching or ribbon.

FIGURE No. 153 L.—CHILD'S YOKE WRAPPER.—This illustrates a Child's wrapper. The pattern, which is No. 6725 and



2683

Front View.



2683

Back View.

GIRLS' SAILOR COSTUME, WITH FOUR-GORED SKIRT. (TO BE MADE WITH THE COLLAR NOTCHED OR PLAIN.)

(For Description see Page 453.)

darts. The fulness at the back is underfolded in a box-plait and falls in deep flutes toward the lower edge, where the skirt, which is closed invisibly at the left side-front seam,



2621

Front View.

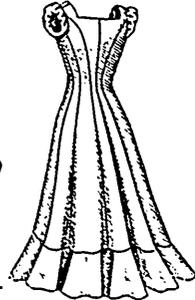


2621

Back View.



2621



2621

A square sailor-collar is arranged on the waist, which is fitted by shoulder seams and under-arm gores. The slight fulness in the back at the waist-line is drawn down trimly by gathers, the side-fronts and vest portions also showing gathered fulness, which is allowed to blouse becomingly. The neck is completed by a standing collar closed at the left side. The small two-seam sleeve has desirable gathered fulness at the top.

The graceful skirt consists of a front-gore, a gore at each side and two back-gores and is smoothly adjusted at the front and sides; at the back is fulness that may be underfolded in two backward-turning plaits at each side of the placket, which is made at the center, or collected in gathers. Below the

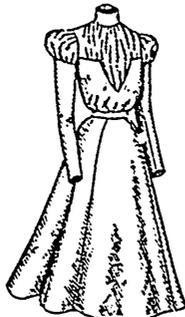
MISSES' PRINCESS DRESS. CLOSED AT THE BACK AND HAVING THE SIDES AND BACK LENGTHENED BY A CIRCULAR FLOUNCE. (TO BE MADE WITH HIGH NECK AND FULL-LENGTH SLEEVES OR WITH ROUND, V OR SQUARE NECK AND SHORT SLEEVES.) (For Description see Page 459.)

measures about three yards round in the middle sizes. Whipcord, cheviot, camel's-hair or serge will successfully

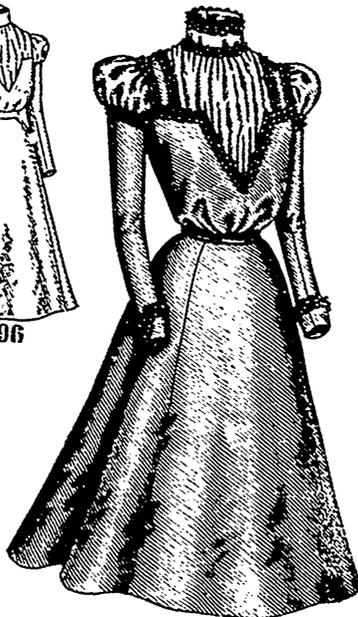
develop this serviceable costume, the coat of which may be ornamented with braid and closed with frogs and olives if a more elaborate effect be desired. A trim suit of gray whipcord had the collar of black velvet, and the lapels were faced to within half an inch of the outer edges with heavy black satin.

We have pattern No. 2624 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, calls for three yards and an eighth of material fifty inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for the collar. Price of pattern, 1s. or 25 cents.

hips the skirt, which at the lower edge measures three yards in the middle sizes, falls in symmetrical folds at the sides



2696



2696

Front View.



2696

Back View.

MISSES' DRESS, WITH FIVE-GORED SKIRT.

(For Description see Page 459.)

MISSES' COSTUME, WITH FIVE-GORED SKIRT. (TO HAVE THE FULNESS AT THE BACK UNDERFOLDED OR GATHERED.) (For Illustrations see Page 452.)

No. 2700.—At figure No. 140 L this costume is shown differently developed. Pale-pink piqué and white tuckered lawn were here combined, with embroidered insertion and edging for decoration. A center-front composed of a full lower and smooth upper portion appears effectively between side-fronts and is closed at the left side; the upper portion is of tuckered lawn to match a shallow back-yoko applied on the well fitted lining, which is closed at the center of the front.

and back and flares fashionably. With the dress is worn a plain leather belt fastened at the front with a fancy buckle.

A very jaunty costume may be developed in blue serge combined with white cloth and trimmed with blue braid. Organza, dimity, gingham or soft woollens in combination with fancy tucking or silk will develop attractive costumes by the mode, for which appropriate ornamentation may be provided by milliners' folds of satin, frills of lace, frillings or ruchings of ribbon, lace appliqué or passementerie.

We have pattern No. 2700 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the costume needs five yards and three-eighths of piqué twenty-seven inches wide, with five-eighths of a yard of lawn thirty-six inches wide for the standing collar, back-yoke and upper center-front portion. Price of pattern, 1s. or 25 cents.

MISSES' TWO-PIECE COSTUME, CONSISTING OF A JACKET (TO HAVE THE SLEEVES DART-FITTED OR GATHERED) AND A FIVE-GORED SKIRT, WITH AN UNDER BOX-PLAIT AT THE BACK.

(For Illustrations see Page 453.)

No. 2699.—This stylish costume, which consists of a jacket and a five-gored skirt, is illustrated developed in blue English serge and finished in tailor style with machine-stitching. The jacket is given perfect adjustment by wide under-arm gores and a center seam. The under-arm and side-back seams terminate just below the waist, and the lower edge of the jacket shapes three deep scallops at the back. The fronts have rounding lower corners and are reversed at the top in pointed lapels which form notches with the ends of the rolling collar, the closing being made in a fly. The jacket may be worn open with the fronts rolled all the way. An inserted left breast-pocket is finished with a welt, and the two-seam sleeves may be fitted with four darts at the top or gathered, as preferred.

The five-gored skirt is a new and graceful design. It is smoothly adjusted at the top, the fulness at the back being arranged in an underfolded box-plait which flares stylishly to form rounding flutes. The skirt ripples slightly below the hips and at the lower edge measures about three yards round in the middle sizes.

Plain or mixed cheviot, whipcord, Oxford cloth and smooth cloth in gray, tan fawn, mode, brown and blue will develop

MISSES' TWO-PIECE COSTUME, CONSISTING OF A FIVE-GORED SKIRT, WITH AN UNDER BOX-PLAIT AT THE BACK, AND A DOUBLE-BREADED ETON JACKET WITH SPADE FRONT. (TO HAVE THE DARTS SEAMED OR LEFT OPEN WITH OR WITHOUT STAYS AND THE BACK POINTED OR CURVED UPWARD AT THE CENTER.)

(For Illustrations see Page 454.)

No. 2648.—A stylish new Spring costume is here portrayed,



2657



2657

Front View.



2657

Back View.

GIRLS' BLOUSE DRESS, WITH FOUR-GORED SKIRT.

(For Description see Page 400.)

the spade front being a distinguishing feature of the jacket. The costume is shown developed in serge. The jacket is short at the sides and back in Eton style. The back is made with a center seam and is joined in shoulder and under-arm seams to the fronts, which are dart-fitted. The fronts are extended at the center to form deep rounding tabs that are characteristic of the mode. The darts may be seamed, or they may be left open and tacked to stays underneath or allowed to flare and show the waist or vest. Buttons are sewed to the jacket at each side of the darts, and cord loops are arranged over them, the closing being made by the loops at the left side. A becoming shawl-collar seamed at the back finishes the neck. The two-seam sleeves have the fashionable amount of fulness gathered at the top and are completed at the bottom with rounding turn-up cuffs.

The skirt has five gores and is smooth at the top, the fulness at the back being arranged in an underfolded box-plait and falling in rolling folds toward the bottom. The placket is made at the back, and at the lower edge the skirt measures about three yards round in the middle sizes.

Covert cloth, cheviot, serge, broadcloth, etc., will develop the mode stylishly, and strappings of the material or flat braid will give appropriate completion.

We have pattern No. 2648 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, calls for three yards of material fifty inches wide. Price of pattern, 1s. or 25 cents.



2625

Front View.



2625

Back View.



2625

GIRLS' DRESS, WITH BOLEROS AND A STRAIGHT, FULL SKIRT.

(For Description see Page 460.)

the costume stylishly, and braid or strappings of the material will supply appropriate garniture, if a simple finish of stitching be not admired.

We have pattern No. 2699 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, calls for three yards and seven-eighths of material forty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' YACHTING COSTUME, WITH SURPLICE BLOUSE AND FOUR-GORED SKIRT.

(For Illustrations see Page 454.)

No. 2693.—Blue English serge was used in developing the natty costume here illustrated, and braid supplies the decoration. The blouse is shaped by shoulder and under-arm seams and is given comfortable adjustment by a dart-fitted lining closed with buttons and button-holes at the center of the front. The fronts are shaped low at the top to reveal a buttoned-in shield which is finished with a standing collar and closed at the back. The blouse is gathered at the lower



2632

Front View.

GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.)
(For Description see Page 460.)



2632

Back View.

edge both front and back and droops becomingly all round. A deep sailor-collar falls square at the back and has tapering ends that extend to the waist. The fronts are lapped in surplice style and the closing is made invisibly. The sleeves have two seams and are gathered at the top.

The four-gored skirt, which is joined to the blouse, consists of a narrow front-gore separated from a full back-breadth by a wide gore at each side. It is smooth at the top at the front and sides and is gathered at the back, where the fulness falls in folds. The side-front seams end below extra widths allowed on the side-gores, the openings being finished in placket style and the closing made at the left side in line with the blouse closing.

Cheviot, English Oxford, and brilliantine may be used for the costume, with braid for garniture. Attractive costumes may be made of piqué, Marseilles or duck.

We have pattern No. 2693 in nine sizes for girls from four to twelve years of age. To make the costume for a girl of nine years, will require three yards and three-eighths of material forty inches wide. The price of the pattern is 10d. or 20 cents. By using the pattern check from this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

GIRLS' SAILOR COSTUME, WITH FULL SKIRT.

(For Illustrations see Page 455.)

No. 2631.—Sailor costumes are extremely becoming to the average small girl, and they are decidedly serviceable for wear at the sea-shore or while travelling. The costume here illustrated is made of navy-blue flannel combined with white flannel. The blouse is adjusted by shoulder and under-arm seams, and the fulness at the waist is held in place by a draw-string or elastic run through a casing. To the top of the waist is joined a large square sailor-collar between the broad ends of which appears a smooth shield decorated with an emblem and finished with a braid-trimmed neck-band. The shield closes invisibly at the back, but the blouse is fastened at the center of the front below the sailor collar with buttons and

button-holes. The two-seam sleeve is gathered at the top and a cuff is simulated by a pretty arrangement of the white flannel and braid, this trimming corresponding with the decoration on the collar and skirt. The blouse is worn over a high-necked, sleeveless body fitted by single bust darts, under-arm and shoulder seams and closed at the back with buttons and button-holes. To this body is joined the straight skirt in full gathered style all round.

A touch of bright color may be added to a blue sailor suit by using red cloth for the shield and stitched bands of the same to ornament the collar, sleeves and skirt.

We have pattern No. 2631 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the costume needs three yards and a half of navy-blue flannel forty inches wide, with half a yard of white flannel in the same width for the shield, neck-band and for bands to trim. Price of pattern, 10d. or 20 cents.

GIRLS' SAILOR COSTUME, WITH FOUR-GORED SKIRT. (TO BE MADE WITH THE COLLAR NOTCHED OR PLAIN.)

(For Illustrations see Page 455.)

No. 2683.—This costume is again shown at figure No. 145 L in this magazine.

Sailor costumes have always been popular for the young members of the family, but never more so than this season. The stylish suit here shown is made of blue flannel combined with white flannel for the collar, wristbands and shield-facing, the latter being ornamented with an embroidered anchor. The four-gored skirt, smoothly adjusted at the sides and front but with gathered fulness at the back, is attached to an under-waist which is fitted by under-arm seams and single bust darts and closed at the back with buttons and button-holes. The neck being finished with a cording. The blouse, which is slipped over the head and fitted by shoulder and under-



2626

Front View.



2626

Back View.

GIRLS' BLOUSE DRESS, WITH YOKE FORMING CAP EXTENSIONS, AND A THREE-PIECE SKIRT LENGTHENED BY A THREE-PIECE CIRCULAR FLOUNCE.

(For Description see Page 460.)



2673

Front View.



2673

Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Description see Page 461.)

arm seams, pouches out becomingly at the waist-line, where the fulness is distributed equally all round by a draw-string

or elastic run through a casing. To the blouse is joined a sailor collar that is notched in front of the shoulders, the ends tapering to points and framing a facing on the under-waist in shield effect. A deep cuff completes the one-piece sleeve, which is gathered top and bottom.

Red cloth or blue serge combined with red serge will effectively develop the design, which may be ornamented with black or gilt braid with pleasing results.

We have pattern No. 2683 in ten sizes for girls from three to twelve years of age. To make the costume for a girl of nine years, needs three yards and a half of blue flannel thirty-six inches wide, with three-fourths of a yard of white flannel in the same width for the collar, cuffs, etc. Price of pattern, 10d. or 20 cents.

MISSES' PRINCESS DRESS, CLOSED AT THE BACK AND HAVING THE SIDES AND BACK LENGTHENED BY A CIRCULAR FLOUNCE. (TO BE MADE WITH HIGH NECK AND FULL-LENGTH SLEEVES OR WITH ROUND, V OR SQUARE NECK AND SHORT SLEEVES.)

(For Illustrations see Page 456.)

No. 2621.—This dress is again illustrated at figure No. 146 L. Few styles meet with more approval than those presenting

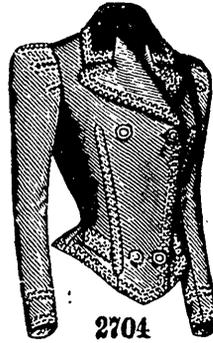
the graceful Princess effect now so popular. The chief charm of the Princess dress illustrated lies in its simplicity and perfect adjustment. Red cashmere was here used in its development, with lace edging for the short frill sleeves and black fancy gimp for garniture. The dress is closed at the center of the back to below the waist-line, the edge being seamed below; and under-arm and side-back gores complete the adjustment at the back and sides. The smooth front of the dress is fitted by single darts and extends to the lower edge at the center. Back of the darts the dress is short and lengthened by a rippling circular flounce, which is seamed at the back and curves upward to form points at its front ends. The dress may be made high-

short puffs arranged on linings and full-length two-seam sleeves that are drawn by gathers at the top are provided.

Plain or figured silk, challis, barège, poplin, crépon and nun's-veiling, as well as fine gingham and other washable fabrics, may be employed in the development of the dress. Insertion, appliqué trimming, silk or jet passementerie, ribbon arranged in rows and frillings or box-plaited ruchings of ribbon will supply appropriate garniture.

We have pattern No. 2621 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires four yards and three-eighths of material forty inches wide, with a yard and a fourth of edging four inches and three-fourths

wide for frills for the short sleeves. Price of pattern, 1s. or 25 cents.



2704

Front View.

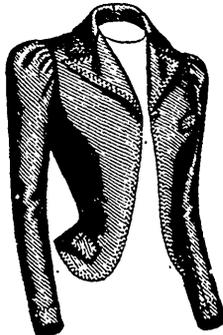


2704

Back View.

MISSES' DOUBLE-BREADED JACKET, WITH DIP FRONT.

(For Description see Page 461.)



2703

Front View.



2703



2703

Back View.

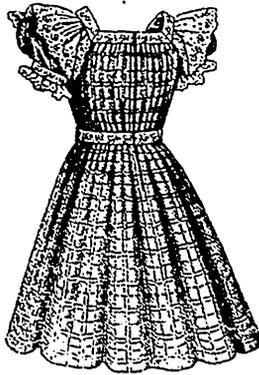
MISSES' JACKET OR BLAZER. (TO HAVE THE SLEEVES GATHERED OR DART-FITTED.)

(For Description see Page 461.)



2641

Front View.



2641

Back View.

GIRLS' POMPADOUR DRESS, WITHOUT BODY LINING. (TO BE WORN WITH OR WITHOUT A GUIMPIE.)

(For Description see Page 461.)

necked and finished with a standing collar or shaped low in square, rounding or V outline. Frill sleeves supported by

MISSES' DRESS, WITH FIVE-GORED SKIRT.

(For Illustrations see Page 456.)

No. 2696.—By referring to figure No. 139 L, in this publication, this dress is again shown.

The dress is an attractive new mode for the development of which blue cloth was here selected in combination with silk of a contrasting color. The waist has a closely adjusted lining on which is arranged a full yoke that is gathered at the top and bottom and along the shoulder seams. The lower portion of the waist is seamed under the arms. It is smooth and in V outline at the top at the front and back, and gathers collect the fulness at the waist-line. The waist blouses becomingly all round, and the closing is made invisibly at the center of the back. Straps which extend smoothly over the shoulders are joined to the upper edges of the waist, and the neck is finished with a standing collar. The two-seam sleeves have gathered puffs at the top and are finished with turn-up cuffs notched on the upper side of the arm. The five-gored skirt is a graceful style. It is fitted perfectly smooth at the top at the front and sides and has gathered fulness at the back which falls in rolling flutes. The lower edge measures two yards and three-fourths round in the middle sizes. A ribbon belt is wrinkled around the waist and fastened under a bow.

Whipcord, poplin, nun's-veiling, challis, barège, fine serge, silk and other woollens will develop stylish dresses by the mode combined with silk, mousseline or some other contrasting fabric. Lace and ribbon will supply the garniture.

We have pattern No. 2696 in seven sizes for misses from

ten to sixteen years of age. For a miss of twelve years, the dress needs three yards and three-eighths of dress goods forty inches wide, with one yard of silk twenty inches wide for the yoke and collar. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, WITH BOLEROS AND A STRAIGHT FULL SKIRT.

(For Illustrations see Page 457.)

No. 2625.—Becoming features of this little dress, which is shown made of Venetian-red cloth combined with blue silk and white all-over lace, are the boleros and the oddly designed sleeve-caps. The waist is shaped by under-arm and shoulder seams and arranged over a plain lining. The back is plain save for the slight gathered fulness at the waist-line at each side of the closing, which is invisibly made at the center, but the front is quite full and is gathered at the top and waist-line, where it blouses. A shallow round yoke tops the front, over which are arranged the boleros that are included in the shoulder and under-arm seams. A smooth standing collar completes the neck. The sleeve, in two-seam style with a coat-shaped lining, has gathered fulness at the top over which a graduated sleeve-cap ripples gracefully, and at the wrist appears a fanciful turn-over cuff. To the waist is attached a straight, full skirt, and with the dress is worn a ribbon belt ornamented with a bow at the back.

A pretty device for a cashmere dress made up in this way is to ornament the yoke, cuffs, boleros and sleeve caps with quillings of ribbon arranged in scroll design. Ruches of chiffon or frills of lace and lace appliqué will supply desirable decoration if the dress be developed in a combination of novelty goods and taffeta.

We have pattern No. 2625 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, requires two yards and three-fourths of dress goods forty inches wide, with one yard of silk twenty inches wide for the front-yoke, collar, boleros, caps and cuffs, and three-fourths of a yard of lace net twenty-seven inches wide to cover the boleros, caps and cuffs. Price of pattern, 10d. or 20 cents.

linings, are arranged on the waist and give the admired broad effect at the shoulder. To the waist is attached a four-gored skirt, which is smoothly fitted at the front and sides but has gathered fulness at the back. With the dress is worn a ribbon belt ornamented with a rosette bow at the back.

If the yoke and sleeve caps of a cloth gown made up in this way be developed in contrasting silk and decorated with lace appliqué or quillings of ribbon, a very dressy gown will result. Organdy or lawn may also be used for the design.

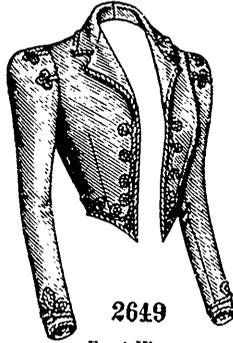
We have pattern No. 2657 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress requires two yards and five-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.



2649

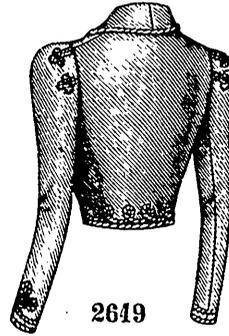


2649



2649

Front View.



2649

Back View.

MISSIE'S ETON JACKET. (TO BE MADE WITH A WHOLE OR SEAMED BACK, WITH THE SLEEVES DART-FITTED OR GATHERED AND WITH POINTED OR SQUARE LOWER FRONT CORNERS.)
(For Description see Page 462.)

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

(For Illustrations see Page 458.)

No. 2632.—This dainty little frock is shown developed in navy-blue challis polka-spotted in white and ornamented with white satin baby ribbon, combining simplicity with dressiness. Over a fitted body-lining is arranged the waist, adjusted by shoulder and under-arm seams, which at the sides is smooth and plain but has gathered fulness at the back and front both top and bottom, the fulness in front blousing stylishly. A scalloped circular Bertha outlines the low round neck. The sleeve is simply a full gathered puff made over a plain lining and stands out broadly at the shoulder; at the lower edge it is finished by a graceful circular ruffle. A straight skirt in full gathered style all round is attached to the waist, the joining being concealed by a narrow applied belt, and the dress is closed invisibly at the center of the back.

In white dotted net the dress will be very attractive over separate slips of colored China silk or lawn. With it dainty gumpes made of all-over embroidery or fancy tucking may be worn.

We have pattern No. 2632 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of nine years, calls for three yards and seven-eighths of material thirty inches wide. Price of pattern, 10d. or 20 cents.

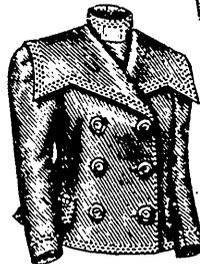
GIRLS' BLOUSE-DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 457.)

No. 2657.—The stylish dress here illustrated made of green cloth and trimmed with ruches of black satin ribbon shows the box-plaits now so much in vogue. The waist is arranged over a fitted body-lining. At the back are five box-plaits that are stitched half-way to the waist-line, three box-plaits also being laid in the upper edge of the front, which is topped by a smooth oddly shaped yoke. The fulness resulting from the plaits is collected in gathers at the lower edge and puffs out attractively all round. The waist is fastened at the back under the middle box-plait and the neck is completed by a trim standing collar. Double silk-lined circular caps that ripple gracefully over the gathered two-seam sleeves, which are made over plain



2645



2645

Front View.



2645

Back View.

GIRLS' DOUBLE-BREADED COAT OR JACKET. (TO BE WORN WITH OR WITHOUT THE SHIELD.)

(For Description see Page 462.)

GIRLS' BLOUSE DRESS, WITH YOKE FORMING CAP EXTENSIONS AND A THREE-PIECE SKIRT LENGTHENED BY A THREE-PIECE CIRCULAR FLOUNCE.

(For Illustrations see Page 458.)

No. 2626.—Novelty goods and dark-green velvet are combined in developing this dress, with lace edging for garniture. The waist, which is arranged on a smooth lining, has a full front and full backs joined in under-arm seams and shaped low at the top. Becoming fulness at the bottom is collected in gathers and blouses all round. An odd effect is produced by the fanciful yoke, which is made with shoulder seams. It is gracefully curved at the front and back and shaped at the sides to form cap extensions which stand out smoothly over the gathered tops of the two-seam sleeves. Faney turn-up

cuffs complete the sleeves, and coat-shaped linings insure a proper effect. The dress is closed invisibly at the center of the back, and a wrinkled belt of velvet with frilled ends encircles the waist.

The three-piece skirt is joined to the waist and smoothly fitted at the front and sides and gathered at the back. It is lengthened by a three-piece circular flounce, which is seamed in line with the upper portion. The flounce is graduated to be deepest at the back and is finished at the top with a velvet cording which accentuates the tablier outline.

Becoming dresses may be made by the mode of serge, camel's-hair or cashmere.

We have pattern No. 2626 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress needs two yards and a half of dress goods forty inches wide, with one yard of velvet twenty inches wide for the yoke, collar, cuffs and for a cording. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 458.)

No. 2673.—Different views of this dress are given at figures Nos. 133 L and 141 L.

Daintiness and simplicity are displayed in this attractive dress, which is here shown made up in a combination of challis and silk, with a trimming of narrow frilled ribbon. The waist of the dress is fitted with shoulder and under-arm seams over a plain body-lining, and the closing is made at the back invisibly. The back is fashioned smooth at the top, with slight gathered fulness at the waist. A full center-front appears attractively between side-fronts having slight fulness at the lower edge and cut in scalloped outline. The waist puffs out at the front over a ribbon belt closed under a rosette bow. A standing collar completes the neck. The two-seam sleeves are made over coat-shaped linings and have gathered fulness at the top, with a wrist finish given by flaring cuffs. Scalloped epaulettes give a broad-shoulder effect and stand out stylishly over the sleeves. The skirt is fashioned with a narrow front-gore and two side-gores that are smoothly fitted about the hips and a full gathered back-breadth. A ruffle of the material headed with a ribbon frill coiled at intervals softly finishes the lower edge of the skirt.

All light Spring and Summer materials will develop stylishly by the pattern. A becoming dress was of bright blue-and-white foulard, with a soft vest of chiffon over white satin.

We have pattern No. 2673 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress will need two yards and seven-eighths of cashmere forty inches wide, with half a yard of silk twenty inches wide for the center-front. Price of pattern, 10d. or 20 cents.

GIRLS' POMPADOUR DRESS, WITHOUT BODY LINING.

(TO BE WORN WITH OR WITHOUT A GUMPE.)

(For Illustrations see Page 450.)

No. 2641.—This dress is shown differently made up at figure No. 147 L in this magazine. A pretty little dress equally desirable for the wee lassie

or her older sister is here portrayed made of checked ging-ham. The full front and back, joined in under-arm seams, are gathered at the neck and waist-line and are topped by a shallow yoke that is shaped with shoulder seams and trimmed with bands of insertion mitred at the corners. Gathered frill-caps of embroidery with mitred corners are arranged over the shoulders and fall softly upon the short puff sleeves that are gathered at the top and bottom and finished with narrow bands. Insertion covers the bands and forms a heading for frills of edging that trim the lower edges. A narrow belt covered with a band of insertion conceals the joining of the straight full skirt, and the dress is invisibly closed at the center of the back.

In dotted Swiss or fine Persian lawn the design will be very dainty. A dressy affair will result if net be employed for its development, with satin baby ribbon and ruffles of Mechlin lace for trimming.

We have pattern No. 2641 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of nine years, requires four yards and a half of material twenty-seven inches wide, with two yards and an eighth of edging six inches

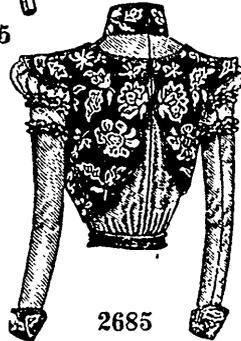
and three-fourths wide for the frill caps. Price of pattern, 10d. or 20 cents.



2685



2685



2685

Front View.

Back View.

MISSSES' YOKE-WAIST, WITH JACQUETTE.

The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents (For Description see Page 462.)

MISSSES' JACKET OR BLAZER. (TO HAVE THE SLEEVES GATHERED OR DART-FITTED.)

(For Illustrations see Page 459.)

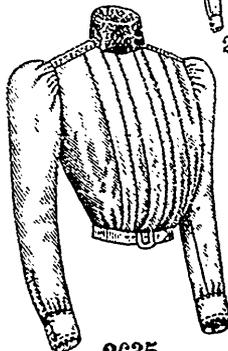
No. 2703.—The jacket or blazer here illustrated made of serge is an up-to-date and jaunty mode. The garment is perfectly adjusted at the sides and back by under-arm and side-back gores and a center seam. Coat-laps and coat-plaits are formed in the usual way, a small button defining the top of each plait. The fronts are rounded toward the back and are reversed at the top in pointed lapels which form notches with the ends of the rolling collar; they may be secured by a button and button-hole just below the lapels. Oblong pocket-laps conceal openings to inserted side-pockets, and the opening of a left breast-pocket is finished with a welt. The fulness at the top of the comfortable two-seam sleeves may be gathered or taken up by four darts.

The mode may be used for developing stylish jackets in serge, cheviot, covert cloth, etc. Several rows of machine-stitching will give an approved finish.

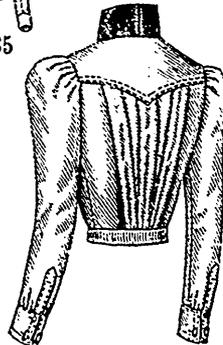
We have pattern No. 2703 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, calls for a yard and a fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2635



2635



2635

Front View.

Back View.

MISSSES' BOX-PLAITED SHIRT-WAIST, WITH REMOVABLE STOCK. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 463.)

MISSSES' DOUBLE-BREADED JACKET, WITH DIP FRONT.

(For Illustrations see Page 459.)

No. 2704.—The dip seen at the front of this becoming jacket, here shown made of blue cloth and finished with self-strappings and machine-stitching, imparts an air of slinness and grace to the figure. Single bust darts, under-arm and side-

back-gores, and a center seam that terminates a short distance above the lower edge are introduced in the adjustment of the jacket, and coat-plaits are arranged below the waist-line of the side-back seams. The fronts are reversed at the top in stylish lapels that form notches with the ends of the rolling collar, which is shaped with a center seam and inlaid with velvet. Below the lapels the jacket, which at the front is extended in a graceful dip, closes in double-breasted style with buttons and button-holes, and the openings to convenient side-pockets are concealed by oblong pocket-laps. The outside seam of the two-seam sleeve terminates above a short lap, and an innovation of the season is illustrated in the dart-fitted top which causes the sleeve to stand out modishly from the shoulder.

Serge, cheviot, camel's-hair or Venetian cloth will develop stylish jackets by the mode. Braid may be used in the decoration of the garment, the attractiveness of which depends more on its cut and finish than on the ornamentation.

We have pattern No. 2704 in five sizes for misses from twelve to sixteen years of age. To make the jacket for a miss of twelve years, needs two yards and an eighth of goods thirty-six inches wide, not including strappings, or a yard and seven-eighths of material fifty-four inches wide, including strappings, with a fourth yard of velvet twenty inches wide (cut bias) for inlaying the collar. Price of pattern, 10d. or 20 cents.

MISSIE'S ETON JACKET. (TO BE MADE WITH A WHOLE OR SEAMED BACK, WITH THE SLEEVES DART-FITTED OR GATHERED AND WITH POINTED OR SQUARE LOWER FRONT CORNERS.)

(For Illustrations see Page 460.)

No. 2649.—A different development of the jacket may be observed by referring to figure No. 135 L in this number of THE DELINEATOR.

The Eton jacket is a becoming style and is here shown developed in dark-green cloth, with silk cord for decoration. Under-arm gores connect the dart-fitted fronts with the back, which may be whole or shaped with side-back gores and a center seam. The fronts may have square or pointed lower corners and are reversed at the top in lapels that form wide notches with the ends of the rolling collar, which is seamed at the center. The two-seam sleeves have comfortable fulness at the top which may be taken up in four darts or in gathers. The jacket may be worn open or closed invisibly at the center of the front.

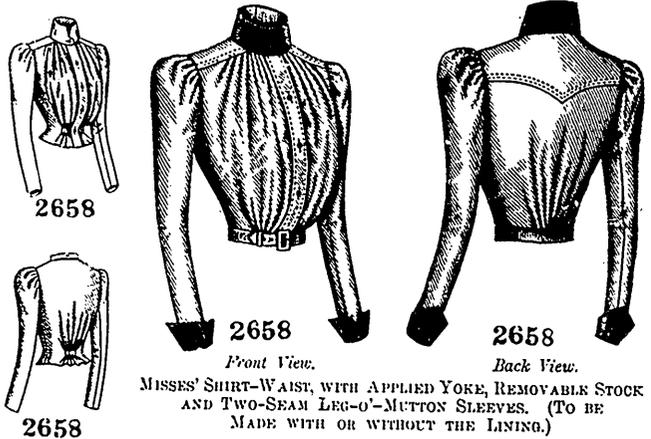
Tailor cloth will usually be selected for the jacket, which may be plainly finished with machine-stitching or decorated

GIRLS' DOUBLE-BREASTED COAT OR JACKET. (TO BE WORN WITH OR WITHOUT THE SHIELD.)

(For Illustrations see Page 460.)

No. 2645.—At figure No. 133 L in this magazine this coat or jacket is again illustrated.

Tan cloth was here employed in the successful development of the stylish little coat, with machine-stitching and tiny bone buttons for a completion. Under-arm gores and a center seam adjust the coat smoothly at the sides and back, and

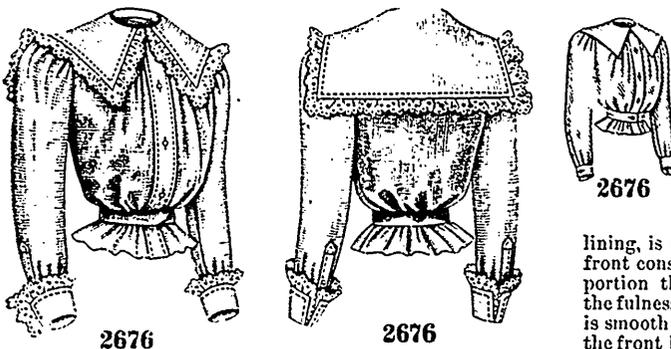


(For Description see Page 463.)

the fronts extend well under the arms and fall in reefer style. A stylish feature is the fanciful sailor-collar, which is square across the back and extends in a deep point in front of each shoulder, and the closing of the fronts is made in double-breasted style with buttons and button-holes, the lower edge of the coat being square at the front but in scalloped outline at the back. The openings to the inserted side-pockets are concealed by oblong pocket-laps. The sleeve, gathered at the top, is in two-seam coat style, and with the jacket is worn a removable shield which is topped by a standing collar and closed invisibly at the back.

The jacket will also be effective made of blue serge decorated with black braid or in red cloth trimmed with white braid.

We have pattern No. 2645 in eight sizes for girls from five to twelve years of age. To make the jacket for a girl of nine years, needs a yard and five-eighths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.



MISSIE'S AND GIRLS' SAILOR-BLOUSE SHIRT-WAIST.

(For Description see Page 463.)

MISSIE'S YOKE WAIST, WITH JACQUETTE.

(For Illustrations see Page 461.)

No. 2685.—At figure No. 148 L in this issue of THE DELINEATOR this waist is again shown.

This fanciful waist is here illustrated made of white silk and blue velvet, an elaborate effect being given by shirred ribbon and appliques of lace. The waist, which is made over a smooth

lining, is closed invisibly down the center of the back. The front consists of a rather deep pointed yoke and a full lower portion that is gathered at the top and at the waist, where the fulness is confined by a double row of shirring. The back is smooth at the top but is gathered at the waist and joined to the front by shoulder and under-arm seams. The jacquette—an original feature—flares at the front and back and is fashioned with scalloped outlines. It is low and round at the top in the back and in pointed effect at the front, and is shaped by shoulder and under-arm seams. The jacquette is extended on the shoulders to form epaulettes and is included in the seam with the sleeve under the arms. A standing collar gives a dainty neck-completion. The two-seam sleeves are made with short puffs at the top that are gathered at their upper and lower edges; a rolling cuff finishes them about the wrist. A crush belt of ribbon encircles the waist.

An attractive waist could be developed by this pattern in figured organdy over a lawn lining of some contrasting shade.

with braid or cord. Frogs and olives may be used for closing the jacket, or the fronts may be decorated in military effect with cross-rows of braid.

We have pattern No. 2649 in five sizes for misses from twelve to sixteen years of age. To make the jacket for a miss of twelve years, will require a yard and an eighth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

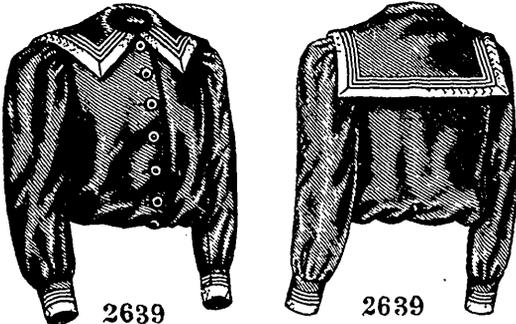
Ribbon or lace could be selected for the decoration, with all-over embroidery edged with lace frills to form the jacquette. Silk, challis or cashmere would also prove very suitable for this becoming waist.

We have pattern No. 2685 in five sizes for misses from twelve to sixteen years of age. To make the waist, except the collar, cuffs and jacquette, for a miss of twelve years, will require two yards of material thirty-six inches wide; the collar, cuffs and jacquette need one yard twenty inches wide. The price of the pattern is 10d. or 20 cents. By using the Pattern

waist, which is here depicted made of white lawn and finished with machine-stitching. The waist, which is simply adjusted by under-arm and shoulder seams, is in sailor-blouse style, and the closing is made with buttons and button-holes through a box-plait made at the front edge of the right front. The fulness at the waist is held in place by a belt stitched on the outside, and the shirt-waist pouches attractively all round. Slight gathered fulness is also seen in the fronts at the neck, which is finished with a shaped band. To the upper edge of the band is joined the large sailor-collar, which is square at the back and pointed at the front, where the ends flare jauntily. A turn-over cuff mounted on a wristband completes the one-piece sleeve, which is gathered top and bottom. The regulation slash appears at the outside of the sleeve and is finished with the customary underlap and pointed overlap. With the waist is worn a narrow belt pointed at one end and closed invisibly at the front.

A very stylish waist may be made up by the mode if pale-pink or blue piqué be chosen for its development, decoration being provided by embroidered edging and insertion.

We have pattern No. 2676 in six sizes from six to sixteen years of age. To make the shirt-waist for a miss of twelve years, calls for two yards and a fourth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



2639

Front View.

2639

Back View.

MISSSES' AND GIRLS' SAILOR BLOUSE.

(For Description see Page 464.)

Check from this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

MISSSES' BOX-PLAITED SHIRT-WAIST, WITH REMOVABLE STOCK. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Illustrations see Page 461.)

No. 2635.—A different view of this shirt-waist is given at figure No. 132 L in this magazine.

Bright-red cloth was here chosen for the smart shirt-waist, red velvet of a darker shade than the cloth being selected for the removable stock. The waist is characterized by stylish box-plaits taken up in the front and back, the closing of the waist being effected with buttons and button-holes under the middle box-plait at the front. The back and fronts are joined in under-arm seams, and the back is topped by a deep pointed yoke the ends of which extend slightly over the shoulders, where they join the fronts. The waist, which is arranged over a short lining adjusted by single bust darts, under-arm gores and a center seam, is gathered in the front at the waist-line and blouses becomingly; the fulness at the waist-line of the back is taken up in two darts which are hidden by the box-plaits. A shaped band over which is worn a high stock closed at the back completes the neck, but, if preferred, a linen collar may take the place of the stock. A leather belt fastened with a small buckle encircles the waist. The usual slash finished with the regulation underlap and pointed overlap is made in the one-piece sleeve, which is gathered top and bottom, and the sleeve is completed with a link cuff.

Taffeta or foulard will successfully develop the design, with which may be worn a linen standing collar or a soft scarf of lawn or Liberty silk.

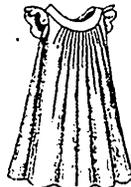
We have pattern No. 2685 in seven sizes for misses from ten to sixteen years of age. To make the shirt-waist for a miss of twelve years, requires a yard and three-fourths of material forty inches wide, with an eighth of a yard of velvet twenty inches wide for the stock. Price of pattern, 10d. or 20 cents.

MISSSES' SHIRT-WAIST, WITH APPLIED YOKE, REMOVABLE STOCK AND TWO-SEAM LEG-O'-MUTTON SLEEVES.

(TO BE MADE WITH OR WITHOUT THE LINING.)

(For Illustrations see Page 462.)

No. 2658.—A comfortable shirt-waist is here pictured made of crimson cashmere, with black velvet for the turn-up cuffs, and removable stock. The waist is made with a closely adjusted lining that extends to the waist-line. The pointed back-yoke is applied on the smooth upper part of the back and extends well over the shoulders, being joined to the full fronts. Gathers collect the fulness at the waist-line of the back and fronts, and the latter puff out becomingly. A box-plait is made at the edge of the right front, and the closing is made with button-holes and buttons or studs through the plait. The neck is finished with a fitted band to which the removable stock collar is attached. The stock is closed at the center of the back, but if it is not liked a linen collar may be worn. The two-seam sleeves are in leg-o'-mutton style; they are made over coat-shaped linings and are gathered at the top and finished with

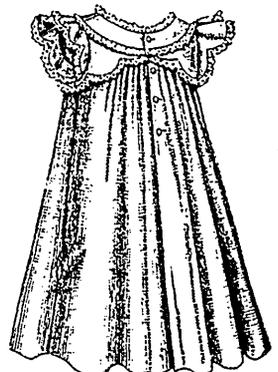


2638



2638

Front View.



2638

Back View.

GIRLS' APRON, WITH JACQUETTE.

(For Description see Page 464.)

shallow turn-up cuffs, the ends of which flare at the front of the arm. A leather belt is worn.

Flannel, serge, brilliantine, Madras, gingham, wash cheviot, chambray, etc., and plain or fancy silk will develop stylish shirt-waists by the mode.

We have pattern No. 2658 in five sizes for misses from twelve to sixteen years of age. To make the shirt-waist for a miss of twelve years, needs a yard and three-fourths of material forty

MISSSES' AND GIRLS' SAILOR-BLOUSE SHIRT-WAIST.

(For Illustrations see Page 462.)

No. 2676.—This shirt-waist is again represented at figure No. 142 L in this number of THE DELINEATOR.

Fine embroidered edging decorates this dainty little shirt-

inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for the stock and cuffs. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' SAILOR BLOUSE.

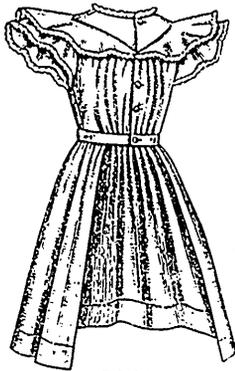
(For Illustrations see Page 463.)

No. 2639.—Navy-blue flannel was selected for the blouse



2654

Front View.



2654

Back View.



2654

GIRLS' YOKE APRON. (TO BE MADE WITH OR WITHOUT THE BERTHA.)
(For Description see this Page.)

here illustrated, and wide and narrow white braid supply the decoration. The blouse is shaped by shoulder and under-arm seams and closed at the center of the front with buttons and button-holes. It is drawn in at the waist by an elastic inserted in a hem at the lower edge and blouses in true sailor style all round. The neck is finished with a deep sailor-collar, which falls square at the back and has square-cornered ends which flare widely. The one-seam sleeves have comfortable fulness, being gathered at the top and bottom, and are finished with straight round cuffs.

The blouse is particularly appropriate for wear when engaged in gymnastic exercises or where the free use of the arms and body is desirable. Serge, cheviot and mohair are suitable materials.

We have pattern No. 2639 in seven sizes for misses from four to sixteen years of age. For a miss of twelve years, the blouse needs two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

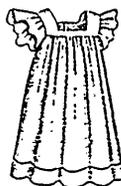
GIRLS' APRON, WITH JACQUETTE.

(For Illustrations see Page 463.)

No. 2638.—This unique apron is pictured made of nainsook and neatly decorated with Hamburg edging. It is made with a shallow round yoke having shoulder seams and has full lower portions seamed under the arms and joined to the yoke. The fulness in the lower portions is drawn by gathers to the center of the front and back, and the closing is made at the back with buttons and button-holes; a smooth effect is produced under the arms. An odd feature of the apron is the jacquette, which follows the lower outline of the yoke and is shaped by under-arm and very short shoulder seams. The jacquette, which is in four sections, is scalloped at the bottom, and its ends taper to points at the center of the front and back. The short circular-shaped sleeves are perfectly smooth; they are seamed under the arms and scalloped to correspond with the jacquette.

Dainty aprons could be made by the mode in white lawn, with insertion and edging for garniture. Hemstitching at the bottom would add to their attractiveness. If desired, the yoke could be overlaid with embroidery.

We have pattern No. 2638 in eight sizes for girls from three to ten years of age. To make the apron for a girl of nine years, call for two yards and seven-eighths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

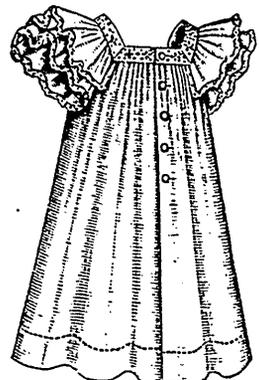


2655



2655

Front View.



2655

Back View.

GIRLS' POMPADOUR APRON.
(For Description see this Page.)

GIRLS' YOKE APRON. (TO BE MADE WITH OR WITHOUT THE BERTHA.)

(For Illustration see this Page.)

No. 2654.—A protective little apron is here portrayed made of nainsook and trimmed with narrow embroidered edging. The body, which is gathered at the top and bottom both front and back, is fitted by under-arm and short shoulder seams and is topped by a shallow yoke shaped by shoulder seams and pointed at the center of the front and back and on the shoulders. The yoke is outlined by a graduated circular Bertha that stands out broadly on the shoulders, where it ripples gracefully. A narrow belt is joined to the lower edge of the body, and the closing is made with buttons and button-holes at the back. A decorative touch is given the apron by the graduated ruffles that complete the arm-holes; they are rather shallow under the arms, where they are seamed, and fluff out about the sleeves of the dress. To the lower edge of the belt is joined the full gathered skirt, which extends well to the back.

Lawn, cambric, dimity or organdy will develop dainty aprons, which may be decorated with bands of insertion and frills of lace. Fancy tucking or all-over embroidery may be employed for the yoke, with charming results. A serviceable apron may be made of gingham and trimmed with feather-stitched braid.

We have pattern No. 2654 in seven sizes for girls from three to nine years of age. To make the apron for a girl of nine years, needs two yards and a half of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

GIRLS' POMPADOUR APRON.

(For Illustrations see this Page.)

No. 2655.—This dainty apron, which entirely conceals the skirt of the dress, is shown made of white lawn and trimmed with insertion and edging. The smooth yoke is in Pompadour style and shaped by shoulder seams. It supports a full skirt that is gathered at the top, where it joins the yoke, and is smooth under the arms; the apron is closed to a convenient depth at the center of the back with buttons and button-holes. The short frill sleeves are seamed under the arms and ripple all round, and over them fall gathered frills that are

sewed to the yoke. The exposed part of the yoke is overlaid with a row of insertion that is mitred at the corners.

Serviceable aprons may be made of fine white cambric, with embroidered edging for the frills. Cross-barred and plain muslin, dimity and gingham are also appropriate.

We have pattern No. 2655 in six sizes for girls from two to twelve years of age. To make the apron for a girl of eight years, call for three yards of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

Styles for Little Folks.

CHILD'S SAILOR COSTUME.
(For Illustrations see this Page.)

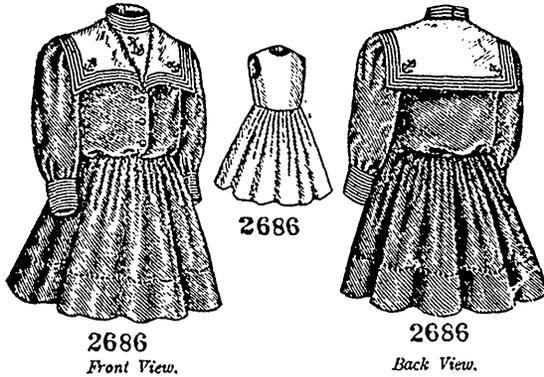
No. 2686.—This costume is shown differently developed at figure No. 143 L in this number of THE Delineator.

The costume is particularly desirable by reason of the freedom of movement afforded the wearer by the loose adjustment. It is here shown made of navy-blue flannel, with white flannel for the shield, collars and cuffs and blue braid and embroidered anchors for decoration. The blouse is shaped with shoulder and under-arm seams and is closed with buttons and button-holes at the center of the front. An elastic or tape, which is inserted in the casing formed by the hem at the bottom, draws the blouse in to the waist and causes it to droop in sailor style. The deep sailor-collar has broad ends which meet at the center of the front and frame the buttoned-in shield. A standing collar completes the neck of the shield. The full sleeves are shaped with an inside seam and are gathered at the top and bottom and finished with straight cuffs.

The fashionable round skirt has plentiful gathered fulness and is supported by an under-waist, which is shaped with shoulder and under-arm seams and closed with buttons and button-holes at the center of the back.

A serviceable sailor costume may be made up in this style of blue sergo and trimmed with white braid. Piqué and linen duck are extensively used for costumes of this description, and when tastefully trimmed with braid, insertion or embroidered edging the result is very pleasing.

We have pattern No. 2686 in seven sizes for children from two to eight years of age. To make the costume for a child of five years, calls for two yards and a half of navy-blue flannel thirty-six inches wide, with five-eighths of a yard of white flannel thirty-six inches wide for the collars, shield and cuffs. Price of pattern, 7d. or 15 cents.



2686
Front View.

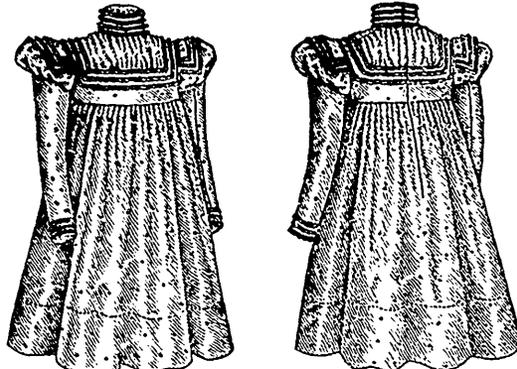
2686
Back View.

CHILD'S SAILOR COSTUME.
(For Description see this Page.)

rest smooth square-covered sleeve-caps that produce a broad and becoming effect. The neck is finished with a standing collar.

Japanese wash silk, surah, Liberty, foulard and figured India silks, cashmere and an endless variety of cotton fabrics will develop the dress attractively.

We have pattern No. 2627 in six sizes for little girls from two to seven years of age. To make the dress for a girl of five years, will require three yards and three-eighths of challis thirty inches wide, with three-eighths of a yard of silk twenty inches wide for the yoke. Price of pattern, 7d. or 15 cents.



2627
Front View.

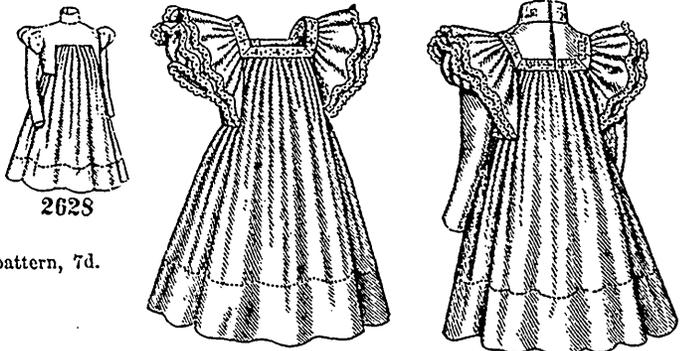
2627
Back View.

LITTLE GIRLS' EMPIRE DRESS.
(For Description see this Page.)

LITTLE GIRLS' DRESS, WITH THE SKIRT EXTENDED UP ON THE BODY, GIVING A YOKE EFFECT.

(TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)
(For Illustrations see this Page.)

No. 2628.—Pink gingham was employed in developing this simple and dainty dress, and insertion and narrow edging supply the garniture. The dress is made with a smooth body and has a full skirt which is gathered at the top and joined to the lower edge of the body at the sides, but extended to lap upon it at



2628

2628

Front View.

2628
Back View.

LITTLE GIRLS' DRESS, WITH THE SKIRT EXTENDED UP ON THE BODY, GIVING A YOKE EFFECT. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)
(For Description see this Page.)

LITTLE GIRLS' EMPIRE DRESS.
(For Illustrations see this Page.)

No. 2627.—The dress is a very becoming Empire style and is pictured made of white silk and blue polka-dotted challis, with frillings of narrow blue satin ribbon for garniture. The body is adjusted by short shoulder and under-arm seams and is shaped in low, square outline at the top to reveal the full yoke. The yoke is gathered at the top and bottom and along the shoulder edges and is applied on the smooth body-lining. The straight skirt has gathered fulness and is joined to the lower edge of the body. The comfortable two-seam sleeves are encircled at the top by full gathered puffs, upon which

the front and back to give a yoke effect. The high neck is completed with a standing collar. The sleeves are in two-seam style, with gathered puffs at the top; they may be cut off below the

puffs when short sleeves are desired. Two gathered bretelles stand out over the sleeves; their tapering ends are sewed to the body along the side edges of the extended portions of the skirt.

A dainty dress with square neck and puff sleeves may be made up by the mode of pink China or Liberty silk, with lace insertion, edging and ribbon bows for ornamentation.

We have pattern No. 2628 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, needs four yards and a half of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES OR LOW NECK AND SHORT SLEEVES) (For Illustrations see this Page.)

No. 2670.—Pale-blue cashmere and lace edging were selected for this simple little dress. Comfortable adjustment is secured by a smooth body-lining on which are arranged the full front and full back, which are shaped in low round outline at the top and joined in under-arm and short shoulder seams. The fulness at the front is disposed in a broad double box-plait and gathers back of the plait, which flares stylishly. The fulness at the back is collected in gathers at the top. When made high-necked a smooth round yoke, shaped by shoulder seams, is applied on the lining and the neck finished with a standing collar. The closing is made at the center of the back. A fanciful effect is produced by the gathered Bertha frill, which follows the upper edge of the front and back and has pointed ends that extend down the front under the box-plait. Short frill sleeves or full-length sleeves shaped by two seams and gathered at the top, may be used, as preferred.

India and figured taffeta silks, nun's-veiling, challis, French flannel and thin washable fabrics in a variety of beautiful tints may be used for the dress, while pretty ornamental touches may be provided by the liberal use of lace or embroidered edging and ribbon.

We have pattern No. 2670 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, calls for two yards and three-eighths of material forty inches wide, with a yard and five-eighths of edging four and a half inches wide for the short sleeves, and two yards and an eighth of edging four and a fourth inches wide for the Bertha frills. Price of pattern, 7d. or 15 cents.



2670

Front View.



2670



2670

Back View.

LITTLE GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES OR LOW NECK AND SHORT SLEEVES.)

(For Description see this Page.)



2659

Front View.



2659

Back View.

LITTLE GIRLS' EMPIRE DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) KNOWN AS THE FAIRY FROCK.

(For Description see this Page.)



2637

Front View.



2637

Back View.

CHILD'S YOKE DRESS, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Description see this Page.)

embroidery emphasizes the outline of the yoke. The full straight skirt is gathered at the top and joined to the yoke. The fulness falls prettily all round, and the dress is neatly finished at the straight lower edge with a hemstitched hem.

LITTLE GIRLS' EMPIRE DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) KNOWN AS THE FAIRY FROCK.

(For Illustrations see this Page.)

No. 2659.—The little dress here illustrated made of white

China silk combined with all-over lace and decorated with narrow lace frills is aptly named, as a daintier or more fairy-like frock can hardly be imagined. It is made with a low-necked round yoke shaped with shoulder seams. To the yoke is joined the short body, which is made with under-arm seams, and is in full gathered style both front and back. A belt is applied to the bottom of the body, which is closed at the back with buttons and button-holes. The yoke and body are arranged over a smooth lining fitted by shoulder and under-arm seams. The short puff sleeves are gathered

at the top and bottom and are made over plain linings. To the body is attached the straight skirt, which has gathered fulness all around.

All-over embroidery or fancy tucking may be employed for the yoke and belt of a dainty dress made up in the mode. Dotted net will also develop the design, which should in this case be trimmed with quillings of narrow satin ribbon and worn over slips of lawn or silk.

We have pattern No. 2659 in six sizes for little girls from one to six years of age. To make the dress for a girl of five years, needs four yards and an eighth of material twenty inches wide, with a fourth of a yard of lace net twenty-seven inches wide to cover the yoke and belt. Price of pattern, 7d. or 15 cents.

CHILD'S YOKE DRESS WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Illustrations see this Page.)

No. 2637.—By referring to figure No. 138 L in this magazine, this dress may be seen differently made up.

Dainty and attractive is the little dress here pictured made of a combination of mainsook, all-over embroidery and fancy tucking. The dress is made with a yoke smoothly adjusted by shoulder and under-arm seams and curved upward at the center of the front and back. An applied band of all-over

The neck is finished with a standing collar trimmed with a frill of edging, and gathered puffs produce a becoming effect at the top of the two-seam sleeves. A band of all-over embroidery trims each sleeve below the puff, and frills of embroidered edging give a dainty completion about the wrists.

China or India silk, lawn, fine dimity, organdy, etc., may be selected for the dress, with lace insertion, edging and ribbon for decoration.

We have pattern No. 2637 in seven sizes for children from one-half to six years of age. To make the dress for a child of five years, will need two yards and an eighth of nainsook thirty-six inches wide, with three-eighths of a yard of fancy tucking twenty-seven inches wide for the yoke, and three-eighths of a yard of all-over embroidery twenty-seven inches wide for the collar-band sections and to trim. Price of pattern, 7d. or 15 cents.

CHILD'S LONG COAT, WITH YOKE AND FANCY COLLAR.

(For Illustrations see this Page.)

No. 2672.—Even during the mild sunshiny Spring months the small lad or lassie requires some light wrap. An admirable garment for this purpose is shown in the original little coat here portrayed made of white piqué and trimmed with white embroidery. A stylish touch is given by the wide box-plaits formed in the back and fronts, which are joined in under-arm seams and topped by a smooth square yoke shaped with shoulder seams. A large fancy collar is arranged on the coat, to which it is joined under the rolling collar that completes the neck. The coat is closed with button-holes and large pearl buttons down the center of the front. The two-seam sleeve is gathered at the top, while the lower edge is finished by a cuff that rolls back softly from the hand.

A pleasing development would result from the use of pale-blue duck for the coat and all-over embroidery for the collar and cuffs. A novel idea will be to make the coat of one of

the new piqués showing satin figures in self-color. Lace-striped and plaid piqués are also in vogue.

We have pattern No. 2672 in seven sizes for children from one-half to six years of age. To make the coat for a child of five years, calls for three yards and five-eighths of goods

twenty-seven inches wide. Price of pattern, 7d. or 15 cents.



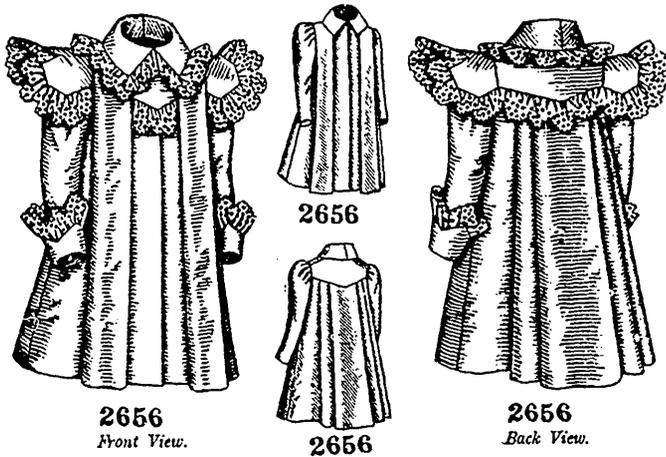
2672
Front View.

2672

2672
Back View.

CHILD'S LONG COAT, WITH YOKE AND FANCY COLLAR.

(For Description see this Page.)



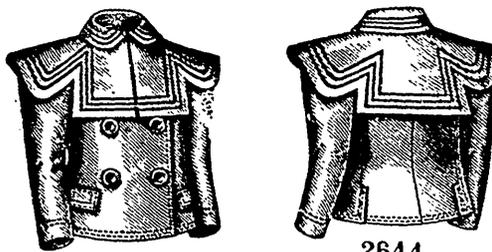
2656
Front View.

2656

2656
Back View.

CHILD'S SINGLE-BREADED LONG COAT, WITH YOKE BACK, AND AN APPLIED FRONT-YOKE THAT MAY BE OMITTED.

(For Description see this Page.)



2644

Front View.

2644
Back View.

LITTLE GIRLS' JACKET OR REEPER, WITH FANCY COLLAR.

(For Description see Page 468.)

CHILD'S SINGLE-BREADED LONG COAT, WITH YOKE BACK, AND AN APPLIED FRONT-YOKE THAT MAY BE OMITTED.

(For Illustrations see this Page.)

No. 2656.—This coat is pictured made of white piqué, with embroidered edging for decoration. The coat is made with a smooth back-yoke which supports a full lower portion that is arranged in a broad double box-plait. Under-arm seams adjust the coat smoothly at the sides. The fronts have fullness taken up at each side in a box-plait that extends from the shoulder to the lower edge. The plaits are held in position to yoke depth by tackings, below which they fall free. Between the plaits a pointed yoke is arranged under the plait at the left side, while the coat is closed invisibly at the center. A deep

turn-over collar seamed at the back completes the neck. Fancifully shaped sleeve-caps stand out broadly over the gathered tops of the two-seam sleeves, the lower edges of which are finished with pointed turn-up cuffs.

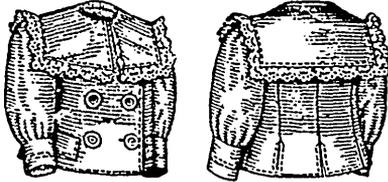
The coat may be stylishly made up in this way of blue cloth, with ruchings of satin ribbon, lace or braid for decoration. If a very dressy and fanciful little coat be desired, bands of embroidered insertion may be used on the yokes, cuffs and caps, as well as the full embroidered ruffles.

We have pattern No. 2656 in seven sizes for children from two to eight years of age. To make the coat for a child of five years, needs three yards and three-fourths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' JACKET OR REEFER, WITH FANCY COLLAR.

(For Illustrations see Page 467.)

No. 2644.—At figure No. 137 L in this magazine is again illustrated.



2629

Front View.

2629

Back View.

CHILD'S DOUBLE-BREADED JACKET.

(For Description see this Page.)



2660

Front View.

2660

Back View.

CHILD'S EMPIRE HOUSE-SACK.

(For Description see this Page.)

openings to inserted side-pockets. A fanciful collar is arranged on the jacket, its stole ends meeting at the front. A rolling collar shaped with a center seam completes the neck of the reefer, which is closed to the neck in a double-breasted style with button-holes and large bone buttons. The two-seam coat-sleeve has slight gathered fullness at the top which causes it to stand out lightly at the shoulder.

A handsome jacket will result if red cloth be chosen for the mode, which should in this instance be decorated with gilt braid. White braid will supply ornamentation for a jacket of blue serge.

We have pattern No. 2644 in seven sizes for little girls from two to eight years of age. To make the jacket for a girl of five years, calls for a yard and three-eighths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S DOUBLE-BREADED JACKET.

(For Illustrations see this Page.)

No. 2629.—Another view of this stylish jacket is given at figure No. 134 L in this magazine.

The simple and becoming jacket is here pictured made of white piqué. The sailor collar is daintily edged with an embroidered frill. The back is shaped with a center seam and is connected with the fronts by shoulder seams and wide under-arm gores. The seams at the back terminate a little below the waist-line to form the back in square-cornered tabs. The fronts lap in double-breasted style and are closed to the throat with buttons and button-holes. An attractive feature is the sailor collar, which falls square at the back and has broad ends that meet at the front. The full one-seam sleeves are gathered at the top and bottom and completed with straight cuffs. Square-cornered pocket-laps conceal openings to inserted side-pockets in the fronts.

Charming little jackets may be made of pink or blue piqué and trimmed elaborately with insertion and edging. Duck, Marseilles, fine serge and cloth are also appropriate materials for developing the garment, and braid or any preferred garniture may be used.

We have pattern No. 2629 in seven sizes for children from one-half to six years of age. To make the jacket for a child of five years, calls for two yards and three-eighths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S EMPIRE HOUSE-SACK.

(For Illustrations see this Page.)

No. 2660.—This simple house-sack in Empire style is shown made of white flannel and decorated with frills of pale-blue satin ribbon and fancy stitching in blue silk. A short square yoke shaped with shoulder seams tops the fronts and back, which are connected in under-arm seams. At each side of the closing, which is made at the front with buttons and button-holes, a box-plait is arranged, two box-plaits also appearing at the back. A fancy pointed collar in two sections is at the neck. The sleeve is in one piece and is gathered top and bottom; it is finished with a band, which is hidden by a deep turn-over cuff pointed at the upper edge.

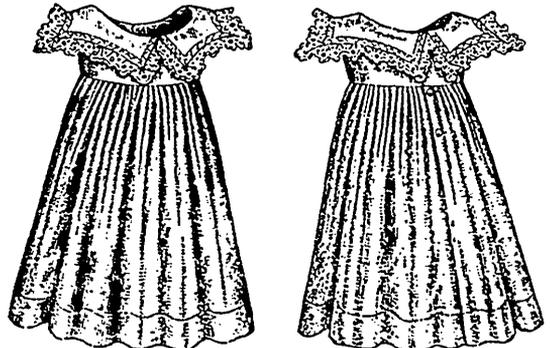
Pale-blue or pale-pink cashmere or China silk will be appropriate, for the design, which may be ornamented with baby ribbon or frills of lace. If China silk be used, desirable warmth may be obtained by the use of a quilted lining.

We have pattern No. 2660 in seven sizes for children from one-half to six years of age. To make the house-sack for a child of five years, calls for a yard and seven-eighths of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.

LITTLE GIRLS' APRON, WITH POINTED BERTHAS.

(For Illustrations see this Page.)

No. 2636.—The pointed Bertha lends materially to the attractive appearance of this dainty little apron. Nainsook



2636

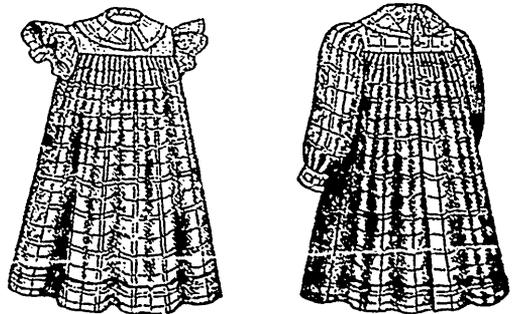
Front View.

2636

Back View.

LITTLE GIRLS' APRON, WITH POINTED BERTHAS.

(For Description see this Page.)



2671

Front View.

2671

Back View.

CHILD'S YOKE APRON. (TO BE MADE WITH BISHOP OR FRILL SLEEVES.)

(For Description see Page 469.)

was selected for its development, with embroidered edging and fancy-stitched band for garniture. The short low-necked body is adjusted by under-arm and shoulder seams and supports the straight skirt, which is gathered at the top and falls

in folds all round. The Bertha is in two sections that flare at the front and back and is joined to the rounding neck edge of the body; it is shaped to form a series of points at its outer edges. The apron is closed to a convenient depth at the center of the back with buttons and button-holes.

Plain or cross-barred lawn, dimity, Swiss, gingham, etc., may be appropriately selected for this apron, with insertion, edging or frills of the material for garniture.

We have pattern No. 2636 in six sizes for little girls from three to eight years of age. To make the apron for a girl of five years, calls for a yard and five-eighths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S YOKE APRON. (TO BE MADE WITH BISHOP OR FRILL SLEEVES.)
(For Illustrations see Page 468.)

No. 2671.—Fancy-stitched band provides a neat decoration for the serviceable little apron here pictured made of zephyr gingham. The apron is simply made, being fashioned with a square yoke shaped by shoulder seams to which are joined the full gathered front and back connected in under-arm seams. The apron, which at the neck is completed by a turn-over collar in two sections that flare at the back and front, is closed to a convenient depth at the back with buttons and button-holes. The apron may be made with frill sleeves or with full bishop sleeves gathered top and bottom and completed with narrow wristbands.

If the mode be made of fine white dimity, the collar and frill sleeves of lace and the yoke outlined by ruffles of the same, a very dainty affair will result which will be very use-

ful as a protection for the afternoon dresses of the wee tot. More serviceable aprons for wear while at play will be made of checked or plaid gingham and trimmed with colored embroidery or tiny frills of the material.

We have pattern No. 2671 in four sizes for children from one to seven years of age. To make the apron for a child of five years, needs three yards and three-eighths of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.



2675
Front View.



2675
Back View.

INFANTS' JAPANESE HOUSE-SACK.
(For Description see this Page.)

INFANTS' JAPANESE HOUSE-SACK.

(For Illustrations see this Page.)

No. 2675.—A novelty for baby is introduced in this unique little Japanese house-sack. White and blue China silk are associated in its development. The upper edge of the back is drawn by shirrings at the center, and shoulder and under-arm seams connect the back with the fronts. The fulness in the fronts is collected in gathers along the shoulder seams. The broad collar, which is double, is reversed and continued down the low-necked fronts to the lower edge, where it is joined to a band that is also made double and which lengthens the sack. The loose, flowing sleeve is shaped with an inside seam and gathered at the top. A doubled band of the blue silk finishes the bottom of the sleeve.

Cashmere, fine flannel and soft silks are appropriate for the dainty garment, and lace or ribbon will supply the trimming. Pattern No. 2675 is in one size only. To make the sack, except the collar and bands, requires three-fourths of a yard of goods twenty-seven inches wide; the collar and bands need a yard and an eighth of goods thirteen or more inches wide. Price of pattern, 5d. or 10 cents.

Styles for Boys.

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

No. 2681.—This dress presents a most attractive appearance, white piqué being selected for it, with embroidered insertion and edging for decoration. The seamless back has a backward-turning plait taken up at each side of a box-plait at the center and is joined in shoulder and under-arm seams to the side-fronts. A box-plait is formed at the front edge of each side-front and a similar box-plait ornamented with three buttons appears below the pointed yoke in the center-front. The closing is made in a fly at the left side. All the box-plaits are stitched from the top to the waist-line, below which they flare stylishly. A leather belt or one of the material is worn. A most becoming feature is the fancy collar, which is pointed at the back and has tapering pointed ends that are joined to the side-fronts. The sleeves are shaped by inside seams and have pretty fulness collected in gathers at the upper and lower edges; they are finished with turn-up cuffs mounted on wristbands.

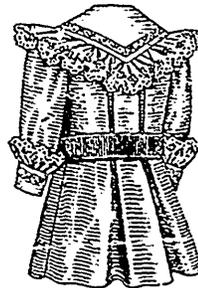
Duck, linen and Marseilles, as well as cloth and fine flannel, may be used for the dress, with satisfactory results, braid, insertion and edging being appropriate for decoration. Two

pretty contrasting colors may be associated in the dress.

We have pattern No. 2681 in four sizes for little boys from two to five years of age. For a boy of five years, the dress will require three yards and a fourth of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.



2681
Front view.



2681
Back View.

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

LITTLE BOYS' BOX-PLAIED DRESS.

(For Illustrations see Page 470.)

No. 2707.—A serviceable and becoming dress is here portrayed made of blue percale, with white percale for the collar, wristbands and belt. The dress is shaped with shoulder and under-arm seams, and is short at the sides, where it is lengthened by side-skirts. Three box-plaits are formed in both the front and back of the dress, the closing being made invisibly under the center-front plait, which is stitched all the way. The remaining plaits are stitched to waist depth, below which

they fall free and flare. The side-skirts are each arranged in three box-plaits and are joined to the fronts and back in seams under the outer plaits. A belt with pointed ends crosses the back and is secured at each side of the plaits in the front by buttons and button-holes. A rolling collar completes the neck. The one-seam sleeves have comfortable fulness and are finished with wristbands.

The simple little dress may be made of soft woollens like cashmere, fine flannel and serge or of gingham, percale, chambray and other durable washable fabrics. Wash braid or narrow colored or white embroidery may be used to trim the collar, cuffs and belt.

We have pattern No. 2707 in four sizes for little boys from two to five years of age. To make the dress for a boy of five years, will require three yards of dark percale twenty-seven inches wide, together with three-fourths of a yard of light percale in the same width for the collar, wristbands and belt. Price of pattern, 7d. or 15 cents.

BOYS' SAILOR SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 2640.—At figure No. 144 L in this number of THE DELINEATOR this suit is again illustrated.

Blue-and-white striped and plain blue Galatea are here associated in this jaunty suit, which is an especially attractive example of the sailor styles so dear to small boys. The blouse is shaped low at the front to accommodate a buttoned-in shield that is finished with a neck band and closed at the back. Under-arm and shoulder seams adjust the blouse, which is closed with a fly below the pointed ends of a deep square sailor-collar. The correct blouse effect is produced by means of a tape or elastic inserted in a hem at the lower edge. A patch pocket is applied on the left front. A box-pleat is laid in the upper side of the two-seam sleeve, which is completed with a straight cuff closed with buttons and button-holes, the outside seam being left open for a short distance above the cuffs. Braid trims the cuffs, sailor collar and shield, an anchor providing further ornamentation for the shield, and a band of the blue Galatea bordered with braid decorates the pocket a short distance below its upper edge.

The trousers end at the knee and are closed at the sides. They are shaped by inside and outside leg-seams, a center seam and hip darts; and the customary hip and side pockets are inserted. Three buttons ornament each leg along the lower part of the outside seam.

Trim little suits in this style can be made up of flannel, serge, chevot, duck and piqué, and the finish will be provided by braid or stitching. Two colors will usually be combined, the collar, shield and cuffs being of a bright color. Anchors and other nautical emblems may provide the ornamentation.

We have pattern No. 2640 in eight sizes for boys from three to ten years of age. To make the suit for a boy of seven years, needs two yards and a half of striped Galatea thirty inches wide, with seven-eighths of a yard of plain Galatea in the same width for the shield, collar facing and cuffs. Price of pattern, 10d. or 20 cents.



2707

Front View.

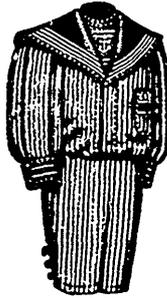


2707

Back View.

LITTLE BOYS' BOX-PLAITED DRESS.

(For Description see Page 469.)



2640

Front View.



2640

Back View.

BOYS' SAILOR SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)



2682

Front View.



2682

Back View.

LITTLE BOYS' LONG COAT.

(For Description see this Page.)

LITTLE BOYS' LONG COAT.

(For Illustrations see this Page.)

No. 2682.—Corded silk was employed to develop this coat, and lace edging supplies the decoration. The coat is simply adjusted by shoulder and under-arm seams. Three box-plates are taken up at the back and are stitched as far as the waist-line, flaring attractively below. The smooth fronts are closed in double-breasted style to the neck with buttons and button-holes. The sailor collar is a distinguishing feature of the mode. It falls deep and square at the back and has fancifully notched ends at the front. A rolling collar completes the neck, its ends being rounded prettily. The two-seam sleeves are finished with turn-up cuffs. A belt of the material fastened with a handsome buckle or a leather belt may be worn, both styles being equally approved. The frill of edging bordering the collar is narrowed toward the neck with becoming effect, and it forms a full flute in the notch at the front. Frills are arranged to flare becomingly at the top of the cuffs.

Cloth, silk or piqué in white or any preferred color may be used for the coat, with braid, ribbon or edging for ornamentation. A very dainty coat for Summer could be made of gray piqué trimmed with fine white embroidered edging and insertion arranged to form a border on the collar and cuffs, the insertion being set a little in from the edge.

We have pattern No. 2682 in four sizes for little boys from two to five years of age. To make the coat for a boy of five years, will require three yards and five-eighths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

BOYS' DRESS VEST. (TO BE MADE WITH SINGLE OR DOUBLE-BREADED FRONTS.)

(For Illustrations see Page 471.)

No. 732.—The vest here illustrated is designed for wear with the Tuxedo coat. It may be made with single or double breasted fronts, both effects being pictured. The single-breasted vest is shown made of smooth black cloth and the double-breasted one of light silk or fine white piqué, strong

durable lining material being selected for the back and straps. The fronts and back are joined in shoulder and under-arm seams, the latter seams terminating above the lower edge to form vents, and the closing is made with buttons and button-holes at the front. A shawl collar gives becoming completion, the fronts being cut low to display the shirt bosom. Straps are attached to the back for drawing the vest in comfortably to the figure, their ends being buckled as closely as desired at the center and openings to inserted side-pockets are finished with welts machine-stitched to position.

Fancy or plain silk, cloth and piqué are appropriate materials for developing the vest, which will be worn with Tuxedo and dress coats. On light vests pearl or gold buttons may be used for closing. Vests of washable materials are closed with stud buttons, which are purchased in sets and may be readily removed for convenience in laundering.

We have pattern No. 782 in twelve sizes for boys from five to sixteen years of age. To make either style of vest for a boy of eleven years, requires five-eighths of a yard of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

BOYS' TUXEDO COAT.

(For Illustrations see this Page.)

No. 736.—The popularity of the tuxedo coat as a dressy garment for boys is perennial, and a handsome development of this attractive style is here shown, the material being black broadcloth, with black satin for the collar facing and small buttons and silk braid for the decorative finish. The back of the coat is shaped with a center seam and joined to the fronts in side-back and shoulder seams. A rolling collar seamed at the back completes the neck and reverses the fronts in rounding lapels nearly to the lower edge, where the corners of the coat are rounded. A satin facing covers the collar and lapels and is continued underneath the fronts to the lower edge. The sleeves are shaped with inside and outside seams, the outside seams terminating above short extensions at the back of the wrists, where the sleeves are closed with buttons and button-holes; a row of braid simulates cuffs.

Tricot also may be used satisfactorily for developing the coat, and machine-stitching will give a desirable finish. The mode is a most becoming one for boys to wear on dress occasions. Small boys ranging in age from five to thirteen years wear with Tuxedo coats fancy shirts with groups of tucks that are taken up lengthwise at each side of the closing, or shirts fluffily trimmed with a frill of edging at each side of the box-plait at the center. For closing boys' dress shirts white enamel or pearl studs are very generally used, although

plain gold studs are sometimes preferred, the choice being a matter of individual taste.

We have pattern No. 736 in twelve sizes for boys from five to sixteen years of age. To make the coat for a boy of eleven years, calls for a yard and three-eighths of material fifty-four inches wide, with seven-eighths of a yard of silk twenty inches wide for facing. Price of pattern, 10d. or 20 cents.



782



782

BOYS' DRESS VEST. (To be made with single or double-breasted fronts.)
(For Description see Page 470.)

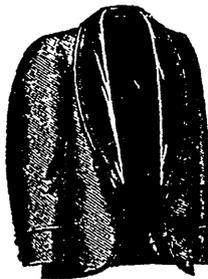
BOYS' DRESS COAT.

(For Illustrations see this Page.)

No. 2141.—A handsome dress coat fashioned on up-to-date lines is here illustrated made of black broadcloth, with silk for inlaying the lapels. It is gracefully fitted at the back and sides by side-back gores and a center seam that terminates at the top of coat-laps. Each front is fitted perfectly by a short dart, and the lapels are joined on and rolled quite low. The collar rolls stylishly. The fronts and gores reach only to the waist, but are lengthened in characteristic dress-coat fashion by side-skirts that overlap the backs in well-pressed coat-plaits which are each marked at the top by a button. The sleeves are shaped with the customary seams at the inside and outside of the arm; they are finished plainly at the wrists.

Broadcloth and whipcord in black are the preferred materials for dress coats, but page costumes could also be made up by this mode in velvet or fine cloth in different colors. The finish will generally be as here represented, and for lining, silk or satin will usually be chosen, as it is displayed in the roll of the lapels. The accompanying trousers will have the outside seams covered with strappings of silk braid. The regulation dress shirt with pearl or gold studs will be worn, and the vest may be single or double breasted and of silk, piqué or the coat material.

We have pattern No. 2141 in nine sizes for boys from eight to sixteen years of age. To make the coat for a boy of eleven years, will require a yard and three-eighths of material fifty-four inches wide for facing. Price of pattern, 10d. or 20 cents.



736

Front View.



736

Back View.

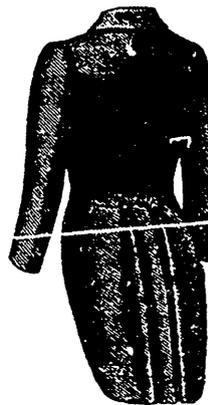
BOYS' TUXEDO COAT.

(For Description see this Page.)



2141

Front View.



2141

Back View.

BOYS' DRESS COAT.

(For Description see this Page.)

THE HOME is an attractive pamphlet containing experienced advice upon the selection of a Residence, Sanitation, Renovation, Furnishing, Upholstering, Taxis Service, Carving, House Cleaning, The Repairing of China, Preservation of Furs, The Cleaning of Laces, Feathers and Gloves, and a variety of facts helpful to the housekeeper. Price, 1s. (by post, 1s. 2d.) or 35 cents.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once accurate and legible, for upon it, as much as upon any other implement she uses, depends the success of the garments. On another page we publish an advertisement of tape-measures, which are manufactured expressly for us and which we guarantee superior in every particular.

FABRICS AND TRIMMINGS.

Utility and beauty are more closely associated this Spring than heretofore; it seems as if Fashion had formed an alliance with Art, with the inevitable result that toilettes and costumes are unusually harmonious and attractive. Although changes are sure to come every season—simply to gratify the desire for change—fairly definite conclusions can now be arrived at as to the late Spring and Summer fancies. Some few fashions, such as the universal use of plain tailor suits and the ever popular shirt-waists, are by this time absolute fixtures and are not at all liable to be displaced unless something equally useful should be discovered; and this at present seems almost an impossibility.

Among the Spring fabrics white, gray and a delicate fawn hold undisputed sway in the light tones, while bright-blue and black are equally popular dark colorings.

Light-weight cloth gowns are really more stylish than those of silks, although the silk-and-wool mixtures were never more beautiful or shown in more wonderful variety. Plain nun's-vailings and vailings in striped and corded varieties are largely shown among the late Spring fabrics and are obtainable in all the newest and most fashionable shades. They seem to be woven in a lighter, more open mesh than formerly and with both wide and narrow lengthwise satin stripes. Among these vailings one of the most beautiful examples consists of a soft réséda-green with satin stripes that are slightly serpentine in effect, producing a cool, Spring-like appearance. It was selected to develop a dress made with a long, pointed tunic that was elaborately trimmed with narrow frilled black velvet and white satin ribbon arranged in a fanciful scroll design. A lace yoke and sleeve give the gown a delightfully summery air. With this costume was worn a large black hat decorated with green violet leaves, white tulle and large black plumes.

Cashmere and a new material called *drap de cuir* have a dull finish and take to a large extent the position held so long by the bright, faced cloths. Cheviot, tweed, serge and Venetian cloths are all equally desirable for tailor gowns. In tailor suits, by-the-way, every jacket is short; in fact, many are cut upon the Eton plan, but with the fronts much longer than the sides and back and extending down in one or two deep round scolops. Some of the coats are made with scolops all round the lower edge, and closed in either single or double breasted style. All the short Spring coats are closely fitted at the back, even though the fronts be a little loose. A new and becoming finish is given these jaunty coats by facing the collar and revers with white cloth, velvet or corded silk. Bands of stitched material are most approved for finishing a tailor gown.

A remarkably stylish suit is of light fawn trimmed with stitched bands of velvet in a darker shade that are arranged about the loose edges of the new wrap skirt. The collar and revers of the jacket are also finished with stitched bands, while steel buttons give a jaunty, smart completion. A gray Venetian cloth has a coat with scalloped lower edges, which also shows the new stitched decorations. The revers are velvet, with a band of white moiré overlaid with white and gilt braid. The coat is closed in single-breasted style with small cut-crystal buttons.

It has been some time since cashmères were as popular as they are to-day; consequently they deserve more than a passing mention, particularly as robes of cashmere are seen in the most beautiful varieties in many of the late shops. These robes may be obtained with the wide parti-colored borders in all the exquisite Oriental shadings. A white cashmere with a dark rich blending of many colors developed a gown of unusual elegance and displayed a thorough appreciation of harmonious contrasts. Tunics of cashmere bordered with the old-time silk and chenille fringes are worn over cashmères or silk skirts of some contrasting tone and are among the most graceful of the Spring costumes. In gowns of this description the sleeves and under-bodice correspond with the skirt, and the pinafore with the tunic. Most beautiful combinations of fabrics and coloring may be effected in this style of dress.

Among the new silks beautiful and rich varieties are shown in the Shanghai silks and the twilled foulards, both of which are extensively selected. New taffetas are to be found in large checks—green-and-white, blue-and-white, red-and-white—with others showing white combined with two or more colors.

Bengalines in all the soft, delicate tones are largely used for separate waists, as are the silk poplins. To be distinctly up to

date one must wear white waists in taffeta, Liberty satin or any preferred silken fabric. These white waists are worn with plain tailor suits for the street and with fancy silk and cloth skirts for the evening. They are not elaborately trimmed, a simple effect being more desirable. Many are made with shallow round lace yokes, others tucked or shirred, while about the neck is almost invariably worn a large tie of illusion which gives a soft and becoming finish.

A novelty robe that must not be overlooked is made of a material called challis-barège, which excels almost anything else shown for afternoon occasions or dressy wear. These robes are extremely soft and clinging and are elaborated with insertions of lace arranged either in wavy stripes or in bow-knot or Grecian designs, while sprinkled at irregular intervals over the entire gown are artistic bunches and single flowers of lace appliqué. An extremely beautiful effect was produced in a light-fawn robe of this description in which were inserted white lace bands jetted with black and white lace appliqué flowers.

Light gauzy materials are most used for evening gowns. Fine, soft voiles, crêpe de Chine, mousseline, Liberty silk, embroidered chiffons and lissé are all in evidence, together with point d'esprit, organdies, Swisses and fine batistes.

White seems to have usurped the place held so long by the cream and écru tones, and among the cotton materials nothing will be so extensively selected. The white materials are in bewildering variety and are so artistic in both the costly and inexpensive qualities that there is no excuse for any one not being able to secure something beautiful and appropriate. White piqué dresses and waists will be very popular. The new fancy of making skirts to correspond with the shirt-waists will be extensively carried out in both white and colored piqués. The all-white piqués are offered in plain corded varieties, in satin stripes and beautiful plaid effects. Others show embroidered dots, squares and dainty floral patterns all in the soft, pure white, but the newest varieties are finished with moiré stripes between heavy cords.

Dainty dresses will be constructed out of embroidered nainsook, exquisitely fine and sheer.

Guimpes will be very much worn with silk, wool and cotton gowns, and, therefore, every imaginable kind of guimpe material is shown. White dimity is daintily cord-tucked and caught together with narrow lace insertions. Bands of tucked Swiss and nainsook are intersected by lengthwise and horizontal bows of embroidery and lace. Nainsook embroidery and gathered puffs of nainsook are both popular, while numerous styles of all-over lace and embroidery are exhibited.

For morning or afternoon wear extremely stylish as well as light and comfortable effects are to be obtained by the beautiful linen batistes, which are made in every conceivable color and with lengthwise stripes formed of wide or narrow white cords. These batistes when trimmed with lace, embroidery or frilled ribbon and worn with fanciful guimpes are wonderfully effective.

A soft, sheer white fabric rather resembling mull in texture is called Pekin satinée or *Loi Frou*. Upon its dainty white surface are worked small floral designs, stripes, rings or fancy dots. This is one of the latest novelties and is sure to gain a wide popularity during the Summer. In a dress of this material dotted and striped satinée were artistically combined, the guimpe and skirt ruffles being of the stripes, while the rest of the dress was of the polka-dotted satinée. Insertions and narrow frillings of white Valenciennes were used for ornamentations, with the collar and belt of white satin ribbon, an original finish being given by long streamers and knots of black velvet ribbon that were tacked to the belt at each side of the center both front and back.

Organdy dresses whether in pure white or in figured varieties are always in demand. Very stylish are the organdies designed with lengthwise stripes—some plain, others serpentine—between which are artistically arranged small bunches of rose-buds, forget-me-nots, etc., often tied with dainty bow-knots of ribbon. A simple though handsome white organdy is trimmed merely with tucks and narrow satin ribbon. The skirt is made with a wide flounce tucked and decorated between the clusters with several rows of ribbon. At the top of the flounce are more tucks and ribbons, and the front of the round waist is finished with alternate clusters of tucks and ribbons, with the sleeves

made to correspond. Over the shoulders fall square epaulettes, ribbon-trimmed, and smaller squares turn over the white ribbon stock collar. A white crush belt is clasped in front with a jewelled buckle.

The numberless new cotton grenadines develop pretty and inexpensive dresses; some are in plaid effects, while others show narrow satin ribbon effects between wide lace-like stripes.

The embroidered cotton batistes are shown in immense assortment. The newest design is embroidered in deep scollops in bayadère effect that resemble very strongly rows of appliqué edging. Heliotrope, pink, the beautiful new China blues and red batistes all show this style of white embroidery. A black batiste is ornamented with embroidered bunches of white violets with dainty green leaves. A dress of this material was made over black taffeta and trimmed with frillings of green and white ribbon, with the yoke and sleeves of white lace.

The ever-popular shirt-waists have not been neglected, and numberless beautiful materials are designed for them. Softly tinted piqués in self-colored stripes and plaids, others polka-dotted or striped and with small floral designs are shown in all the newest and attractive shades. The dimities are in small neat floral patterns and in fine pin-stripes. Heavy and light weight cheviots, gingham and Madras are all as much in favor as they were last season, while lawn, percale and dotted Swisses will be selected according to individual taste.

Dresses were never more attractive than those shown this season with the fluffy effects produced by innumerable frills of lace and soft flouncings. Fanciful and elaborate styles are not confined to light, diaphanous materials, however, silk and even cloth gowns showing a wealth of dainty decorations. In the instance of dress trimmings there is fortunately almost no limit, the supply quite equalling the demand, and such myriads of exquisite designs are put within the reach of all that there is a wide field for the exercise of natural taste.

Loose sprays of surprisingly realistic flowers in lace and embroidery are obtainable. They are applied upon cloth, silk and gauzy materials in any preferred style and add greatly to the richness and elegance of a toilette. Bow-knots in lace and spangled ribbon may also be purchased and in such graceful effects that by their application even an amateur dressmaker can give a smart appearance to a simple gown.

Among these flower sprays one of the most elaborate was made to represent long towering branches of roses with graceful tendrils and leaves of white net worked in silver. The roses themselves were very original in formation. The under petals were of dark-blue chenille and the second row of lighter-blue velvet, above which were rows of narrow frilled lace; the heart of the rose was embroidered with steel paillettes and tiny Rhinestones. Another effective decoration, also in the rose design, was made of harmonious shades of yellow chiffon with the leaves of thin black thread lace veined with silver and gold.

A unique waist decoration was shown upon an imported waist of white chiffon. Beginning at the waist was a floral design that branched out gradually until it terminated upon each shoulder. The leaves and stems were cut out of white faille and outlined with gold, and two stately lilies that rested upon the shoulders were developed in white mousseline and decorated with embroideries of chenille and silver; white dainty stamens of gold completed the most artistic creation.

Many new Vandyke point designs are again in evidence—jet, pearls, lace and fancy braided effects. They are most effective when applied upon cloth or silk gowns. One pattern that would prove very suitable for an evening toilette had the points made of seed pearls caught upon the net with threads of silver, while pendant pear-shaped ornaments gave a graceful finish. Vandyke points made of longitudinal strips of mohair braid in graduated lengths are fastened together with strands of chenille and make a dressy addition to a cloth street toilette.

Lace designs are shown in wonderful variety. Motifs of lace are fashioned to represent long palm leaves, others heavily raised are after beautiful chrysanthemum designs, while a simple Marguerite was elaborated with a narrow frill of chiffon about its outer edges.

In the all-over laces Mechlin, point de Gène, Renaissance, lierre and Venetians are equally popular. The Mechlins are obtainable in white and écaru and are also offered in flounces twenty-five inches wide that are largely selected to make the ever popular flounce skirts. These flounces are joined to a skirt made of the all-over variety and trimmed with narrow lace edging to match.

The Renaissance laces are very beautiful in the insertions that are made with irregular outlines. This type is rather heavy for gowns, except those of cloth or silk; a most beautiful variation of it, therefore, is shown called "imitation Renaissance," which is much lighter in texture and may suitably be used upon cotton fabrics. One pattern that will prove deservedly popular is in an all-over variety ornamented with very fanciful Russian bow-knots; an edging to match may be selected to complete a gown.

A dainty Venetian lace in all-over style is given a braided effect by innumerable rows of chain stitching in a fanciful scroll design.

The thin net lace called point d'Alençon will be combined effectively with frilled ribbon for dainty organdy gowns. From present indications it may be predicted that this lace will be extensively used during the entire Spring and Summer.

Narrow Valenciennes and Mechlin are as popular as ever for organdy, Swiss and kindred fabrics and will be arranged to give as fluffy an effect as possible. Swiss, nainsook and cambric embroideries, some with Valenciennes or heaver lace insertions let in, were displayed among a large assortment; others were fashioned with irregular edges and open floral patterns.

A novelty is seen in white Swiss edging upon which the scollops and embroidery are done in a soft tone of pink, blue or green. A particularly pleasing example consisted of heliotrope asters surrounded by tiny leaves, a flower being arranged in each scollop. These embroideries will be selected to trim chambrays, French batistes, etc., of the same or a contrasting tone.

Evening fabrics are so exceedingly fanciful in themselves that they need little extra ornamentation, although for them are designed trimmings of unusual richness. Graceful results are obtained in an evening toilette of white chiffon upon which were applied a number of jewelled butterflies in the most exquisite iridescent tints. Another was decorated with a flight of swallows made of jet paillettes, with wings tipped with silver and with bright Rhinestones for the eyes. These birds and butterflies may be used in as great numbers as desired, as they may be purchased separately.

Very attractive are the belts this season and unusually brilliant. Some of the most popular are made of gold military braid studded with many colored nail-heads of jet, turquoise or the like. Others are made entirely of jet or steel paillettes sewed upon elastic and clasped in front with fancy buckles. These jewelled belts add greatly to the general effect of a gown.

Dainty and stylish lace pieces may be obtained this season shaped to form revers, shoulder pieces, small turn-over collars, Bertbas and boleros. A simple blue India silk was made with a flounce skirt and a plain gathered waist which fastened down the center of the back. Fitting smoothly over the shoulders were broad scolloped pieces shaped with just the requisite amount of curve. A lace collar and a fluffy lace jabot were the only efforts at ornamentation, and a gilt belt encircled the waist, the whole effect being extremely simple and girlish.

A new ribbon decoration has been introduced this season which will be very helpful to those who desire an elaborately frilled costume. This consists of a corded taffeta ribbon with an extra heavy cord through the middle which may be pulled to gather the ribbon to any desired degree of fullness. Ribbons made upon this plan are in shaded varieties, others are embroidered in polka-dots, while one that produced a decidedly novel effect was made with what appeared to be two hemstitched tucks at each side of the center. A ribbon that is corded and gathered along the outer edge is made with a triple-fold effect, giving the appearance of three frills in graduated widths laid one over the other. These ribbons will be extensively used upon the different Spring and Summer toilettes.

An edging recommended for lawn and organdy dresses is shown this season; the upper part is of fine net, while about the lower edge are several alternate rows of lace and embroidered insertion finished with a narrow lace frill, which induces an unusually soft, fluffy effect. A white Swiss dress may have the skirt trimmed with several of the net ruffles and the waist with a double Bertha, both edged with the same soft ruffles. If worn over a taffeta slip of pale-green, with a stock collar and crush belt to match, a simple yet stylish and attractive Summer toilette will result.

Among the late novelties was seen a dress of white lawn upon which were embroidered medallion effects in deep écaru. Butter-colored Valenciennes lace furnished the decoration.

Black lace is largely used to decorate white lawn and organdy, and the striking contrast so produced is essentially desirable.



THE DRESSMAKER

CYCLING GARMENTS.

In wheeling attire for the opening season there is much variety in the styles, which range from a simple shirt-waist and plain skirt to a fancifully designed jacket or close-fitting basque decorated with appliques of cloth or a braiding design and with a skirt ornamented to correspond.

The Norfolk basque is a particularly smart style for all outdoor sports and occupies a high place in the list of garments for cycling. Eton suits are among the jauntiest designs, and the blazer is again in favor. The latest design, in divided skirts are fashioned to lap at both the back and front, the laps being

of corduroy or the heavy double-faced cloth now popular. In unlined skirts the seams are bound with galloon, and the bottom is turned up for a four-inch hem, which is also finished at the top with galloon and held down by several rows of stitching. The laps which finish the placket opening and conceal the pockets are interlined with canvas and lined with silk or the material; they are finished with two or three rows of stitching. Lining is never added to skirts of linen, which material should always be shrunk before making up. In fact, all cycling suits should be made of material previously shrunk, so that no serious damage can result from a sudden shower. Linen skirts are most satisfactory when made up by a gored mode.

Tights, knickerbockers or bloomers are worn under the skirt. Either of the loose garments are best when made with yoke belts, and they may be finished with bands or drawn in on elastics at the bottom.

The lapels and collars of jackets are



FIGURE No. 22 Y.

FIGURE No. 23 Y.

FIGURE No. 22 Y.—NEAT TOILETTE.—(Cut by Skirt Pattern No. 1826; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents; and Shirt-Waist Pattern No. 2523; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

FIGURE No. 23 Y.—NORFOLK SUIT.—(Cut by Skirt Pattern No. 2612; 9 sizes; 20 to 36 inches, waist measure; price 10d. or 20 cents; and Jacket Pattern No. 1734; 12 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

FIGURE No. 24 Y.

FIGURE No. 24 Y.—CLOSE-FITTING CYCLING SUIT.—(Cut by Skirt Pattern No. 2630; 9 sizes; 20 to 36 inches, waist measure; price 10d. or 20 cents; and Basque Pattern No. 2562; 12 sizes; 30 to 46 inches, waist measure; price 10d. or 20 cents.)

FIGURE No. 25 Y.

FIGURE No. 25 Y.—BOX-PLAITED SHIRT-WAIST AND THREE-PIECE SKIRT.—(Cut by Skirt Pattern No. 2046; 9 sizes; 20 to 36 inches, waist measure; price 10d. or 20 cents; and Shirt-Waist Pattern No. 2667; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

buttoned back while the wearer is mounted and buttoned over to give an unbroken round outline when walking.

Round skirts are in one-piece circular style; or in three, four,

interlined with crinoline, as are also the applied plaits of Norfolk jackets. Chemisettes of the jacket material are interlined with crinoline to prevent wrinkling.

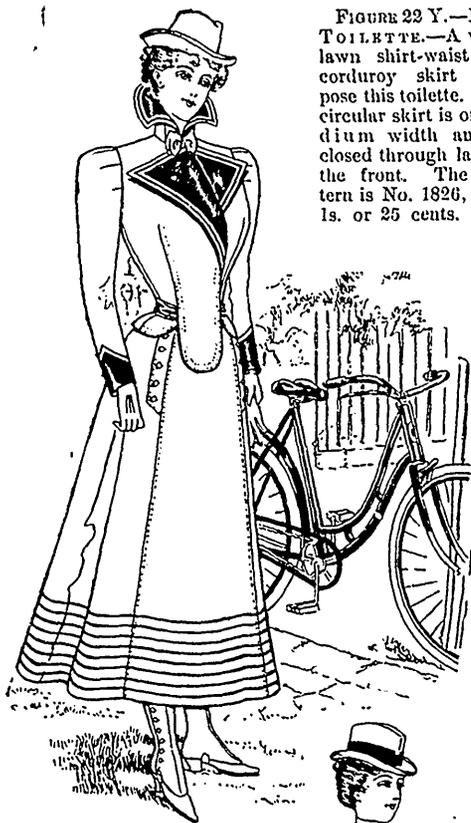


FIGURE 22 Y.—NEAT TOILETTE.—A white lawn shirt-waist and corduroy skirt compose this toilette. The circular skirt is of medium width and is closed through laps at the front. The pattern is No. 1826, price 1s. or 25 cents. The

the plaited effect peculiar to the Norfolk mode is produced by plaits laid on. The skirt is four-gored and is made with a wide under box-plait at the back. It is an admirable mode for golfing, skating and stormy weather wear as well as for cycling. Placket openings are finished at each side of the front. The patterns employed were jacket No. 1734 and skirt No. 2612, each costing 10d. or 20 cents.

FIGURE No. 24 Y.—CLOSE-FITTING CYCLING SUIT.—Gray serge and black cloth are effectively combined in this attractive suit, braiding in a rather elaborate design affording the completion. The basque is exceptionally pleasing; it displays a facing of the black cloth on the lining fronts and also on the standing collar over which an outside section ending in line with the side-fronts is arranged. The lower edge of the basque is becomingly pointed. Pattern No. 2662, price 10d. or 20 cents, was used in the making. The skirt is a graceful circular shape, fitting closely at the top, sufficient fullness resulting from the shaping. Slashes are made at each side of the front and finished for plaquets, buttons and button-holes making the closing. The pattern is No. 2630, price 10d. or 20 cents.

FIGURE No. 25 Y.—BOX-PLAIED SHIRT-WAIST AND THREE-PIECE SKIRT.—The shirt-waist, which was made of lawn by pattern No. 2667, has its fronts formed in the box-plaits now fashionable in shirt-waists, although the back is plain, with a pointed yoke applied and just sufficient fullness in the lower part to insure becomingness. Knife-plaitings of the lawn trim the box-plait at the center of the front. The collar is in the "standing turn-down" style. Pattern No. 2046 was selected for the skirt, which is of blue mohair trimmed at the bottom with

three rows of black braid. The fulness at the back of the skirt, a three-piece mode, is plaited stylishly. Each pattern costs 10d. or 20 cents.

FIGURE 26 Y.—JAUNTY CYCLING TOILETTE.—A combination of gray Sicilienne and black satin produces a stylish effect in this toilette, stitching

FIGURE No. 26 Y.

FIGURE No. 26 Y.—JAUNTY CYCLING TOILETTE.—(Cut by Jacket Pattern No. 2570; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents;) and Skirt Pattern No. 2046; 9 sizes; 20 to 36 inches, waist measure; price 10d. or 20 cents.)

shirt-waist has a pointed back-yoke extending well over the shoulders to join full fronts closed through a box-plait at the center. The sleeves are finished with straight cuffs, and about the removable standing collar is worn a satin band-bow. Pattern No. 2523, costing 10d. or 20 cents, was used in the making.

FIGURE No. 23 Y.—NORFOLK SUIT.—Checked kersey was chosen for making this suit, a patent-leather belt and a linen chemisette with satin bow contributing the touch necessary to a dressy ensemble. The jacket is basque-fitted, and

FIGURE No. 27 Y.—JACKET AND SKIRT SUIT.—(Cut by Skirt Pattern No. 1825; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents; and Jacket Pattern No. 2601; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

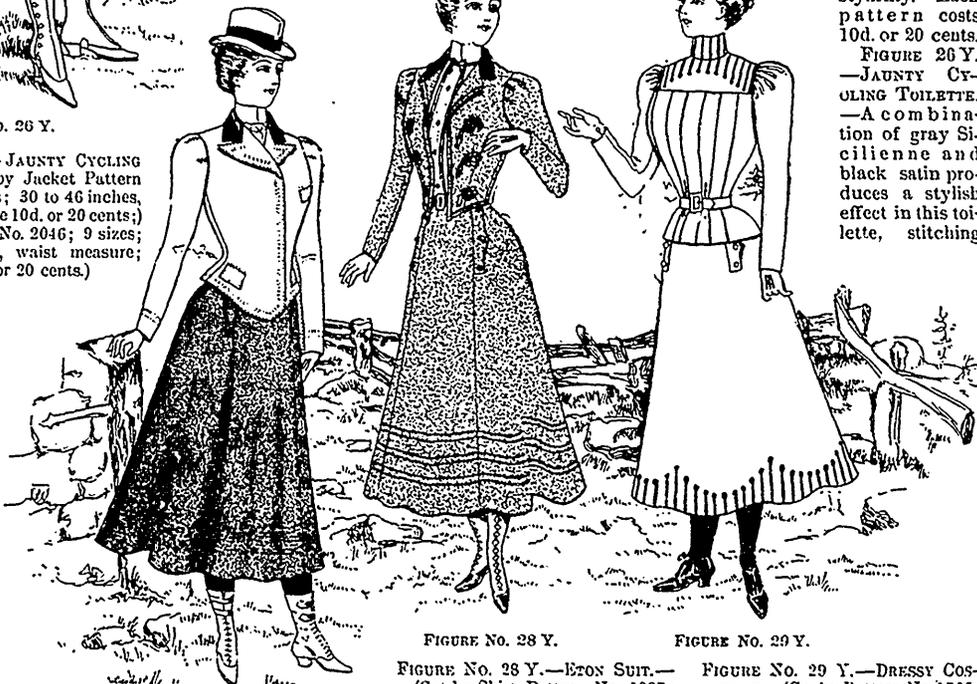


FIGURE No. 27 Y.

FIGURE No. 28 Y.

FIGURE No. 28 Y.—Eton SUIT.—(Cut by Skirt Pattern No. 1827; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents; Shirt-Waist Pattern No. 2664; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents; and Jacket Pattern No. 2607; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents.)

FIGURE No. 29 Y.

FIGURE No. 29 Y.—DRESSY COSTUME.—(Cut by Pattern No. 1705; 8 sizes; 30 to 44 inches, bust measure; price 1s. 3d. or 30 cts.)

and braid giving a decorative completion. The jacket is double-breasted and is characterized by the spade front that is in such high favor this season. Large lapels and a high storm-collar add to the attractiveness of the design. The skirt is a three-piece shape of medium

width and is closed at each side of the front through laps with button-holes and small buttons. Jacket pattern No. 2570 and skirt No. 2046, each costing 10d. or 20 cents, were combined in developing this suit.

FIGURE No. 27 Y.—JACKET-AND-SKIRT SUIT.—Corduroy was employed for the skirt and faced cloth for the jacket, stitching

lower edge and are bound with red linen braid; the back plaits flare toward a pointed yoke forming the upper part. The closing is made through a box-plait and a linen standing collar is worn, a very narrow bow tie accompanying it. The belt is of black Russian leather.

FIGURE No. 29 Y.—DRESSY COSTUME.—A charming effect is produced by the use of white duck with a tasteful decoration of braid finished in loops at the ends. The design includes a Norfolk basque with a smooth square yoke and a circular skirt of comfortable width. The skirt is slashed at each side of the front for the plaquets, which are finished with pointed laps and closed with button-holes and large bone buttons. Three box-plaits are formed in the basque at the front and back below the yoke. The collar is in close-fitting standing style and closes with the yoke at the left side, the closing being made at the center below the yoke. A leather belt is worn. The costume was cut according to pattern No. 1705, which costs 1s. 3d. or 30 cents.

FIGURES Nos. 30 Y AND 31 Y.—CYCLING SUITS, WITH DIVIDED SKIRTS.—Many cyclists prefer divided to round skirts because of their comfort and graceful appearance when a wheel. The new designs for them cannot fail to win approval. The suit shown at figure No. 30 Y includes a divided skirt that is lapped to the left side of the front, thus giving the effect of a round skirt when the wearer is dismounted. The many commendable features of the



FIGURE No. 31 Y.

FIGURES Nos. 30 Y AND 31 Y.—CYCLING SUITS, WITH DIVIDED SKIRTS.—FIGURE No. 30 Y.—(Cut by Skirt Pattern No. 2044; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents; Jacket Pattern No. 1846; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents; and Vest Pattern No. 1376; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.) FIGURE No. 31 Y.—(Cut by Skirt Pattern No. 1994; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents; Jacket Pattern No. 2695; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents; and Shirt-Waist Pattern No. 2647; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents.)

FIGURE No. 30 Y.

price 10d. or 20 cents.) FIGURE No. 31 Y.—(Cut by Skirt Pattern No. 1994; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents; Jacket Pattern No. 2695; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents; and Shirt-Waist Pattern No. 2647; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents.)

giving an appropriate finish. A dip fly-front gives individuality to the jacket, which is trimly adjusted at the back and sides and provided with three convenient pockets. The collar is of velvet and flares slightly from the lapels in which the fronts are reversed above the closing. Darts fit the sleeves, although the pattern, No. 2601, price 10d. or 20 cents, also provides for gathers. Five gores are comprised in the skirt, which is laid in an under box-plait at the back and is of medium width. Pointed laps finish the plaquets, which are closed with buttons and button-holes. The pattern, No. 1825, costs 1s. or 25 cents.

FIGURE No. 28 Y.—ETON SUIT.—An Eton jacket fashioned according to pattern No. 2607, price 10d. or 20 cents, a shirt-waist made by pattern No. 2664, price 10d. or 20 cents, and a skirt cut by pattern No. 1827, costing 1s. or 25 cents, compose this jaunty toilette. The jacket and skirt are of mixed cheviot trimmed with braid. The skirt is six-gored and is closed through pointed laps at the side-front seams. The jacket may be made with a whole or seamed back and is given a dressy touch by a velvet collar and cord frogs which are added so that the jacket may be closed if desired. The sleeves are in this instance gathered, but they may be dart-fitted if preferred. Side-plaits are made at both the front and back in the shirt-waist, which is made of percale. The plaits in front extend from the shoulder to the



FIGURE No. 32 Y.

FIGURE No. 32 Y.—CUTAWAY COSTUME.—(Cut by Pattern No. 2690; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents.)

mode are embraced in pattern No. 2044, price 1s. or 25 cents. The vest and jacket completing the toilette were cut respectively by patterns No. 1373 and 1846, each costing 10d. or 20 cents. The vest is single-breasted and may be made with a

notched or shawl collar. The jacket displays the box-plaits peculiar to the Norfolk styles and is appropriately called the Norfolk cutaway. The costume is of striped suiting, with velvet for the coat collar and lapels, and the vest is of white duck.

Figure 31 Y portrays a smart suit made of blue serge combined with white cloth. The shirt-waist is of striped percale and is made with a shirt bosom closed down the center with studs. It was made by pattern No. 2647, price 10d. or 20 cents. The jacket, cut by pattern No. 2695, also costing 10d. or 20 cents, is in the universally becoming and popular blazer style. The skirt is an original design in divided style. When the rider is dismounted gores added at the front and back are lapped over to conceal the division and give the effect of a

round skirt lapped at the front and back. Pattern No. 1994, price 1s. or 25 cents, was used.

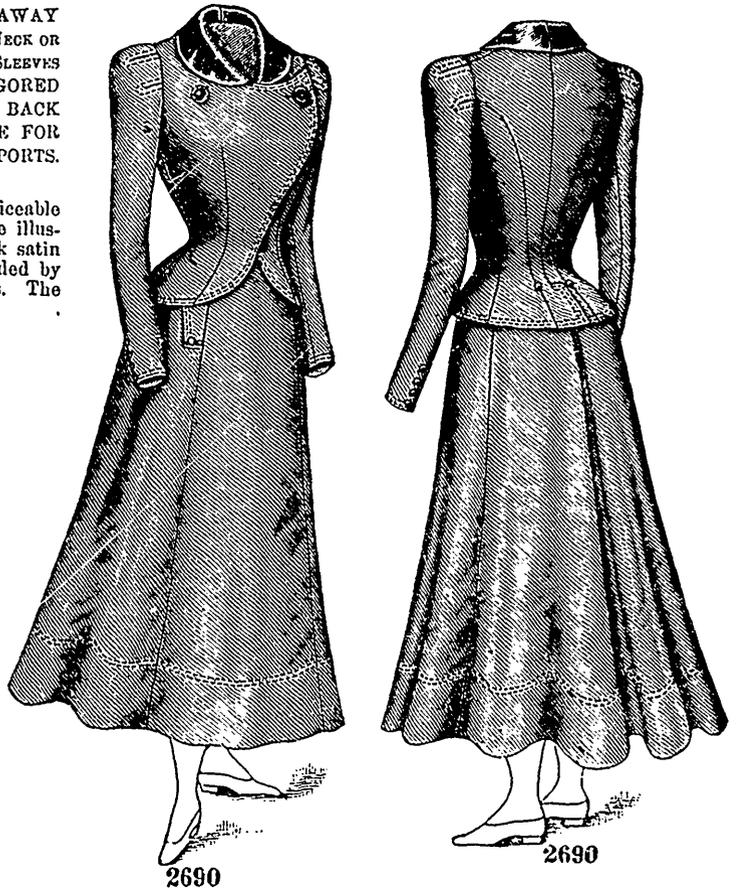
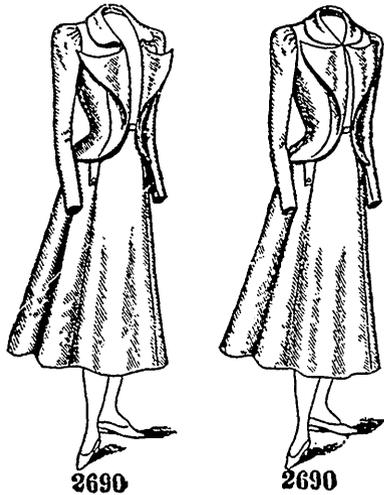
FIGURE 32 Y.—CUTAWAY COSTUME.—There is a particularly trim and jaunty air about this cycling costume, which is composed of a cutaway jacket and a five-gored skirt. The material is black cheviot, with white cloth for the collar and for decorating the skirt, stitching and buttons are selected. The jacket is accurately fitted at the back and sides and shows coat laps and plaits. The neck is low in front and is finished with a shawl collar, while the shaping of the fronts lends distinction to the mode. The skirt is laid in an under box-plait at the back in the newest fashion, and plackets are made at the front. The pattern used is No. 2690, price 1s. or 25 cents.

A HANDSOME COSTUME AND SKIRT FOR CYCLING, ETC.

LADIES' COSTUME, CONSISTING OF A CUTAWAY JACKET (TO BE WORN OPEN OR CLOSED AT THE NECK OR IN DOUBLE-BREADED STYLE AND TO HAVE THE SLEEVES DART-FITTED OR GATHERED) AND A FIVE-GORED SKIRT WITH UNDER BOX-PLAIT AT THE BACK (TO BE OF ANY DESIRED LENGTH). SUITABLE FOR CYCLING, GOLFING OR OTHER OUTDOOR SPORTS.

(For Illustrations see this Page.)

No. 2690.—An extremely stylish and serviceable costume suitable for all outdoor sports is here illustrated made of slate-colored cloth, with black satin for the collar, an effective finish being afforded by machine-stitching and smoked-pearl buttons. The



jacket is desirably short and is closely adjusted by single bust darts and the regular basque seams, and coat laps and plaits are formed at the middle three seams. The fronts show an oddly curved outline at the top, where they are cut slightly low and lap in double-breasted style, the closing being made with a large button and button-hole; below the bust the fronts round in cutaway style. If preferred, the jacket may be rolled back in large revers and either worn open or closed at the ends of the rather large rolling collar with rounding corners. The two-seam sleeves may have their slight fullness at the top taken up by four darts or collected in gathers.

A five-gored skirt, which may be of any desired length, is worn with this jacket. It is fashioned with a narrow front-gore, two side-gores smoothly dart-fitted and two back-gores that have their fullness underfolded in a broad box-plait, the outer folds of which are firmly sewed together for a short distance to secure an unbroken outline. At the top the front-

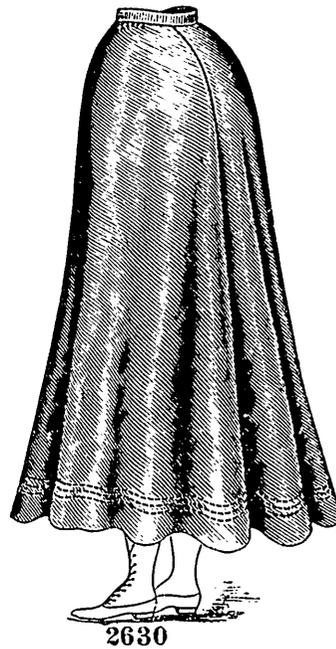
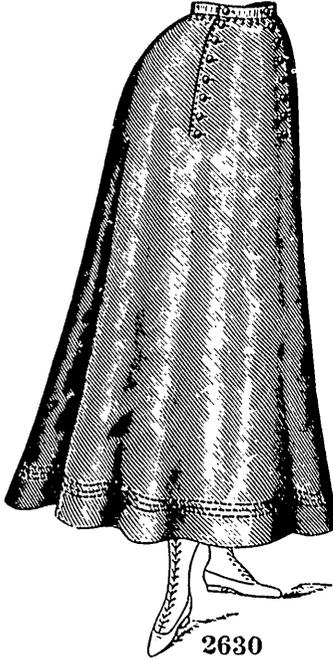
gore is left open at each side seam for a convenient depth to form plackets; pockets are inserted in the openings, which are concealed by laps and fastened securely with buttons and button-holes. The skirt in the medium sizes measures four yards round at its lower edge.

Homespun, cheviot, tweed, serge or covert suiting will be selected to develop the costume. When made of a rough gray mixture with a collar of black velvet and large bone buttons it will prove generally becoming.

We have pattern No. 2690 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, calls for four yards and a half of goods fifty-four inches wide, with three-eighths of a yard of satin twenty inches wide for the collar. Price of pattern, 1s. or 25 cents.

LADIES' CIRCULAR SKIRT, WITHOUT FULLNESS AT THE TOP. (TO BE OF ANY DESIRED LENGTH.) FOR CYCLING, GOLFING, SKATING, STORMY WEATHER, Etc.
(For illustrations see this Page.)

No. 2630. — For this stylish and becoming cycling or rainy-day skirt brown cloth was selected, a trim tailor finish being given by machine-stitching. The skirt is in one-piece style, with a center-back seam, and is without fulness or darts at the top, the snug adjustment about the hips and the symmetrical ripples seen at the sides and back being due solely to the circular shaping. The skirt is slashed at each side of the front for plackets, which are closed with buttons and button-holes, and



a capacious pocket is conveniently inserted at the right side. The skirt measures about three yards and three-fourths at the lower edge in the medium sizes.

A very natty and serviceable cycling skirt will result if gray mohair be employed for its development. Serge, homespun, Venetian cloth or chevriot will also be appropriate for the mode, which may be attractively decorated with Hercules or soutache braid or self-strappings, although the severely plain finish is more to be commended.

We have pattern No. 2630 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require three yards and an eighth of material forty inches wide. Price of pattern, 10d. or 20 cents.

AN EASTERTIDE EVENING.

An exhibition something like "Mrs. Jarley's Wax-Works" makes a novel and pleasant Easter entertainment. Let the figures represent historical personages; or, if taken from fiction, choose those which will be easily recognized by everyone. Use dolls' bodies, the largest about eight inches from shoulders to feet. For the heads take empty egg-shells and draw or paint the faces on one side, the large end of the egg being the top of the head. The neck is a cylinder of pasteboard just large enough to allow the small end of the egg to rest easily in it. To this small end glue the ends of two narrow strips of cloth. Pass the strips through the hollow neck and glue or sew one on front and the other on the back of the body—to hold the head in place—and the distinguished person is ready for his clothes.

Of course, the clothes should suit the character of the one who wears them. If Mary Queen of Scots is to be of the company, she should wear a long plain black velvet robe opening in front over a brocaded petticoat, with snowy ruffs at throat and wrist. Only a little hair shows in front, the head being well covered by a black velvet bonnet, pointed, with white beads on the edge. Dress Sir Walter Raleigh in a long loose cape of rich brocade and trousers precisely like those of a man's bicycle suit, fastened at the knees with ribbons and buckles. Give him a huge white ruff, long stockings and low velvet shoes embroidered in tinsel. A large hat with a long feather should be fastened to the head over short hair.

Romeo and Juliet are also dressed in bright colors. Raleigh's dress can be copied for Romeo by substituting a broad collar and clasp for the ruff and giving him a painted mustache and long dark curls; glue on real hair and curl it with an iron. He also wears a wide, bright sash. Juliet should have a narrow skirt of white silk, with a bodice coming well below the waist and cut in square tabs. The more necklaces, bangles and pearls this lady has the better she will be satisfied.

Give Pocahontas straight black hair and a head-band of feathers; a striped blanket over a short gown, moccasins for her feet and bracelets and anklets galore; she will not object if they are only gold and silver paper. Martha Washington will

have her hair powdered and most of it hidden under a frilled muslin cap with broad strings glued in a big bow under her chin. Her tight brocade Princess gown opens in front to display her quilted petticoat and is just long enough to show to advantage her square buckled shoes. Add a white muslin fichu and her costume is complete.

Little Lord Fauntleroy has been pictured too often to need a description of his costume. Two brownies and a fairy make a pretty group. "Tea in Japan" requires two small dolls dressed in Japanese style seated on the floor, with part of a toy tea-set between them.

The figures may be selected to suit the fancy and made simple or elaborate, as circumstances permit. If one wishes up-to-date characters, Spanish Dons, Cuban types, Phillipine and Hawaiian costumes, Rough Riders and American "jackies" are only a few that may be mentioned.

Mount the figures on thin painted or covered boards, using the adjustable wire doll-stands sold by the dozen at trifling cost. When these are fastened to the boards Romeo can kneel to Juliet, the grotesque brownies will bow gracefully before the fairy, and all the figures can be placed in easy natural positions. Whatever characters are chosen Humpty Dumpty must be included. He is simply an egg painted with a sleepy smiling face and wearing a fool's cap. Glue him lightly to a pasteboard box which has been covered with brick-paper, and you have a fun-provoking figure.

When the figures have been duly viewed number them plainly and pass to each guest a card, numbered to correspond with one of them, with pencil attached. Give twenty minutes for each to write a historical or descriptive sketch of the figure bearing the same number. Each sketch must contain three criticisms on its subject. When the sketches are read there will be plenty of merriment.

A short comic lecture on the figures may be given if preferred. At the close of the evening the dolls may be sold at fixed prices or auctioned to the highest bidders, if money-making is the object of the affair.

GLADYS HYATT.

THE MILLINER

LESSON No. 2.—BOWS, POMPONS AND ROSETTES.

The art of making graceful, smart-looking bows can be acquired by practice, if one's fingers are not naturally deft. The variety of millinery bows is legion, and in their construction there is wide scope for originality. The ribbons in especial vogue

are taffeta in plain or two-toned effects, stripes or checks, gauze, ribbon with two or more satin stripes and velvet.

When stiff ribbons are made into bows, wiring is not required, but bows of gauze ribbon and similar varieties must always be wired.

The broad, flat bow, known as the Alsatian because it recalls the head-dress of the Alsatian peasant, is applicable to both hats and bonnets. The expert need not cut the ribbon for the loops, which may be four or six, but the beginner will find the task simpler if she cuts the ribbon in the lengths desired.

Sometimes half a yard is used for each loop. The ribbon is folded over, the ends laid in plaits and thread is wrapped several times around the bottom, this being preferred to sewing. (Illustration No. 8.) When all the loops have been made, they are laid one over the other, two or three at each side, and the several ends are sewed together. Then a cross-piece of ribbon is adjusted over the center of the bow and the ends are gathered or plaited and sewed to the bow at the back. If desired, the cross-piece may be tightly twisted and then sewed over the center of the bow. One or two ends may be added to the Alsatian

The ends of standing bows also need wiring, silk shirring-wire being sewed with over-and-over stitches at one edge. (Illustration No. 11.)

A very pretty effect may be secured in a bow of standing loops by wiring the loops at each edge and then when the bow is made indenting the top and pressing the loops together. To give a desirable finish a group of four or five loops may cluster in pompon fashion, about the bottom.

To make the twisted loops now so fashionable, wire the center, twist the ribbon robe fashion

so that the stitching may not be visible on the outside. (Illustration No. 9.)

Sometimes the loops of wide double-faced ribbon are reversed at one of the edges. In this event wiring is not necessary and the effect is very artistic. Two or three loops are thus made and an end or two added, if desired. (Illustration No. 10.)



ILLUSTRATION No. 12.

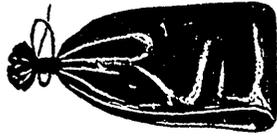


ILLUSTRATION No. 8.

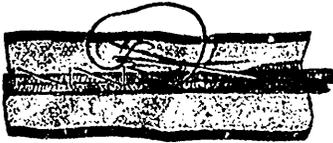


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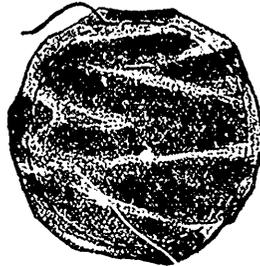


ILLUSTRATION No. 13.



ILLUSTRATION No. 14.

and then form the loop. A stylish bow for the back of a hat—and there are as many kinds of these as there are of bows for the sides or front—may consist of three small flat loops with a cluster of small loops in the center, or a loose loop may be arranged instead of a cross-piece. Ends may be added to fall upon the hair. Still another bow may be arranged with the loops, pointed at the top like ears, by overlapping the edges of each loop a short distance below the top, folding the ends in plaits and winding thread about them as before described. (Illustration No. 12.)

The loops may be arranged to stand or to spread, as desired.

Pompoms are made without cutting the ribbon. The loops are sewed, as many as desired, to produce a round effect, and one or two ends may be added. If the pompon is made of thin ribbon, it should be supported by a disc of buckram. To make a pompon of baby ribbon, fold the ribbon about a piece of paste board as many times as desired and tie one end of the loops before removing them from the board. When the loops are shaken they will separate and the pompon will be fluffy and artistic. Such pompoms are also secured to discs of buckram. Bias silk cut in strips from five to six inches wide

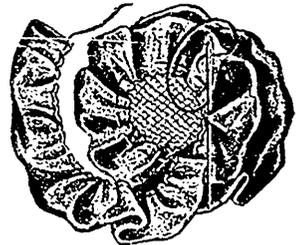


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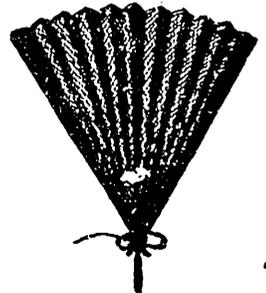


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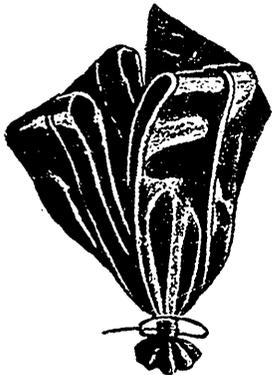


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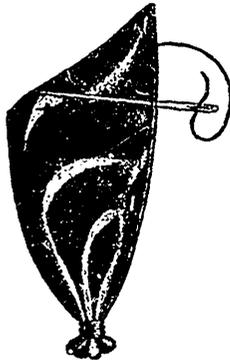


ILLUSTRATION No. 11.

bow if liked. Ends of ribbon are cut round, pointed in a fish-tail or straight and slightly fringed. If the bow is made of gauze ribbon, shirring wire matching it in color is adjusted inside the loops at about a quarter of an inch from each edge. For a standing bow, if of heavy ribbon, ribbon wire may be sewed inside the loops, thus: Stitch through the wire, then bring the needle over to the right and just catch the thread of the ribbon

may be slip-stitched at the edges and made into pompons in the same manner as the ribbon.

A pouf is arranged thus: Cut a circular piece of silk or any other desired material (Illustration No. 13), gather it all round the edge and pull the thread, leaving a small opening through which is thrust a three or four inch piece of buckram to which the pouf is tacked in several places, according to fancy. (Illustration No. 14.) Poufs are also made of accordion-plaited taffeta or tissue, the plaits being smoothed out to show but a slight crinkle.

Rosettes may be made of strips of straight silk cut two or three inches wide. Fold the material double, gather the loose, doubled edges and sew them to a disc of buckram, round and round, fastening the end at the center. (Illustration No. 15.)

Bonnet ties may be adjusted from a small bow or rosette, either at the center of the back or at the corners of a bonnet, gathering or plaiting the ends. About three-quarters of a yard of ribbon is used for each string.

Loops of lace are wired the same as ribbon. Fans of lace or tissue are made by wiring the side and upper edges and pressing the lace in fan-plaits, fine shirring-wire being required. When made of plaited lace, wire the ends and middle, making tiny casings to receive the wires, bending the wire over at the top for a finish. (Illustration No. 16.) Thread or wire is twisted about the lower edge. The casings for the wire are made by stitching the plait about a quarter of an inch from the fold. Thus concealed the wire will not be visible on the outside of the fan.

THE SPRING MILLINERY.

The advance of Spring marks what may very properly be called a "tulpe season." Never before were such quantities of this dainty diaphanous fabric exhibited, and as it is susceptible of most artistic arrangement and produces soft billowy effects it is both becoming and ornamental. This almost universal selection of tulle will to a certain extent restrict the use of the heavy floral decorations that were in vogue last Spring, but a judicious intermingling is to be commended. The most popular coloring includes all the tones of red from deep-mulberry to bright rose-pink; numberless purple shades, heliotrope, eminence and bluet, are much in evidence. Light sea-green is decidedly dressy and has a soft Spring-like tint that will render it very acceptable.

In flowers there are many decided innovations. Pond lilies are combined with maiden-hair fern and when used upon a soft white chiffon hat produce an effect that is altogether charming. Edelweiss, pansies and ferns are new Spring floral decorations. Soft crush roses were never more extensively used. Among roses, however, the enormous French rose that made its first appearance during the late Winter months is decidedly the most popular.

In millinery, as in toilettes, white has obtained more than its usual prominence and will be more extensively used than for many seasons. It will be selected in preference to almost any thing else and will be used upon every possible occasion. Hats are shaped to tilt well forward or twisted to form a becoming flare at the left side. Large hats are almost invariably faced with shirred tulle or chiffon, which gives even to a plain hat a rather elaborate effect and adds greatly to the general style and appearance.

The Russian turban and Continental hats will be among the popular novelty shapes of the season.

Such a wealth of ornamentation has seldom been offered as is exhibited this season. Myriads of beautiful floral and tulle decorations vie with Mercury wings, quills and paradise plumes, while the jewelled ornaments, pins and buckles are of unusual richness and brilliancy. Ostrich tips will not be extensively selected for hat decorations this Spring—a feature to be commended, as they do not give the light, airy effect that is requisite and so fully appreciated upon bright warm days.

Very dressy is the effect produced by a large hat of mode satin. It is worn tipped stylishly forward, and soft curling brown plumes are gracefully arranged to give becoming breadth across the front. Yellow jonquils are massed in artistic profusion between the plumes and complete a charming color scheme.

Among the early Spring imported novelties was shown a dainty hat that might appropriately be worn with a rather dressy tailor suit. It was in the stylish Continental shape, with the entire pointed brim made of shirred tulle. The crown of fancy black straw had a soft tulle drapery about it, with bright decorative touches afforded by a large pink velvet rose and Mercury wings.

Foliage is extensively used for hat decorations, and produces such a bright Spring-like effect that it quite deserves popularity. In the small illustration we show a rough straw upon the sailor style, the crown completely encircled with full bunches of violet leaves. A large rosette and a chou of heliotrope and green velvet effect a very pleasing contrast.

A dainty little confection was shown in an evening bonnet of turquoise-blue. The entire bonnet was made of flat rosettes of gauze ribbon caught in the center with cabochons of gilt and cut steel. The only decoration was afforded by a bunch of shaded heliotrope and green leaves. A new touch was introduced in ties of white chiffon. These strings at the top were tuck-shirred and made perfectly round for a distance of from eight to ten inches, below which the ties were left broad and free and edged with narrow ruffles; small gilt and steel ornaments were clasped about the ties just below the tuck-shirrings.

Even more elaborate was a hat fashioned upon the same general lines as the one just mentioned. The three-cornered brim was made of crush roses in softly blended tones of pink and yellow. Rose leaves were tucked in about the low oval crown, and a paradise plume was held in position at the left side by a bunch of roses.

Decidedly new is a Spanish turban of mode straw which has the square crown covered with a soft drapery of bright pink mirror velvet embroidered with iridescent paillettes. Pink roses are arranged in a braid on the left side, thus giving the hat a becoming tilt, while tulle effects resembling very full pompons combine to produce a brilliant result.

An original touch was given a pretty French-gray shepherdess hat by a drapery of heliotrope and white satin which extended three-quarters around the crown, the loose ends being pointed and fastened to the brim with gold and cut-steel buckles; a bunch of leaves at the right side was the only other decoration; the result was an extremely stylish hat of agreeable simplicity.

A dressy hat of fancy white straw has the brim faced with shirred tulle, while wrapped about the crown is a soft roll of white tulle overlaid with cream Honiton lace. At the left side full rosettes of white and petunia satin ribbon are arranged, and reddish begonia leaves and heliotrope crush roses stylishly complete it.

Serviceable as well as attractive is a black hat made rather upon the walking shape design and fashioned with four upper sections of chiffon edged with straw, which are cut in the same outline as the hat itself. Black tips stand up at the back and slant rather forward; bluet roses are arranged at the back.

A toque that will prove generally becoming is made of cream chiffon, shape being given by loops of butter-colored straw. A tall, wired bow of heliotrope velvet is at the left side, and tiny heliotrope berries and leaves outline the front of the toque, which is worn well back from the face.

A hat rather upon the soft "mob cap" order and known as the Charlotte Corday is fashioned out of pale sea-green chiffon





STYLISH SPRING MILLINERY.

(Described on Page 483.)



STYLISH SPRING MILLINERY.

(Described on Page 483.)

and overlaid with black Chantilly lace, the scalloped edges of which fall loosely over the small rolling brim. Rosettes made of green and heliotrope ribbon and caught with brilliant buckles furnish the decorations.

A flaring white straw hat with the brim turned up coquettishly all round, is charmingly decorated with a soft drapery of silk, while massed toward the back are realistic pink roses. A hat of this description is a fitting accessory for a light organdy or dainty gown.

A hat of white illusion is given a very distinctive appearance by being overlaid with black appliquéd lace. Elongated rosettes, which seem to be one of the season's novelties, are made of soft tones of red and pink satin ribbon, and a band of pink roses extends three-quarters around the hat beneath the flaring brim. The rosettes mentioned are deserving of attention, as they are decidedly new and particularly attractive. They are made of numberless short loops of ribbon that instead of being fashioned round, as one is accustomed to seeing them, are made quite long—often six or eight inches—and gracefully curved so as to extend around a rolling or flaring brim. A decorative touch is often added by small buckles arranged between the loops at regular intervals.

A pretty toque of cerise straw is completely covered with large rosettes of tulle in harmonious tones of cerise and pink. Hoops of black velvet are caught about the small brim and fastened with tiny gilt and steel buckles.

Rows of braid between which are arranged shirred net and strips of jet-galloon are fashioned into a draped toque, with the square corners caught together at the top with a large flat jet cabochon. A large bunch of primroses sways gracefully to and fro, and a jetted rosette is arranged under the brim at the left of the center, giving the toque a coquettish tilt.

The combination of black straw with white lace is very effective and will be largely used this season. Rows of fancy braid and narrow white insertion are sewed together upon this plan to form a hat rather upon the sailor shape, with pretty fan dis-

posals of white lace edged with the straw to give a broad effect across the front. Masses of purple and white violets are tucked under the brim at the back.

A toque that seems to be fashioned with two small rolling brims is of blue tulle, about which are twisted bands of rather heavy lace. A large bow of dark-purple velvet is at the left of the center, and purple hyacinths are daintily tucked in between the brims.

For a matron a dainty bonnet is fashioned out of golden-brown braid and écu lace, with white chiffon strings fastened with gilt ornaments and brought forward over the shoulders. It is trimmed with roses made of Renaissance lace that hold in position a white aigrette.

An attractive hat to be worn upon formal occasions was shaped with a small rolling brim of white feathers, with the Tam crown of corded white taffeta; white Mercury wings gave desirable height.

Mention should be made of the numerous tulle and chiffon hats and toques, which when worn with thin summery dresses add greatly to the general light and airy effect. An extremely simple and charming effect is produced by a tulle hat, Continental in shape, that is made entirely of minute tuck-shirings. About the low round crown is a single narrow band of black ribbon velvet, upon which are slipped small Rhinestone slides. A large brilliant buckle clasps a long curling paradise plume.

For strictly tailor effects nothing could be more suitable or generally becoming than the simple but stylish sailor hat here shown, prettily trimmed with broad rich satin ribbon that is passed through a gilt and steel buckle, beyond which it is fashioned into a bow of loops and long ends.

In a dainty hat of fancy white straw designed to be worn with a soft organdy gown the brim is faced with jetted white lace, and soft folds of heliotrope and green ribbon encircle the crown and tie in a full bow at the left side. Pink roses are arranged upon a bandeau and give a desirable finish.

Crinkled Liberty silk was the foundation of another creation fashioned with a full gathered brim and crown. An ornamental effect was produced by a large flaring bow of tucked taffeta upon which are applied motifs of heavy écu lace.



DESCRIPTIONS OF MILLINERY PLATES. (PAGES 481 AND 482.)

FIGURE No. 1.—White lace is skilfully combined with black straw in the stylish toque illustrated. A dainty touch of color is added by the softly shaded pink ress and pink ribbon, which is most tastefully introduced. Jetted quills and fancy gilt pins supply the ornamentation.

FIGURE No. 2.—Heliotrope is exceedingly popular this season and combined with a deep rich cream tone is used to develop a graceful shepherdess hat. Cream chiffon is prettily draped about the rather low, square crown and is caught in a full chou at the left side, where it is clasped with a fancy ornament. Sprays of purple lilacs give an artistic finish to the left side.

FIGURE No. 3.—Harmonious shades of heliotrope are tastefully associated in this stylish toque, which is of rough straw, a light, airy effect being produced by the full tulle draperies. Velvet ribbon, buckles and tulle pompons unite in producing a most decorative result. Heliotrope roses are crushed under the brim at the back.

FIGURE No. 4.—Very dainty is the stylish little bonnet here shown fashioned of rows of black braid, between which are full shirings of chiffon. Broad fans of lace outlined with narrow black straw induce becoming height, while a pretty finish is given by the soft, fluffy aigrettes. An original feature is embodied in the long graceful chiffon ties, which are one of the season's latest novelties.

FIGURE No. 5.—The tulle hat portrayed at this figure is unusually tasteful and artistic. It is fashioned rather large and flaring and is developed in white tulle overlaid with black Chantilly lace. A long fanciful rosette of maize and heliotrope satin ribbon is fashioned with a jet ornament. Roses rest upon the hair, and a long white plume furnishes a pleasing completion.

FIGURE No. 6.—Simple yet charming is the tasteful sailor-hat pictured, with its silk and foliage decorations. The hat is a rough tan straw and a pretty color scheme is evolved by com-

binning soft blue and white silk in the drapery about the crown. A bunch of begonia leaves and roses add to the effect.

FIGURE No. 7.—A large black hat having the appearance of a triple, tubular brim is simply trimmed with a large bow of cerise satin fastened at the center with a jet butterfly. A loose bunch of nodding field poppies gives a decorative finish. The hat is a very new model and is worn tilted a little forward.

The foregoing styles are illustrated through the courtesy of J. Bernhard & Son, New York.

FIGURE No. 8.—For carriage or afternoon wear the large picture hat illustrated is very dressy and appropriate. It is of satin straw in a soft French gray, with curling black plumes that give stylish breadth across the front. A large chou of maize-colored silk is arranged in an original butterfly effect and produces a unique and attractive appearance.

FIGURE No. 9.—Fancy mode straw develops this stylish walking hat. Full crush rosettes of silk are placed at the back and hold in place waving bird-of-paradise plumes; huge bunches of violets and fancy buckles combine to produce a hat of unusual style and elegance. The brim, which curls very wide at each side, is neatly bound with a fold of velvet.

FIGURE No. 10.—Nothing is more useful or generally worn than the trimmed sailor, a pleasing example of which is here pictured. The sailor is of cerise straw, and about the crown is arranged a full drapery of cream taffeta that is fashioned into a broad bow in front. The Mercury wings are very decorative, as are the dainty poppies that are massed toward the back. This hat is worn tipped stylishly forward.

FIGURE No. 11.—A pleasing example of the popular tulle hat is here shown made of spangled black tulle and turned back jauntily from the face. The hat is in full draped style and is very soft and becoming. At the center of the front delicate wild roses are heaped in artistic profusion.

Girls' Interests AND Occupations.

IT SEEMS AS IF GIRLS ENJOY themselves more in Lent than during the season—not because they do not enjoy the season's gayeties, but for the reason that all their parties and entertainments are conducted on a much less formal basis. They have more chance of getting acquainted and actually knowing each other, and their men friends say during Lent is the only time they get an opportunity of thinking or saying anything beyond the frothiest of society chit-chat.

ONE OF THE LATEST FADS of a certain set is the class for home nursing. Many girls really have a great fondness for care of the sick and often would gladly take a course in a hospital training school; but their parents naturally object. So they have hit upon the plan for this class, which is, to all appearances, succeeding wonderfully, and have secured the superintendent of one of the best known hospitals and training schools in New York as their lecturer. She is a charming woman, still young, and appears before them in a neat dress of pale-blue cotton, with a pretty cap, soft white kerchief and long white apron. At her first lecture she spoke of the several most important things for a home nurse to know: how to enter a sick-room without flurry or bluster and yet not on tiptoes; the proper temperature and ventilation of the room; how the patient should be protected when the room is being cleaned; the making of the bed, snaking of the pillows, etc. At another time she discoursed on how to talk and not to whisper; how to read aloud, the various methods of entertaining the sick, and also how to administer food and medicine. The course is to comprise six lectures, and the girls hope to learn enough to enable them to be helpful in the sick-rooms of their own homes or of their friends. There are so many cases of "nervous prostration" among their friends these days, they say, where the sufferer is often not ill enough to need or desire the services of a trained nurse; and for such emergencies are they preparing themselves. Personally, I think the idea excellent and one which will enable young women to afford much comfort and pleasure to their friends. For who of us, when sick, has not longed for companionship?

TWO GIRLS WHOSE HOME IS NEAR a fashionable Winter resort in the South have selected rather novel methods whereby they add materially to their former slender incomes. One has become a dog fancier, while the other devotes her time to song birds. The first mentioned has always had a great fondness for dogs, her favorite being a handsome beagle of good pedigree. One day she received for the dog a surprisingly generous offer from a man whose name is much better known in the North than in the South, though even there people have heard of his millions. The amount was such as to induce her to accept. The transaction gave her the idea and she at once set to work: she had kennels built and laid out her small capital in good dogs to breed from. Her favorites still are beagles, and she finds ready sale for them, as the northern visitors to this Winter resort use them so much for rabbit hunting. These rabbit hunts, by-the-way, are enjoyed by the girls as well as the men. They always go on foot, as the game, as well as the dogs, is small and has to be followed closely. Sometimes the chase takes them several miles and over the roughest country—through woods, creeks, up hill and down dale. The girls wear very heavy boots, and short skirts made of some strong material not easily torn. The chase generally ends in a good breakfast, taken picnic fashion in the woods, where the young hunters are joined by the older and more dignified contingent.

The girl who raises birds devotes her time almost exclusively to mocking-birds. She does not attempt to hatch them, but every Spring gets her supply of young birds from the nests of the wild songsters. She does not, as I have heard some persons suggest, take one bird from each nest, but boldly lifting away the nest takes its entire contents. In this she is both wise and kind, for it is well known that the entrance of a human

hand into a mocking-bird's nest is the death warrant of the young birds, the parent birds poisoning them at once. Furthermore, this young bird raiser has to be most careful how she hangs her cages, for an old bird that can by any means reach a young one which is caged will poison it. This is the one great danger to the welfare of the birds, for mocking-birds, as a rule, are easily reared, easier tamed and easiest of all taught to sing. Indeed, they need no teaching, for they are natural singers and learn their notes and songs as naturally as they learn to take their food. The demand for them, according to this young bird fancier, is steadily on the increase, and the prices paid are good.

GIRLS WHO HAVE JUST RETURNED from abroad are wearing hat-pins with a fastener secured by a tiny gold chain. The advantage of this will be seen when one remembers that the fashionable hat-pin is a very costly article and just as liable to slip from its place and be lost as the old-fashioned affairs with their black or white composition heads. Another innovation consists of the little ornamental pins used to hold a bunch or plumes of flowers in place. These pins are dainty and often quite expensive, and as they are pinned on can be moved from one hat to another to suit the taste or convenience. Then, too, the flowers or feathers may be changed at will. One girl of a large acquaintance says that the possession of two of these pins has proved the greatest boon to her. "I spent such a lot of money abroad," said she, "that I really could not afford any great variety in hats; but with these two little Parisian pins I mixed together and changed about the trimming on my last season's headgear so often and to such an extent that I was reputed to have an endless variety of hats and bonnets."

ADJUSTABLE LOCKETS FOR NATURAL FLOWERS are quite a fad just at present. The lockets are fashioned after those in which a four-leaf clover was worn a year ago, and are worn on a Cyrano chain. The fashion will appeal to most women, who attach much sentiment to some blossoms which come to them. When one sees fresh young girls, blooming young matrons and sal-eyed women wearing these lockets, which carefully guard a spray of violets, a single white rosebud or a few pansies, one's thoughts involuntarily turn to love, marriage and death. But these must not be so seriously construed, for nine times out of ten the carefully preserved blossoms are souvenirs of their latest bicycle trip or where they made an unusually good drive at golf: or, perchance, were plucked on the day when they killed a grouse or got a shot at a buck.

FOR THE FASHIONABLE GIRL gun-metal châtelines have superseded all others. The most elaborate ones have as many as ten jingling gimcracks dangling from an elaborate ornament which hooks in the belt. The plainer the châteline and its ornaments the more stylish it is considered, and those decorated merely with a few semi-precious stones are really the most desirable.

GIRLS ARE TIRED OF SLEEPING IN BEDS, it seems, so they are having hammocks swung in their rooms. The bed—it makes no difference how daintily or prettily it is draped or how expensive and appropriate—must be taken out and in its stead a soldier's hammock hung up at night and taken down and tucked out of sight during the day. Those who have slept in hammocks say they are very comfortable; but the fad is a strange one. One advantage may lie in the fact that the bedroom may thus be converted into a sitting-room during the day, thereby securing for the girl more room. The fad, it is said, has spread to the men, which is quite comprehensible. A man likes to take his "chum" and friend to his own room for a quiet smoke and chat. A large bed fills much space and is in the way and folding-beds are not generally favored; so the hammock, according to some people, has come to stay.

ECONOMICAL GIRLS ARE BUSY just now making belts in imitation of those expensive bead ones which promise to become so popular when the season for muslin gowns and cotton shirt-waists arrives. The foundation of soft dressed leather should be from one and a half inches to two inches wide and long enough to allow for a good lap. The fastening should be a plain buckle or, better still, the belt should be secured invisibly on the under side. Then the beads of the pattern are sewed on and filled in by those of the groundwork.

LAFAYETTE MCLAWS.

THE MAID OF THE DRIFT.

Being an Adventure of Orderly-Sergeant Peter Cunliffe of the —th Company, Connecticut Volunteers, Stationed at Annapolis Royal, January, 1755, A. D.

By CHARLES G. D. ROBERTS, AUTHOR OF "THE FORGE IN THE FOREST," "A SISTER TO EVANGELINE," ETC.

Emerging from the thick woods south of the Habitants Ridge and coming suddenly upon the open crest of Gaspereau Ridge, I caught my first glimpse of Grand Pré village far down upon the skirt of the spacious Minas Valley. Much had I heard of Grand Pré, chief settlement of these Acadian folk whom we had conquered and torn from the Crown of France; and now that my eyes rested upon it, full little likeness did I find therein to my own Connecticut hamlets. Its one snowy street, along by the marsh edge, was beaded, in a manner of speaking, with black roofs, wide-gabled and flaring at the eaves. Here and there along the street, stiff and tall as the spire of the village church, rose the leafless towers of the Lombardy poplars, while behind and about the cottages huddled the squat shapes of apple-tree and willow. I cast a curious eye out over the dead-white levels of the famed Acadian marshes to the shifting tide-fields of Minas water, and the blue-black rampart of Mount Blomidon guarding its mouth. All this ample scene I took in at a sweep, so that I have remembered it as if graved upon my brain. It was but one look, however, and that a brief one. Then came the snow.

It came thick, dry, fine, swirling fiercely on a bone-piercing blast; and between two gasps, as it were, I found myself imprisoned in a whirlwind. Not three paces before me or upon either hand could I see. Had the trail not been deep trodden I should have lost it in a trice; but as it was my feet striking the hard side-ridges of frozen snow kept me straight. When the wind blew dead in my teeth I bowed my head, leaned up against it sturdily, and made some way. But anon it would ease of a sudden, whereupon I would stumble forward all but headlong; and anon, ere I could recover, it would swoop with roar and whistle upon my flank, nigh routing me. To prevent my cloak being whisked away I had to keep my arms folded close, which made balance hard to maintain in the face of this vindictive buffeting. Right heartily did I curse my heavy and smooth-soled jack-boots, ill fitted for a march like this; and I growled at my folly in having refused the old Acadian's offer of moccasins that same morning, when, my horse having on a sudden gone lame, I was forced to leave him at old Masson's cabin on the upper Habitants stream and push forward afoot with my despatches.

What with fighting the wind, keeping the drift out of my eyes, catching for breath and condemning my boots, I was soon in a fine ill-humor. And I had calculated—before giving up the horse—that I might achieve to reach Halifax that same night.

"But no step beyond Grand Pré for me this day," I grunted to myself.

At last a black mass loomed suddenly before me through the drift, and under shelter of it the air cleared a little, revealing a thicket of firs. At this point the trail turned sharply down into the valley. But my journeying was not eased by the change, for the wind came terrifically along the open hillside, and my feet proved even less manageable on the slope than on the level. Nevertheless, I made advance, for whether I walked, or plunged, or fell, it was ever down hill, ever so much the nearer to a Grand Pré fire-side.

Now when I had thus with more determination than dignity accomplished a good portion of the descent, the unexpected happened, as it will. Under my very feet appeared a woman's figure, cloaked and muffled, crouched in the middle of the way. With a huge effort I saved myself from stumbling over her.

As it was, I struck her right smartly with my foot, and cried out, fearing I had hurt her.

She stirred and sat straight up with a startled exclamation. By the voice I knew that she was young; but her face, hidden by a heavy cloak which wrapped her whole form, I tried in vain to see.

"Pardon me, Mademoiselle," I said in French, "but I almost fell over you. This beastly drift! One can't see past his nose. Allow me to help you. Are you hurt?"

"Oh, but no, Monsieur, I assure you!" she cried in a laughing voice, and sprang lightly to her feet. "This dreadful storm,

that's all! It almost tired me out. So I just sat down and covered up my head to get my breath, you see!"

To my ears this was the sweetest voice I had ever heard. It seemed like a ray of clear sunlight across the whirling dusk of the storm.

"It must," thought I, "come from lovely lips. Such a voice could not be without beauty to neighbor it!"

But aloud I said—"Tis no place here for such as you Mademoiselle! I beg that you will let me conduct you to the nearest shelter."

At this she laughed very prettily.

"But I am none the worse for this, Monsieur!" she exclaimed. "I am Acadienne. We do not fear storms. We! Only, I got tired out. I was coming over from the Gaspereau when the storm caught me. I must make haste down to the village."

"That way lies my way also, Mademoiselle," said I, with perhaps more eagerness than necessary, so wrought her voice upon my heart-strings. "If you will not let me serve you as escort, I pray you of your charity serve me as guide, for I am a stranger and confused in this pother."

"Since you acknowledge, Monsieur," she answered, with a delicate mockery in her tone, "that it is you, not I, who need the help, for your humility, so rare a virtue in a man and an Englishman, I will help you. You may walk down to the village with me, and I will show you the way!"

But for all her wilful spurning of my success it was instantly clear that she required me. The wind, clapping huge hands upon her heavy cloak, whisked her light form hither and thither with a most fatiguing incivility. I could not endure to see it.

"Mademoiselle!" I pleaded, "let me entreat you to take my arm and steady yourself. This wind is too violent for you!"

Blown up against me for an instant she as instantly fluttered away out of reach of the hand which I put forth to detain her.

"I see not that you go so very steadily yourself," she retorted, "for all your stature, Monsieur!"

I grew subtle in my wits, as her wilfulness worked upon me.

"Alas, Mademoiselle!" said I, "you penetrate my weakness. It was but my device to gain your help again. I cannot deceive you. You see how I go slipping about in these great boots; and how the wind makes merry with my inches! I pray you, take my arm to steady me! And save my vanity by letting me think my bulk may break the gale for you a little!"

"Since you are so modest I will take your arm and help you to walk steadily, Monsieur!" she assented, coming up upon my left side and trustfully slipping a small, mitted hand under my cloak. "And—yes, you do keep off the wind very well. Big men are often quite useful—but they are so often stupid! Have you not observed it, Monsieur?"

As she spoke the hood of her cloak fell open, and I saw the most radiant of faces upturned to mine. I trembled, veritably, as the enchantment of those great laughing eyes smote into my heart. The face was a clear pale-olive, the ruddy attestation of health aglow upon cheeks and lips.

I was bewildered. For the moment I quite lost my wits. I desired desperately to prove to her that I did not fall within her swooping condemnation of big men. I burned to say nice things and to say them with that nicety which would commend me in her eyes. But alas! my tongue was dumb. Not often has it so shamelessly failed me as there on the Grand Pré hillside.

She appeared to misunderstand my silence. Perhaps she thought that, being large and an Englishman and stupid, I was offended. Be that as it may, she quit her railery and asked with a kindly warmth of interest—

"Have you journeyed far, Monsieur? You seem nigh spent!"

"I have come all the way from Annapolis, Mademoiselle," said I, "and in much haste, for I bear despatches to the Governor at Halifax. My horse went lame on a sudden last night, and I have come on from old Masson's afoot this morn'g."

"You have done well, Monsieur—and in those boots!" said she. "And you do well now to turn aside and bide in Grand Pré till the storm lightens!"

There was something of a searching earnestness in the look she turned upon me, but its significance slipped me at the time.

"Indeed, you wrong me!" I answered in haste. "This storm would not stay me or turn me from the straight path. But I have papers also for that good friend of the English, Monsieur Giles de Lamourie, of Grand Pré village. It is to him, Mademoiselle, I would pray you guide me."

"Do you realize," she asked very gravely, after a pause, "that these are perilous times for the bearer of despatches? How do you know, Monsieur, that I am not a spy of the Black Abbé?"

"For the danger," said I, with as grand an air as one may well assume in a gale of wind, "for the danger, if there be any, I thank heaven. I have found your Acadie very safe and tame hitherto. And for your treachery, Mademoiselle, let me hazard it that if you be a traitor there is no woman true! Though I know not so much as your name, I have looked into your eyes and I dare swear that a man's life and honor both would rest safe in the keeping of your loyalty."

My speech was earnest, perhaps, for an acquaintance so exceeding brief. She thrust off to arm's length and dropped me a little courtesy.

"For my name, Monsieur," she exclaimed, mocking my stilted phrases, "it is Lise Le Blanc, at your service, and for my loyalty, your confidence, great as it is, does it no more than justice."

"It is a name of melody," I muttered, savoring it softly on my tongue.

To this, if she heard it, she made no reply; and for a space we pushed on in silence. The conversation, it is to be remembered, had taken longer in the making than in the telling, for it is ill talking in a hurricane of snow, and there was breath to be gasped for; and words blown incontinently away had to be repeated. So by now we were come well down into the valley. I was content with the silence. The feel of her small hand within my arm, the pressing of her slim shoulder to my side, gave me unspeakable satisfaction. The more I took note of this the more I grew amazed.

"Peter, my son," said I to myself presently, "of a surety thou art in love. And so lightly overthrown, too! Fie upon thee, and thou this thirty year a bucheor! Well do I know what thou'lt be doing. Thou wilt get leave of absence, this business done, and returning in foolish haste to Grand Pré, thou'lt set thyself to woo this maid in right New England fashion." And here I laughed softly, being by nature hopeful.

The girl stopped—

"There is nothing to laugh at, Monsieur," she cried quickly. I felt ashamed.

"I laughed but for sheer joy at my good fortune in meeting you, Mademoiselle," I stammered.

"You are uttering but light breath of compliment, Monsieur," she answered very seriously. "But indeed in having met me you are more fortunate than you dream. Here is Grand Pré." And peering through the whirl of drift I made out the dim shape of a cottage. "Listen," she went on. "I have let you come so far because I could not see clearly in my mind what was best to be done. You must now make haste back, take the Piziquid trail and put many miles between you and Grand Pré ere you sleep. But no, you must first rest and eat. This storm is a hiding in itself. I will take you to the house of the good Curé, Father Fafard, whom you can trust. But you must not linger. You must get away from this place while the storm lasts."

I stared down in dumb bewilderment at her eager, determined face. "But how, Mademoiselle? What do you mean?" I managed to gasp. "How can I leave Grand Pré without doing my errand to Monsieur de Lamourie? And why should I leave Grand Pré by stealth? It is not so I have come!"

She made a little impatient gesture—though why she should expect me to understand on so slight an explanation and to obey her blindly was something I could not well comprehend.

"Oh," she cried, "but it is death for you to go on to Monsieur de Lamourie's! Listen! The Black Abbé is there. His savages from the Shubenacadie are there. It is for you they are watching. The Black Abbé knows you have left Annapolis with despatches both for Halifax and for Monsieur de Lamourie, against whom he seeks proof of dealings with the English. If you go forward now your papers will never reach their goal, and you will never see Halifax!"

It is always hard for me to believe in a stone wall till I run my head against it. I smiled upon her, well pleased at her anxiety, which seemed to be in part on my own account.

"I have heard of this La Garne—"the Black Abbé," as you call him. I am very curious to meet him, Mademoiselle!" said I. "He is certainly a great scoundrel, and I think I see my opportunity to do this land a service, to say nothing of serving myself to a speedy promotion!"

"You are conceited as well as stupid, Monsieur!" she retorted severely. "Let me tell you, you will win no credit off Father La Garne!"

"I will but do my duty and obey my orders in trying," said I more humbly.

"He has a half-score of savages at his back," she went on.

"Indians!" I cried, with some scorn in my voice. "Ten of them! That's about two and a half white men! 'Tis but odds enough to make the matter interesting. I pray you direct me to the place Mademoiselle, for I am hungry and may have to fight for my dinner, as it seems."

But she held my arm persuasively, and I could but await her pleasure.

"Think of others, Monsieur," she pleaded, "if you won't think of yourself or of the papers in your charge. You will compromise Monsieur de Lamourie and bring I know not what swift ruin upon his house!"

"De Lamourie is a brave man, if report speaks true," said I obstinately. "We will stand together, he and I. But have no fear for him, Mademoiselle. He has all the power of England behind him!"

"Little may that avail him, alas!" she exclaimed bitterly, hopeless, as it seemed, persuading me. "You forget Dartmouth, Monsieur!"

I had forgotten Dartmouth. I remembered now with horror that red outrage which our soldiers in Halifax, just across the harbor, had been powerless to prevent.

"But that was before our eyes were opened, Mademoiselle," I persisted.

"Yours are so wide open now!" she muttered scornfully. "But come, if you must, Monsieur. At least I will lead you by the safer way, that you may have some ghost of a chance of coming at Monsieur de Lamourie before your doom overtakes you."

Turning aside from the main road she led me quickly along a narrow trail. From a glimpse of a barn and outhouses caught through the drift I gathered that we were skirting the rear of the village. We struggled on in silence, the gale now squarely in our teeth; and I felt that she was displeased with me. It was clear to me, however, that I could not in decency be thwarted by a rascal abbé or affrighted by a handful of redskins. Much more did her displeasure affright me, and even that I brought myself to endure for the moment.

Presently we came to a small cottage whose bright-red door confronted us abruptly through the drift. Here Mademoiselle stopped and turned to me with her hand upon the latch.

"But surely," I exclaimed, "so modest a dwelling is not the home of the chief man in Grand Pré!"

"This is not Monsieur de Lamourie's house," she answered with something of agitation in her voice which I could not understand. "But here lives one of his most faithful friends and servants, old Mother Péche. I beg you to come inside and wait a few moments while I make a little reconnaissance!" Here with she laughed, but in a manner that seemed to me unnatural.

Seeing me hesitate, loath to delay yet loath to refuse her, she burst out passionately:—

"I love the house of de Lamourie, Monsieur! Mademoiselle Yvonne de Lamourie I love better than anyone else in the world. I will not have ruin brought upon them by your obstinacy, when it may so easily be avoided! I have served you faithfully in guiding you so far and keeping you from running your neck into the noose. You cannot, for shame's sake, deny me this little that I ask now. Come in and wait here. I will find out where the sentinels are posted, and then, if necessary, lead you myself safely into Monsieur de Lamourie's presence!"

What could I do but yield?

"Not to shun the Black Abbé, Mademoiselle," I answered, "but to obey your wishes and to gain the pleasure of your further guidance, I will wait. But my orders are stringent. They forbid me to wait long. A soldier has small freedom to choose between desire and duty—you know that and will forgive me if I seem uncompliant, will you not?"

She flashed upon me a wide-eyed glory of thanks for reward, and murmured as she threw open the red door—

"You are not quite so unkind and wrong-headed as I began to fear! I should have hated you forever if you had refused."

"It is well for thee, Peter Cunliffe," said I to myself, following her into a little low-ceiled warm room, "that thou hadst wit enough not to refuse."

The room was inviting to a cold and hungry man. Its walls of dark wood, polished in spots by the rubbing of many shoulders, reflected pleasant gleams from the fire on the roomy hearth. The ceiling was of the same time-stained wood. On the floor were plaited mats of divers coloring. Against one wall stood a dresser, its shelves bright with blue, yellow and brown crockery. Through the two windows, small and dull, the whirling of the storm was glimpsed in a far-off; comfortable fashion. On a clumsy crane swung over the hottest of the fire was hanging a covered pot whence came unctuous bubbleings and a most appetizing savor. I flung off my cloak and drew up a chair into the closer neighborhood of that aroma. I had not realized that I was so hungry.

Mademoiselle had disappeared right promptly upon our entrance. For some minutes I was alone. Then a bent and gaunt old woman appeared briskly from a back room, courted to me a very amiable welcome and set a ruddy steak of moose-meat to broil right before my interested nose.

"'Tis a bit for you, Monsieur," she explained with a confidential air, "to rest you while she's gone. A bit an' a sup wold be amiss, now, to a man who's footed it all the way from old Masson's!"

I thanked her with a hearty agreement; and I considered how a man may be ill-fitted for emergencies when he carries an empty stomach. It was with an easy mind as to my duty, then, that I watched the old dame at her cooking. Surely, I thought, she would pass for a witch in New England. A dark-red shawl folded over her shoulders made a glow of color with the sallow dark of her skin, and her high-boned cheeks, astonishingly lean, appeared to me like grim abutments to the lofty arch of her nose. But her eyes most took me. The pupils, very small, black, piercing like knife points, were set in so large and clear an expanse of white that whensoever they turned glittering upon me I felt a curious thrill. There was something unholy about those eyes at first acquaintance. But the old dame was plainly well disposed, and it was not many minutes ere even those startling eyes ceased to trouble me, so pleasant was the smell of the sputtering steak. And then—the relish of it! The memory lingers yet upon my palate. Whilst I was eating it she brewed me a hot and well-spiced brandy toddy, which I honestly swore to her, as the most fitting form of thanks, was the best drink that ever crossed my lips. Almost upon the instant I felt sleep—which was not unnatural, but highly inconvenient.

"You have made me quite too much at ease, mother!" I exclaimed, "I am in danger of forgetting my immediate duty. I must get a breath of air to wake me up!"

I stooped for my cloak and would have made for the door; but the old dame's voice came so sweetly persuasive that somehow I found myself back in my chair, nodding at the fire in amicable content.

"Bide still here yet a little, Monsieur," she murmured. "'Tis but a bit to wait, and maid Lise will be back!"

The words seemed some sort of a pleasant, crowning charm, and my lids drooped. With a violent effort I raised them and sat up in my chair. I caught the old dame's eyes glittering at me shrewdly, but not, as I thought, in malice. Then I heard a heavy breathing somewhere, doubtless my own—and I knew no more.

* * * * *

With a sense that I had overslept I started awake and sat up in bewilderment. But I could see nothing. I was in total darkness. In my arms and wrists I felt a most unpleasant constriction; and presently I realized that my hands were securely bound. Then a swelling bitterness surged over me, the rage of trust betrayed and a pang of disappointment that pierced my very soul. How I had trusted her—and for this! There was a swooning sensation in my head, so I lay back again to gather my wits. I felt that I was softly couched on thick furs. By the fresh, earthy smell, with a scent of roots and apples and butter subtly blended, I decided that I was in a cellar. Then a trap-door somewhere out of my range of vision opened and let down light enough for me to observe that I was in a cellar. I sat up and turned to mark who came.

Mademoiselle it was. With a lighted candle in her hand she came down the steps. The trap closed, and I heard the bolt

slide to behind her. She approached smiling gayly, her eyes of an unearthly beauty in the flaring light. But I faced her with a bitter indignation in my frown.

"I trust you have slept well, Monsieur!" she exclaimed very gayly and innocently.

I sprang up, but sank back at once, being still dizzy from the drug which that old white-eyed witch had put into my cup. Nevertheless, looking upon the girl's face I felt my righteous anger fading out in spite of myself.

"You are a traitor!" I said. But alas, I spoke it tamely; in sorrow, not in just wrath.

Her face grew sober. She stood there in front of me, scanning me for some moments in silence.

"I have saved you from yourself, Monsieur. I am no traitor to you!" she said at length, in a low voice.

I looked down at my fettered hands.

"Free me, then!" said I.

"Yes, if you will give me your word not to be rash, but to let me get you out of the deadly peril which you have blindly run into," she answered.

"It seems I have much reason to trust you, Mademoiselle," I retorted bitterly.

"What you mean for derision is but the bare truth, Monsieur," said she. "Oh, you are very blind in your English self-sufficiency. Did you not say to me out there on the hillside that you would trust your life and your honor in my hands? I have taken you at your word. Left to yourself you had flung both away for nothing by this time yesterday. Your body would have been among the ice-cakes of the Gasperaut; your papers in the hands of the Black Abbé; your honor, where-soever it might chance to be scattered! And the house of de Lamourie would have been whelmed in your ruin! You would not hear reason. You thought to do impossibilities single-handed. So I got Mother Pêche, who knows herbs and simples, to put you to sleep. A trustworthy neighbor, Nicole Brun the smith, helped us carry you down here—and a task it was! We feared the Black Abbé or his followers might chance in; which, indeed, has twice happened. But here is something that may concern you more than that!"

She handed me a paper, which I made shift to read by the dim light:—

This is to attest that I have duly received from Mr. Sergeant Cunliffe the papers which he was commissioned to deliver to me.

Giles de Lamourie.

At Grand Pré.

29th January, A.D., 1755.

I looked at her with stupid inquiry.

"I delivered it into his own hands," said she. "He read it, and burned it; and gave this as your quitance!"

My heart leaped with joy! I began to see. She was, after all, true. Slowly I came to understand the whole situation and to feel convicted of my own gross folly. I held out my hands to her.

"Free me!" said I a second time; and I added humbly, "I will follow your guidance in this matter!"

The cut cords fell apart. Instantly I felt in my breast for the other packet.

It was gone! I sprang up, very white and trembling.

She laughed softly at my scare.

"Sit down, Monsieur; it is safe," she said. "Had your enemies found you here your life would have gone out—*pouf!*—but your honor would have been saved! I should have got your papers into the Governor's hands for you. Here they are!" And pulling off the end of what seemed a solid log of the under-pinning, she took the packet out of its cunning concealment.

Eagerly I stretched out my hand, but she slipped the packet back into the hiding-place.

"No," she said with decision. "You cannot tell what may happen any moment when you have the Black Abbé to deal with. You know now where to find it. Leave it there till you are ready to go!"

"And when will that be, Mademoiselle?" I inquired very submissively.

My new tractability won her favor, and she looked upon me with eyes of some approval.

"Nicole Brun shall guide you," she answered, "so you will not have to touch the beaten trail. He is a woodsman to match the savages in their own craft. He will get you safely to Halifax once you are out of Grand Pré. And you can leave

to-night, when dark falls, for there is nothing now to keep you at Grand Pré."

"By heaven, but there is, Mademoiselle," I blurted out, making to grasp her hand. She drew back and looked at me curiously, tho' not, as it seemed in anger.

"I mean, not to keep me, but to bring me back in haste!" I stammered, abashed at my own presumption.

She was silent.

"I mean," said I, desperately making another trial, "I mean—I beseech you, let me come back to Grand Pré when this business is done. Let me come back and strive to win a better place in your regard. I have been such a dull-witted animal—and you, Mademoiselle, you have been—"

But she interrupted me.

"Let me see," said she, coolly meditating—but with her eyes,

as I could not but notice, discreetly cast down. "Let me see, Monsieur! I am not unwilling to think better of you than you have so far given occasion. A month hence the Black Abbé will be far away, at Louisburg. You may come to Grand Pré then, if you wish; and your safety then will not lie upon my poor shoulders. Yes, I think you may come. I love the English, if they are stupid!"

"It is not necessary or desirable that you should love them all, Mademoiselle," said I, plucking up great courage. "But it has come to be a matter of the deepest import in life to me that you should learn to love one of them!"

"I think it of the deepest import to you, Monsieur, that I should fetch your dinner without delay. Men talk nonsense when their brains grow faint from fasting," she retorted hurriedly, and vanished up the cellar stairs.

NEW KINDERGARTEN PAPERS.

By SARA MILLER KIRBY, AUTHOR OF "KINDERGARTEN PAPERS."*

No. 4.—HOME WORK AND PLAY FOR APRIL.

Easter this year falls on the second day of this month, but as the suggestions in the March number were of the great forces at work in bringing about renewed life, it will require but a short time to show that Easter symbolizes the culmination of this new life and that in the yearly recurring processes of Spring we see the resurrection of the Saviour, the last necessary part of His work as a victory over sin and death. It is a time of joy and deep gladness. Nature has thrown off the icy fetters of Winter, and all the bursting, budding things are arraying themselves in robes of beauty and praise. Let man, too, take to heart the lessons of hope everywhere evident and so put himself in unity with Nature and Nature's God that his life shall be a song of praise. At each turn comes an inspiration toward that which is lovely and of good report. We look at the springing grass, the returning birds at work on their new homes, the bursting buds, the butterfly awaking from his chrysalis sleep, the downy chicks and the frolicsome lambs; and in each we see God in His creation, with each created thing joyfully and trustfully fulfilling its life purpose. If man can take this lesson to himself what joy and peace become his! Fröbel, with his clear insight, declares that this is our great work with childhood to place each new individual soul in unity with God, Nature and his fellow man. Here, as the very fundamental principle of kindergarten teaching, we find the basic idea of the new "isms" and sciences whose founders claim to have discovered recently and to find so helpful to man. Fröbel's thought, however, can be grasped by anyone, and it is divested of all the harmful and absurd ideas contained in many of the new teachings. Even the most orthodox may not hesitate to accept it and use it as the foundation stone in building their children's characters.

The thought for this month will be the various manifestations about us of the renewal of life, or, the resurrection. Last month we considered the forces that helped to bring us to this time; now we see the result. So in human life we find ever harmonious and beautiful the heart yielded to God's purpose for it, dying year by year to the old which it has outgrown, but arising to a broader and more beautiful conception until the soul is ready for the larger life beyond. Each year Nature teaches the lesson of death and new and beautiful life, or, rather, the passing from death to life, which, after all, is not death but the change from one life to another. At Easter-time, then, we can unfold to the child by means of the wonders brought each day to his notice the true conception of death and its great underlying truth. If he is taught the best view of death he will be saved from shock, horror and perhaps unbelief, should death come into the home. Miss Elizabeth Peabody, who did so much for the early kindergarten cause in America, tells of how a little boy who had been brought into sympathy with the phenomena of Nature made his own analogy when he saw his father asleep in death. He looked at the loved form and exclaimed, "Oh, mamma, that is papa's chrysalis!"

One of the first manifestations in Spring of new life is seen in

the buds. With their swelling we watch for the coming of Spring. Now we may recall lessons of last Autumn, when the leaves were falling, about the warm blankets that covered the baby leaves and buds already prepared for another year and kept them snug and warm through the long, cold Winter days and nights. During the Summer days the trees were working for themselves, beside providing shady resting-places where we could pass many long warm hours. They were taking in food through their roots from the earth and passing it on up and out to the branches and leaves, where it was changed into sap and then passed back into the trunk to be stored for this Spring's work. The buds were made at the end of the branches for this year's leaves and blossoms. Then they were covered with many coats or scales to keep them warm and dry.

If we take a bud that has commenced to swell and with a penknife pick the scales off carefully, we shall be surprised and delighted to find how many there are and how well they are adapted to their work. Those near the baby leaves are very soft and silky, as if they could not be made fine enough to protect so precious a thing. Nearer the outside is sometimes a scale that resembles thick cotton made for warmth, like the rose blanket on baby's bed, and also a preventive of any moisture creeping in. Then last of all is a brown leathery-looking scale that acts like an outside rubber coat, and tough enough to bear the harshest treatment of storm and wind. To study these interesting blankets collect branches from a variety of trees and bushes—the maple, cherry, pussy willow, poplar, lilac, peach, apple, pear, quince and magnolia—and put them in a tall glass vase filled with water. Drop a piece of charcoal in the water and stand the vase in a warm, sunny window. One who has never tried the experiment will be surprised at the result, for several of the varieties named will mature enough to show blossoms. The children will also find much pleasure in drawing the branches as they looked when picked and after the buds have burst. Another exercise will be to sew on cards a branch of buds, one in leaf and blossom, and another of fruit. With blocks a house may be built or one outlined with sticks which was near these trees from which the branches came.

There could also follow something about the family or reminiscences of what was done under these trees last Summer when the buds were forming. Then, when the sun gets warm again in March and April, the sap, which has been kept quiet all Winter by Jack Frost, begins to flow to the branches and buds. When the buds begin to feel the warm sun and to taste the sap, which is very nice sugar, they know it is time for them to grow, and throw off their Winter blankets. They take more and more of this sweet sap, which is all the time coming to them, and from it the leaves and flowers are formed and the whole tree becomes larger. For illustration work here we may lay a tree in small flat seeds—lentils are best—draw and paint leaves and flowers or, with our color tops, which may be obtained at kindergarten supply stores, match the delicate shades of green and red and gray which we see when we climb to some hill to look at the changing scene below or wander by some little brook where the pussy willows are growing. For those who can take

*"Kindergarten Papers," by Mrs. Sara Miller Kirby, a Clear and Comprehensive Manual, for use in Public and Private Schools and the Home, sent postpaid to any address for 4c or \$1.00 per copy.

the time the making of maple sugar, from the tapping of the tree, the sled and ox team starting out in the early dawn to gather the sap in the maple woods, the sugar house and on to the brown bricks of delicious sugar, will prove a fascinating subject.

While this wonderful process is going on with the trees and shrubs there is also a great change being made in the millions of seeds buried in the ground about our homes and in the country fields. First we review the distribution of seeds by the wind, birds and other agencies in the Autumn, the pains the farmer takes to gather his corn, grain and melon seeds and the care with which we selected and put in boxes and packages flower seeds for this season. Show different kinds of seeds, let the children learn their names, and if beans, corn and other large seeds have been mixed the child will be interested to sort them. Call attention to their hard coats and talk of the long Winter sleep of those already in the ground under their blanket of leaves and snow. Now the sun and rain are calling to them, too, and they will soon come forth from their little round houses in new and beautiful form. We can scarcely believe that a bare, hard seed could have in it the beginning of anything so lovely. Show, too, with the seeds, bulbs of various kinds. Then make some pans of earth ready; let the children crumble the dirt until it is fine, then smooth it and mark holes or lines for the seeds. Let them plant in the pans peas, beans, corn, wheat, morning-glories or other varieties that grow easily. Put the pans in a sunny window and let the children remember to water them. It is also interesting to fill glasses with water, tie netting over the top barely touching the water and then scatter on wheat, beans, lentils or small seeds. The processes of sprouting are easily watched then, the stem being seen to shoot up and the root to go down. Small grass seeds scattered against the sides of an earthen bulb holder which has been previously filled with water and become damp will sprout and make the holder look like a growing green vase.

For other hand work we will outline flower-beds with sticks or small seeds, make flower-bed designs with rings, build a low wall to protect our garden from anything that might bring harm there and sew designs of flowers, and especially of the lily, which because of its purity and beauty is particularly the emblem of Easter. For sewing the lily use a gray card and sew with fine white worsted.

"The pure white lily raised its cup
At Easter time, at Easter time;
The crocus to the sky looked up
At happy Easter time;
'We'll hear the song of Heaven,' they say,
Its glory shines on us to-day;
Oh, may it shine on us always
At holy Easter time."

Closely allied with the foregoing manifestations of Spring is the return of the birds from their Winter sojourning. How those who live in the country and the smaller cities watch for the first bluebird and robin! When the robin's call is heard a new sense of joy comes to one as a surety that Spring is really near; and a glimpse of the fat red-breasted fellow fresh from his Southern rice-fields is marked as "the day I saw my first robin." When the bluebird appears the kindergarten children sing,—

"I know the song that the bluebird is singing,
Up in the apple-tree where he is swinging.
Brave little fellow, the skies may look dreary,—
Nothing cares he while his heart is so cheery.
Daffodils, daffodils, say do you hear?
Summer is coming and Spring-time is here."

Encourage the children to watch for the return of the birds, and when they go for walks or excursions in the country interest them in the birds, their colors, their songs and their nests. It will open a new means of pleasure both to you and to the child and will give meaning to an often otherwise purposeless walk. Find how many of the common birds you can learn by sight and by their call, and if you possess W. H. Gibson's *Sharp Eyes or Bird Neighbors* by Miss Neltje Blanchan mark the bird in the book and the date when you learned to distinguish it. The children will soon share your pleasure and enthusiasm, and you will not only be quickening their power of observation and giving them a new means of truly enjoying life, but you will be instilling a love for God's creatures that will not allow them to rob a bird's nest or be cruel to animals. How much there is to be learned about even the most common birds. Their migration, their beautiful plumage, their nest building, their songs

which add so much to the joyousness of the Spring and Summer, and the devotion of the parent birds, in their care of the little ones, typical of the best family life of human beings.

Poets have never ceased to sing of birds, and eminent writers and scholars have spent years in the study of bird life. In the writings of John Burroughs, Audubon, Arabella Buckley, Margaret Morley, Holmes, Longfellow, Tennyson, Celia Thaxter, Wordsworth and others equally as well known, we find the key to this most engaging subject. When the birds begin to return we may examine the nests we gathered last Autumn or those that may be found now in some bush or tree. A variety will show the odds and ends used to make them—of hair, hay, wool, leaves, twigs, strings, etc. The children are surprised to find that they cannot weave one, try as they may, and wonder at the patient labor and skill the bird has shown with only little feet and a bill for tools. But though the children cannot make real birds' nests they can make them of clay, and also fashion eggs to put in them and a mother-bird to sit upon the nest. They can build a bird-house with blocks, or the barn or chimney where the swallow seeks its home. They can invent games of the birds flying away to the South in the Autumn and their return in the Spring, and, raising their arms like wings, fly away and return; they can be mother-birds and gather other little ones together in a nest; they can choose places for a nest and gather materials for it; they can fly in search of food; they can sing songs of praise like real little birds; they can learn poems and stories about birds, and with their kindergarten or home materials find means of illustrating these poems; have bird charades and guessing games; and in numerous ways enter into the life of a bird.

But we must not forget some other friends, who may not fly so high or sing so sweet a song as their relatives just mentioned, but who still occupy an important place in life's economy—namely, the mother-hen and her chickens. She, too, feels the coming of Spring, the necessity of looking about her for a snug nest in which to lay her eggs and hatch those little, soft, downy things we all love to look at. With the first coming of daylight she is up and busy obtaining food for herself and her brood of laying a golden treasure. There is no laziness in mother-hen. She cannot fly high like the bird because of her heavy body, but must content herself with a box or barrel placed by the farmer in some convenient place. Sometimes she steals a place in a sheltered spot in the bushes under a pile of boards and makes a home for herself.

Beginning, then, with a talk of the hen as related to the birds and writing her in our list of those which scratch for a living, we will commence our sequence with the nest building. If possible, observe a nest in the barn or woodshed, and, if the children step softly, they may find mother-hen sitting there. Then build a small nest, draw one on the blackboard or model one in clay, put in it ten or twelve eggs and learn Miss Poulsson's Finger Play of—

"Good Mother-hen sits here on her nest,
Keeps the eggs warm beneath her soft breast,
Waiting, waiting, day after day."

Then after we tell of the long waiting-time while the wonderful new life hidden in the egg was warmed into growth and maturity, during which time the mother was very faithful and patient, never leaving her nest except for food, drink and a dusting of her feathers and always remembering to turn over the eggs each day, we will watch for the breaking of the shells and the coming of the chicks. Now we can make a coop for the mother, a small yard where the baby chicks may run in the sun, a water dish and the feed pan in which the farmer brings the corn mush which is good food for chicks. By-and-by, when they have grown large and strong enough, we open the coop and let mother-hen take her family out for long walks where she can teach them to scratch for a living and be fitted for the work which they must afterward do. In the wonderful transformation of the seemingly lifeless egg into a new and living body endued with higher powers we see the meaning of Easter time.

"Where do the little chickens run
When they are afraid?
Out of the light, out of the sun,
Into the dark, into the shade,
Under their Mother's downy wing,
No longer afraid of anything."

But a greater miracle than all awaits the observer of the metamorphosis of the caterpillar. Who can watch this process of Nature and doubt the promise, "Because I live ye shall

live also." Let us then give ourselves the pleasure of seeing this wonderful change provided by Nature for our enlightenment and encouragement and bring it into the lives of the children, that they may feel its beauty. We may show the children either the moth first or the caterpillar, but if neither be obtainable, begin with the cocoon. If they were not gathered last Autumn, look along the clapboards of buildings in sheltered corners, in the cracks of old logs or on the trunks and branches of willow, poplar and elm trees. After being hung in a warm room, it will not be long before the cocoon will crack and the butterfly emerge. He looks as if he had entered a strange world, for his colors are dull and his wings dripping and wet. Slowly he stretches them at first that they may not be torn, and becomes accustomed to his new element. By-and-by, when the first strangeness has passed, his colors become bright, he spreads his wings and flits away a true creature of light. Mr. Gibson tells us that the Spring butterflies frequent the brook willows and leave their eggs on their tender leaves. If we gather these and place them in a box containing a little earth and fresh leaves with a netting covering, they will soon spin their cocoon house about themselves and be transformed into butterflies within a period of two weeks. Thus we will see the cycle of changes under which continuous life is presented in different forms.

For our hand work to impress the lesson of the caterpillar's changes we may represent any incidents connected with our time of watching that seemed most striking. Very pretty cards for sewing represent an apple branch on which is a cocoon, a butterfly flying away and an appropriate Easter text. Another shows an open window, an Easter lily and a cocoon and moth. On Easter Sunday tell the children the story of Christ who came to us on Christmas and who returned to His Father at Easter. As we celebrate Christmas as Christ's birthday, so we keep Easter to commemorate His going to Heaven and for the promise He left with us that we might some day go too and be with Him. "I go to prepare a place for you: that where I am there ye may be also." Our bodies are the houses in which we live, and some day we shall not need them any more, because we, too, shall arise and go to our Father in Heaven. We shall leave them when the messenger comes for us, just as the butterfly did; and all of us who have loved the Lord and tried to keep His words will put on garments that will be far more

beautiful than the flowers and the butterflies are wearing now, and we shall be happy forever.

"Waken, sleeping butterflies,
Burst you narrow prison
Spread your golden wings and rise,
For the Lord is risen.
Spread your wings and tell the story,
How He rose the Lord of Glory."

Little Pilgrim Songs.

We must not forget to keep the birthday of Frederick Fröbel, the founder of the kindergarten, which falls on April 21. It is one hundred and seventeen years since Fröbel was born, but many people are just beginning to know about the many ways he planned for helping little children to be happy and grow wise, good and strong. He has helped mothers, too, and shown them what they only guessed at before or left to chance in bringing up their children. Because he has given happiness to so many people we will remember his birthday by singing all our best loved songs and playing our nicest games. We will tell the story of his life and place flowers by his picture. Lilies, if we can have them, for Fröbel loved lilies and thought a garden with no lilies in it could not be complete. Fröbel loved beauty in every form; whether it be in architecture, in the petals of a flower or the gorgeous colors of the sunset. The sunset was a favorite sight, and he was often seen climbing a hill near his home that he might view it. Then let us take a long walk in the country on the twenty-first day of April and listen to the lambs bleating, the hens clucking to their chicks, follow the brook as it hurries over its stony bed, watch the birds building their nests, gather the Spring flowers and, as we come home, take a long look at the changing colors of the setting sun. Fröbel was ever doing kind deeds to those less fortunate than himself, and forgiving those who ill-treated him. To complete, then, the day we are keeping we should try to do some kind thing to another and be true and pure and good.

"Lovingly he planned for children
Happy work and merry play;
Let us, then, be glad and grateful
As we think of him to-day."

SARA MILLER KIRBY.

THE BOY AND HIS DEVELOPMENT.*

BY MRS. ALICE MEYNELL, AUTHOR OF "THE RHYTHM OF LIFE," "THE CHILDREN," ETC.

No. 4.—THE YOUNG SCHOOL-BOY.

When the little boy has suppressed his tears for the first time an account of public dignity he has perhaps begun the long and curious career of reserve which is the most conspicuous of his self-trainings for the life before him. Father, mother, all those who serve and those who teach him in his earlier childhood and in his later boyhood may have this or that system, method, aim and end in his regard. They have "ways" with him, and probably he is the subject of as many "ways" as there are elders interested in his career. But he has one way with himself, one scheme of discipline, one consistent course of control, one education, in short, and that is reserve. If he has not practised it at all for eight or nine years, he begins it none the less on the day when he takes leave of his mother on the platform or in the school parlor (if she have preferred to seek for a privacy which he is strong enough to dispense with); he sees at a glance that reserve is the quality that will carry him through.

Nature, who does not readily suffer little children to be subject to mental pain, teaches him to protect himself by the means most readily at hand; and example, courage, dignity, ambition, the beginnings of manhood all combine to suggest the means—reticence. By the use of an inscrutable exterior the little boy protects his young pride first and his young heart at last. He very deliberately distracts, occupies and preoccupies his mind, so that he may command his face; and the face safeguarded

against emotion, the whole little automaton that is at work in a child's body and mind grows, almost necessarily, stiff and unemotional, and Nature has gained her point.

The most domestic of all people—the French—have devised some rather pretty aphorisms upon the conditions of childhood, for with them sententious sentiment is one of the most popular of all accomplishments. And one of the author's most admired for the quasi-epigram has said to the mothers of French little boys: "Instruct yourselves, Mesdames, in the dead languages. The first separation between you and your son takes place at the date of his first Latin exercise, when he fully realizes that he has some learning whereof his mother—hitherto his superior—is ignorant." And upon the initiation into the first declension follow all the pranks of youthful self-confidence in their usual order. Since this advice was given women have begun to learn the declensions for themselves at as early an age as men, and the boys of France are obliged to put off for a little while their advantage over their mothers. It is, however, less the Latin that gives them this "bad eminence" than the sense of superior self-control. This must often have assailed the mind of a boy in the days when, in France, in England and everywhere women had the custom of making an insistent manifestation of their feeling. The little son may have told himself that women had not the need for restraint which is a condition of masculine life; nevertheless he must needs have been aware of an ability, a difficult and costly ability, to which the woman he had obeyed (more or less) for half a score of

* No. 1, Early Conscience, appeared in the Number for January.
No. 2, Seven Years and Under, appeared in the Number for February.
No. 3, Going to School, appeared in the Number for March.

years had never attained. But in our time all that inequality has gone; and women who have been taught to keep the expression of feeling under control as their great grandmothers did with so Roman a courage, and as their grandmothers and mothers never did at all, are just at about this time old enough to send their sons to school.

Seriously, the little boy controls himself wonderfully well. It is not long since he was an easily weeping creature, happy if all the conditions of the moment were in his favor and at his service, but helpless under the assaults of every random affliction, great and small alike. A day has suddenly changed him into no mean hero of endurance, one who can keep his own counsel and hide his own secret. He goes into the loneliness of a first school; and to face the unknown is, perhaps, not so difficult at this first parting as facing the well-known and the well-disliked when the boy has to go a second and a third time from home to school. This, too, is generally done with courage and quiet—all emotions being just hinted at and lightly disguised by a general sentence of the boy's proper dialect—the slang approved among his contemporary boys.

This it is—his peculiar vocabulary, with its limitations, its defenses and its conventions—that braces him to much strength and saves him much pain. Truly man began to be a sufferer in the full sense of the word when he began to use a high language for the expression of his mind. His increased capacity for sorrow doubtless caused him to erect this new and spiritual speech, but the speech greatly enlarged the capacity. When man took the words "sweet" and "bitter" from their pristine minute and sensuous meanings and made them into an altogether disproportionate allegory, he did so because he had a different need of them; but as soon as he had begun to say them and to sing them in their new character they became very grave, profound and terrible teachers. They enlarged all wounds, as did the surgeon's knife but yesterday (before the invisible rays were known) in search of a bullet; they pushed apprehension a little further and yet a little further, emotion a little closer; they enforced all pangs and put a delicate edge upon all joys. They became a school, an education, and their work never pauses. Every generation that used them (but did these words not rather use the generations?) grew more expert in the use, more able to give and to receive the suggestions of words that were at first a couple of most trivial adjectives. Originally little words that announced the most paltry of all material sensations, and next little similes of no dignity, "sweet" and "bitter" became master-words, master-keys, strange stimulants, poems and the passwords of poetry, strong influences compelling while they served, and constraining the painful-precious work of civilization to go forward without stopping. "Civility," by-the-way, according to Dr. Johnson, who would not admit "civilization" to be English. In truth, "civilization" is an ugly word, filling the mouth, as it were, with dregs of modern language, unmusical, commercial, heavy without gravity and dull without seriousness, very fit for a grocer's circular.

Boys, then, have not "sweet" or "bitter" in their vocabulary. Slang guards them; slang returns them to a more primitive condition; slang, which seems so modern, really replaces every boy in the less articulate world which is his fit habitation; slang gives him plain feelings, gives him courage, gives him privacy; and privacy has become a necessity for him, because he has begun a kind of public life. Real privacy—solitude—is not needful for the home, the sheltered place; but no one living with strangers can do without it. The little boy knows this well enough, and finds privacy in those general terms of slang, which, albeit they are common property, are in truth a hood, a refuge and a retirement for the school-boy.

Doubtless all mothers in their day have wished for more of the confidence of their school-boys. After a year or two of school the boyish reserve has so much increased as to make the holidays quite a difficulty. Tact becomes necessary in the home—a novelty! Tact had never before brought its artificial manners into the dealings of mother and children. But with the return of the school-boy it must reluctantly be admitted. The child, who is still so mere a child and exhibits his own new-learned reserve so artlessly, must not be asked eagerly for his impressions of school, must not be urged. It is especially needful that nothing should be expected of him, because he will not yield the expected. This is true of boys of various nature; the reticence of all has the same kind of character—the same attitude towards those who are familiar and long-known. It is held in common by the class of school-boys, as against other classes.

Not so with their rare and charming confidence. Reserve belongs to the class—its sudden and infrequent eruption belongs to the individual boy. Here, at moments, the single character, the unique creature at last appears; to hide again, doubtless. But who that has any share in the real training of a boy—the training of his confidence—will fail to note that which is sometimes so delicate a revelation? A boy's confidence is never elaborate. It does not—needless to say—make phrases. Let me take the instance of one boy—a child of simple nature and fine intelligence, mailed with the armor of reserve from the day in which he began to live with strangers. The habitual abstinence from all demonstration which has become the rule of his life is set aside as he drives with his mother to the train that is to take him to school; of his own accord he seeks and holds her hand. But once seated in the train, he will not look out to see the last of her, and he goes through a perfectly silent parting. In all his letters there is but one single reference to his desire for home. To one elderly friend he speaks of his admiration—not of his love—for his mother in plain but moving terms. And these little things (which are, of course, beside the usual daily show of attention an affection that forms a part of the routine of the day) are the only signs of his confidence during some years of his school career.

Another boy finds his life—at a public school in this case—exceptionally hard to bear, but he never gives a remote hint that it is so until he has passed through four years of it and has ceased to suffer. His confidences take the form of frank talking about everything that occurs at school except his troubles. Sometimes a boy makes no confidence except by the expression of his voice, and this is a common case. He uses at home the school words, amongst which "decent" may be the strongest word of approval in fashion; but he knows how to make his "decent" sound sweet enough in the ears of those who have pleased him. It is well, moreover, that all those who love him and whom he knows hold him dear should allow him freely to see that they wish to please him: that his tastes are consulted in proper proportion in the home he comes to for rest and liberty; and that even his opinion, as that of a part-guest, part-inmate, is held to have some value. To do so much is a gracious kind of courtesy which the mistress of a house has pleasure in showing to men and boys, strangers and familiars, who depend in any degree upon her. This may have been done too fondly in the days of the mothers and sons so dear to Thackeray. Then a mother dreamed and doted on the preparation of her son's chamber, and watched his face for approval, and put back his hair, and admired him openly. Not so did the mothers of the last century, or the mothers of the seventeenth century, or of any earlier time. Those matrons did not place themselves at their sons' feet. And, it may be said, not so do many mothers now. It is, perhaps, more wholesome for a boy to be conscious of the fact that he is not idolized. The gaze of the many mothers in Thackeray's novels was really not the best expression for a school-boy to meet across the table, but, if we are to believe that great author, it was a gaze that never winked or altered or turned aside. In the days of Charles the Second the son encountered graver and sterner glances, as did John Evelyn's son from his severe mother; in our own time he may chance to find a very affectionate mother looking at him with a most various face—tender, critical, ironical, vigilant, anything except derisive.

To derision young creatures should not be exposed. If they are to endure the arrows of this kind of mirth, let it be later in life and not at the time when it is intolerable. If a boy goes wrong, or tends to go wrong, or has flaws in his character which are precisely the flaws his mother hoped explicitly never to see in the character of a child of hers—in that hard and difficult case she may have the impulse to take up any weapon that lies near her hand in order to threaten him away from the road she hates to see him follow. But assuredly she is ill advised even then to use the weapon of derision. The gentler banter must be seldom used, and not upon all boys—and not upon any boy unless it be almost certain to justify itself by success in his case.

It can do nothing but good to a fairly intelligent child to know that the woman to whom he owes his first respect is also fairly intelligent. The time must come soon, and will probably come often, when her decision will have some close connection with his fate, and when her judgment will be momentous to him in its effects. This being so, it should be made at least respectable to his mind. Helen Pendennis left a sacred memory to her son Arthur, but living she was a negligible mother.

ALICE MEYNELL.

MODERN LACE-MAKING.

CHALICE
VEIL.

FIGURE No. 1.—Much attention is now given to the making of church lace and the designs include chalice veils, stoles, vestments, altar draperies, etc. Some of the laces are made in the Battenberg style, others are in point and Honiton and others in the elaborate Venetian Point. In the present example—the chalice veil—a very fine braid is used to outline the design and is held in position by picot bars and intricate filling-in stitches. When the lace portion is completed it is mounted on fine silk, muslin or *mousseline de soie*, thus forming an exquisite and dainty veil for the purpose intended. No more appropriate gift could be presented a church than a chalice veil. Made to order it is expensive but the workmanship will be exquisite enough to repay the financial outlay. Any one clever at lace-making can produce the veil at much less expense. The design may be obtained in any size wanted and a corner of the work will be begun if desired. In our new pamphlet "Studies in Modern Lace-Making," price 50 cents or 2s., will be found a number of designs for church and vestment laces, together with an illustration of and directions for making church-lace stitch, generally used in developing laces of the class just described.

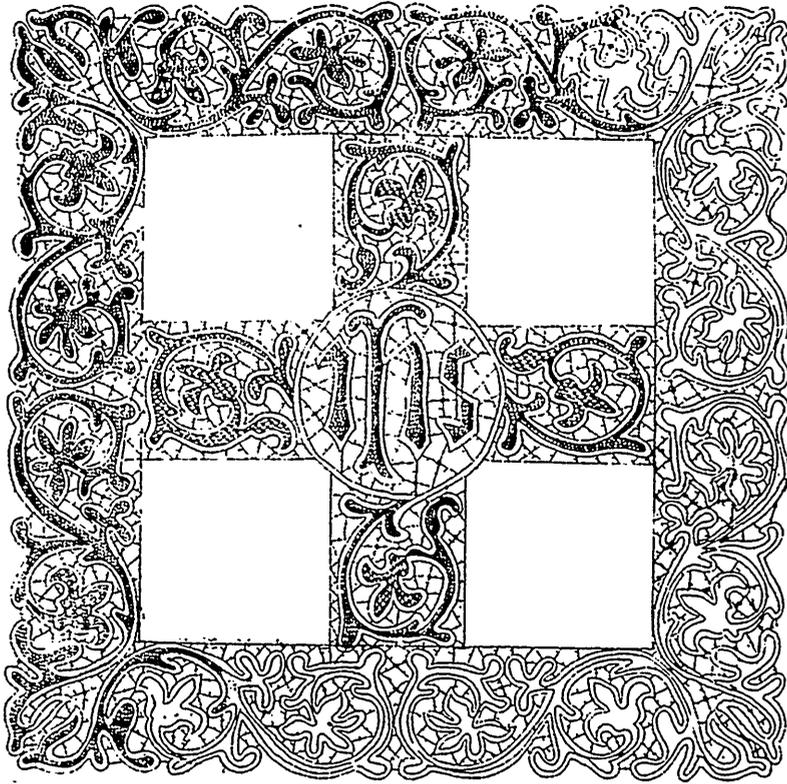


FIGURE NO. 1.—CHALICE VEIL.

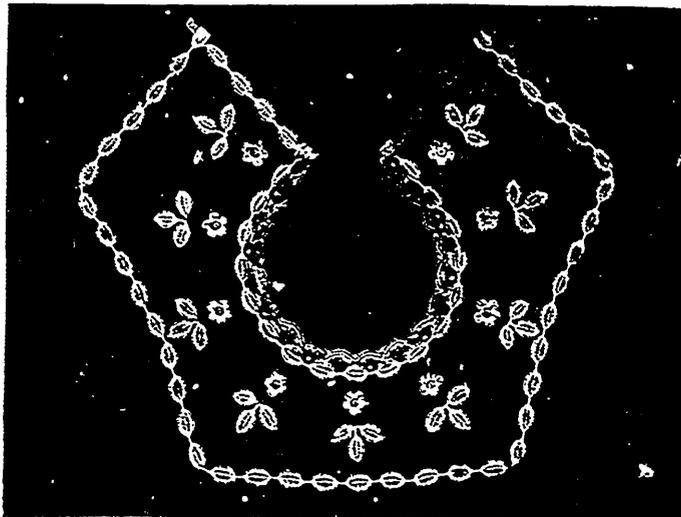


FIGURE NO. 2.—CHILD'S YOKE.

CHILD'S
YOKE.

FIGURE No. 2.—This engraving illustrates a very pretty little yoke and will suggest other yokes made of the same materials but in different designs. Wash net of a fine strong quality is used for the foundation. Honiton braid is then arranged and basted to it in the design seen, after which it is firmly sewed to place. The neck is further finished with a narrow Honiton edging made on the edge of the first row of braid and fastened to it by spiders and other filling-in stitches.

The yoke closes in the back with tiny hooks or loops. Small pearl buttons and wrought loops may also be used as a means of closing. Still another pretty closing is accomplished by means of small gold safety-pins.

A pretty yoke-guimpe could be made after this idea, using a yoke-guimpe pattern to shape the neck and sleeve portions and ornamenting the latter to correspond with the neck. Such a pattern is No. 2167 which is in 7 sizes for children from 1 to 7 years of age and costs 10 cents or 5d.

A special design could be arranged to follow the yoke outline if desired.

For the chalice-veil design illustrated, we refer our readers to Sara Hadley, professional lace-maker and designer of laces, 923 Broadway, New York.

THE ART OF KNITTING.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl or, as it is often called, seam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus. Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slit a stitch from the left needle to the right needle without knitting it.
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

LADIES' FANCY KNITTED MITTS.

FIGURE NO. 1.—Make of knitting silk or cream linen thread, as preferred; use needles to suit thread. Cast on 66 stitches, or 22 stitches on each of 3 needles. Knit first round plain.

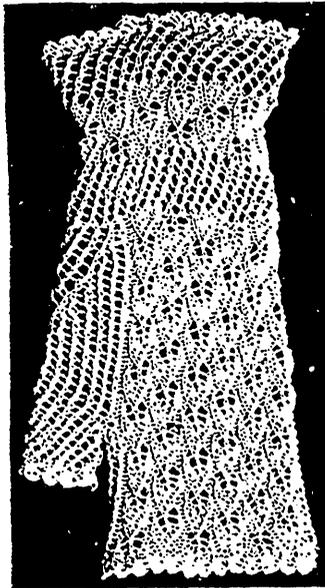


FIGURE NO. 1.—LADIES' FANCY KNITTED MITT.

Second round.—O, n, o, n.

Third round.—Knit plain.

Continue like 2nd and 3rd rounds until there are 7 rows of holes; then knit 16th, 17th and 18th rounds, plain.

Nineteenth round.—K 6, p 2, o, k 1, o twice, p 2; repeat.

Twentieth round.—K 4, n, p 2, k 3, p 2; repeat.

Twenty-first round.—K 3, n, p 2, k 1, o, k 1, o, k 1, p 2; repeat.

Twenty-second

24 stitches, slip off the 24 stitches of thumb on a thread, make 4 stitches for inside of thumb, to make the mitt fit the hand. Narrow 1 stitch of every 5, each round until narrowed off. Then continue knitting open work on inside of mitt, and leaves on back, until mitt is as long as you wish. Then knit 2 rounds plain and bind off. Crochet small shells on the edge, also on the top of wrist. Now take up the stitches on the thumb, also the 5 on inside of thumb, n 1, slip off 5 each from round until all are narrowed off. K 5 rounds of open-work, then 2 plain rounds and bind off. Crochet shells on edge: this finishes the left-hand mitt. When making the right-hand mitt reverse the work and begin open-work on 1st needle and leaves on half of 2nd and 3rd needles. Make thumb on 1st needle.

KNITTED MOSAIC DESIGN FOR SHAWLS, SPREADS, ETC.

FIGURE NO. 2.—First row.—K 3, * k 2 to., k 1, k 2 to., th o, k 1, th o. * Repeat between stars. Second and all even rows.—Purl. Third row.—K 3, * th o, k 2 to., th o, k 3. * Repeat between stars. Fifth row.—K 2, * th o, k 1, th o, k 2 to., k 1, k 2 to. * Repeat between stars. Seventh row.—K 1, * k 2 to., th o, k 3, th o. * Repeat between stars. Ninth row.—Slip 1, * th o, k 1, th o, k 2 to., k 1, k 2 to. * Repeat between stars. Eleventh row.—Slip 1, * th o, k 3, th o, k 3 to. * Repeat between stars. Thirtieth row.—Sl 1, * k 2 to., k 1, k 2 to., th o, k 1, th o. * Repeat between stars.

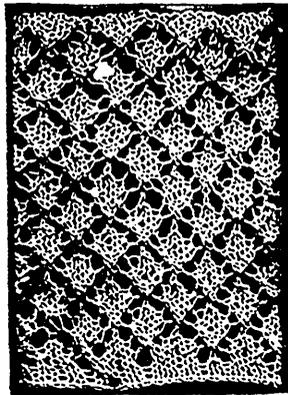


FIGURE NO. 2.—KNITTED MOSAIC DESIGN FOR SHAWLS, SPREADS, ETC.

Tenth row.—Sl 1, k 1, p 1, k 3, o 2, p 2 together.

Eleventh row.—O 2, 2 p to., k 37.

Twelfth row.—Bind off 7, k 29, o 2, p 2 to. Repeat from 1st row.

EYELET LACE.

FIGURE NO. 3.—Use flax thread and work as follows: Cast on 32 stitches. "O 2" means over twice. First row.—O 2, p 2 to., k 2; o 2, sl 1, n, b, 6 times; o 2, n, 5 times. Second row.—Sl 1, k 1, p 1; k 2, p 1, 10 2 times; k 2, o 2, p 2 to. Third row.—O 2, p to., k 35. Fourth row.—Sl 1, k 34, o 2, p 2 to. Fifth row.—O 2, p 2 to., k 33, o 2, n. Sixth row.—Sl 1, k 1, p 1, k 33, o 2, p 2 to. Seventh row.—O 2, p 2 to., k 36. Eighth row.—Sl 1, k 35, o 2, p 2 together. Ninth row.—O 2, p 2 to., k 34, o 2, n.

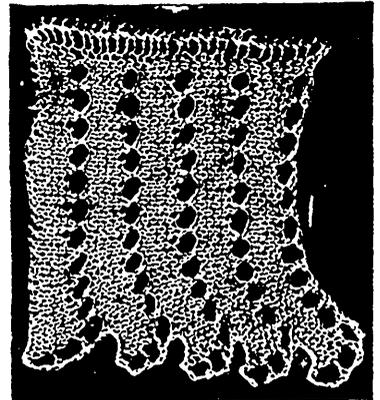


FIGURE NO. 3.—EYELET LACE.

round.—K 2, n, p 2, k 5, p 2; repeat. Twenty-third round.—K 1, n, p 2, k 2, o, k 1, o, k 2, p 2; repeat.

Twenty-fourth round.—O, n, o twice, p 2, k 5, n, p 2; repeat. Twenty-fifth round.—K 3, p 2, k 4, n, p 2; repeat.

Twenty-sixth round.—K 1, o, k 1, o, k 1, p 2, k 3, n, p 2; repeat. Twenty-seventh round.—K 5, p 2, k 2, n, p 2; repeat. Twenty-eighth round.—K 2, o, k 1, o, k 2, p 2, k 1, p 2. Twenty-ninth round.—K 5, n, p 2, o, n, o twice, p 2.

Then repeat the 20th, 21st, 22nd, 23rd and 24th rounds, which finishes the leaves in the wrist. Count the stitches on each needle and while you are knitting 2 rounds plain narrow off all the stitches but 22 on each needle. Then make 7 rounds of open work like the 1st part of wrist. Then knit 1 round plain, p 1 and k 1 plain. Slip 2 stitches off 3rd needle on 1st needle and begin the back. First, p 2, then commence with the 19th round and make leaves on the back, taking 36 stitches. Then make inside of hand and thumb of open work like the open work in wrist. Make thumb on 3rd needle: begin widening on next to last stitch: always widen on the inside of hand. Widen

CHURCH EMBROIDERIES.

By EMMA HAYWOOD.

[MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.]

The subject chosen this month for instruction in church embroideries is a simple one, but it will doubtless be acceptable, judging from the numerous enquiries that have been received with regard to designs for bookmarks and how to make, mount and finish them. The making of a bookmark would seem at first sight to be quite a small matter, yet in reality it needs as much careful study to evolve a good design and scheme of color for a bookmark as it does for a stole, the limited space due to its small size rendering it even more difficult to make an elaborate design sufficiently effective. For this reason many persons who would gladly give more time to the work fall back on a simple cross or monogram.

The illustrations show three sets of designs for bookmarks,

two of them in pairs for a large Bible, the remaining one comprising three designs for a prayer book, though if desired for use with a smaller Bible, the middle end illustrated in the drawing can be dispensed with. As here shown with the sacred monogram in the center and the A and O on either side—representing Alpha and Omega, the first and last letters of the Greek alphabet—it reads "Jesus, the beginning and the end."

The first set of the larger designs illustrated, having a monogram on each part, reads "Jesus Christ," since the first monogram gives an abbreviation of the holy name Jesus, and the Greek letters X P combined give the first two

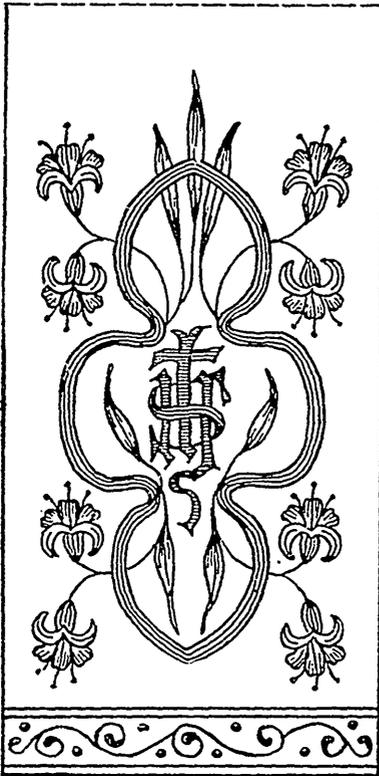
letters of the name of Christ—in English the letters CH R.

The remaining set shows a cross on one end and on the other one of the best known emblems of the Trinity. All the designs are suitable for working on any preferred color chosen from those prescribed by liturgical usage. If it is the custom to change the colors according to the seasons for stole, burse, veil and other ecclesiastical vestments or hangings, the markers should be changed at the same time; in that case it will be necessary to be provided with sets in white, red, purple and green. If, however, the liturgical colors are not in use, then the color usually chosen is red, an additional set in white always being acceptable for high festivals. It is likewise admissible to make sets for general use on a gold-colored ground, but the scheme for such a background should be selected with great care.

The large designs, working size measure three inches in

width and the small one two inches. The length must necessarily depend on the size of the book for which the markers are to be used; eighteen to twenty inches for each end is an ordinary measurement for a large Bible. The material used, as a rule, is a ribbon with a rib like that of Ottoman silk. This is obtainable at most stores for ecclesiastical furnishings; in fact, it is not easy to obtain ribbon in the required shades and proper widths elsewhere. These ribbons are made specially for the purpose, in two or three widths. Sometimes a plain satin ribbon is substituted for the ribbed make, and, indeed, serves the purpose well provided it has the satin finish on both sides. Then, again, in some instances the same piece goods are used as for a stole; the drawback to this plan is that each marker

must be lined, and this is apt to make them somewhat clumsy. Markers should be finished with a heavy fringe made to match the ribbon; or, if preferred, some of the colors in the embroidery may be introduced, though for narrow markers this plan is not advisable. The markers are held together at the top with a little brass or white bone rod with a knob at each end. This forms a neat finish and also prevents the markers from slipping through the book. These rods, or registers as they are sometimes called, also are obtainable in two or three widths to suit the ribbons, only at stores for church furnishings. In measuring for a marker sufficient length must be allowed



MARKER FOR LARGE BIBLE.

to turn back over the part that is embroidered; otherwise the back would not be neat—and this side is often as much exposed to view as the front. The raw edge must be neatly turned in and hemmed with very fine silk, while the sides can be slip-stitched together.

All work of this kind should be done in a frame. It is next to impossible to do it properly in the hand, for if puckered in the very least it is practically spoiled. A square frame should be used. On this first stretch a medium-fine piece of linen as tightly as possible; then be careful to place on it the ribbon ends very evenly, stretching them also until the surface is smooth and firm. Much depends on the care and time expended on these preparations, for if the ribbon is askew in the frame, it will be quite the same when taken out. It is a good plan to pin it out with fine needles first and then baste it

with silk—not cotton, for if basted with silk the marks of threads when withdrawn do not show nearly so much as when cotton is employed. The part most likely to show the basting

sign in laid Japanese thread; or they may be filled with filo floss as near the color of the metal thread as possible, with an outline of gold on either side couched down. It will be best to work the flowers and foliage rather solidly in long-and-short or satin stitch. The straight lines edging the bands at the base should be treated like the band above. The letters should also be worked solidly; the shading shows the direction of the stitches. The coloring varies according to the ground color.

The designs under discussion may be utilized for white, red or green, but are hardly suitable for purple, because the rose and lily are never associated with the Penitential seasons. The two remaining sets of designs, however, can be used on purple or any other color. With regard to the roses and lilies, they may be worked in pink and green for the roses, and gold color and green for the lilies on a white ground. The same colors in somewhat stronger tones may be taken for a green ground, provided the greens chosen for working are sufficiently in contrast with the ground color. But for red the scheme of tones is much harder to choose; the roses must be almost of an apricot shade, while the greens should be of a bluish-gray tone of a neutral quality, or the whole design might be carried out on red in three or four shades of gold only.

The second pair of ends for the Bible marker are much simpler in character, but they also need careful

coloring. Both the cross and the triangle should be either of laid gold or outlined with gold. The circle and trefoil should be worked in a rich color. The circle and trefoil are studded with jewels. It is much easier to gain the jewel-like effect if a tiny spangle be placed beneath each French knot.

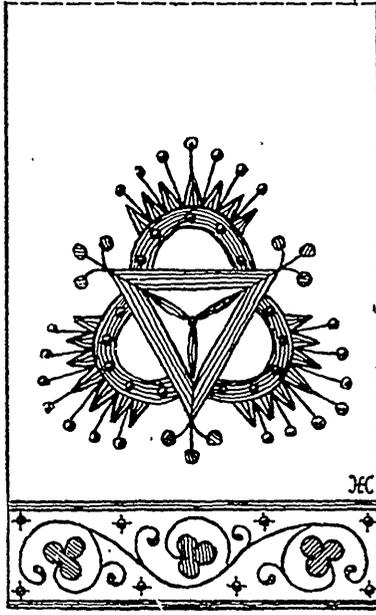
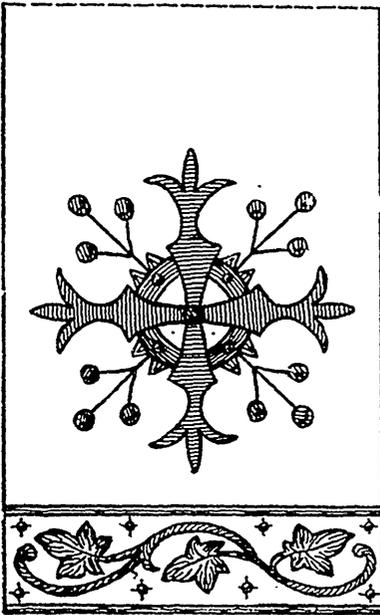
There now remains only the small set with three ends. Little need be said about these, since they are carried out in the

line is across the top of the design, but this may be avoided by folding a piece of tissue paper into a strip, laying it across the ribbon and basting through it.

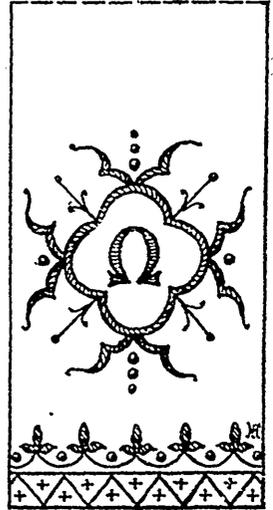
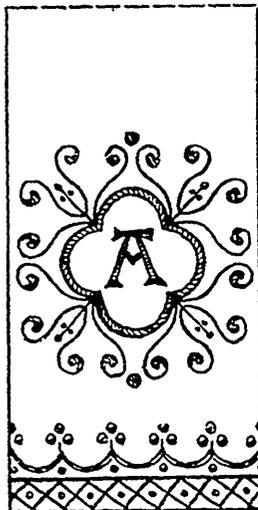
Now comes the question of transferring the design. This is not a very easy matter to manage on a dark ground, but with a little patience and perseverance it can be accomplished neatly. Place the perforated pattern exactly in position and secure it with pins so that it cannot slip. The smooth side of the perforation should be next to the silk, so that the rough side is uppermost. Now with some powdered starch or pipe-clay tied up loosely in common unbleached muslin pounce on the design—not by dabbing, but by rubbing firmly all over the holes—and raise the design at one corner to see if there is a clear impression. If so, take it off and secure the dotted outline with Chinese white mixed with water to about the consistency of cream. A very fine brush must be used for this purpose. If the above process appears to be too tedious or difficult, the only alternative is to have the designs stamped by a professional; but this kind of stamping is always more expensive than the ordinary outlines on white or light materials.

The method of working is in long-and-short stitch and satin stitch with a single strand of filo floss. Some fine gold Japanese thread may be introduced in all of the designs. The larger designs bearing the sacred monograms should have the bands that hold up the de-

manner already described. The quatrefoils and circle being in laid gold, the rays and crown around and over the monogram should be outlined with gold also.



MARKER FOR LARGE BIBLE.



MARKER FOR PRAYER-BOOK OR SMALL BIBLE.



A WEEK'S LIVING.—No. 2.

It will be found from a careful reading of the preceding article under the above heading, in THE DELINEATOR for March, that on Tuesday night the larder would contain as left-over material part of the suet pudding from Monday's dinner, a small quantity of chicken, half a can of tomatoes and the bones from the roast of beef, all of which it is wise to embody in the Wednesday menu, which is made out as follows:

WEDNESDAY.

BREAKFAST.—*Fruit; Cereal; Boiled Bacon; Creamed Potatoes; Hot Corn-Bread; Coffee.*

LUNCHEON.—*Beef Soup, Creamed Chicken on Toast; Honey; Tea.*

DINNER.—*Tomato Soup; Leg of Lamb with Browned Potatoes; Rice; Canned Corn; Celery Salad; Suet Pudding with Foam Sauce; Coffee.*

When accustomed to a breakfast cereal the matutinal meal seems incomplete without it: but there is small excuse for serving the same cereal day after day. There are days when a change is easily arranged and the breakfast food in this way varied without increased expense. Cereals are most delicious, requires but little cooking and is very flaky and light.

BACON.—The bacon should be cut very thin, laid in an oyster broiler to prevent its escape through the wire and cooked over a moderate fire for two minutes, turning frequently.

HOT CORN-BREAD.—

1 cupful of corn-meal.	1 cupful of flour.
$\frac{1}{2}$ cupful of sugar.	1 cupful of sweet milk,
2 table-spoonfuls of melted butter,	1 teaspoonful of baking-powder,
2 eggs.	1 teaspoonful of salt.

Mix the meal, salt, sugar and flour well together, add the milk, then the butter and the eggs well beaten, stirring vigorously as each is added. Butter the tin in which the bread is to be baked, then add the baking-powder, stirring well, and bake for thirty minutes. If handy, sour milk may be used instead of sweet milk, in which case take half a teaspoonful of soda instead of the baking-powder. If sour cream is available, add a cupful of it, omitting the sweet milk and butter and again substituting soda for the baking-powder. When baked cut into squares and serve on a napkin, folding the extra length over the bread to retain the heat.

BEEF SOUP.—This is made from the beef bones from the roast, adding the beef excels, if any were left, and also the chicken bones stripped of the meat. Cover with hot water and add half a small onion, two stalks of celery, a small carrot or whatever vegetable is at hand, with two table-spoonfuls of catsup. Allow three hours for cooking, taking care that the soup never cooks rapidly: strain through a colander and then through a cheese-cloth and set in a cold place to harden the fat that will settle at the top. Remove this fat and heat the soup, adding salt to taste. Cooked meat of lamb, poultry or beef may be made into soup in a short time, while the meat that is uncooked requires hours of cooking to extract the juices. Cooked meat requires hot water for this purpose: the uncooked needs cold water when first placed on the fire.

CHICKEN ON TOAST.—Cut the chicken meat into dice, add whatever gravy may be left from the fricassée, with a cupful of milk. When hot add a thickening of half a table-spoonful of flour, stirring this with the same quantity of butter, adding salt to taste. Heap the mixture on squares of toasted bread.

TOMATO SOUP.—

1 pint of tomatoes.	2 table-spoonfuls of flour.
1 pint of water.	1 table-spoonful of butter.
2 bay leaves.	Salt and pepper.
$\frac{1}{2}$ of a small onion.	

For this soup utilize the half can of tomatoes left from the mock bisque for Tuesday. Place the tomatoes, water, onion and bay

leaves over the fire, cover closely and stew gently for one hour; then strain through a coarse sieve. Lift out the onion and bay leaves and pulp the tomato through. Rub the flour and the butter together, return the soup to the fire and when hot add this thickening. Cook for three minutes, add salt and pepper to taste and serve.

LEG OF LAMB.—Purchase a leg that will weigh at least five pounds. If two or three chops are attached, all the better. In roasting do not remove the casing that is wrapped about the meat unless the latter is very fat. Place the meat in a pan, dust with salt, pepper and flour and add a pint of water; allow two hours for the cooking, adding the potatoes after the first hour and turning frequently to brown them well. When done remove the leg to the serving-dish, place the potatoes in the same dish; for a garnish and pour off all but two table-spoonfuls of fat from the pan. Set the pan on the top of the range and add two table-spoonfuls of flour. Cook until the latter is brown; then add water and salt and pepper to season.

CANNED CORN.—All canned goods should be opened at least for two hours before wanted, to restore the oxygen of which the contents have been so long deprived. Add milk to moisten, heat to boiling, season with butter and salt and dust a little pepper over the vegetable after it is turned into the serving dish. All dishes of milk are more slightly if the pepper is not stirred into them.

SUET PUDDING.—Place the remainder of Monday's pudding in a steamer, set it over a kettle of boiling water and steam for thirty minutes. If any sauce has been left over, it may be warmed by setting the dish in hot water, adding a table-spoonful of boiling water to the sauce, then stirring into that freshly made; this will make half the amount of the recipe given for the first serving. This pudding will bear re-warming until completely used.

FOR THURSDAY.

BREAKFAST.—*Fruit; Oatmeal; Boiled Ham; Creamed Potatoes; Graham Gems; Coffee.*

LUNCHEON.—*Chopped Steak; Toast; Tea; Canned Fruit.*

DINNER.—*Cream of Celery Soup; Lamb in Brown Sauce; Baked Potatoes; Cabbage in Milk; Wafers; Prune Pudding with Mustard Sauce; Coffee.*

CHOPPED STEAK.—Allow a pound and a half of the top of the round. Have the meat chopped very finely, adding two ounces of suet. Make into a thick cake and broil over a moderate fire. Season with plenty of butter, salt and pepper.

CREAM OF CELERY SOUP.—

1 quart of celery,	1 bay leaf.
1 quart of water,	1 leaf of onion.

Cut the celery into inch lengths and place it on the fire with the water, onion and bay leaf: cover closely and stew gently for three hours, crushing the celery as it softens. Strain through a colander and set aside to settle; then pour off the top, which should measure about one pint. Add a pint of milk, and when hot thicken to a cream with two table-spoonfuls of flour rubbed into a table-spoonful of butter; add salt to taste.

LAMB IN BROWN SAUCE.—Slice from the lamb remaining from the previous day's dinner sufficient to serve. Heat the gravy very hot, lay in the meat and when heated through serve at once. There will be sufficient of the brown sauce left from the preceding dinner for this warming up.

CABBAGE IN MILK.—Chop a quarter of a good-sized head of cabbage until rather fine, rejecting the stump and all dull outer leaves. Boil for forty-five minutes in salted water; drain well, and add milk to nearly cover: when again boiling add seasoning of butter and salt and serve.

PRUNE PUDDING.—

1 lb. of prunes.	$\frac{1}{2}$ box of gelatine.
2 eggs (whites).	1 teaspoonful of sugar.

Soak the fruit over night. In the morning cut out the stones and stew the prunes in just enough water to prevent burning, covering closely. Soak the gelatine in half a cupful of cold water. When the prunes are soft pulp them through a colander; add the sugar and the melted gelatine, taking care that the latter is quite melted. The pulp should now measure one quart.

this mixture, lay in the slices of lemon so that they will overlap and pour on the remainder of the mixture. Add a top crust and press the two crusts well together; wet an inch width of white cotton cloth in cold water and wrap it about the pie, binding the two crusts together. This will keep the juice from escaping. Bake slowly for forty-five minutes. Dust the top with powdered sugar before sending the pie to the table. Serve cold.

EDNA S. WITHERSPOON.

DAINTIES FOR BUFFET LUNCHES.

The housekeeper whose income will not allow her always to hire a caterer on occasions when she entertains her friends is often at a loss when it comes to providing novelties in refreshments. Salads and sandwiches, those staple articles often served and always looked for, become monotonous, and anything in the way of a change is welcomed. Of course, a buffet lunch or supper has its limitations, but it is by no means confined to sandwiches, ice cream, salad and coffee. They may be varied even by the hostess who makes her own refreshments and without adding largely to the burden of expense. At the cost of a little time, patience and ingenuity the appearance of the buffet lunch may be made equal to that provided by a caterer. It is by no means impossible for even the amateur cook to turn out a mould of prawns in jelly or to make the usually homely boiled tongue or ham a thing of beauty.

A **BOLLED TONGUE** set up in its natural shape, glazed several times with the glaze which can be bought at Italian warehouses and melted for use or with good stock boiled down until it is thick and dark, thoroughly cooled, trimmed about the roots and then ornamented with softened butter pressed through the small end of a paper funnel or through the small pipes used by confectioners in ornamenting cakes makes a pretty set piece for the table. By beating the butter with a fork until it is just soft enough to squeeze through the paper or pipes, and practising a little beforehand, one will soon become proficient enough to ornament the smooth brown surface of the tongue with vines, filigree work, roses and many other designs. The unsightly end of the tongue is usually hidden under a frill of crepe or tissue paper, and small sprigs of crisp green parsley are set around inside the frill.

PRAWNS IN JELLY are pretty to look upon. Aspic, calf's-foot or plain seasoned gelatine—provided it is clear and sparkling—may be used. Pour a small portion of the jelly into a fancy mould dampened with cold water, and when it is firm lay some prawns on it; add a little more jelly, letting it become firm before putting on more prawns. Repeat until the mould is full. The dish should be prepared some hours before it is needed and kept in the mould in a cool place until wanted. It is then carefully turned out on a glass dish and bordered with parsley.

MARBLLED JELLY also has an inviting appearance on the table. Prepare a quart of ordinary lemon jelly. Half of this is divided into four portions, which are colored very light and very dark red with cochineal and light and dark green with one of the harmless coloring extracts, and set aside until stiff; they are then broken in pieces and placed in a dampened jelly mould. The other half of the jelly should be kept in a warm place where it will not set, and as soon as the mould is ready with the colored jellies the uncolored portion should be poured in and around them. Care should be taken that while the uncolored jelly is not cold enough to set, it is not at all warm, as this would melt the colored jellies and spoil the effect. Serve the jelly in a deep glass dish with a border of whipped cream.

A **GAME PIE**, the inside of which is filled with jellied game, may be made quite an ornament. It should be baked in a deep dish, the inside filled with any preferred game which has been cut up into convenient pieces, seasoned and allowed to simmer until tender. In the dish with the meat must be sufficient gravy to keep it from burning while the crust is being baked. In addition to this prepare a strong well-seasoned gravy which will jelly when cold; this is poured hot into the pie after it is baked. The crust for such a pie must be of rich flaky puff paste. A rim of the paste must be put around the edge of the dish before the cover is put on. Then the cover itself must be brushed over with a well-beaten egg to glaze it and make it brown nicely. It must be ornamented with fancy shapes cut from the pastry, and the edges of the paste must be cleanly trimmed and lightly marked with a pastry jagger. There should be a small ornament in the center of the pie, which may be removed after it is baked and readjusted afterward over the little hole which has been made to pour in the gravy. The dish

which contains the pie can be set in a fancy dish or hidden by a folded napkin. The top is garnished with parsley, and the pie must be cold and well jellied before it is cut.

A **STANDING PIE** is even more ornamental than a game pie made in a dish, but it is more difficult for the amateur. It cannot be made of puff or short paste, but must have a specially prepared pastry, the shortening for which has been boiled. A good recipe for standing pie-crust is as follows: Two ounces of rendered beef suet, an ounce each of butter and lard and a cupful of water boiled together, seasoned with a little salt and pepper and poured into a pool of flour while hot. Stir with a knife until the pastry is cool enough to manipulate with the fingers. Pastry cooks have large wooden blocks on which to mould standing pies, but small ones can be made on a potato masher, and large ones on a round milk kettle turned bottom upward. The pastry should be half an inch thick and should cover the block and hang down well over the sides. It must be blocked while warm, and it is best to let it cool on the block. The blocking is done by pressing the overhanging edges gently with the fingers until they exactly fit the block, which must be well floured before the blocking begins. When the pie has thoroughly cooled it may be slipped off the block and partly filled with meat cut in small pieces and well moistened and seasoned. Fresh pork free from fat, veal and ham in equal proportions, veal alone and a mixture of chicken, ham and tongue are all used as filling for a standing pie. The meat in a cover is rolled out to fit the top and wet around the edges with egg to make it stick. Then the edge of the pie is cut evenly all round, the top pinched with the pastry jagger or the fingers, the whole washed over with beaten egg, and the top and sides of the pie ornamented with fancy shapes cut from the pastry. The pie must stand several hours before being baked, all night being none too long. It must be washed again with egg before going to the oven, which must be only moderately hot, as the pie should bake for nearly an hour. When it is done it must be filled with a strong gravy made from the bones of whatever kind of meat is contained in the pie. The gravy must be sufficiently strong to jelly when thoroughly cold.

MEAT ROLLS look and taste better than sandwiches, but are usually too rich to be eaten very freely. Puff paste is rolled out to a quarter of an inch thick and then cut into squares. A table-spoonful of cold minced veal and ham or ham and tongue seasoned and moistened, or a small piece of sausage is laid on each square. The squares are then folded like a turnover, washed with beaten egg, baked in a hot oven and served hot or cold piled high on a folded napkin and garnished with parsley.

A **BOLLED FOWL** served cut up and smothered in a rich cream sauce can be ornamented with roses of butter, colored pink with cochineal and made with the ornamenting pipes or with a filigree and dots of the pink butter squeezed through a paper funnel.

A **ROAST FOWL** served whole can be treated in exactly the same way as described for a boiled tongue. The butter ornamentation may be colored pink, green or deep yellow. A whole ham intended to be brought to the table for carving may be glazed and ornamented instead of being breaded.

TIE SWEET DISHES which may be made to do duty in rendering the table pretty to look upon are too numerous to mention. The English fashion of making sponge cake in a high fluted mould from which the cake turns like a piece of marble in appearance, only to melt away on the tongue when tasted, lends itself to table decoration. Many puff pastry dishes with which many are practically unfamiliar are ornamental as well as delicious. While American layer cakes are far superior, it is difficult to find anything to compare with the beautifully decorated English Christmas and birthday, to say nothing of wedding and christening cakes. A large pound-cake having a layer of almond icing on top and sides, then a thick icing of white frosting, then decorated with a center ornament, a wreath of silver leaves, frosted scarlet berries, silver pellets and other paraphernalia makes a fine center-piece.

A **CREAM PYRAMID** made from puff paste in rings graduated in size from that of a dinner plate to a rather small one at the top, glazed, baked, filled with whipped cream and dotted with rings and stars of bright-colored jelly looks and tastes delicious. A macaroon mould filled and decorated in the same way is equally pretty. The macaroons are dipped for an instant into a sugar and water syrup boiled until a little dropped in cold water will set. They are then arranged outside of a plain mould which has been thickly buttered. Set closely together they will join with the sugar and when cold can be slipped off the mould and filled with the cream. *HELEN COMBES.*



CONDUCTED BY MRS. CADWALADER JONES.

[DURING MRS. JONES'S ABSENCE THIS DEPARTMENT WILL BE IN CHARGE OF
MRS. FRANK LEARNED.—ED. DELINEATOR.]

TACT IN CONVERSATION.

In his essay on "Manners" Emerson says, "The secret of success in society is a certain heartiness and sympathy." It is an aid to any one who is self-absorbed, diffident or reserved to keep this in mind. In social life the person with whom it is easiest to talk is the person who is cordial and kind and who has many interests, and if we try to throw ourselves into the discussion of subjects for which others care, the more readily will they talk to us. The effort is worth making; there need be no insincerity in it, and the result will be a benefit to ourselves in widening the sphere of our own happiness. It is a mistake, for instance, for a studious girl to assume a superior manner, to be self-conscious, egotistical or to affect indifference to society and its amusements. In order to be popular it is necessary to have a certain affability, a readiness to please and to be pleased, graciousness in speaking to friends and acquaintances, facility in remembering the names and special interests of those we meet. A popular person takes the trouble to exchange kindly greetings, offers small courtesies, talks to the old and to the young, to men and to women with equal attention, finds out whether people prefer to talk or to listen and does not forget that it is attractive to be a good listener. A pleasant talker avoids gossip and personalities, does not speak of private affairs, illnesses or disagreeable topics, and understands that a bright story briefly told will amuse and that people are bored by a long story full of detail and without point. In a few words, then, an attractive person in social life is tactful, sympathetic, cordial and good-natured, and whether the talk is of books, music, pictures, golf, travelling or the news of the day, whether the occasion is a ball, a visit or an afternoon tea, is cheerfully contented and strives to possess the adaptability to please and companions which is always pleasing.

REPLIES TO CORRESPONDENTS.

E. J. A. E.—1. Perfect confidence in each other should exist between engaged persons, and unless there is this feeling it is doubtful if happiness will follow. A man usually discusses his hopes and plans with the girl to whom he is engaged, and it is but right that he should do so and natural of her to expect it. It is best, however, for a girl to wait for him to speak of his plans for the future. If she trusts and respects him she will be satisfied to wait, and unless she has implicit faith in him it will be unwise to confide her happiness to his keeping. 2. A maid-of-honor is the sister or friend selected by the bride to have the place of honor among her bridesmaids; that is, to be the first one and to walk alone in front of the bride on entering and behind her on leaving the church. It is the duty of the maid-of-honor to stand sufficiently near the bride during the ceremony to be ready to hold her bouquet and glove at the proper time. The best man is an intimate friend selected by the groom and should accompany him to the church, await with him at the chancel the coming of the bride, stand at his right during the service, and retire to the vestry-room after the service to give the fee to the clergyman. The fee should be placed in an addressed envelope and thus handed to him. It is sometimes given before the service. It is not customary for the best man to escort the maid-of-honor, but he should take her in to the luncheon at the house. The bride should send a carriage for the maid-of-honor and other bridesmaids, and should give to each a pretty pin or other personal ornament. It depends on circumstances whether the bride shall bear the expense of her bridesmaids' dresses. If she can afford it, this is a graceful compliment. The hats are sometimes given to the bridesmaids by the bride. The groom should send bouquets to all the bridesmaids and a scarf-pin to the best man.

Mrs. J. M. H.—Your letter explains that you called on one of the days at home mentioned on the bride's card; therefore, your duty has been done. There need be no apprehension that your visit will not be returned. A newly married woman should return all first visits, particularly when she is a new resident in a city; but there may be many reasons for delay, and few brides return visits promptly. When a young woman is becoming settled in a new home, in a strange place, she is usually busily occupied. In fact, the difficulty of returning visits is so well understood in large cities that people do not hold each other to account in such matters. They meet good-naturedly and take up the thread where it was dropped. The result is that cards are continually interchanged; if you should decide to have days at home at any time, it would be polite to send a card to your new friend, even though she may not have called to see you.

Birdie.—1. The reply to Susie G. in this department for January will assist you. 2.

The wedding party should stand facing the clergyman and with their backs to the guests. 3. Gold or silver studs and sleeve-buttons are worn with shift-waists.

Ethel J.—The subject about which you ask is explained in this department in *The DELINEATOR* for January in "A Talk about Gifts."

F. O.—Visiting cards for men are engraved with the full name, thus:

Mr. William Henry Gibson,

in a simple running script without flourishes. The card is about two inches and a quarter long by an inch and a half wide. Your letter came too late to be answered in the March number.

Propriety.—It is always best for a girl to take her mother into her confidence; entrust her with the matter about which you write.

L.—1. All the friends of your husband's family to whom wedding invitations or announcements are sent will no doubt call to see you in your new home, but if you meet them elsewhere before they have called, there can be no objection to your saying that you hope they will come to see you. You can make a good impression and can be cordial without being too effusive, and dignified and composed without being cold or formal. 2. It would be best to have your husband invite his men friends to the house. 3. In the town to which you are going the people who will visit you probably know each other, but if you observe that they do not, you may introduce them in your own house. For instance, if two women were talking to you who apparently had never been introduced, you could with propriety introduce them, but it would not be necessary to go about the room making an effort to introduce people on your day at home, as this is not customary in general society where people are supposed to know each other. 4. The hours for receiving on days at home are from three until six or from four until seven o'clock. Sometimes the hours are specified on the cards, otherwise visits are over at six o'clock.

C.—1. At a double wedding a separate ceremony should be performed for each couple, and separate announcements should be sent out when two sisters have been married. 2. Before the ceremony a bride usually places her engagement ring on her right hand, so that no inconvenience may be caused when the wedding ring is to be placed on her finger.

Bessie B.—1. A clergyman has his name and address printed on the left-hand corner of his envelopes as a guide to post-office officials. 2. A letter to a married woman should be addressed with her husband's name, Mrs. John Smith, but she should sign her name simply, Susan Smith. 3. The waist of a dress of the material of which you enclose a sample could be suitably trimmed with the lace you send.

An Old Subscriber.—1. A kindly glance of recognition, a smile, or a slight bow are the simplest forms of acknowledgment when a person says "I beg your pardon." 2. You might say, "Thank you very much for bringing me home."

F. J. S.—Your letter was read with much interest. It shows an intelligent wish to grasp some of the difficulties in social life, and the topic discussed at the beginning of this page has been treated with a view of helping you.

Price.—1. The use of sealing-wax is an individual fancy and is not general at present. A small monogram or a single letter is a pretty style for stamping. 2. Men like reserve in a girl's manner better than any open attempt to attract them. The girls who are quiet in their manner often surprise their friends by attracting more genuine admiration than those who are jolly and free-and-easy. Men admire a girl who is gentle, modest and womanly. 3. The reply to Ethel J. may aid you. 4. A girl may accept an expensive personal ornament from the man to whom she is engaged, provided she thinks he can afford to give it to her. She should not accept any article of wearing apparel.

CROCHETING.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	s. c.—Single crochet.	h. d. c.—Half-double crochet.	p.—Picot.
ch. st.—Chain stitch.	d. c.—Double crochet.	tr. c.—Treble crochet.	sl. st.—Slip stitch.
repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.			

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNOT-STITCH BORDER FOR DOILY.

FIGURE No. 1.—This border is worked outward, from the center of lawn or linen, and the closing is made by joining the

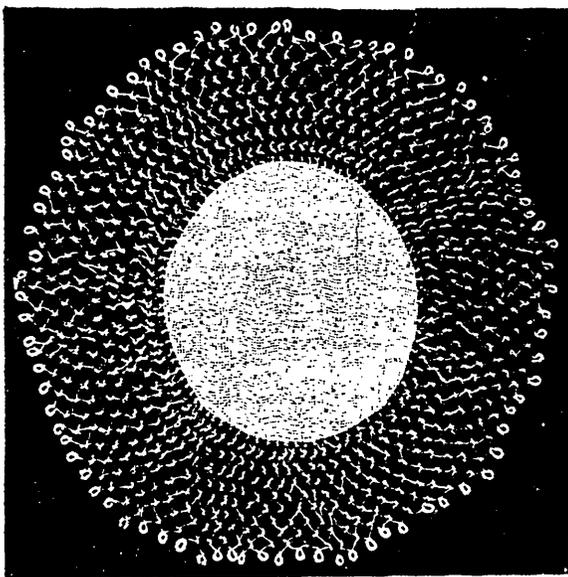


FIGURE No. 1.—KNOT-STITCH BORDER FOR DOILY.

last row as it is made, to the first. The present design was made of white lawn cut in an oval, the border being worked in No. 100 Geru thread.

After the center has been hemmed commence the border by fastening the thread into the hem about one-eighth of an inch from the edge. Make 9 knot-stitches, 6 chain and join to form a ring; over this ring work 12 single crochets, turn and work in again toward the center.

Second row.—2 knot-stitches and fasten in the 7th knot-stitch of 1st row, counting from the hem outward, by making a slip stitch on each side of the knot to which you are fastening the two stitches just made; 2 knot-stitches, fasten in the 5th, as before, 2 knot-stitches, fasten in the 3rd, 2 knot-stitches, fasten in the 1st, 1 knot-stitch and fasten by a single crochet in the hem about one-fourth of an inch from the first row. Turn and work outward.

Third row.—2 knot-stitches and fasten in 2d of last row; 2 knot-stitches and fasten in 4th of last row; 2 knot-stitches and fasten in 6th of last row; 2 knot-stitches and fasten in 8th of last row; 6 chain and join in a ring; over this work 12 single crochets as before and repeat.

BABIES' BOOTEE.

FIGURE No. 2. This bootee is made of pink and white

Saxony wool, with a fine bone needle. It is easily enlarged by adding more ribs and rows. Begin with white, ch. 7, and turn. *First row.*—1 s. c. in each of the next 6 stitches, 3 in the next; 6 down the other side of ch.; turn.

Second, Third and Fourth rows.—1 s. c. into the back part of every stitch, 3 in middle stitch of last row, and 1 in every one for the rest.

For the Sole.—With the last loop on needle pick up 6 loops in the ends of last row, and work off, as in Afghan stitch, 2 loops at a time. Now take the pink yarn and hold so as to work over it in making the next 3 stitches; again use the pink and work over the white to the 3rd stitch from end; fasten end of pink with 3 stitches of white. Cut off the pink; turn.

The next row is white; then across the sole pick up the loops as in Afghan work, making a new stitch in a new rib. Continue the last 2 rows till you have 5 of pink; then 1 rib all white without the increase at top, s. c. across sole, break off wool and begin again 10 stitches up; * work down, s. c. across sole, taking up both sides of stitch; 10 s. c. up other side, taking only back half of stitch; turn, repeat from * 22 times. Then work off every 2 stitches of sole as 1 in every 2nd row for 6 rows; break off, leaving wool to sew edges together.

Use pink for around the top; * 1 s. c. before the first rib, 1 s. c., 1 d. c., 1 ch. into top of rib; repeat from * all round, working into every stitch across the front. In the next row alternate 1 s. c. and 2 s. c. between the puffs; then another row of puffs, working into every stitch, except 2 in each corner, and break off. White, 1 ch., 1 d. c. between every puff, omitting the corner space.

Next 16 rows: s. c. into every stitch, taking up whole of stitch; 1 row of pink, 2 white, 3 pink, 2 white, 1 pink; fasten off.

To Make the Cord and Balls.—Use the pink, 5 ch., 1 roll stitch made thus: * wool over needle 18 times, through 1st ch., over and through, over and through; repeat from

* till you have 8 rolls of pink and white alternated.

Then join to top of first with sl. st., draw ends together with sl. st., then * 1 ch. st. of pink, 1 of white, and repeat from * till long enough to go round and tie; then measure off 7 fingers of each color for the ball and break; draw through spaces for cord then make a ball like first, working into the end of the ch. Tie in a bow.

Less delicate colors may be used than the combination suggested, in which case the bootees will not show soil so quickly. Gray and blue or red, or light brown with blue or scarlet, would make pretty dark bootees. Ribbons may be used in place of the cord and tassels if desired.

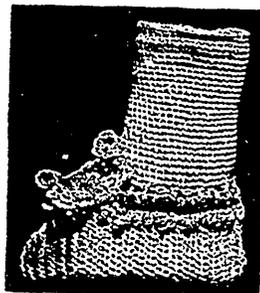


FIGURE No. 2.—BABIES' BOOTEE.

BRAZILIAN POINT.

DOILY WITH BRAZILIAN POINT BORDER.

Figure No. 1.—This engraving discloses a very pretty doily design in the new and dainty work, Brazilian Point. In *THE DELINEATOR* for December, 1898, a set of designs for wheels was given and also a chart explaining the very simple method of making this beautiful work. In making a wheel or point a pasteboard foundation, three-eighths of an inch larger than the

drawn-work, the crossed threads corresponding to the undrawn foundation threads in drawn-work. The little chart referred to makes everything much clearer to the student than any phraseology possibly can.

DESIGN FOR WHEELS, ETC., IN BRAZILIAN POINT.

Figures Nos. 2 to 6.—These engravings present several pretty designs which may be worked out for application upon

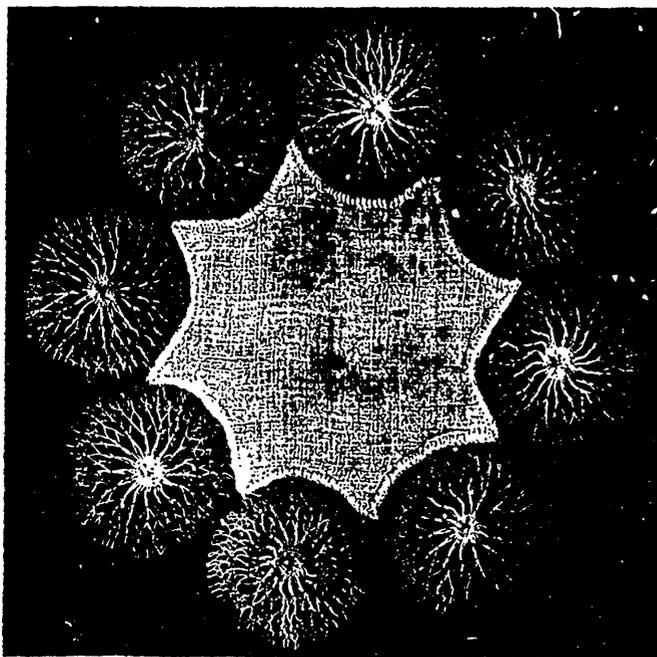


FIGURE NO. 1.—DOILY WITH BRAZILIAN POINT BORDER.

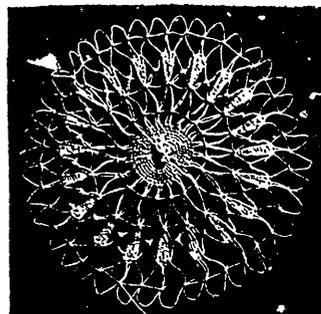


FIGURE NO. 4.

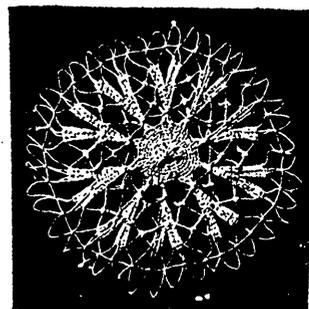


FIGURE NO. 5.

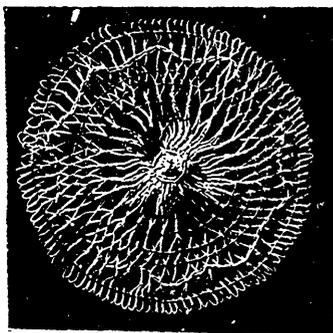


FIGURE NO. 2.

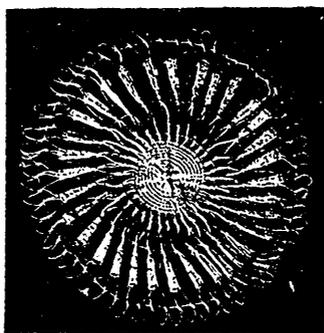


FIGURE NO. 3.

FIGURES NOS. 2 TO 6.—DESIGNS FOR WHEELS, ETC., IN BRAZILIAN POINT

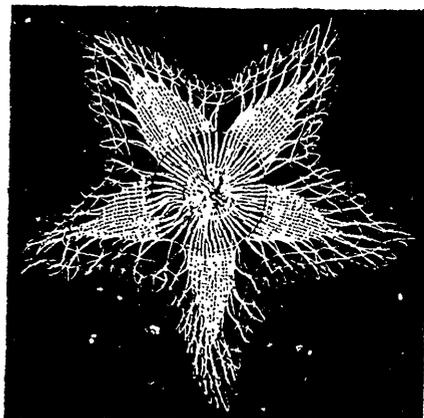
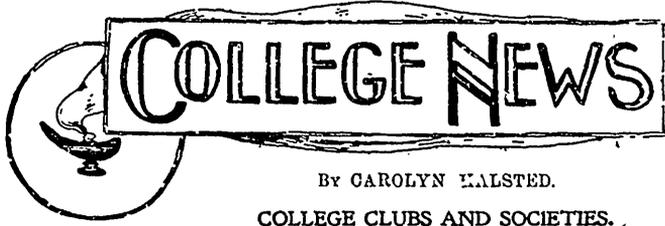


FIGURE NO. 6.

wheel or star is to be, is first cut out: then two parallel rows of pin-holes one-fourth of an inch apart and exactly opposite each other are made all around its edge: next, fastening stitches are made in these holes, extending toward the center on which to catch the foundation threads which are taken back and forth across the cardboard so that they will all cross at its center, where a hole is also made through which to pass the needle in commencing the darning. The latter is done the same as in

doilies, handkerchiefs, center-pieces, etc. All are made of fine sewing cotton ranging from No. 100 to 150. The finer the thread the more delicate the work.

In many instances Brazilian point could be prettily introduced in modern lace in place of filling-in stitches. It could also be combined with netting in making edgings and insertions: or, if made of coarser thread a crocheted chain could be used to connect the wheels and provide a foundation for sewing on.



COLLEGE NEWS

By CAROLYN KALSTED.

COLLEGE CLUBS AND SOCIETIES.

The student organization, varied in character and kind, has become an influential factor in the college world, developing and broadening the character and mind as surely as the curriculum's most profound course in logic—mathematics, though along different lines and by other methods. Its power has become recognized by the faculty as well as the undergraduates; and for this reason is encouraged the formation of clubs and societies—in conjunction with college studies and, as well, of a lighter and social nature only.

The newest idea in the way of feminine student organizations are the "Circles of Ten" at the University of Michigan, more widely known as Ann Arbor. There are about forty of these novel coteries—the purpose is purely for amusement and mental relaxation—and their inception was rather unique, growing out of the Women's League formed at Ann Arbor eight years ago for social diversion. When Dr. Eliza Mosher was appointed the first Dean of Women at the University two years ago she determined to make more of the woman student individually. To accomplish this she started the "circles of ten" this year, which have proved so successful that other universities are considering the question of adopting the idea.

A girl wishing to unite with one of these circles first joins the Women's League and is then assigned to her special union of ten. Each circle is led by a Senior or Junior, who plans its programmes and looks after its welfare, while a professor's wife acts as patroness. The meetings occur monthly.

The two literary societies at Smith College—Alpha and Phi Kappa Psi—have made an enviable reputation for themselves in all college circles, and not only is it one of the most coveted honors of every Smith girl to be elected to membership in either of them, but it gives her an assured footing among all college-bred people. Freshmen are never chosen, only five sophomores a year being admitted by each society. The charm which opens the doors is almost invariably fine scholarship. The reunions occur every three weeks, when a paper is prepared on some chosen book or topic—for example, Victor Hugo's *Les Misérables*, followed by a play, in this instance in French, adapted from and illustrative of the story. At its conclusion comes a merry time, entirely informal, when the members produce guitars and mandolins or banjos and sing their society songs, romp and tell comic tales, until the watchman raps and drives out the gay revellers, for bedtime is always past.

Smith's Biological Society, Philosophical Society, Colloquium or Chemistry Club and similar associations do careful work in their chosen branches and are commended for their high standards.

At Vassar the societies' name is legion, and it requires decision

and penetration for the novice to make her choice, for time and capacity allow of her connecting herself with only a small proportion. The debating societies—especially Qui Vive and T. and M.—have grown marvelously in popularity, their influence spreading even to Commencement week last June, when a debate was substituted for the usual concert. The Students' Association looks after self-government and furthers the interests of the undergraduate. Philaletheis with its four chapters is the promoter of the drama. The Athletic Association sees to the making of college brawn and muscle. Among the literary circles are the Contemporary Club, Current Topic Club, Dickens Club and Shakspeare Club. Music is encouraged by the Glee Club, Mandolin and Guitar Club, Choir, Thekla and Choral Club. There is a Young Women's Christian Association, a Vassar College Chapter of the College Settlements Association, another of the Daughters of the American Revolution, with social and eating clubs galore; and still the end is not.

The Woman's College of Baltimore comes in a good second to Vassar in number and variety of feminine orders. The Contributors' Club is a markedly enterprising one both social and literary in character. To be eligible a student must have an article accepted for the college magazine, *The Kalends*. The club reunions are held in the different residence halls and are always greatly enjoyed.

The Press Club is a business-like organization, its representatives earning spending money by writing for the daily papers and other publications.

The Art Club is delightfully bohemian, savoring of fun and genius. Meetings are held every Saturday morning in the studios of the Woman's College, where its members draw, design and paint all day, partaking of an impromptu lunch procured by different girls detailed to do the marketing and prepared in

chafing dishes: so the event becomes a real frolic. The club is composed of the art students of the college.

At Mount Holyoke the progressive spirit so manifest in all the feminine seats of learning pervades its numerous associations. The History Club is a forward example of this, for the study of past events, particularly in their relation to political and geographical development, has gained greatly in prominence of late years. The students of the club keep abreast of the times in everything historical, scanning the latest publications and pertinent magazine articles, beside devoting time to the works of famous chroniclers. At the regular reunions the girls read papers on the work past or present in historical fields.

Mount Holyoke's Golf Club is a flourishing body of athletic young women with large representations from the various classes.

Club life is a feature of Wellesley College, its Shakspeare Society being one of the finest of its kind in college circles, either masculine or feminine. The Shakspearean play presented each Spring, often out-of-doors on the wooded slope of one of Wellesley's green hills, would do credit to professionals. The Agora, a debating society, is another organization for encouraging ease and confidence before an audience.

The distinctive organization of Bryn Mawr College is the Graduate Club, to be eligible to which a woman must be study-



THE COLLEGE BAND, MT. HOLYOKE.

ing for a graduate degree or at least doing graduate work. Its gatherings, which usually occur in the parlors of Pembroke Hall are scholarly as well as social functions, and after the learned discourse tea is served, and all present are given the opportunity of meeting the speaker of the occasion.

Another scholarly order at this college with a record of scholastic attainment is the Philosophical Club—open to both graduate and undergraduate students. It deals with mental philosophy; but it has a cheery social side, too, to balance its depth of wisdom and knowledge.

The Self-Government Association has made a name for itself, also the Athletic Association, for at Bryn Mawr physical exercise goes hand in hand with brain development. The broad and beautiful campus, with its athletic field and track, is a constant allurements to even the most studiously inclined to go out and promote health and happiness. The president and executive board of the Self-Government Association are chosen from among the undergraduates and confer with the trustees of the college, who granted the organization its charter. They take the responsibility of the conduct of their colleagues and have printed rules that the students may have no excuse for not maintaining quiet and good behavior.

Co-education apparently fosters club life, for at the University of Chicago are found the Esoteric, Quadrangles, the Omega

Phi, the Mortarboard—a literary organization—and the Sigma Club—a purely social coterie. The Women's Glee and Banjo Clubs are outlets for the musical talent of the feminine contingent, and the Mulberry Club furnishes a congenial atmosphere for poets and verse-makers. The Dramatic Club welcomes both the men and maids.

Radeliffe displays originality along all lines, but in no direction does it shine more glowingly than in its clubs and societies. The Emmanuel Club supports a scholarship at the College and each season gives a series of student plays to raise money for the fund. These are often of college origin, and, when they take the form of an opera, the music is usually composed by one or more of the girls, the libretto by others.

The Idler is another club which attracts attention. Its open days when numerous guests are asked to be present are among the largest and most successful events of the college entertaining.

At Barnard, another of the affiliated colleges, the Greek-letter societies are increasingly popular. These keep up a continual round of festivities for the select few in their pretty chapter rooms, which reveal an innate good taste that seems to be a characteristic of all fair "Greeks." They also hold open meetings for the edification of the college, when a cotillon, an original play or other gay doing affords amusement for all concerned.

THE IDLE HANDS.

To every one of us there comes a day when our doll seems to be stuffed with sawdust. Some of us learn by experience that the antidote for this state of things is employment—the work of hands or brain, or both, that will drive away the "blues."

Unfortunately, it is not only the people of mature years who suffer; having had experience, they apply common sense to the cure of the disease. Persons of all ages are subject to fits of depression when, having nothing to do, their minds dwell on their condition, and selfishness and morbidity follow. Little children follow the mother from room to room with the plaint, "What can I do now?" And sad is the mother's life who can find no answer to the cry.

Perhaps there is no one for whom these days of inaction are more harmful, now and hereafter, than the young girl just growing into womanhood. She is neither child nor woman, yet has many of the ideas, thoughts and aspirations of both. If she is childish, she is reminded that she is "almost a woman"; if she is womanish, she is ridiculed for "putting on airs." This time of danger—for there is danger in it—may come at any time, but it is apt to be felt most keenly during vacation, when the mind and hands have scarcely any obligatory work to do; then discontent makes havoc with even the best dispositions. During the long hours of the long days the girls find that time hangs heavily, and they wander in restless inaction from place to place; no duty, no work, no special thing of interest appeals to them, and they become absolutely tired of doing nothing.

Perhaps few mothers who have had these facts suddenly thrust upon their notice have realized what this time of "do-nothingness" meant for their children. A mother may have seen the freedom from study and rest change to weariness and discontent without recognizing the symptoms; and she is lucky if she discovers before it is too late that the girl needs not more rest and ease but something to do. She ought to have some employment that will be within her powers; a duty or set of duties that will help by its very routine to make the days pass evenly and pleasantly.

Almost every girl has an inclination for housework; it may be only the ornamental parts or, possibly, the useful ones. Dusting and making beds do not appeal to most girls, though making a cake or a salad may. Happy is the girl who can vary her tasks by a genuine love for house-work!

Every young girl, no matter what her circumstances, ought to have a certain amount of work to do; not enough to make it a difficult or disagreeable task, but sufficient to keep the hands and mind occupied for a certain time each day. It may be the care of her room, darning stockings or washing the five china. These come within the severely practical duties, however, and may not satisfy the æsthetic part of her nature.

If she is given a certain day on which she can bake, or try to

bake, though the materials are wasted at first, the mother will not find it all a loss. Plain cake, biscuits, muffins, puddings or any of the many things that a beginner can attempt may be undertaken with some hope of success even by a child. And it is the *making things* that gives them most delight.

Sewing is supposed to come by nature to girls from the day their first doll baby is placed in their arms. But there are many ways of sewing, and only one right way. The average child will scramble doll's clothes together; not so much from an inclination to be careless and untidy as from a wish to hurry and see how the things look, and, too frequently, because no one thinks it worth while to teach her how to do better.

When the little girl begins to sew it is only a matter of a few minutes to show her how to hold her needle, her work and her thimble. It will not take much more time to cut some patterns for her and give a little instruction in the proper making of the doll's clothes, the evenness of the stitches and the neatness of the work. The time comes, of course, when the doll's clothes are put aside, but if a love of sewing has been created, there has generally come with it a desire to construct for herself, and the young girl may be anxious to try her hand on her own clothing.

It is the same disposition in us all: that which gives the charm to the manual training schools; the fascination of being able to form, to make, to build, to create. No child reasons matters out to a finish or reflects that she is of use in the world. Frequently it is only a selfish cause that stirs her to action; but the result will be nearly the same, if the proper work is undertaken and well carried on to a finish.

One of the principal things a girl should then be taught is—continuance. "Stick-to-it-iveness" is so frequently lacking in young and old; and the finishing of an article, the knitting of the second mitten, is so often an uncomfortable task.

Too little attention is paid to the subject of employment for idle girlish hands. Too little thought is given to this in school or college or home. Boys have greater liberty of action; their whole minds are filled with their boys' work or games or plans. They come and go, almost as they please, always in a hurry, always with schemes of something to be done. When the same liberty is given to a girl the result is disastrous. What is more pitiful than to see some of them, scarcely more than children, allowed to roam the streets until nine or ten o'clock? It is not liberty the girls need, but occupation.

To the boys are given tool boxes, scroll saws, printing presses, with which to satisfy the craving for work that they can see grow under their hands, the marvel of inventive or creative powers. Girls are believed to be happy and satisfied with their dolls—and, after all, dolls are so often "stuffed with sawdust!"

MINNA C. HALE.



CLUB JOURNALISM.

It was not until the "club craze" had become widespread and the woman's club a settled and accepted fact that the enterprising editor began to see and feel the need of a new department in newspaperdom. Even then it was the women who started it, and usually with the distinct understanding that all articles on woman's clubs must be signed and the writer take full responsibility for the consequences, before the "Club Corner"—now ubiquitous—was established.

Away back in the late eighties Mrs. E. M. H. Merrill, known in literary fields as "Jean Kincaid," began in a very modest way to set apart a tiny corner in her page of the *Boston Sunday Globe*, and to put there the doings of the woman's clubs of that city. Club life had already developed into an important factor in the "Hub of the Universe," and Mrs. Merrill believed it should have a special department instead of running the gauntlet of the young men reporters and being swallowed up in the daily press. The women did not take hold of her venture with any great zest, however, and in the course of a season or two this club corner died down. *The New Cycle* had been evolved from a department of a certain magazine which had gone the way of all poor magazines and some good ones and become defunct; and the small club magazine, the first of its kind, made its appearance with greater or less regularity under the management of Mrs. Jennie C. Croly. But the time was not ripe for a club magazine, and *The New Cycle* labored under the difficulty of being too local to succeed. Its existence was always more or less sporadic, and its light went out some years ago.

In the Autumn of 1897 *The Club Woman* was started, and its reception and welcome was of the warmest kind all over the country, showing that the club workers did want an impartial, up-to-date organ that should not be confined to any particular part of the country. Although published in Boston, *The Club Woman* is national and may well be regarded as the official organ of the G. F. W. C., for it publishes the news of that body in advance of any other periodical and the editor has the cooperation of all the officers of the national body. During its first year it became known to every club in the country and numbered nearly every one on its subscription list. Its success is owing to the fact that it is edited as a distinct and separate thing from the ordinary club column and keeps the reader in touch with the club movement all over the land. No club woman to-day, if she is in earnest in her work and desires to broaden her life and her sympathies (and that is the primary object of clubs), can afford not to maintain a broad outlook over the whole club world. And it is a stimulus to read what other women of East and West, North and South are doing, as it is to read trenchant articles from the pens of the great leaders of the club movement. That is why the time has arrived when a good club magazine has become a necessity.

Club Life and *Woman's Review* was started in Quincy, Ill., several years ago. At first it was a local organ and is still largely devoted to the work of Illinois clubs and the Federation of that State. Its work has broadened, however, and it has several departments for study beside publishing the best papers written and read in that vicinity. Its editor is Mrs. Ida Ayers Worrall, and *Club Life* is an excellent State organ for Illinois.

The fashion of having study departments originated with *The Club Woman*, which started with one on Parliamentary Methods, by Mrs. Etta H. Osgood, a well-known authority on that subject, and one on Club Study (of literature), by Mrs. May Alden Ward, president of Cantabrigia and a popular lecturer before clubs. To these have been added a University Extension Department, conducted by Mrs. Viola Price Franklin of the Nebraska State University at Lincoln, and a "President's Corner," in which the heads of State Federations exchange views on how to conduct their work. Mrs. Emma A. Fox, Recording Secretary of the G. F. W. C., has also begun a series of talks on Parliamentary Usage. These departments proved

at once so popular that other club periodicals saw their value and adopted them. The name "Club Woman" also made a hit, and though the original idea of the editor, Miss Winslow, and copyrighted, it has been taken by at least three others.

The Western Club Woman was started in Denver last November and is the organ of the Denver Woman's Club. It is a handsome, well-edited publication and does great credit to the club for which it stands. "Ellis Meredith" is the editor. In paper, typography and general arrangement it is much like the Eastern periodical, which, doubtless, first gave its progenitors courage to go ahead. Colorado does not number so many club women as some of the smaller Eastern States; but the 4500 club women there have courage, enterprise and loyalty to each other that go far to make a success of whatever they undertake. So when, last November or December, *The Colorado Club Woman* made its appearance—this time in Pueblo—there were plenty to rally round it and assure it a warm support. This claimant to popular club favor is a handsomely printed magazine, with covers printed in colors and embellished with the Colorado flower, the lovely columbine. It is edited by Mary L. Strang, and the first few numbers are highly creditable to her ability.

In Montgomery, Alabama, was started last Autumn *Woman's Work*, of which Mrs. Evelyn Fitzpatrick is the editor, the organ of the Federation of the State. This is another club magazine in the style of *The Club Woman*, a good-looking publication but somewhat local in scope, as all State organs must necessarily be. It does credit, however, to the Alabama women, especially when it is remembered how comparatively new they are to work of this kind.

Of the older magazines and periodicals the most enterprising saw some time ago that a club department had become a necessity to the paper, that would keep its women readers interested. *The Delineator* opened this department in July, 1898. *Harpur's Bazar* has an excellent one under Mrs. Margaret Hamilton Welch, and the *Midland Monthly* has one in charge of Mrs. Harriet C. Towner, chairman of correspondence for Iowa. Mrs. Frances M. Ford, a director in the National federation, has charge of one in the *North Western Monthly*, and there are several others in prominent magazines.

The Boston Herald was the first to revive the club column that was dropped by the *Boston Globe*. Mrs. Elisabeth Merritt Goss started the *Herald* column some six or seven years ago, and it has always been a popular feature of that paper. The *Boston Transcript* opened a similar department very soon after (under charge of the present writer), which has proved a valuable aid in increasing the sales of the Saturday and weekly editions. These two set a fashion which the New York and Chicago papers were not slow in copying. In New York City the *Tribune* has a daily page—devoted not alone to woman's club—but to everything of interest to the sensible women of to-day—under the efficient charge of that excellently trained newspaper woman, Cynthia Westover Alden. The *Press* has a fine club department in charge of "Margery Daw" (Grace Drew).

The *Chicago Inter-Ocean* and the *Times-Herald*, of the "Windy City," have two of the best edited club departments in the country. Miss Bertha Damaris Knobe, who has charge of the former, has recently opened a fine one in the *Woman's Home Companion*. Miss Sara Hartmann in the *San Francisco Evening Post* has doubled the value of that paper to women, while Miss Zona Gale in the *Milwaukee Evening Wisconsin* has proved that it is not necessary for a woman to live in one of the five great cities to make a department that shall stand as authority among all club women who have access to it. Then there is Julia Morgan Harding in the *Pittsburg Post*, who has a whole page which to give Pennsylvania club women a showing, and she is not easily beaten. The *Ohio State Journal*, the *Nebraska State Journal* and the *Kansas City Star* (the last in charge of Miss Laura Scammon, president of the State federation) are other excellent illustrations of what is being done in the way of club journalism.

In Lincoln, Neb., Miss Sarah B. Harris publishes the *Courier* entirely alone, and has in it a first-class club department managed by Mrs. Ricketts, State Chairman for Nebraska. As there are scores more that might be mentioned but for lack of space. It is evident, however, that the hundreds of thousands of club women in this country must and will find expression and recognition in the public prints, and wise is the editor who meets this popular demand ahead of his competitors.

HELEN M. WINSLOW

THE CULTIVATION OF THE VOICE.—TENTH PAPER.

By ELEANOR GEORGEN, DIRECTOR OF THE NATIONAL DRAMATIC CONSERVATORY, AUTHOR OF "THE DELSARTE SYSTEM OF PHYSICAL CULTURE."

WORD PICTURING AND THE PANTOMIME OF SPEECH.

In the preceding paper of this series the importance of emphasis was analyzed; this month it is intended to draw attention particularly to the art of word picturing or word painting and the pantomimic side of speech. Word picturing in some instances is another form of emphasis—sustained rather than negative or positive—when the mind is reflective and the thought expressive of grandeur or exaltation, the emphasis being produced by picturing or dwelling upon the word rather than by a positive stress of voice. A pictured word is always accompanied by an expressive action of the body or head and sometimes the hand, or, again, by all these members, according to the strength or force of the feeling. This we may term the pantomime of speech, representing the beauty and expressiveness of either speech or reading. Years of close observation and study convince the writer that only by the correct adjustment of the physical self can one hope to produce natural tones, correct modulation and true expression in reading. In the fascinating and limitless study of expression we soon realize that voice and action are very closely allied and must go hand in hand to produce the desired harmonious results.

The word elocution means cultivation of the voice, correct articulation, enunciation and pronunciation, with the ability to



FIGURE NO. 38.—INQUIRY.

express an author's thoughts and emotions in a superior and effective manner, fluency, power and intelligence of speech. All these qualities one should consider most desirable; yet the mere utterance of the word elocution sometimes causes persons to shrink with distaste. There must be something wrong somewhere; and presumably it consists in the fact that elocution conveys to these persons something artificial, conventional, stilted, quite opposed to the laws of Nature; and there is no doubt that this unnaturalness and artificiality proceeds from lack of coordination of the physical body with the vocal expression



FIGURE NO. 39.—KNOWING.

or mental conception. Through the study of physical expression one discovers the pantomime of an emotion, a thought, the glance of an eye, the pointing of a toe, the tap of the foot, the action of a finger, and interprets correctly such action without the aid of a word. But with the spoken word, if we look for it we will find the same physical pantomime accom-

panying the thought emotion or mood on each expressive word of a sentence uttered.

Aside from the matter of correct emphasis in the right place, perhaps the most frequent criticisms that may be made are of stilted, measured delivery, monotony and lack of pause. Unconsciously or consciously, according to our knowledge of the subject, we discover these faults most frequently in the public reader and recitationist; it is obvious that they proceed from lack of muscular or physical expression. With the view of mastering these difficult problems the writer has searched for their solution among people in daily surroundings, on the stage, the platform, in the pulpit. Study has been of those who are interesting conversationalists and wofully monotonous readers, and these facts observed: naturally monotonous persons have little or no vitality or action of the body, very slight movement of the head and few or no gestures of the hands and arms; the intensely nervous, excitable, fussy and boisterous have exaggerated movements of all these members; and the truly interesting persons have a moderate but distinct vitality of the

body, ever expressing feeling and sentiment by subtly raising, lowering, expanding and contracting, according to the force of the emotion; the head moves expressively, responsive to the thought, and the hands and arms occasionally expressively gesticulate to give more distinctive interpretation to an idea.

Physical expression teaches that an uplifted body is indicative of uplifted, noble, bright, happy or exalted emotions; an expanded, active body, of activity, knowledge, interest, excitement and uncontrolled passion; the contracted body, of concentration, suppression, lack of knowledge, wonder, awe, and the darker emotions of apprehension, fear, terror, etc.; and the lowered or relaxed body, of indifference, depression, fatigue, sorrow, melancholy and prostration.

When the mentality is active we see the expression in the attitude or expressive movement of the head, contraction of the brow and expression of the eye, while an emotion or feeling expresses itself in the attitude or movement of the body. Therefore, when the interesting individual speaks the physical being visibly responds to the thought, sentiment or emotion and lends



FIGURE NO. 40.—NOT KNOWING.

corresponding vitality and variety of expression to his or her voice, while the uninteresting or monotonous individual without these expressive physical aids to speech talks along in an unaltered monotone tiresome to listen to. By this we learn why so many naturally interesting talkers are indifferent or monotonous readers. They are not mentally or emotionally affected by the subject matter of their reading and, consequently, do not make



FIGURE NO. 41.—“BEAUTIFUL.”

use of the physical aids when reading that they always naturally employ when they express their own sentiments and emotions in speech. When, therefore, they try to interpret the thoughts of an author by voice alone they fail, producing only monotony and artificiality of effect, measured speech and, through lack of pantomimic action, lack of pause—for one always fills in the pauses in speech with more or less pantomimic action of head, body or hand. Some persons naturally read well; it is a talent. But we find in these persons an unconscious coördination of the physical and vocal which produces the effective and pleasing result. Those who have

not this beautiful talent of expressive reading can cultivate it effectively only by close study of the physical side, which regulates the pitch, colors the tone and gives variety to the expression. A public reader must read dramatically, must “suit the action to the word, the word to the action, with this special observance: *that you overstep not the modesty of Nature.*” To read dramatically one must always *negatively, suggestively or actively* feel and act. If we do so unconsciously when we talk, to read as well as we talk we must analyze our speech, and notice the coloring as well as emphasis we give to our words and sentences to express our meaning, according to the mood or sentiment governing us. One should study closely the subtle actions of the body we employ to enforce or amplify our meaning and also compare them with those used by others. They are found to be many and varied.

We will begin with the pantomime of words—simple words such as we use constantly. *Why, how, when, what, which, where, who* are all words denoting lack of knowledge; otherwise we would not ask the question conveyed in the single word. The mentality, seated in the head, reaches forward alert to receive the knowledge sought, while the body remains passive or contracts, according to the intensity of the feeling which prompts the question, thus expressing the lack of knowledge of the being. The inner being expands to knowledge and contracts to lack of it. An illustration is shown of an attitude of the body, in using any one of the aforementioned words, at figure No. 38. We say “I know” by lifting the body and expanding the chest more or less, according to the strength of the sentiment prompting the words, and by lifting the head—two

distinct actions for two little words. An illustration of the attitude is shown at figure No. 39. “I don’t know” has the opposite expression: the body lowered and subtly drawn inward, while the head is bent with a negative action, as shown at figure No. 40. We say “Yes” with an affirmative action of the head; sometimes we say it with head and body, and at other times, more emphatically, with head, body and hand combined.

So, not, cannot, never and similar words expressive of negation are always spoken with more or less negative action of the head from side to side; sometimes with head and body, sometimes with head and hand, and, again, with all these, according to the mood prompting it. For example, an impatient mood would likely cause a quick shrugging action of the shoulders from side to side, combined with a quick negative action of the head, which would naturally compress itself in the tones of the voice through the action. In reading, the suggestion of the action would produce the desired effect. An indifferent mood would produce a slow negative action, probably of the head alone, because indifference would denote absence of emotion and consequently only the head



FIGURE NO. 43.—DIGNITY.

would act, with possibly a slight negative action of the hand. This indifferent negative movement of the head with a perfectly passive body gives the correct expression to the voice. The word *beautiful*, when we really feel the object to be beautiful, uplifts and expands the chest and raises the head; we dwell upon the emphatic syllable of the word while expanding the chest. The position is illustrated at figure No. 41. The word *awful* contracts the chest with a feeling of awe which correctly colors the tone; the action is shown at figure No. 42. “Dignity” uplifts the body with a feeling of distinction and gives dignity to the tone, the action being shown at figure No. 43. “Sorrow” depresses us and causes the body to droop, and thus gives depression and deadness to the tone. The action is illustrated at figure No. 44. The words *big, round, wide, great* must be uttered with expansive action of the body to be expressive; the words *tiny, little, small, mean* must be uttered with contracted movements to be effective. Words like *magnificent, grandeur, exalted, joy, etc.*, must be spoken with an uplifted chest, because when we really feel the emotion implied by the word we speak it feelingly, with a correct corresponding physical movement. So a multitude of words might be taken up each with an individual pantomime of expression wholly lost in the monotonous individual and the monotonous reader.

The student who would become an expressive reader must by close observation take his or her models from real life, and study and practise diligently to suggest the same tones and actions in reading as we hear and see in conversation.

From the study of words we move on to phrases and sentences, which present a higher step in elocutionary art. We

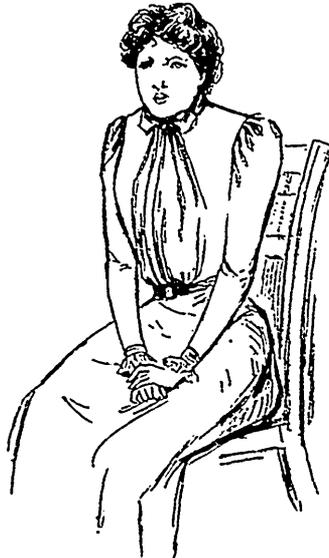


FIGURE NO. 42.—“AWFUL.”

first find the keynote or mood fitting each line or verse or paragraph, and the physical self is adjusted to fit the mood. In the real expression of our emotions the prevailing emotion wholly governs the physical expression; but in the simulation of a mood or emotion the principle is reversed, and the emotional expression is governed by the physical action. Thus we say: *Always the action before the word.*

If the thought is sadly reflective, the body is dropped to express the emotion of sadness, and the motion of the head expresses the reflective side. If the emotion is joyous, the uplifted body expresses the joyousness; if joyously reflective, the body still expresses the emotion, and the head the reflective. In sad reflection the head movements are usually downward and from side to side, while joyous reflections usually uplift the head. If the mood is angry, passionate or boisterous, the body is much more vigorous in its expressions, being vitally uplifted, expanded, contracted or strained to suit the more passionate feelings. Angry tones cannot be given true expression without strong muscular coöperation of the body, felt even in the knees. This subject of feeling in the knees invites an elaborate discussion of the question of expressive action. Suffice it to say, at present, that there is a strong sympathetic action of the knees corresponding with the emotional feelings of the body, which is probably most noticed in the deep and passionate emotions.

When the mood has been determined then should follow the subtlety of pantomimic expression shown in the delicate shading and coloring of the words and sentiments without altering the dominating expression; that is, we should retain the general tone of the thought or emotion, whether of pleasure, joy, discontent, regret, sadness, anger, so long as it lasts. Just as we might note in the painting of a November day a general tone of gray, but wherein we could find an infinite variety of shades of that same color necessary to complete the exquisite and artistic

whole, so in reading this subtlety can only be acquired and is never naturally accomplished except through the correct coöperation of the muscular system with the voice and mental conception.

To illustrate this take the simple sentence "I like it exceedingly; it is beautiful!" The words would indicate a pleasurable emotion, which would uplift the body and which determines the pleasurable mood then to give coloring to our words, we would *slightly* expand to express the action "like." "Exceedingly" is an extravagance of expression and, therefore, calls for a little more extravagant action than "like;" and "beautiful," being the climax of the sentence, calls for the fullest expansion of all. Thus we find a gradual gradation of expansion from "like" to "beautiful," with a dominating feeling of pleasure, which would finish the sentence with an uplifted body and fully expanded chest. And this uplifts and gives brightness to the voice at the end of the sentence, which would be the correct expression of the thought. Usually such a sentence is read with a gradual dropping of the voice, caused by exhaustion, of the breath, through lack of this muscular aid to expression. In contrast to the foregoing sentence take the first line of Longfellow's *Rainy Day*: "The day is cold and dark and dreary." Here we find depression of thought, which causes the body to relax and droop, and in this attitude we read the first four words, which thus express depression of tone. On the word dark the body is slightly contracted, shrinking from darkness as one expands to light; and on the word dreary there is a shrinking as well as depression of action, which gives climax to the final word as well as correct coloring to the tone.

In the succeeding paper will be described some examples in reading, with a few more suggestions in expression added. This chapter will conclude the series on the Cultivation of the Voice.

ELEANOR GEORGEN.



FIGURE No. 44.—"Sorrow."

AMONG THE NEWEST BOOKS.

From D. Appleton and Company, New York:

Her Memory, by Maarten Maartens.

The Scourge of God, by John Bloundelle-Burton.

Concerning Isabel Carnaby, by Ellen Thornycroft Fowler.

The Phantom Army, by Max Pemberton.

The Lust of Hate, by Guy Boothby.

Maartens amazes as much as he delights his readers, and each sensation is prodigious in these days of an overflow of bodily courage or mental degeneracy in novels. That a Hollander should write knowingly and charmingly of persons and events among which he has a birthright is not so surprising as that he should wander away from his own language and be as familiar with the natural aspects and social spirit and their workings, the intricate politics, the wit, the sparkle, the fascination of brilliant conversations of an alien world as with his own. His last story, *Her Memory*, opens with the tragedy of death and the fierce unreasonableness of artistic temperamental grief. The consequences of this emotion are unusual currents of life and a sorrow that is not without vanity to the widower, but sincere and abiding in the heart and life of the daughter. The rogue in this alluring tale—alluring in spite of its title—is a woman. She is vain of her waywardness of speech and secret about her virtues. She is an interesting worldly woman with unlimited common sense. Her unselfishness has its limits, as it always should. Maartens proves that sentimentality is a torture, and that common sense, which, by-the-way, is the most uncommon of practical gifts, leads to a satisfying tranquillity. *Her Memory* is a powerful novel and ranks among the best of the year.

A story of religious persecution is *The Scourge of God*. Its writer's romances have always been written in a minor key—doubtless in sympathy with the subjects he chooses. Bloundelle-Burton's latest novel opens at the death-bed of a princess. Of course, she passed away with a pompous but pathetic ceremony and etiquette due to her high position. The story is one of cruel religious intolerance felt by both Romish believers and Huguenots in the days when Madame Maintenon so vigorously ruled Louis XIV. that he received and deserved the name "The Scourge of God." It is a stirring, appalling story and without doubt largely true, except, perhaps, that a few important characters are intentionally misnamed. As history or a pendant to history the book is worth the student's attention.

Concerning Isabel Carnaby is an almost wholly original story. Amazingly witty are its conversations; they sparkle on every page. Its philosophy is wholesome, even invigorating, and its drift is toward the ideal in personal development and political integrity. The charming waywardness of Isabel and the grave loyalty of her devoted lover through all her prankiness and her misdeeds are fascinating social combinations. The practical brotherly love which Methodists feel and express toward each other is beautifully pictured by Ellen Thornycroft Fowler, who is as familiar with a Wesleyan pastorate as she is with country-house parties among nobility and with political conflicts in Parliament and at country elections.

The story *The Phantom Army* told by Max Pemberton opens in a silent street in Bayswater two hours after midnight a little more than five years ago. Its interest centers on the lofty ambi-

tions of Lorenzo de la Cruz, who believed in his power to liberate Spain and, indeed, all the world by military mysteries shrouded by the fastnesses of the Pyrenees. Conspiracies during the last five years among the civil guards of Spain lend consistency to an otherwise improbable but captivating romance. Of course, "the phantom army" had its soldiers also in France and in England; a woman was one of its brilliant inspirations and her vast fortune its sustenance—as what ambitious leader of men has not been upheld by women or by a woman? A romantic and visible love adventure threads the narrative and makes the otherwise weird, even uncanny company of White Hussars human and picturesque even to those who did not understand its high hopes and the reasons for its mysterious appearances and disappearances.

Guy Boothby's latest novel, *The Lust of Hate*, is well named. The impossible Satan of his previous story, *Dr. Nikola*, reappears and is even a less worthy human atom. The story is not amusing, but so ingenious and so rapid are its tragic evolutions that one cannot escape until the hero whom Dr. Nikola pursues is safe. There is a murder that does not quite kill, a shipwreck that is romantically distressing and greswome experiences with miners and Matabels; of course, there are in it loves, and generous appreciations and rewards. It is as eerie a tale as the most imaginative reader can desire; to many it will be equally alluring and repulsive.

From Doubleday and McClure Company, New York:

The Nameless Castle, by Maurus Jókai.

Flash Lights on Nature, by Grant Allen.

What Shall We Do with Our Boys, by Charles F. Wingate.

Maurus Jókai is little known in America, though an idol in Hungary, where his intellectual life exerts an immense influence. He is an idealist; his sunshine and his poetic feeling permeate his work and radiate everywhere he is known. He has painted, he has modelled, he has written plays—his deceased wife was the Rachel of the Hungarian stage. He was long a political prisoner, and escaped disguised in the clothing of his wife, who remained in prison in his stead. His imprisonment failed to embitter or daunt him or even lessen the warmth of his idealistic creations. Of his Turkish stories it is said, "they are full of blood and roses." *The Nameless Castle* is unlike any novel with which to compare its patriotism and its loyalty to duty. It is the story of a supposed daughter of Marie Antoinette who had been substituted for one who was not royal. The story is a thrilling one.

Grant Allen has eyes, and he knows how to use them and how to describe what he sees. *Flash Lights on Nature* is illustrated by Frederick Enoch, one of the most trustworthy of contemporaneous naturalists. Allen's topics are curiously but appropriately named and stimulate curiosity, as do also the sub-titles under each heading. Allen's drollery when describing the habits of insects, worms and plants lifts his subjects out of scientific stiffness and makes lively reading without in the least lowering the value of his accounts of the tricks and manners of inarticulate Nature.

"What Shall We Do with Our Boys" is a question parents often ask themselves, and they answer it without consulting their sons. Charles F. Wingate has much to say to an enquiring world and he writes in a way to aid many who are perplexed. He propounds questions to lads and they cannot escape an effort to make an answer for themselves. Such self-examinations may not lead to decision about what each should do with his life, but they are likely to show what cannot be done heartily and well. Of course, as the author writes, circumstances often select the career for young men. The book is commended to parents as well as to sons.

From The Macmillan Company, New York:

Sketch of the Evolution of our Native Fruits, by L. H. Bailey.

Bush-Fruits, by Fred. W. Card.

Doubtless, when compared to all that might be told of the development of fruits this valuable work may not inaptly be named a "sketch," but it is by no means a booklet, containing as it does more than four hundred and fifty pages and a comprehensive index. Bailey makes his fruit and nut growing trees and his berry shrubs and vines of immense interest. Soils and their fitness, aspects of sunshine and shadow, tenderness in heats and chills are but a few of the many matters comprehensively treated.

A series of invaluable monographs upon fruit foods capable of rapid evolution includes the *Bush-Fruits*, by Fred. W. Card, with a preface by L. H. Bailey. The most agreeable and safe

varieties of bush fruits to select, how to nourish and protect the seeds from enemies and diseases and how to evade evils and failures are carefully explained by Professor Card. The book is a treasury of exact information, also of suggestion for experimenters and improvers of many small fruits that grow on woody stems or vines.

From Frederick A. Stokes Company, New York:

The Changeling, by Sir Walter Besant.

Tekla, by Robert Barr.

More Cargoes, by W. W. Jacobs.

Autobiographical Reminiscences of Henry Ward Beecher, by T. G. Ellinwood.

Sir Walter Besant's story *The Changeling* is original in plot and sentiment, absorbing the reader as if he were himself an actor in its strange development and its uncommonly artistic and yet natural conclusion. Its contrast between greedy poor people and those who are poor but not greedy is a delicate bit of life, as is also the pride of place with nothing but pride in what was not earned to sustain its admiration of itself. The author finds the wisdom of Solomon in depending upon mother-love to forget itself in the welfare of its child to be a test that outlasts all the ages; and he applies it in a most pathetic and beautiful manner in this ingenious romance.

Tekla is a wild romance of the thirteenth century founded on the roving spirit of Rudolph of Hapsburg and the proud conceit of the Archbishop of Treves. Robert Barr—who has said that his best work has been and must be about America and Americans, because he knows about them—proves by this story how painstakingly he searches out the forgotten and how much he makes of his researches. He has yielded to the momentary craving of a public that has a fierce but recently established appetite for brisk action with swords and catapults, investments of castles and marvellous bowmen. *Tekla* is a beautiful countess whom the young and handsome Emperor, who is supposed to be in Holy Land fighting the Saracens, has seen in her saddle in the Archbishop's retinue, and he continues his absence from his capital two years for the pleasure of her society and to protect her from enemies. He has a rough time, but does not reveal his rank until he is on his throne. This poetic bit of history, if it be history, makes lively reading.

More Cargoes is even droller than the first series of stories, *Many Cargoes*. "The Grey Parrot" is, perhaps, the funniest of fifteen tales about sea folk and their wives and sweethearts. "Smoked Skippers" is comical—too comical, perhaps, for any but abnormally credulous readers to believe; but if it is a joke, it is a good one for lads to know about if they happen to crave the experiences of buccaners.

The aptness and brightness of Henry Ward Beecher's illustrative anecdotes and stories are a living pleasure to those who admired and loved him and to such as were not in accord with him witnesses of the man's keen intellect and warm geniality. The compiler of these Reminiscences, T. G. Ellinwood, renders them from manuscripts stenographically collected. They are personal because Mr. Beecher's personality was his most useful material in illustration of an idea or conviction, so wide was the range of his experiences and observation the world over. The little volume will be welcomed.

From J. B. Lippincott Company, Philadelphia:

Clear Days and Cloudy, by Charles C. Abbott, M. D.

Do-Nothing Days, by Charles M. Skinner.

The Modern Marriage Market, by Marie Corelli, Lady June, Flora Annie Steele, and Susan, Countess of Malmesbury.

To wander afield with Charles C. Abbott, M. D., is to be in delightful companionship with one who is on intimate and happy terms with all sorts of weather and who knows the speech of insects, the songs of birds, the springy morass and how to walk upon it. All these things that are mysteries to the unobservant become distinct and clear to one who loves them with a simple and whole heart. In *Clear Days and Cloudy* Dr. Abbot finds an eager anticipation of solitary walks through woods and across fields, and regrets when a too fierce shower compels him to use a chance shelter for two hours though he had tramped but twelve miles. The writer says that all animal life knows better when it is going to rain than when sun is going to shine. In the delightful company of Dr. Abbot one may tramp with a certainty of possessing much delightful knowledge that he had not suspected of awaiting anybody.

Do-Nothing Days is a book filled with wholesome, even delicious occupation. Charles M. Skinner has written several earlier and almost equally charming books, notably *With Feet*

to the Earth. He is one of whom it is said "He has a vagabond's and a philosopher's knowledge" of inarticulate things that reveal their thoughts and purposes only to those who associate with them intimately. "This is a rare and sweet old world, and I love it," he says and compels or woos his readers to love it also. By world he means the earth with sun and shade, hills, valleys and woods.

Marie Corelli, as was fitting, since she has not married and knows her subject only by theory and imperfect observation, should write the leader of four chapters that fill a small amusingly serious volume called *The Modern Marriage Market*. She berates society with a pen that is as snappy as a whip-lash. Her essay is almost whimsical in its tragic solemnity regarding the most natural of material considerations when contemplating marriage. She says in effect that marriage should be wholly a matter of personal choice wherein ways to live ought not enter. She says, to quote, "The woman should be certain, absolutely, sacredly, solemnly certain that out of all the world her man is indeed her pre-elected lover—her chosen mate—that never should she care for any other hand than his to caress her—never for any other kiss than his to rest upon her lips—and that without him life is but a half-circle waiting completion."

Lady Jeune in an ethical, dignified, convincing manner replies to Corelli. She denies that "girls are brought out in the season to be sold as any unhappy Armenian girl." If, she says, one girl marries because of personal liking for a certain pair of lips, there are others with just as decided and noble likings, for equally joy-producing things—things beautiful, luxurious and more abiding than lips and kisses.

Mrs. Flora Annie Steel says, "We must either say that marriage is honorable in all if we get an equivalent which satisfies our personal ideals, or we must say that neither for love nor for money have men and women the right to enter into a contract which concerns only themselves for a few short years, but which may influence the world for generations. Which shall women do? Mrs. Steele is logical without unduly invading the influence and worth of emotional personal preferences.

The Countess of Malmesbury stands firmly by social equalities in marriage, and she objects to racial divergencies in wedlock, also to marriage between persons of hereditary ailments, moral or physical. She says we should look for physical beauty which in itself includes many other fine qualities of temper and temperament. Social and mental qualities due to up-bringing have and should have, the writer says, more influence on the modern marriage of civilized people than money. The book is a valuable one to sociologists, to the unwedded, and to parents of marriageable folk.

From Houghton, Mifflin and Company, Boston:

The Black Curtain, by Flora Haines Loughhead.

A Great Love, by Clara Louise Burnham.

Dorothy Deane, by Ellen Olney Kirk.

The Black Curtain is not an alluring title, nor is the tale a seductive one to readers who have no familiarity with irrigation, or of making claims upon Government land in newly surveyed or unsurveyed Government properties. The hero of this novel is a thoroughbred, and so also is the heroine. Each has taken refuge on the Vernal hills in consequence of serious personal afflictions and has "squatted" upon the same half-section of hillside. Of course, each claims the property and proceeds to improve it as the statutes demand. A resolute pretty young woman and an equally attractive and resolute young man in solitudes for two allows the novelist a broad opportunity, and Mrs. Loughhead has not missed her chance.

Clara Louise Burnham tells good stories, mostly of good people. Her present novel has a hero and a heroine who are too good. They are frightfully faultless. A wicked young girl is the most interesting of her characters; the next is an old maid and the third in favor is a dear mother. There is truly in Miss Burnham's romance, *A Great Love*, a tragedy. She might have made it, if not easier, at least more agreeable. Of course, there is much charming naturalness in the narrative, as is Miss Burnham's habit of mind, but there are also impossible perfections that chill the reader's credulities, though they do not wholly spoil the story.

Mrs. Ellen Olney Kirk never writes a dull story. Her hand is light upon faults and adjectives. Her characters are delightfully natural, seasonable and charming. Her *Dorothy Deane* is announced as a book for children, but she does not write down to them. She lifts them to her mental, moral and humorous level, and her young readers will enjoy such respectful courtesy and be proud of the regard she shows their intelligence.

She tells stories of coasting, of picnics of Puritan kinsfolk, of selfish possessors of the sort of abundances which children especially crave. Processes of finding riches in giving are charmingly portrayed by naughtiness and sweet childish remorse. The book is a child's advocate and friend and should be a welcome rebuke to those mothers and kin who "didn't know" but are glad to find out better ways of dealing with immature minds through clear understandings.

From George W. Jacobs and Company, Philadelphia:

Vacation Days in Hawaii and Japan, by Chas. W. Taylor.

Joselyn Vernon, by Archibald Campbell Knowles.

The Prince of Gravas, by Alfred C. Fleckenstein.

Thy Friend Dorothy and Kittyboy's Christmas, by Amy E. Blanchard.

An Obstinate Maid, by Emma von Rhoden, translated by Mary E. Ireland.

Every-Day Honor, by Fanny E. Newbury.

A Little Turning Aside, by Barbara Yechton.

A Spiritual Life, by Andrew Murray.

Kate, A Daughter of the King, by Mary A. Gilmore.

With the Dream-Maker, by John Habberton.

"Vacation Days" commence in San Francisco with prize-fights and the Chinese. The voyage to the Sandwich Islands and how the writer felt, then to Japan and again how he felt, more of his feelings in Japanese cities, also in that interesting country's far-off hills—it is doubtful if so much of a man's self and his emotions, gratifications and discomforts could be crowded into one volume by anybody else. By-the-way, the book is rich in photographs that are interesting and useful.

Archibald Campbell Knowles tells a story of the days of King Charles the First that is lively with fighting and slaughter and strange adventures; and, of course, a love tale threads the story. Doubtless, much of it is true or nearly so, the date allowing wide liberty. To read the story is to make one thankful to look back upon it rather than forward to similar experiences.

The Prince of Gravas is commended to those who are interested in the occult and in psychometry. This strange and not too interesting tale is told by a man who claims to have psychometrized the mummy of a man of heroic mould and many spiced bandages. After this mental process, weird and potent, the one who tells the tale finds himself the living person, the thing now known to the initiated as a mummy. The life of this psychometrized being is lived over again amid intrigues, ignoble ambitions and the love of a treacherous woman whose moral or immoral qualities have nothing to do with the fervor of the man's love or the slaying of whomsoever is in the way of her plans.

Amy E. Blanchard tells an attractive tale of the emigration of Friends from England to Philadelphia and the coming of William Penn, who broadened the lives of Quakers and liberated them from many mental tyrannies. It opens near Bristol, where on account of their faith Quakers were imprisoned and whipped publicly. The flight of Dorothy to America and her sweet misadventures are delightfully told in *Thy Friend Dorothy*.

An Obstinate Maid is translated from the German of Emma Von Rhoden by Mary E. Ireland. The story is of a perverse girl who was banished from home because of her bad manners and offensive spirit. It describes realistically life at a German boarding school and its civilizing influences. It is a sweet and tender story of all but its heroine, who at last melts and is shaped in a beautiful mould of unselfishness.

Every-Day Honor is just the sort of story one can heartily commend to youth. It is natural, inspiring and winsome. Its lessons are the best and its loyalty to honor the highest. The writer is Fannie E. Newbury.

A Little Turning Aside is a disheartening tale told by Barbara Yechton. The heroine is hateful, selfish and obstinate, and readers are tormented by her until near the end of the story, when she reforms and good fortune rewards her.

The following books also received from George W. Jacobs and Company are excellent for Sunday school libraries and safe gifts to small persons: *A Spiritual Life*; *Kate, a Daughter of the King*; *Kittyboy's Christmas* and *With the Dream-Maker*.

From Peter Paul Book Company, Buffalo, N. Y.:

Just Jingles, by Arthur J. Burdick.

The modesty of this title forestalls criticism even if there was an adverse opinion. These sentiments about common events and every-day scenes suggest a life garlanded with daisies and dandelions, sweet herbs and clover. Not one song is great and not one is sordid. Many a heart sings just such in the silence of busy happy lives.

PUBLISHERS' DEPARTMENT.

MAULE'S UP-TO-DATE COLLECTION for 1899 includes ten of the latest novelties in large flowering Sweet Peas—the cream of the Eckford and American introductions. Wm. Henry Maule, 1171 Filbert street, Philadelphia, Pa., who sends a packet of each the above ten sweet peas for ten two-cent stamps, also includes a copy of his illustrated seed book for the year.

CASH PRIZES and other surprising offers distinguish "Burpee's Farm Annual for 1899"—a book of 176 pages, published by W. Atlee Burpee and Company, Philadelphia, Pa. The Grand Collection of seven new sweet peas for 25 cents, is a feature of this firm's business each year. There is a second valuable packet of sweet peas also at 25 cents, and the two at 50 cents, with a packet of the new bush sweet pea and—if THE DELINEATOR be mentioned—a packet of dwarf double poppies from Japan.

BEARS A FAMOUS NAME.—The Admiral Dewey rose, a rich crimson variety named in honor of the great naval hero, can be bought only of Good and Reese, P. O. Box 11, Springfield, Ohio, as this concern has secured the entire stock. The plants retail at 30 cents each, safe arrival guaranteed. A catalogue is sent free on application.

JULY TO JANUARY.—Spring-set plants of the New Ever-blooming Chrysanthemum offered at 25 cents each by John Lewis Childs, Floral Park, N. Y., begin blooming in July, it is promised, and continue until New Year's Day. Twelve novelties are also offered for 60 cents, and with them the "Mayflower Monthly Magazine" for a year. An illustrated catalogue is sent free on request.

THREE POPULAR FAVORITES.—One packet each selected from sixty varieties of Eckford's best American and English sweet peas, one hundred colors and markings of the largest pansies and a variety of nasturtiums will be sent for only six cents, with the addresses of two flower-growing friends, by S. Y. Haines and Co., Boston Block, Minneapolis, Minn. This includes a free copy of an artistic catalogue devoted to flower seeds.

AS IN A LOOKING GLASS.—Such is the fidelity to Nature aimed at in the 1899 Catalogue of Peter Henderson and Co., 35 and 37 Courtland street, New York City, a 190-page book containing over 700 engravings and six colored plates of seeds and flowers. On receipt of 10 cents will be sent a 50-cent collection in an envelope to be returned as a 25-cent rebate on any \$1 order.

"GIANT ROSE COLLECTION."—Fifteen tea roses—"good condition on arrival guaranteed"—will be sent by The Great Western Plant Company, Box 4, Springfield, Ohio, on receipt of 50 cents. One may also buy for the same amount any of eight assorted packets—pinks, roses, gladiolas, etc.

HALF A CENTURY.—James Vick's Sons, Rochester, N. Y., commemorate a successful business life of fifty years by issuing this year a Golden Wedding edition of "Vick's Garden and Floral Guide," a volume containing 24 colored plates of specialties and 112 pages of reading matter illustrated in half-tone and colors, and bound in white and gold. The Guide and a due bill for 25 cents' worth of seeds will be sent for 15 cents in stamps.

A CLUB OFFER.—Fifteen new tea roses, chrysanthemums, carnation pinks or coleus, etc., will be sent on receipt of 50 cents by The Chas. A. Reeser Co., Urbana, Ohio. Five sets will be mailed postpaid for \$2.00, enabling one who organizes a club to receive his set free.

THE PIONEER SEEDSWOMAN.—Miss C. H. Lippincott, 319 S. 6th street, Minneapolis, Minn., claims this distinction; she will mail a packet each of sweet peas, pansies and nasturtiums, with a dainty catalogue free, and a copy of "Floral Culture," on receipt of six cents and the names of two friends.

THE "CUMBERLAND BATTLE."—This new climbing moss rose is presented as the herald of a new race of roses by Henry A. Dreer, 714 Chestnut Street, Philadelphia, Pa. The plants are 50 cents each, with Dreer's Garden Catalogue for 1899 free.

A DESIRABLE VARIETY.—Four roses, fuchsias, carnations, pansies, chrysanthemums and geraniums—twenty-one plants—together with a new catalogue, will be sent to any address by McGregor Brothers, Springfield, Ohio, all for 50 cents.

NEW-TEA ROSES.—Schmidt and Botley, Springfield, Ohio, offer this year eight well-rooted, everblooming new tea roses, four climbing Rambler roses, or eight chrysanthemums—all at 25 cents each. A catalogue is sent free on request.

THE NUTWOOD SEEDS.—As a special inducement to try Nutwood seeds Miss Martha Heiser, 4, Urbana, Ohio, will send

ten large packets of an excellent assortment of flower seeds for 10 cents, with reductions for increased orders.

SOME SPECIAL BARGAINS.—Miss Ella V. Baines, Box 19, Springfield, Ohio, has a fine assortment of flower collections at 25 cents—hibiscus, roses, carnations, coleus, etc.—also eight everblooming roses at a similar figure.

TWENTY-FIVE BULBS.—This alone seems well worth the investment—25 cents—to say nothing of fifteen seed packets which will be sent in addition. J. Roscoe Fuller and Co., Floral Park, N. Y., send also their new catalogue with each order filled.

\$25 IN CASH PREMIUMS.—Flower growers should note the cash premiums offered by The Conard and Jones Company, Box B, West Grove, Pa. The 30-cent collection includes twenty packets of seeds and twenty-two bulbs. A copy of the "New Guide to Rose Culture" is presented with each order.

GRATIFYING SUCCESS is promised with all flower seeds bought of H. W. Buckbee, P. O. Box 290, Rockford Seed Farms, Rockford, Ill. A special offer for 10 cents, made to secure new customers, comprises six choice packages.

BIG TOMATOES WANTED.—The bigger they are the better; and The Fairview Seed Farm, Box 34, Rose Hill, N. Y., will pay \$1000 for one of four pounds; \$500 for a three-and-a-half pound specimen and so on. One packet of Mammoth tomato, also six nameless Novelties and a catalogue will be sent for 25 cents.

ALL HIGH-GRADE.—A collection of choice bulbs to introduce the seeds of the Somerville Nursery, Somerville, Mass., will be sent free with each order for the reasonable specialty of twenty packages of high-grade flower seeds for 10 cents.

PALMS FOR THE HOME.—A great assortment of palms is illustrated in the new catalogue of The Storrs and Harrison Co., Box 66, Painesville, Ohio; there are also fruit and ornamental trees, shrubs, plants, vines, seeds etc.

A SPECIAL BARGAIN.—For 15 cents in stamps, with the names of some friends, Betscher Bros., Canal Dover, Ohio, will mail choice Summer flowering bulbs, etc., or twelve strawberry plants or twelve packets of flower seeds. Their catalogue is full of information.

NATURE WONT WAIT for folks who do not get their seeds in the ground in time. The year book of Johnson and Stokes, 217 and 219 Market Street, Philadelphia, Pa., is filled with photographic illustrations and is sent free.

"THE THREE QUEENS."—These beautiful aster novelties are included in the collection offered by J. L. Schiller, 404 East 34th Street, for 25 cents, containing fifteen full-sized packets of flower seeds and a check good for 25 cents on any \$1 order.

FERRY'S FAMOUS SEEDS.—"Get your money's worth" is the advice of D. M. Ferry and Co., Detroit, Mich.; in the matter of seeds they stand ready to assist anybody to carry out the motto. Their seeds are five cents a paper everywhere.

SEEDS AND PLANTS FREE.—Such is the surprising statement of the Osborn Stoddard Co., Madison, N. J. It should be well worth the while of all plant growers to investigate.

FOUR FAVORITES.—The Crocker Flower Seed Co., Minneapolis, Minn., offer for 5 cents and the names of two friends a packet each of four popular flowers. Catalogue and "Floral Culture" free.

\$50 FOR A NAME.—Ten great novelties are put out this year by F. B. Mills, Seedsman, Box 34, Rose Hill, N. Y., for which he will pay \$50 for names. He will mail free a handsome catalogue and a due bill for 10 cents' worth of seeds.

D. AND C. ROSES.—The Dingee and Couard Co., West Grove, Pa., send on application a copy of "New Guide to Rose Culture," describing seventy-five favorites, old and new, with much additional information.

GOOD UNTIL APRIL.—A new catalogue and 60-cent collection of choice flower seeds, seven packets, will be sent for trial on receipt of six cents by L. W. Goodell, Seed Grower, Pansy Park, Dwight, Mass. The offer is good until April.

COST IS TRIFLING.—A hardy begonia has been put upon the market by William B. Reed, Box 28, Chambersburg, Pa., which will be sent with a catalogue for 10 cents.

SURPRISE IN STORE.—Ellis Bros., Keokuk, N. H., urge readers who love rare flowers to send them their addresses. They promise something that will astonish and please.

A Sickly, Worn-Out Woman

Is like a bouquet of dying, withering flowers. A healthy woman is like a bouquet of fresh, fragrant, beautiful flowers. She is beautiful because she has Health, and Health is beautiful. She has fresh, pure, velvety complexion, clear sparkling eyes, bounding strength and vitality.

DODD'S KIDNEY PILLS

make women strong, healthy and vigorous. They give sound, refreshing sleep, make you feel young, light on your feet, and capable of enjoying life. **DODD'S KIDNEY PILLS** are women's best friend.

Dodd's Kidney Pills are sold by all druggists at fifty cents a box, six boxes \$2.50, or sent, on receipt of price, by THE DODD'S MEDICINE CO., Limited, Toronto.



As a Toilet Requisite it is invaluable. Insures a fair, clear SKIN, soft and healthy, free from any irritation.

LARGE BOTTLES - 50 CTS.

A Sample size mailed for SIX CENTS.

DAVIS & LAWRENCE CO., Ltd.
Sole Agents. Montreal.

A Skin of Beauty is a Joy Forever.

DR. T. FELIX COURAUD'S ORIENTAL CREAM, OR MAGICAL BEAUTIFIER.

PURIFIES AS WELL AS BEAUTIFIES THE SKIN NO MEDICINE WILL DO IT.



Removes Tan, Pimples, Freckles, Moth Patches, Itch and skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 50 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayre said to a lady of the haut-ton in Paris: "As you ladies will use them, I recommend Couraud's Cream as the least harmful of all the skin preparations." For sale by all Druggists and Fancy-Goods Dealers in the U.S., Canada and Europe.

FERD. T. HOPKINS, Prop'r, 37 Great Jones St., N.Y.

ANSWERS TO CORRESPONDENTS.

J. M. W.:—The use of oily substances and friction often causes a growth of fine hairs. These may be kept under control by the use of camphor, ammonia and acids. Care should be taken not to use the agents of such a strength as to burn the skin. As the susceptibility of the skin varies with different individuals, no definite rule can be given, except to begin with weak solutions and increase the strength as it can be borne. The only agent that will surely destroy the hair is electricity. This is used by dermatologists and requires the greatest care and experience. A needle is introduced into each hair follicle; connection is then made with the battery and the electrical action that takes place destroys the root of the hair so that it cannot grow again. If there are only a few straggling hairs it is much better to pull them out with a tweezers. This will not increase the growth of others. The hairs will reappear somewhat coarser and stronger each time, but as soon as they come in sight they can be removed again.

S. F. P.:—Discourage the persistent tenacity of wrinkles by the manner in which the face is washed, always taking care to rub upward and backward, or in a direction opposite to that of the lines formed or forming. Do not rub downward, as all the lines of the face tend that way and following their direction will, of course, accentuate them. Facial massage is one of the best preventives and will often lessen and frequently remove wrinkles which have come from other causes than years, for such wrinkles are generally indentations of the scarf-skin only and might, therefore, be called superficial. If then this scarf-skin is removed, the lines will disappear; try the Turkish bath or steam the face or massage it, and the scarf-skin will be readily removed.

WALTER S.:—The process of making dry-plates is one that can be successfully conducted only in a fully equipped laboratory, as you may learn by a closer reading of Miss Hall's articles on photography, which appeared recently in THE DELINEATOR. The exact combinations of chemicals and modes of manipulation used by the various manufacturers are trade secrets, which change constantly, as new discoveries and improved methods replace the old. You would find it practically impossible to prepare a plate at home and will, furthermore, find the well-known makes on the market fully satisfactory and not expensive.

"ACCORDION" PLAITING.

Price for making and plaiting skirts, complete, \$5.00
Send for Circular.



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BEST, PUREST, STRONGEST.

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Costumes and Dresses

FOR LADIES', MISSES', AND GIRLS' WEAR, which our patrons will no doubt be pleased to inspect. The Patterns can be had from ourselves, or from Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes or Ages desired.

The Delineator Publishing Co.
OF TORONTO (Limited),
33 Richmond St. West, Toronto, Ont.



2581

2581

Ladies' 2 Piece Costume, 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.



2556

2556

Ladies' 2 Piece Costume, 30 to 44 inches bust, 8 sizes. Price, 1s. or 25 cents.



2221

2221

Ladies' 2 Piece Costume, Consisting of a Jacket with Cap-Top Sleeves and a Five-Gored Skirt. 30 to 44 inches bust, 8 sizes. Price, 1s. or 25 cents.



1729

1729

1729

Ladies' Gown, Consisting of a Blouse with Lace Fitted Lining and a Seven-Gored Skirt with Extension at the Top. 30 to 42 inches bust, 7 sizes. Price, 1s. 8d. or 30 cents.

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The GEO. B. MEADOWS

Toronto Wire, Iron and Brass Works Co., LIMITED



Manufacture all kinds of

DISPLAY STANDS,
WIRE FORMS, for Dresses, Jackets and Coats.
WINDOW FIXTURES,
COMPO HEADS, etc., etc., etc.

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F. BARNES

296 Yonge Street, Hair Specialist
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Ladies, your future depends on your beauty. The hair is the foundation and glory of woman. To secure and preserve your hair you must have the proper treatment: Keep the scalp healthy and strong, free from Dandruff, Eczema and Scurf. Keep the pores and sweat-glands open and free and the hair shafts properly moist. Our treatment is guaranteed to keep the hair from getting weak, grey or faded and to strengthen the weakest hair to a strong and healthy growth.

Send for an outfit, which consists of one Box of Hair Balm and one Bottle of Hair Grower. Price, \$2.00, guaranteed.

If no improvement, your money refunded. Circulars free on application.

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DR. CAMPBELL'S SAFE ARSENIC COMPLEXION WAFERS, FOULD'S ARSENIC SOAP and FOULD'S ARSENALENE CREAM are the most wonderful preparations in the world for the complexion. They remove Pimples, Freckles, Black-heads, Moth, Sallowiness, Tan, Redness, Oiliness, and all other facial and bodily blemishes. These preparations brighten and beautify the complexion as no other remedies on earth can. Wafers, per box, 50c and \$1.00; 4 large boxes, \$5.00. Soap, 50c. Cream, 50c. Address mail orders to H. H. FOULD, 256 Yonge St., Toronto. Sold by all Druggists.



2605

2605

Ladies' Home or Work Dress, Consisting of a Spencer Waist (To be Made with a Standing or Rolling Collar and with or without the Fitted Lining) and a Six-Gored Skirt. 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.



2499

2499

Ladies' Dress, Consisting of a Six-Gored Skirt with Slight Fullness at the Top and a Shirt-Waist (To be Made with a Plain or Turn-Up Collar.) Suitable for Gingham, Percale, etc. 30 to 42 inches bust, 9 sizes. Price, 1s. or 25 cents.



2103

2103

Ladies' Every Day Dress, Consisting of a Shirt with a Six-Gored Skirt. 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.



1814

1814

Ladies' Princess Home-Dress or Wrapper. (To be Made with a Rolling or Standing Collar or with a Slight Train or in Round Neck.) 36 inches bust, 9 sizes. Price, 1s. or 25 cents.



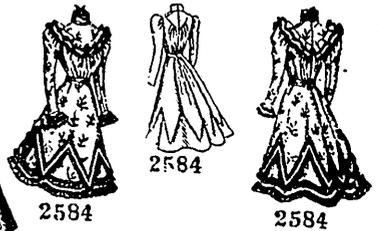
1660 1660
Ladies' Every-Day Dress, with a 6-Gored Skirt. 30 to 46 ins. bust, 9 sizes. Price, 1s. 3d. or 30 cents.



1738 1738
Ladies' Work or House-Dress, with Gathered 4-Gored Skirt. 30 to 48 ins. bust, 10 sizes. Price, 1s. or 25 cents.



9695 9695
Ladies' Every-Day Dress, with 8-Gored Skirt. 30 to 46 inches bust, 9 sizes. Price, 1s. 3d. or 30 cents.



2584 2584
Misses' Costume, with 7-Gored Skirt. Ages, 12 to 16 years, 5 sizes. Price, 1s. or 25 cents.



2025 2025

Misses' Costume, Consisting of a Waist and a 6-Gored Skirt. Ages, 10 to 16 yrs. 7 sizes. Price, 1s. or 25 cts.



9781 9781

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Misses' Costume, with 5-Gored Skirt. Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cents.



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2218 2218

Misses' Costume, with 5-Gored Skirt that may be Made with or without the Circular Flounce. Ages, 12 to 16 years, 5 sizes. Price, 1s. or 25 cents.



2341 2341

Misses' Pin-fnore Costume, Having a 5-Gored Skirt that may be Made with or without the Circular Flounce. Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cents.



2174 2174

Misses' Costume, Consisting of a Waist. (Fastened at the Left Side) and a 3-Piece Skirt. Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cents.



2085 2085

Misses' Costume, Consisting of a Yoke-Waist, and a Separate 5-Gored Skirt with Graduated Spanish Flounce. Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cents.



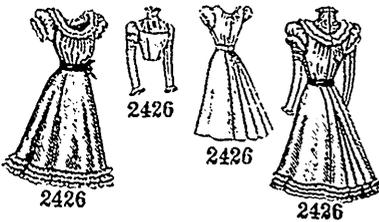
2538 2538

Misses' Dress, with 7-Gored Skirt. Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cents.



2512 2512

Misses' Dress, with Separate 4-Gored Skirt. Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cents.



2426 2426 2426

Misses' Dress, with Separate 5-Gored Skirt (to be Plaited or Gathered at the Back) and with Gimped (that may be Omitted). Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cts.



2414 2414

Misses' Dress, with Tucked Pin-fnore Waist. Ages, 12 to 16 years, 5 sizes. Price, 1s. or 25 cents.



2387 2387

Misses' Dress, with 8-Piece Skirt. Ages, 12 to 16 years, 5 sizes. Price, 1s. or 25 cents.



2467 2467

Misses' Dress, with 5-Gored Skirt. Ages, 12 to 16 years, 5 sizes. Price, 1s. or 25 cents.



2028 2028

Misses' Dress, with Square Yoke and Straight Full Skirt. Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cents.



2206 2206

Misses' Dress, having a Blouse-Waist and Separate Straight Full Skirt. Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cents.

Like a Duck's Back

—unwetable, is that soft, pliable porous, cool, stylish woollen Dress Goods—Cravenette.

Nothing in its appearance indicates its water-shedding, mud-resisting nature.

Tis entirely odorless. Is not a rubber cloth. Suitable for any weather—wet or dry.

Two weights—light and medium. Six colors—Navy, Myrtle, Brown, Grey, Castor and Black.

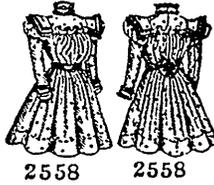
Sold at all dealers.

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Girls' 2-Piece Costume, Consisting of an Eton Jacket and a 4-Gored Skirt. Ages, 4 to 12 years, 9 sizes. Price, 10d. or 20 cents.



Girls' Dress. Ages, 4 to 12 years, 9 sizes. Price, 10d. or 20 cents.



Girls' Dress, with Pinafore Gored Skirt. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



Girls' Dress, with Straight Full Skirt. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



Girls' Dress, Consisting of a Pinafore Waist, and a 4-Gored Skirt Laid in an Under Box-Plait at Each Seam. Ages, 5 to 12 yrs., 8 sizes. Price, 10d. or 20 cts.



Girls' Dress, Having a Circular Skirt with Pointed Yoke. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



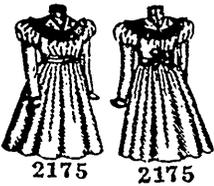
Girls' Dress, with Pinafore Waist and Straight Full Skirt. Ages, 3 to 12 years, 10 sizes. Price, 10d. or 20 cents.



Girls' Dress, with 4-Gored Skirt. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



Girls' Dress, with Separate Straight Full Skirt. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



Girls' Dress, with Short Waist and Straight Full Skirt. Ages, 2 to 9 years, 8 sizes. Price, 7d. or 16 cents.



Girls' Dress, with 5-Gored Skirt. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



Girls' Dress, with 4-Gored Skirt. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



Miscellaneous Gabrielle Slip, Closed at the Back. Ages, 9 to 16 years, 8 sizes. Price, 10d. or 20 cents.



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Girls' Costume, with 4-Gored Skirt. Ages, 3 to 12 years, 10 sizes. Price, 10d. or 20 cents.



Girls' Dress. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.
Girls' Dress, with 4-Gored Skirt. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



Girls' Dress, with 4-Gored Skirt. Ages, 4 to 12 years, 8 sizes. Price, 10d. or 20 cents.
Girls' Dress. Ages, 3 to 10 years, 8 sizes. Price, 10d. or 20 cents.

A PRISONER'S RELEASE.

A BRIGHT youth of eighteen suffered so badly from asthma and bronchitis that he was forced to remain in an air-tight room for months at a time. Dr. Clarke's KOLA COMPOUND cured. Here is the father's story, in his own words a blessing to his boy. Mr. L. O. Lemienes, C. P. R. Engineer, 556 Alexander Street, Winnipeg, writes:

"My son, who is just eighteen years of age, has been a terrible sufferer from asthma and bronchitis during eight years. I have spent hundreds of dollars with doctors and many remedies, but he became worse each year. Many times he became so weak and the attacks so severe, that we thought each would be his last. For months at a time he has been confined to the house in an air-tight room, and continually treated with mustard plasters and medicines to keep him from choking. About the first of September we heard of Clarke's Kola Compound, and purchased in all seven bottles. While taking the first, four the change was very slight, but shortly after taking the fifth he gradually became better, and could soon go out any day, and since completing the treatment has been completely cured. He goes out in the severest Minnesota weather, and exposes himself to severe tests, and the attacks have not returned. It certainly has been a blessing to him, and I feel it my duty to highly recommend it to any person troubled with this disease."

Clarke's Kola Compound is the only permanent cure for asthma yet discovered, and is cured over 800 cases in Canada alone. Sold by all druggists. Sample sent to any address. Enclose 5 cent stamp. Address the Griffiths & Macpherson Co., 221 Church Street, Toronto.



9780

Girls' Dress. (To be Made with Short or Full Length Sleeve and with or without the Bertha and Worn with or without a Gümpe.) Ages, 4 to 12 years, 9 sizes. Price, 10d. or 20 cents.



9780



1954



1954



1954

Girls' Dress, with Skirt Having a 4-Gored Upper Part and a Graduated Circular Lower Part. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



9868

Girls' Dress, with 4-Gored Skirt. (To be Made with a High, Square or Round Neck with Full-Length or Short Sleeves and with or without the Fitted Lining.) Ages, 3 to 12 years, 10 sizes. Price, 10d. or 20 cts.



9868



2309

Girls' Dress, with 4-Gored Skirt. (To be Worn with or without a Gümpe.) Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



2309



2042

Girls' Dress. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



2042



2399

Girls' Dress, with Straight Full Skirt. Ages, 5 to 12 years, 8 sizes. Price, 10d. or 20 cents.



2399



2825

Girls' Dress, Having a Square Yoke and Separate Straight Full Skirt. Ages, 4 to 9 years, 6 sizes. Price, 10d. or 20 cents.



2325



2000

Girls' Dress, with Square Yoke. Ages, 4 to 12 years, 6 sizes. Price, 10d. or 20 cts.



2000



2000



In Sunshine or in Storm

For the house, travelling, golfing, bicycling and all out-door sports, Priestley's rain and damp-proof Covert Suitings serve the ideal purpose of perfection in style, fit, finish, wear.

Priestley's Covert Suitings

Rich, firm, durable in texture — always in fashion — cravenetted. In Greens, Fawns, Browns and Greys — and in Black and White, Brown and White, Blue and White.

"Priestley" stamped on the selvedge of every fifth yard.

Cravenetted

Sold by Dry Goods Houses Everywhere.



Do not use too much.

COW BRAND SODA

Is Stronger than ordinary Keg Soda.

DEAF NESS & HEAD NOISES CURED. My Tubular Cushions help when all ears heard. No pain. No falls. As glasses help eyes. Write for catalogue. F. H. Hecox, 353 Broadway, New York, sole dep. and for book and proofs FREE.

THEY ALL SAY SO

If at any time you do not feel satisfied with the work we do for you in dyeing and cleaning bring it back and we will make it right.

The case is a rare one where satisfaction is not assured.

LADY KIRKPATRICK says: "The work done by you for me has always been most satisfactorily done."

R. PARKER & CO.

Dyers and Cleaners

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HOME HINTS.

How often mothers are perplexed and driven nearly to despair by their little ones losing appetite and refusing all manner of food, when children will take

BOVRIL

at nearly any time. A cup of Bovril between or at meals is the most perfect nourishment to give the children for

Health and Strength.

ANSWERS TO CORRESPONDENTS.

(Continued)

ANNAPOLIS.—To serve sardines, drain off the oil, arrange the fish in a dish and cover with fresh olive oil—the oil may be omitted if undesirable. Place a dish of quartered lemons near the sardines to be served with them.

Pember's Wholesale and Retail Hair Goods House

THE YOUNGEST, THE LARGEST, THE LATEST AND MOST UP-TO-DATE
HAIR GOODS AND HAIR DRESSING ESTABLISHMENT ON THE CONTINENT.

Our inventions in the line of hair goods are superior to any other for natural and artistic appearance and a visit to our establishment will convince you that we are the leaders in our line. We have just received a shipment of fifty pounds of natural wavy hair of rare shades, and we can match any shade on earth, and at reasonable prices.

We have as many employees as any other two firms in our line. This is sufficient evidence that a man does not have to grow old before he is reliable. We design all our own styles specially to suit the different features.



Our Pompador Bang, made on a comb invented by us. Patent applied for.

SWITCHES.

Switches in natural wavy—and when we say natural wavy we mean it will never come out of wave.

Natural Wavy.

- 20-inch \$5 00.
- 22-inch 6 50.
- 24-inch 7 50
- 26-inch 9 00.
- 28-inch 11 00.
- 30-inch 12 50.

Grey hair extra.

Straight Hair.

- 16-inch, from \$1 00 to \$2 50.
- 18-inch, " 2 00 " 3 00.
- 20-inch, " 2 50 " 4 00.
- 22-inch, " 3 50 " 5 00.
- 24-inch, " 4 00 " 6 50.
- 26-inch, " 5 00 " 7 50.
- 28-inch, " 6 50 " 9 00.
- 30-inch, " 7 50 " 12 50.

Grey and rare shades extra.



Demi Pompador Bang, invented by us. Patent applied for.

BANGS.

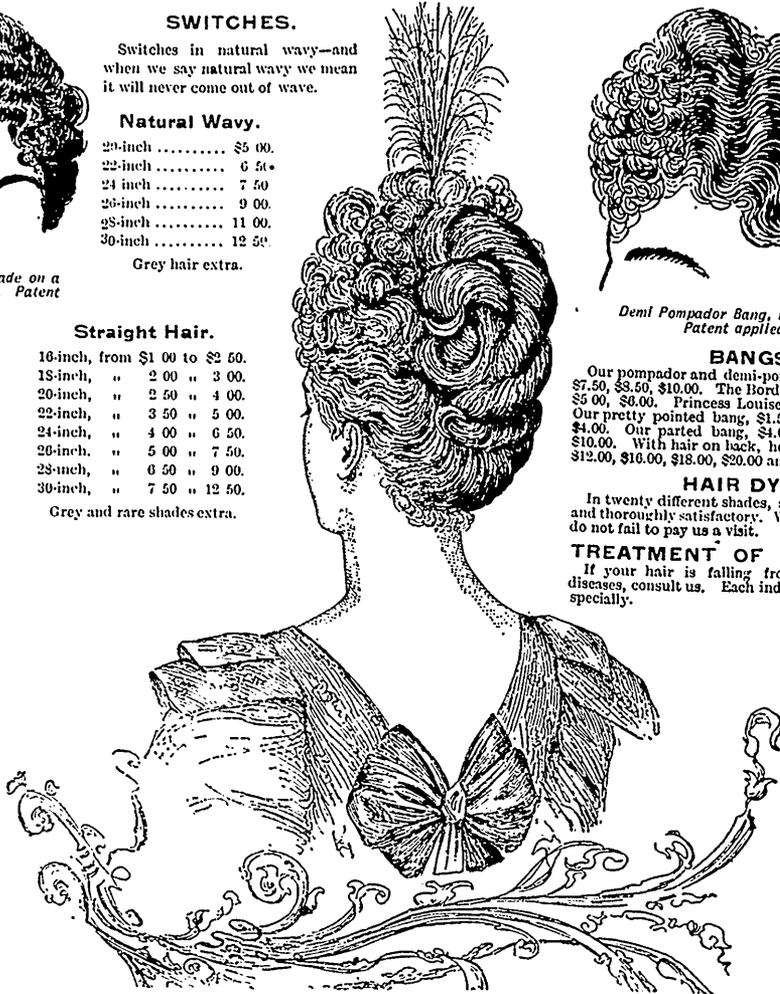
Our pompador and demi-pompador, \$5.00, \$6.50, \$7.50, \$8.50, \$10.00. The Borden, \$2.50, \$3.50, \$4.00, \$5.00, \$6.00. Princess Louise, \$1.50, \$4.50, \$5.00. Our pretty pointed bang, \$1.50, \$2.00, \$2.50, \$3.00, \$4.00. Our parted bang, \$4.00, \$5.00, and up to \$10.00. With hair on back, head coverings, \$10.00, \$12.00, \$16.00, \$18.00, \$20.00 and up.

HAIR DYES.

In twenty different shades, as harmless as water, and thoroughly satisfactory. When visiting Toronto do not fail to pay us a visit.

TREATMENT OF THE SCALP.

If your hair is falling from fevers or other diseases, consult us. Each individual scalp treated specially.



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Mention what prices you expect to pay; the rooms you wish to paper and where you saw this advertisement.

☛ We pay express charges.

Mail Order Department at Belleville, Ont. Address all communications there.

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Positively Cured by
Dr. Robbins' Rheumatic Remedy

The only internal remedy that is a positive cure for Muscular, Inflammatory or Chronic Rheumatism that does not destroy the tissues or ruin the internal organs. We guarantee to cure any case of rheumatism or refund the money. Six bottles will cure any case, and no pain will be experienced after thirty-six hours' treatment. Read the following:

DEAR SIR.—My wife has suffered untold pain from rheumatism for the last thirteen years. Tried all reputable doctors in the city, receiving no relief, and decided she could not recover. I heard of your wonderful medicine and procured a bottle. She has had no pain after taking three doses, and is now perfectly cured, having taken two bottles. I heartily recommend it to all who suffer from rheumatism.
Yours sincerely,
WM. CUNNINGHAM.

See testimonial in next issue.
Sent to any address on receipt of price, \$2.00
J. MCINTYRE, DRUGGIST,
COR. BELLECKER AND CARLTON STS., TORONTO, ONT.

SOFT, SMOOTH SKIN

Keep your skin soft and smooth.
—Prevent Chapped Hands or Face or Cracked Lips by using

Campana's Italian Balm,

the most reliable preparation for the skin known. It keeps the skin soft and smooth.

IT IS NOT CREAMY OR OILY,
AND IS PLEASANT TO USE.

Price, 25 cts. per Bottle, at most drug stores, or will be sent free of charge on receipt of price, by

The Hutchings Medicine Co.
TORONTO, PROPRIETORS.

UPON this and the succeeding two pages we have illustrated an Assortment of.....

Bicycle Garments

—FOR—

Ladies', Misses', Men's and Boys' Wear

which our patrons will no doubt be pleased to inspect. The Patterns can be had from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Delineator Publishing Co.
OF TORONTO (Limited),
33 Richmond St. W., Toronto, Ont.



Ladies' 2-Piece Cycling Costume, Consisting of a Jacket (to Have the Sleeves Gathered or Plaited) and a Medium-Wide 3-Piece Skirt. 30 to 40 inches bust, 9 sizes. Price, 15. or 25 cents.



Ladies' Cycling Costume, Consisting of a Short Jacket with Fly Front (to be Made with Notched or Nansou Collar and with the Sleeves Plaited or Gathered) and a Medium-Narrow 5-Gored Skirt. 30 to 40 inches bust, 9 sizes. Price, 15. 31. or 30 cents.



Ladies' Cycling Costume, Consisting of an Eton Jacket (to be Worn Open or Closed and Made with or without a Center Seam and with the Sleeves Gathered or Plaited) and a Medium-Wide 3-Piece Skirt. 30 to 40 ins. bust, 9 sizes. Price, 15. 31. or 30 cents.

WRITE FOR SAMPLES.

A Wedding

A journey, or some social function is the time when people care most about the looks of things, for

Cards and Stationery

Blazon forth to the world the owner's social sphere. Sensible and fashionable people demand the latest style and unrivalled quality manufactured by

THE BARBER & ELLIS CO., LIMITED

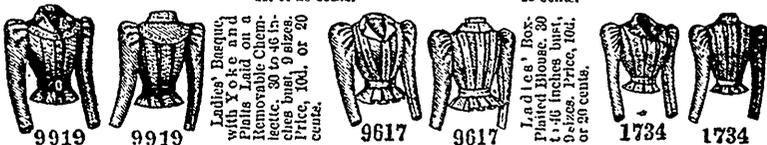
Nos. 43, 45, 47, 49 Bay Street, TORONTO



Ladies' 4-Gored Skirt. 20 to 30 inches waist, 9 sizes. Price, 10d. or 20 cents. Ladies' Divided Cycling Skirt. 20 to 36 inches waist, 9 sizes. Price, 1s. or 25 cents. Ladies' Divided Cycling Skirt. (To be Made in Either of Two Lengths.) 20 to 36 ins. waist, 9 sizes. Price, 1s. or 25 cts.



Ladies' Divided Cycling Skirt. 20 to 30 inches waist, 9 sizes. Price, 1s. or 25 cents. Ladies' Gored Divided Cycling Skirt, Having an Added Front-Gore and an Under Box-Plait at the Back. 20 to 30 inches waist, 9 sizes. Price, 1s. or 25 cents. Ladies' Medium-Wide Circular Cycling Skirt, Having an Under Box-Plait at the Buck. 20 to 36 inches waist, 9 sizes. Price, 1s. or 25 cents.



Ladies' Basque, with Yoke and Plaits Laid on a Removable Chemise. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents. Ladies' Basque-Fitted Jacket, with Plaits Laid On. 30 to 46 inches bust, 12 sizes. Price, 10d. or 20 cents.

TEABERRY For The **TEETH**

A MOST POPULAR TOILET PREPARATION

25-CENTS-A-BOX

ZOPESA-CHEMICAL Co. TORONTO

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DON'T FAIL TO PROCURE

MRS. WINSLOW'S Soothing Syrup

For Your Children While Cutting Teeth.

It Soothes the Child, Softens the Gums, Allays all Pain, Cures Wind Colic, and is the Best Remedy for Diarrhoea.

TWENTY-FIVE CENTS A BOTTLE.



Ladies' Double-Breasted Basque, Having Plaits Laid on and a Removable Chemise. (To Have the Sleeves Plaited or Gathered.) Known as the Norfolk Jacket. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

"TELEGRAPH"
"TELEPHONE"
"TIGER"....

That's why
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People
use them

These are
the Best
Matches
on the Market

"VICTORIA"
"EAGLE" and
OTHER BRANDS

The E. B. Emory Co.'s
MATCHES ASK FOR

Crompton Corsets

ARE THE BEST.

Why a Handsome Figure is ensured to the wearer of the MAGNETIC Corset is easily explained.



Each section of the corset is so formed as to maintain the vertical lines of the body, and readily conforms to the figure of the wearer. It is stayed with strips of highly tempered spring ribbon steel, guaranteed not to corrode, and metal tipped to prevent the ends from cutting through the fabric.

Sold in all the Stores.

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W. SPAULDING,

278 Euclid Ave., TORONTO

Inventor, Manufacturer and Dealer in various kinds of Systems, Squares and Cutting Machines. Wholesale and Retail.

Specialties.—WORLD'S FAIR PREMIUM and NEW CENTURY TAILOR SYSTEMS.

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1366

1366

908

908

1800

1800

1485

1485

1486

1486

1714

1714

1117

1117

Ladies' Knickerbockers. Buttoned to a Smooth Yoke at the Back. 30 to 36 inches bust, 18 to 24 inches length. 3 sizes. Price, 7d. or 10 cents.

Ladies' Cycling Trousers. 30 to 36 inches waist, 9 sizes. Price, 7d. or 15 cents.

Ladies' and Misses' Rainproof Cape, with Removable Hood. (To be Made with or without Arm Openings and Adjustable Half-Sleeves.) Known as the Mackintosh Cape. 30 to 46 inches bust, 6 sizes. Price, 1s. or 25 cents.

Ladies' and Misses' Rainproof Box-Coat, with Removable Hood. 26 to 46 inches bust, 11 sizes. Price, 1s. 3d. or 30 cents.

Misses' Cycling Costume. Consisting of a Jacket and a 4-Gored Skirt. Ages, 10 to 16 years, 7 sizes. Price, 1s. or 25 cents.

Misses' Circular Cycling Skirt. Perforated for Shorter Length. Ages, 10 to 16 years. Price, 10d. or 20 cents.

HARTSHORN'S SELF-ACTING SHADE ROLLERS

NOTICE
SCRIPT NAME OF LABEL,
AND GET THE GENUINE

Stewart Hartshorn

HARTSHORN

Confidential Beauty.

"My dear Mrs. Angel, let me congratulate you on your beautiful and clear complexion, causing you to have so youthful an appearance. I mention this fact abruptly because those two Gentlemen friends of yours that just passed up the Ave., remarked as they passed me, 'By jove! isn't Mrs. A—stylish? Such beautiful skin—her complexion is perfect, and she don't look over thirty;' and more, but I could not hear what it was. This is pleasing to our sex, as you know; now give me my reward by telling me why and how it is—what is the secret my dear friend? We are the same age, forty-one, so you can easily understand why I am so interested to know the secret of your youthful loveliness."

"You are the dear, good friend of my life, Clara; we ladies do like admiration, especially from those we love, may be from the opposite sex—so for this bit of pleasantry I will give you my secret. For seventeen years I have used Dr. T. Felix Gouraud's Oriental Cream, the greatest Purifier and Beautifier of the skin in the world, the great Preventative of those blemishes that causes premature appearance of age. It is my treat, my Angel, and here is Sherry's."

ANSWERS TO CORRESPONDENTS.
(Concluded)

GIVER:—A glove-box may be made in any desired size from ten to twenty-seven inches in length. Three oblong sections of cardboard cut exactly the same size and two triangular sections that measure on each of the three sides exactly the depth of the long sections will be required. The sections are all covered smoothly with silk, which on the inside may be of a different quality and color from that on the outside. The long sections are joined so that one forms the bottom and the other two the sides, and between them at the ends are joined the triangular pieces. When joined properly the side pieces come together at the top, where the edges are left free. A frill of velvet ribbon or of doubled bias velvet is inserted between the joined edges and continued along the free edges; and one or both of the side pieces may be decorated with painting or embroidery. A sachet is laid inside on the bottom of the box, so that the gloves may be delicately perfumed. The sachet should entirely cover the bottom, and it may be tufted or not, as preferred. The sachet, being separate from the box, may be frequently renewed.

INDO:—Before putting away stoves for the Summer give them a thorough coat of a blacking composed of turpentine and black varnish. This will keep them from rusting during the warm weather.

KINDERGARTEN:—To make modelling clay, knead dry clay with glycerine instead of water, and a mass is obtained which continues moist and plastic for a length of time, thus removing one of the greatest inconveniences experienced by the modeller.

MRS. W. P.:—In making the blouse of corduroy, use no decoration beyond a belt of corduroy or leather ornamented with a silver or gold slide or buckle. If you desire to use buttons, small ones of silver or gilt will be suitable.

IDA:—To remove mud stains from black silks or woollens, let the fabric become perfectly dry, then rub the spot with a flannel that has been dipped in gin or hot coffee to which a little ammonia has been added.

MRS. B.:—All lubricants, when used continually, are apt to cause a growth of superfluous hair. An internal course of cod-liver oil and the external use of cocoa butter applied with a rotary motion will tend to develop the bust.



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| BY
MAIL

barring the bother of writing, is a great convenience to the housewife, as it gives her the time and opportunity for testing the value of an article at home. The bother is trifling in the case of

SILVER
ELECTRO-SILICON
POLISH

Simply send your address on a postal, no charge for liberal trial quantity, or for 15 cents in stamps a full sized box will be sent post-paid. It's unlike all others.

Your druggist or grocer has it—
Most good ones do.

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SUPERFLUOUS HAIR

To be deceived and humbugged makes one a cynic. It was just such a cynic that determined to find a real destroyer of hair growth, and our common-sense home treatment was the result. Kills by absorption. Circular sent in plain, sealed envelope, on application.
THE MONOGRAM CO., 107 Pearl St., NEW YORK.

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We want every quilter to have our book of 400 Designs, containing the prettiest, queerest, scarcest, most grotesque patterns, from old log cabin to stars and puzzle designs. All sent postpaid for 52c stamps (or silver dime), 3 for 25c. **LADIES' ART CLUB**, 203 Pine St., #99, St. Louis, Mo.

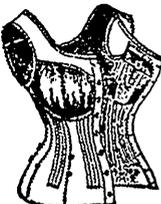
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Bradstreet Mercantile Agency
Offices in the Principal Cities of the United States, Canada, the European Continent, Australia, and in London, England.

The Bradstreet Company is the oldest and, financially, the strongest organization of its kind—working in one interest and under one management—with wider ramifications, with more capital invested in the business, and it expends more money every year for the collection and dissemination of information than any similar institution in the world. Toronto Office: McKinnon Block, corner Jordan and Melinda Streets.

THOS. C. IRVING, SUPERINTENDENT.

**THE AMERICAN
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316 Yonge St., Toronto.



Sole Manufacturers of
**JENNESS MILLER and
EQUIPOISE WAISTS**
Puritan Shoulder Braces
Abdominal Supporters
and FINE CORSETS

MADE TO ORDER.
Orders by Mail receive prompt attention.

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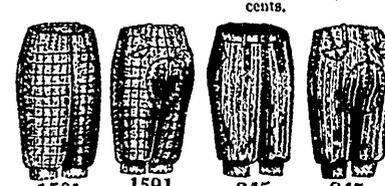
1805 1805 1801 1801
Misses' Four-Gored Cycling Skirt. (To be in Either of Two Lengths.) Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.
Misses' and Girls' Syrian Divided Skirt. Ages, 6 to 16 years, 6 sizes. Price, 7d. or 15 cents.



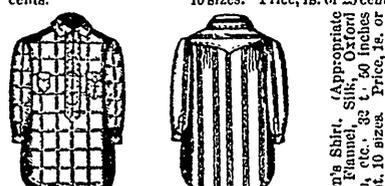
1467 1467 1411 1411
Misses' Knickerbockers. Ages, 8 to 16 years, 5 sizes. Price, 7d. or 15 cents.
Men's Uniform or Cycling Jacket. 34 to 45 inches breast, 8 sizes. Price, 1s. 3d. or 30 cents.



8540 8540 1412 1412
Men's Bicycle Jacket, 32 to 50 inches breast, 10 sizes. Price, 1s. 3d. or 30 cents.
Men's Outing Breeches or Knickerbockers, with Garter Bands. 30 to 46 inches waist, 9 sizes. Price, 1s. or 25 cents.



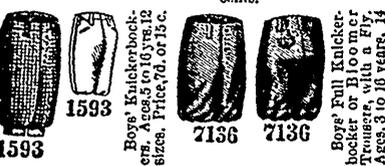
1591 1591 945 945
Men's Knickerbockers, 30 to 46 inches waist, 8 sizes. Price, 10d. or 20 cents.
Men's Knickerbockers or Bloomers, with Cuffs or Collar Bands. 28 to 46 inches waist, 10 sizes. Price, 1s. or 25 cents.



3335 3335
Men's Shirt. (Appropriate for Flannel, Silk, Oxford Cloth, etc.) 32 to 50 inches breast, 10 sizes. Price, 1s. or 25 cents.



8127 8127 8437 8437
Boys' Box-Plated Jacket. Ages, 3 to 10 years, 14 sizes. Price, 10d. or 20 cents.
Boys' Bicycle Jacket. Ages, 5 to 16 years, 12 sizes. Price, 1s. or 25 cents.



1593 1593 7136 7136
Boys' Knickerbockers. Ages, 5 to 16 years, 12 sizes. Price, 7d. or 15c.
Boys' Full Knickerbocker or Bloomer Trousers, with a Fly. Ages, 3 to 16 years, 14 sizes. Price, 7d. or 15c.

**MENNEN'S
BORATED TALCUM
TOILET
POWDER**

AFTER BATHING
AND SHAVING.

Dolichital after Bathing. A luxury after Shaving. A positive Relief for Prickly Heat and all affections of the Skin. Removes odor of perspiration. **GET MENNEN'S.** The only genuine with a National reputation, as a perfect Toilet requisite. A little higher in price, but a reason for it. The inventor's portrait on box cover is a guarantee of Absolute Purity. Approved by the Medical Profession and Trained Nurses for the use of Infants and Adults. Refuse all other Powders, which are liable to do harm. Sold everywhere or mailed for 25 cents. (Sample free.)
GERHARD MENNEN CHEMICAL CO.
Newark, N. J.

LADIES' SHIRT WAISTS.

This page conveys a slight idea of some of the styles that will be popular this season. The little prices we have put on each line place the garments within reach of all. Sizes in ladies' waists are 32 to 42 bust measure. All these waists are made with detachable collar.



No. 201. Ladies' shirt waist, made of American percales, in blue and white, pink and white, and black and white stripes and checks50c



No. 204. Ladies' shirt waist, made of American percales, in blue and white, pink and white, and black and white stripes, front cut bias, turn down collar 60c



No. 209. Ladies' shirt waist, made of American percales, colors black and white, pink and white, and blue and white, bias tucked front, turn down collar60c



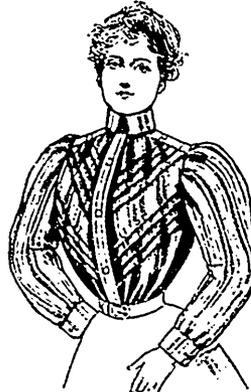
No. 316. Ladies' shirt waist, made of American percales, in neat stripes, colors pink and white, light blue and white, and navy and white60c



No. 212. Ladies' stylish shirt waist, made of printed lawns, in pink and white, blue and white, and black and white stripes, also plain black lawn75c



No. 211. Ladies' shirt waist, made of stylish percales, in wide, medium and narrow stripes, shades pink and white, blue and white, and black and white stripes, front cut bias 75c



No. 219. Ladies' shirt waist, in pink, blue, black and heliotrope striped percales, front tucked bias80c



No. 317. Ladies' shirt waist in stylish striped percales, colors pink and white, blue and white, and black and white, front, collars and cuffs cut bias80c



No. 215. Ladies' shirt waist, made of plain colored lawns with white pippings, shades black, navy, pink, sky and cardinal80c



No. 318. Ladies' shirt waist, made of stylish striped percales, colors pink and white, blue and white, and mauve and white, new tucked front\$1.00



No. 226. Ladies' waist, made of Sea Island percales, stylish striped patterns, shades blue and white, pink and white and black and white\$1.00



No. 227. Ladies' percales shirt waist, in stylish striped patterns, colors pink and white, blue and white, and black and white, turn down collar, pearl button front\$1.10

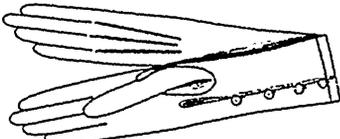
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THE T. EATON CO. LIMITED
190 YONGE ST., TORONTO, ONT.

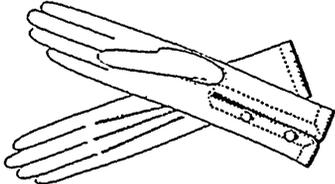
T. EATON CO. LIMITED } **Canada's Greatest Store** } **190, Yonge St., Toronto, Ont.**

Some New Gloves for Spring Wear.

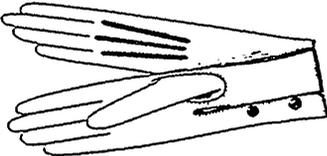
This page tells its own story. Any of the following lines will be sent **POSTPAID** to any address on receipt of order. Every pair exactly as represented, and guaranteed to prove satisfactory; if not, money will be cheerfully refunded.



At 50c. Ladies' 4-button kid gloves, with self-embroidered backs, in tan, brown, oxblood and black colors, sizes 5½ to 8.



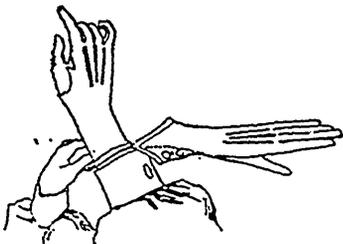
At 75c. Ladies' 2 large dome (The Elsie) fine kid gloves, made with round seams and silk-embroidered backs. This is a very pretty fitting glove and warranted to wear well, colors come in tan, brown, beaver, green, blue, black and white, sizes 5½ to 7½.



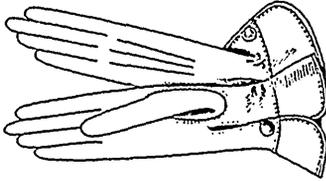
At 75c. Ladies' 2 large dome (Favorite) kid gloves, pique sewn, gusset fingers and 3-row silk-stitched backs, in tan, brown, fawn, beaver, green, new blue, white, black, sizes 5½ to 7½.



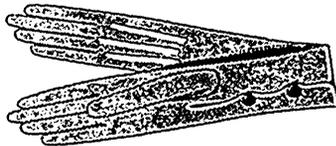
At \$1.00. Ladies' 7-hook lacing fine French kid gloves, with gusset fingers, in tan, fawn, brown and black, made with 2-row silk embroidered backs in self, black and white embroidery, sizes 5½ to 8.



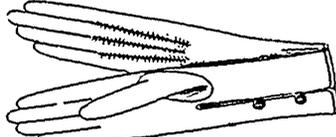
At \$1.00. Ladies' 2 large dome fine kid gloves, medium weight, in tan, fawn, brown, oxblood, green, blue, white, pearl, grey and black, made with gusset fingers, pique sewn, Paris points, also with 3-row silk embroidered backs, in self, black and white. This glove is guaranteed for fit, finish and wear, sizes 5½ to 7½.



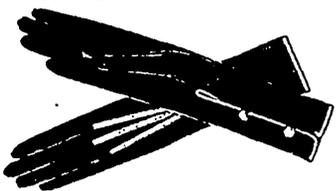
At \$1.00. Ladies' 1-clasp heavy weight kid gloves, with small gauntlet, in tan and oxblood colors, sizes 6 to 8.



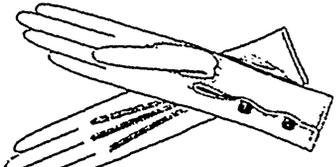
At \$1.00. Ladies' 2 large dome kid gloves, with gusset fingers, pique sewn, and made with 3-row silk embroidered back, colors tan, fawn, brown, gold brown, oxblood, white, green, blue and black, sizes 5½ to 7.



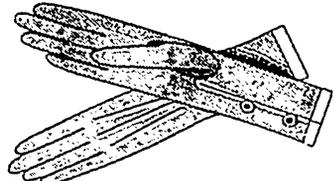
At \$1.10. Ladies' 2 large dome (The Empress) French kid gloves, pique sewn, gusset fingers. This glove is a fine walking glove and comes in the very latest style. colors are tan, brown, beaver, green, blue, white, cream and black, with 3-row embroidered backs, sizes 5½ to 7½.



At \$1.25. Ladies' fine black kid gloves, with 2 large dome fasteners, gusset fingers, white and self silk embroidered backs, sizes 5½ to 8. This glove is made from the very choicest skins, and every pair is warranted to give perfect satisfaction.

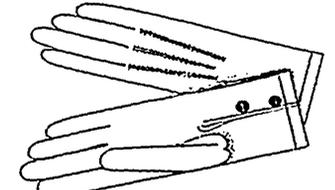


At \$1.65. Ladies' 2 large pearl dome fine French kid gloves, with fancy silk embroidered backs, pique sewn and gusset fingers, in black, fawn, mode, tans, white, drab, new green and new blue.

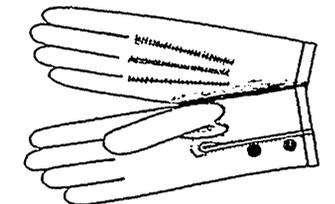


At 75c. Misses' 2-dome fine kid gloves, with silk-embroidered backs white or black, colors tan, brown and oxblood, sizes 1 to 6.

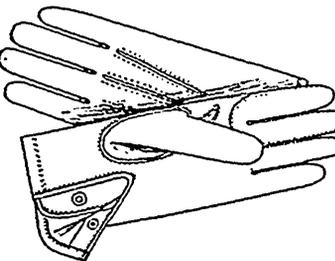
Men's Gloves.



At 75c. Men's 2-clasp kid gloves (Czarina), pique sewn, gusset fingers, in tan, brown and oxblood, sizes 7 to 10.



At \$1.00. Men's 2-clasp kid gloves (The Norman), pique sewn, gusset fingers, Paris points, sizes 7 to 10.



At \$1.25. Men's 1-clasp heavy weight driving gloves, first and second fingers double faced, sizes 7½ to 10.

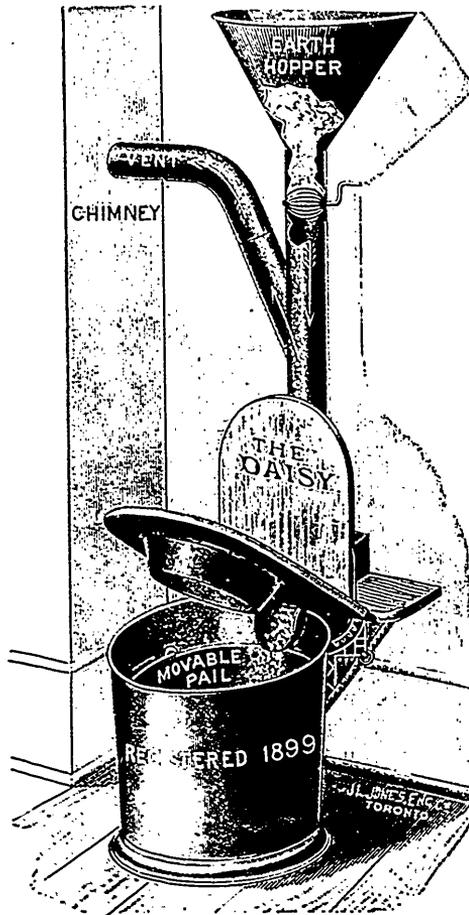
Always give size when ordering by mail.

THE T. EATON CO. LIMITED
190 YONGE STREET **TORONTO, ONT.**

The "Daisy" Sanitary Earth Closet

Made Entirely of Metal, and Ventilated.

Designed for Dwellings, Summer Resorts and all Places where Water Closets cannot be used.



A Sanitary Triumph, a Great Convenience, does not Gather Odors or become Unsanitary as Wood Closets do.

Description

This closet is built entirely of heavy galvanized steel: the outside is tastefully enameled, and, when set up, closely resembles an ordinary porcelain water-closet. Being ventilated, it may be set indoors anywhere with perfect safety.

The seat is of polished hardwood, double-hinged and so arranged that the moveable pail may be removed and returned to place when empty.

A flushing pipe at back connects the closet to a hopper above, in which is deposited medicated earth, sawdust or sand.

The whole construction being metallic foul odors cannot permeate it. It is simple in construction, very accessible and has nothing to get out of order.

The "DAISY" may be used (without the moveable pail) as a hopper and seat for outside vaults and drawers constructed so that the contents may be removed from the outside.

Specimen Testimonial.

GENTLEMEN:

I am using the "DAISY" EARTH CLOSET, purchased from you, in my basement, and have attached the vent to my furnace smoke pipe. I find it a great convenience and would not be without it.

Yours, etc.,

R. ROBSON,
Danforth P.O.

Price, Complete, \$15.00, Agents Wanted.

Manufactured
By...

Toronto Furnace & Crematory Co. Limited.

14 & 16 Queen St. East, Toronto, Ont.

UPON this page we have illustrated an assortment of GIRLS' AND CHILDREN'S

JACKETS, REEFERS AND HOUSE-SACKS

which will no doubt prove of especial interest to our many readers. The Patterns can be had in all Sizes from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Delineator Publishing Co.
OF TORONTO (Limited),
33 Richmond St. W., Toronto, Ont.



2561

Child's Reefer Coat or Jacket, with Sailor Collar that may be Omitted. Ages, 2 to 8 years, 7 sizes. Price, 7d. or 15 cents.



2561



2124 2124

Child's Jacket. (To Have the Sleeves Gathered or Plated.) Ages, 2 to 9 years, 8 sizes. Price, 7d. or 15 cents.



2129 2129

Child's Reefer Jacket, with Sailor Collar. Ages, 1/2 to 6 years, 7 sizes. Price, 7d. or 15 cents.



1989 1989

Child's Empire Coat or Jacket, with Sailor Collar. Ages, 1/2 to 6 years, 7 sizes. Price, 7d. or 15 cents.



1950



1950

Child's Empire Jacket. Ages, 1/2 to 6 years, 7 sizes. Price, 7d. or 15 cents.



2377



2377

Child's House-Sack. (To be Made with Square or Round Corners.) Ages, 1/2 to 6 years, 7 sizes. Price, 5d. or 10 cents.



9963



9963

Child's House-Sack. Ages, 1/2 to 6 years, 7 sizes. Price, 5d. or 10 cents.



9843 - 9843

Child's Empire House-Sack. Ages, 1/2 to 6 years, 7 sizes. Price, 5d. or 10 cents.



2516 2516

Girls' Box Coat or Jacket, with Fly-Closing. Ages, 3 to 12 years, 10 sizes. Price, 7d. or 15 cents.



2574 2574

Girls' Reefer Coat or Jacket. Ages, 3 to 12 years, 10 sizes. Price, 7d. or 15 cents.



1766

Child's Empire Jacket. Ages, 1 to 8 years, 8 sizes. Price, 7d. or 15 cents.



1766



9627

Child's Reefer Coat or Jacket, with Stole Sailor-Collar that may be Omitted. Ages, 2 to 8 years, 7 sizes. Price, 7d. or 15 cents.



9627



1965



1965

Child's Reefer Coat or Jacket. Ages, 1 to 6 years, 6 sizes. Price, 7d. or 15 cents.



2559 2559

Girls' Reefer Coat or Jacket, with Sack Back. (To Have the Sleeves Dart-Fitted or Gathered.) Ages, 3 to 9 years, 7 sizes. Price, 7d. or 15 cents.



2326 2326

Girls' Coat or Jacket (To Have the Sleeves Gathered or Dart-Fitted.) Ages, 3 to 12 years, 10 sizes. Price, 7d. or 15 cents.



2417

Girls' Coat or Jacket, with Revers Extending Down the Front. (Known as the Middy Jacket.) Ages, 3 to 12 years, 10 sizes. Price, 7d. or 15 cents.



2417



2478

Girls' Double-Breasted Coat or Jacket. Ages, 3 to 12 years, 10 sizes. Price, 10d. or 20 cents.



2478



2230



2230

Girls' Coat or Jacket, with Cap-Top Sleeves. Ages, 3 to 12 years, 10 sizes. Price, 7d. or 15 cents.



1760

Girls' Empire Jacket, with Reefer Front and Sailor Collar. Ages, 1 to 12 years, 12 sizes. Price, 7d. or 15 cents.



1760

Hello there, Ladies!

Do you want to be up-to-date, or left behind.

If you do not wish to be left behind, then always have your hair dressed becoming and stylish, every gent. likes to see a lady's hair carefully arranged; and, to do so, the majority of ladies have not sufficient hair, and unless they wear a switch they cannot dress or have their hair dressed becomingly, as the present style demands it.

Buy your Switches from us, and save money and trouble.

Our Switches are the best in the market. We will exchange any switch if not satisfactory. When ordering please send sample of your hair and amount.

All goods sent concealed from observation. Mention DELINEATOR when ordering.

See our Prices in Full Size and Single Stem.

Straight hair, short stem.

Full size.	Single stem.
16-in., all long hair, full size.	\$2.00 - \$1.50
18-in., " " " "	4.00 - 2.00
20-in., " " " "	5.00 - 2.50
22-in., " " " "	6.00 - 3.00
24-in., " " " "	7.00 - 3.50
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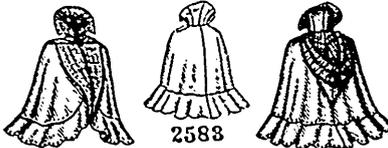
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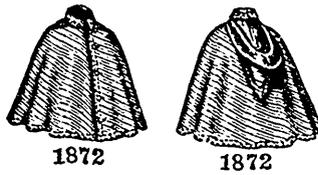
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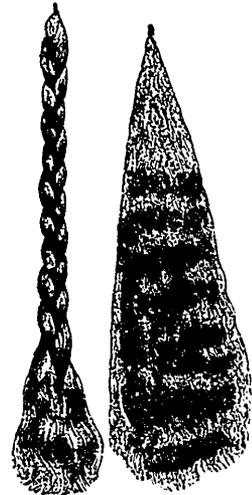
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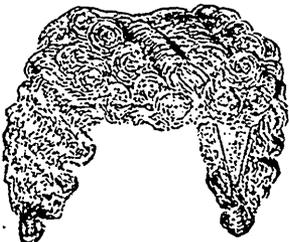


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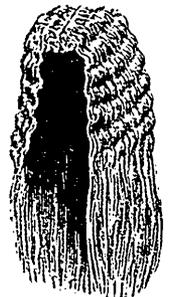
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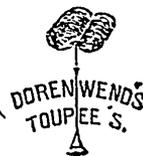
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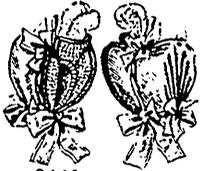
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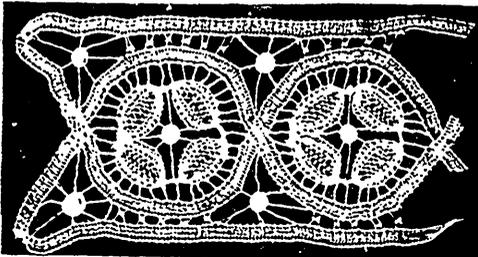
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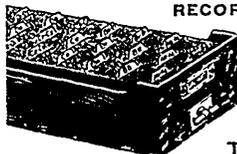
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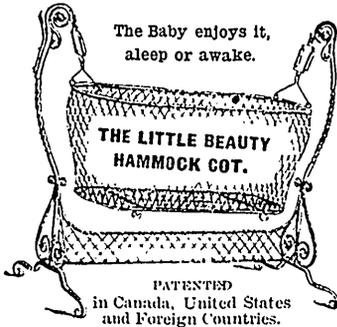
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Yours truly,
F. S. BAKER.

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