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# The Delineator.

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FASHION,  
CULTURE AND  
FINE ARTS:  
CANADIAN EDITION

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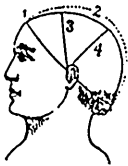


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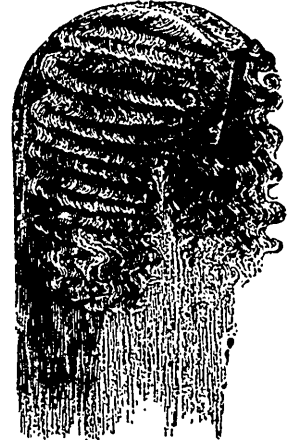
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Doctor *Baby Probyn* Chase



# Loved the Children.

## Eczema.

IT grieved the heart of Dr. Chase as it does the hearts of loving parents everywhere to find to what an alarming extent torturing Eczema prevails among young children. During the teething period in particular, children very frequently endure the terrible itching, burning sensations of this horrible disease. It breaks out in patches which often spread over the whole body, producing the most intense agony to the poor innocent child, and forming pimples, sores and scales, which gradually thicken the skin. If not promptly arrested, Eczema assumes a most severe form, and eventually becomes chronic.

## Dr. Chase's Ointment

HAS proven its marvellous superiority as an absolute cure for Eczema, and you will find on this page conclusive proof from the grateful parents of the three children whose photos appear above. Dr. Chase's Ointment is delightfully healing and soothing, and brings immediate relief to the infant sufferer. Not only does it stop the itching and heals the ulcers and sores, but it causes a clear, natural skin to form again where the flaming fire of Eczema has raged. No discovery of modern times can in any way rival Dr. Chase's Ointment as a positive cure for Eczema.

## From Grateful Parents.

Mrs. H. E. Probyn, of Georgeville, Que., writes as follows:—

"Eczema came out on my little boy's face when he was about two months old and lasted for about one year, when it was entirely cured by Dr. Chase's Ointment. Though we tried doctors and ointments of every description, it grew worse and spread into his hair and on his body. Then we saw Dr. Chase's Ointment advertised and resolved to try it. After using one box and a half the Eczema entirely disappeared, leaving his skin free from scars and perfectly smooth."

Mr. James Scott, 136 Wright Ave., Toronto, states:—

"My boy Tom, aged ten, was for nearly three years afflicted with a bad form of Eczema of the scalp, which was very unsightly and resisted all kinds of remedies and doctor's treatment. His head was in a terrible state. We had to keep him from school, and at times his head would bleed, and the child would scream with agony. For two and a half years we battled with it in vain, but at last found a cure in Dr. Chase's Ointment. About five boxes were used. The original sores dried up leaving the skin in its normal condition. To say it is a pleasure to testify to the wonderful merits of Dr. Chase's Ointment is putting it very mildly."

Mr. Andrew Aiton, Hartland, N.E., writes:—

"My little daughter, Grace Ella Aiton, three and a half years old, has been a dreadful sufferer from Eczema for three years. We tried many remedies and several doctors were unable to help her. Her case was indeed a bad one. Her little body was covered with the itching rash, and she was getting worse, when our druggist, W. E. Thistle, of this town, recommended Dr. Chase's Ointment. Four boxes have entirely cured and saved our child. Her skin is now clear and there is not a sign of the Eczema which tortured her so long."

# Dr. Chase's Ointment

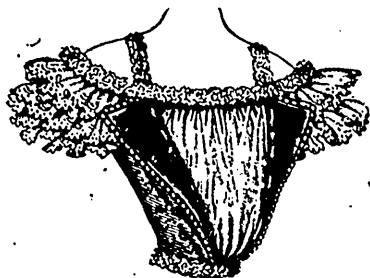
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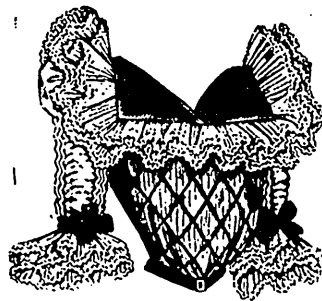


# Stylish Waists for Evening Wear.

(Described on Pages 559 and 560.)



9658



1968



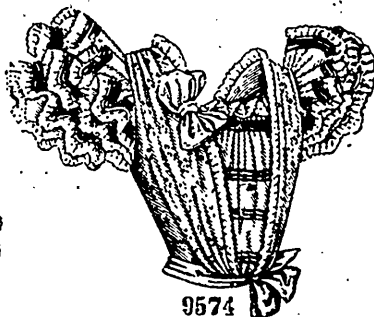
1083



1998



1628



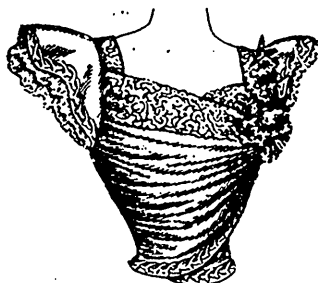
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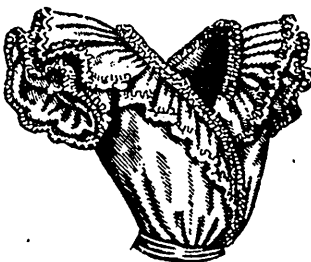
9560



1630



1963



9670



1658

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(Described on Page 501.)



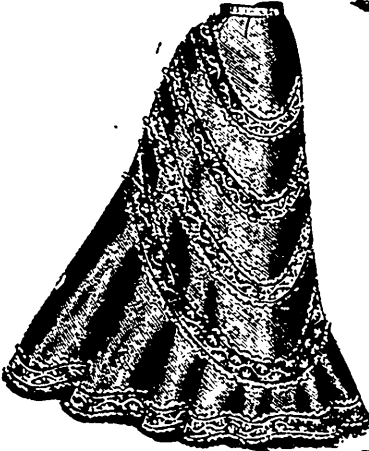
1964



9805



2033



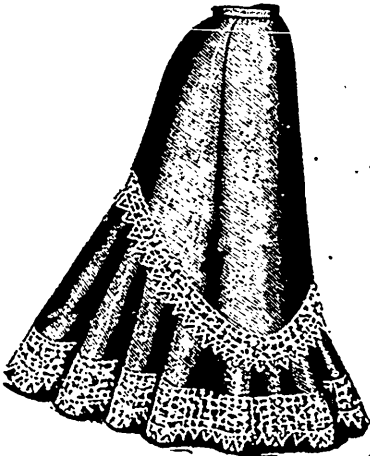
1973



1789



9612



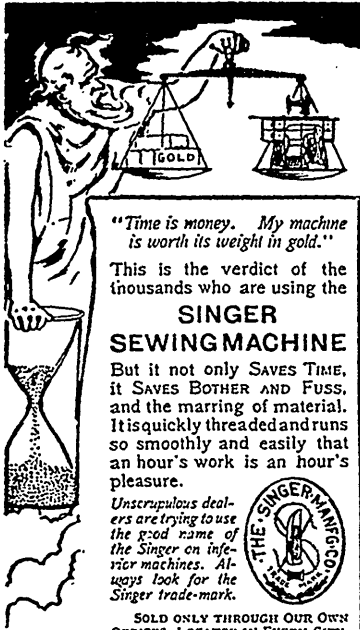
1982



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# Party Dresses For Young Folks.

(Described on Page 564.)



1954



9795



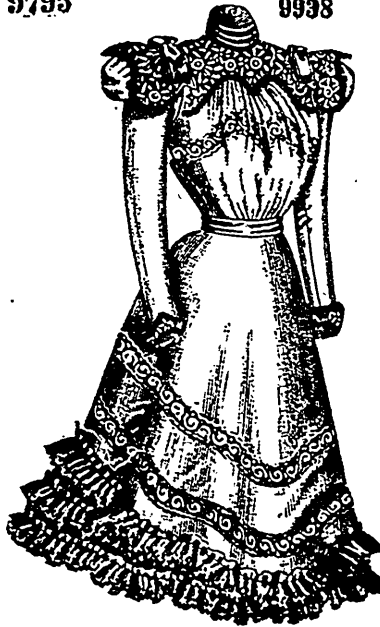
9938



1881



9883



1773



9828



9481



1769



1859

# Handsome Evening Wraps.

(Described on Page 502.)



9748



1981



9746



1309



1487



1103

# Fashionable Capes and Wraps.

(Described on Pages 502  
and 503.)



1915



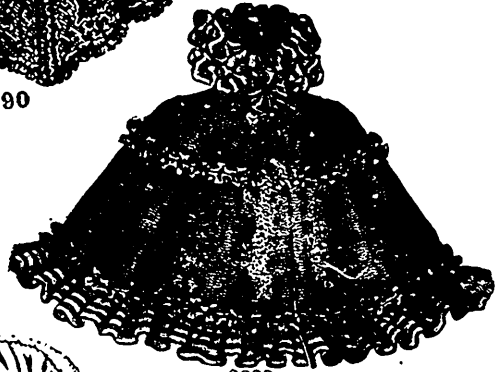
1856



1890



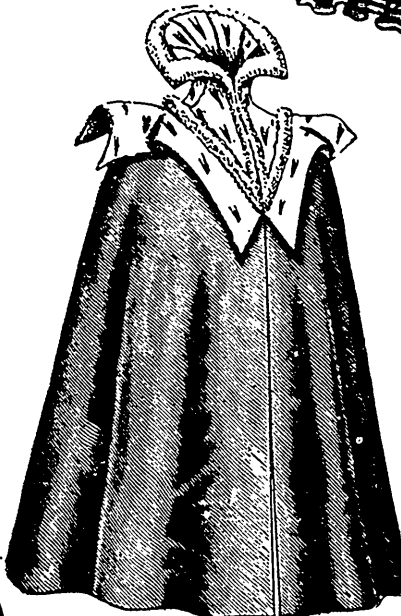
1651



2039



1869



9554



1868

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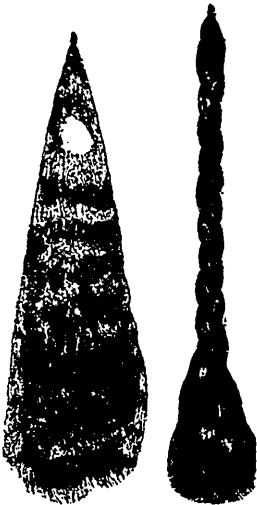
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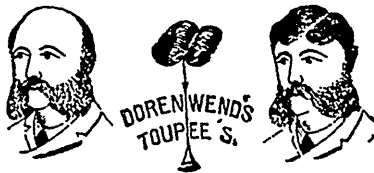
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# The FASHIONABLE CREATOR

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ILLUSTRATION AND DESCRIPTION OF A LADIES' STYLISH COLLARETTE AND WAIST.

FIGURE No. 134 H.—This illustrates a Ladies' collarette and waist. The collarette pattern, which is No. 2058 and costs 5d. or 10 cents, is in three sizes, small, medium, and large, and is shown in two views on page 545. The waist pattern, which is No. 2078 and costs 10d. or 20 cents, is in seven sizes, from thirty to forty-two inches, bust measure, and is again shown on page 555 of this magazine.

There is a certain fascinating beauty about these little collarettes that are again successful candidates for favor this season. In the present instance the collarette is shown made of seal plush and chinchilla fur, the combination being a popular one. The style is extremely simple, consisting of a smooth, round yoke topped by a becoming flare collar on the Medici order and bordered at its lower edge by a graceful ripple ruffle of circular shaping. The



ruffle stands out over the shoulders to give fashionable breadth and is shaped to ripple sufficiently to be suitable for velvet and fur. The flare collar rolls softly.

The waist is a simple pretty style. Close-fitting at the sides and with only slight fulness at the bottom of the back, it has a blouse front that is fastened at the left side, thus affording much opportunity for fancy decoration, unless perfect plainness is desired. As pictured, the waist is made of fine cloth trimmed with jet gimp and finished with a ribbon belt. Either single or double caps and cuffs may complete the sleeves.

Collarettes are frequently made of seal-plush with an admired variety of fur in combination. Velvet, elaborately jetted or bordered with fur bands is, however, appropriate also. Countless devices for decorating the waist will suggest themselves to the practiced dressmaker.

The hat is trimmed with lace, ribbon and plumes.

FIGURE No. 134 H.—This illustrates LADIES' STYLISH COLLARETTE AND WAIST.—The patterns are Ladies' Collarette No. 2058, price 5d. or 10 cents; and Waist No. 2078, price 10d. or 20 cents.

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## DESCRIPTIONS OF FIGURES IN COLORS, TINTS, ETC., SHOWN ON PAGES 505 AND 507 AND FROM 519 TO 534 INCLUSIVE.

### FIGURES NOS. 130 II AND 131 II.—CARRIAGE TOILETTES.

**FIGURE No. 130 II.**—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 2078 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently portrayed on page 556. The skirt pattern, which is No. 1964 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure.

Separate waists made of velvet in any admired shade are popular this season, the fashion being charmingly instanced in the illustration, which shows a velvet waist associated with a contrasting cloth skirt. The waist is closed at the left side, and the front is stylishly pouched. It is very simply fashioned, so that it may be decorated in any way fancied. In this instance the effect of a yoke and jacket is produced by a clever arrangement of lace insertion, which also trims the standing collar, the double sleeve-caps—one pointed and one round—and the cuffs which match the caps. A white ribbon belt gives the final touch. The sleeves are close-fitting to the top, where they are slightly gathered.

The skirt is made in three-piece style, and about it at the foot is placed a graduated circular flounce, above which strappings of the cloth are uniquely arranged. In place of the strappings another flounce could be used, the pattern making provision for this.

In a toilette like this individuality can be displayed, particularly in the decoration of the waist. The entire gown may be of one material, or widely different textures may be united, the result in either case being stylish and tasteful. Braid, silk cord, platings and ribbon are suitable decorations.

The braided felt hat is uniquely adorned with chiffon and coq feathers.

**FIGURE No. 131 II.**—This consists of a Ladies' basque-waist and skirt. The waist pattern, which is No. 2096 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is also pictured on page 555. The skirt pattern, which is No. 2083 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 560.

The most luxurious gowns this year are of velvet. A charming toilette is here represented made up in velvet in the rich blue shade so much admired, in combination with silk in a delicate maize tone that contrasts beautifully. A delightful ornamentation is arranged with narrow white silk gimp, while lace wrist-frills, black lace appliqué on the yoke and collar and a jewelled clasp fastening the wrinkled silk belt enhance the beauty of the toilette. The waist is made with deep U yoke above a low-necked body. The back has plaited fulness at the bottom, while the fulness at the lower edge of the fronts is gathered; and the right front laps over the left to bring the closing in a diagonal line at the left of the center. The front pouches stylishly over the belt, and the close sleeves are formed in small puffs at the top.

The skirt has a five-gored upper part to which is joined a circular-flounce lower part in a seam, from the peculiar outline of which the mode is known as the bat-wing skirt.

There is a richness in the velvet texture that is equalled in no other fabric, and in the simple but elegant modes combined in this toilette it is displayed to full advantage. Novelty goods and also heavy wool goods, like broadcloth, whipcord and chevrot, will also develop well by the mode, with strappings for a finish. A handsome walking toilette could be made of a heather mixture and decorated with braid.

Plumes, an aigrette and a buckle trim the velvet hat.

### FIGURES NOS. 132 II AND 133 II.—PROMENADE TOILETTES.

**FIGURE No. 132 II.**—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 2076 and costs 10d. or 20 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is also shown on page 554. The skirt pattern, which is No. 2084 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 559.

There is a decided air of good style about the toilette here

shown made of fancy-checked chevrot relieved by a black velvet collar and pipings and buttons to match. The basque is fitted with the utmost accuracy, a center-back seam being used or not, according to individual preference, and below the side-back seams coat-laps are formed. The fronts lap in a double-breasted style, the lower front corners being neatly rounded, and at the top they are reversed in lapels by a rolling collar. Velvet buttons are used for the closing, and the darts and edges are piped with velvet, pipings also defining cuffs on the shapely sleeves, which may be gathered and plaited at the top. A linen chemisette and puff scarf add to the trim effect.

The skirt is one of the new modes, fitting closely at the top across the front and sides and flaring slightly at the foot. From its peculiarly close effect it is known as the sheath skirt. The seams at the front and sides are piped with velvet.

Suitable materials for tailor-made suits such as this are serge, whipcord, covert cloth, the heather mixtures, which are shown in as great variety as ever, and the various suitings in striped and fancy effects. Braid is a desirable completion, and many women prefer simply machine-stitching. A linen chemisette accompanied by any sort of tie admired with a neat adjunct.

The felt hat is beautifully trimmed with velvet.

**FIGURE No. 133 II.**—This consists of a Ladies' cape and skirt. The cape pattern, which is No. 2086 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 543. The skirt pattern, which is No. 1880 and costs 1s. or 25 cents, is in nine sizes, from twenty to thirty-six inches, waist measure.

In this instance the handsome toilette shows a black velvet cape and a stylish skirt of cloth elaborately braided, the cape being richly decorated with jet passementerie, while the fashionable fluffy neck-completion is given by a full ruche of chiffon, with a ribbon bow set over its ends. The cape, in three-quarter length, is a French mode, known as the Normandia cape; it is of circular shaping and joins a round yoke, the upper edge being gathered. It hangs in full folds at the back, while only slight ripples are seen at the sides, and it rounds gracefully at its front edges. The yoke is concealed by a collarette bordered by a circular frill, and a circular frill also follows the front and lower edges of the cape.

The skirt consists of a pointed tablier upper part and a graduated circular lower part; it may be gathered or plaited at the back and made with or without a seven-gored foundation-skirt.

The cape will make up effectively in velours, brocade, satin and rich cloakings, with fur or passementerie for decoration. For the skirt any fashionable woollens may be selected, and trimming may be arranged with lace appliqué, ribbon, etc.

The felt-braid hat turns back from the face and is adorned with plumes and velvet rosettes.

### FIGURE No. 135 H.—LADIES' EVENING WAIST.

**FIGURE No. 135 II.**—This illustrates a Ladies' waist. The pattern, which is No. 2126 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again pictured on page 555.

The waist is charming and quite distinguished looking. It is here shown made of spangled black chiffon over green silk, with plain black chiffon edged with green baby-ribbon for the ruching and wrist frills. The waist is square-necked, and the wide right front is beautifully draped over the bust by gathers in each arm's-eye edge. At the bottom and at the sides the front is smooth, and the closing is made diagonally at the left side. The back is smooth at the top and has only trifling fulness at the bottom. The long sleeves are in monquetaire style, and over the shoulders are wide ruchings of ribbon-edged chiffon that give a charming touch of novelty. Narrower ruchings trim the upper edges of the front and back, and a wrinkled ribbon gives the finish at the lower edge. The sleeves may be omitted, or they may be in elbow length.

The mode is particularly pretty for transparent fabrics, either plain, embroidered or spangled; but silk, plain or figured, will also be effective.

## FIGURE No. 136 H.—LADIES' VISITING TOILETTE.

FIGURE No. 136 H.—This consists of a Ladies' Louis XVI. basque and skirt. The basque pattern, which is No. 2121 and costs 10d. or 20 cents, in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is also shown on page 554. The skirt pattern, which is No. 2108 and costs 10d. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be seen again on page 562.

In this effective toilette a handsome Louis XVI. basque and skirt of novel shape are associated. The basque is here pictured made of velvet; it is exquisitely adjusted, and only the necks extend the full length of the garment, the sides being made of equal length by side-skirts sewed on in becoming hip seams; and the joining of the skirts to the backs is hidden under flat-plaits. The fronts have plaited fulness at the bottom and are drawn down in a way to give the stylish long-waist effect; they are turned back in hatchet revers above the bust, and the smooth vest is covered by a pretty arrangement of lace that laps over on the revers and adds to the rich effect. A large collar rises high at the back and sides above the standing collar, which is encircled by a ribbon stock, and circular cuffs extend over the hand in a picturesque way.

A handsome brocade was chosen for the skirt, which is in three-piece style, with the front-gore extended at the top to form a short yoke. It is attractively trimmed at the bottom with three narrow ruchings, the middle ruching being put on in a serpentine effect and the others straight around.

A revival of the Louis styles is always graciously received and is usually looked for when velvet is in favor, the rich texture appearing to advantage in these stately modes. Rich collars are often associated with the velvet in some of the accessories of the basque or in the skirt, and decorations of lace, platings and ruchings may be as lavish as desired.

Plumes and an aigrette adorn the oddly bent velvet hat.

## FIGURE No. 137 H.—LADIES' TEA-GOWN.

FIGURE No. 137 H.—This illustrates a Ladies' tea-gown. The pattern, which is No. 2145 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again shown on page 537.

An air of elegance and stateliness characterizes this tea-gown, which is known as the Portia gown. It gives the charming effect of a loose flowing gown over a dainty under-dress, this effect being rendered specially remarkable in its present development in green satin and white India silk. The full soft front blouses prettily over a pointed belt that connects it with the full skirt-front, on which an elaborate trimming formed of a flounce, puff, plaiting and ruches of the silk is seen at the bottom. The wide circular back and the long, loose fronts of the gown are cut quite low and round at the top, the back, by its peculiarly graceful circular shaping, hanging in Watteau effect at the center. The fronts are rounded at the lower corners and are wide apart, and the back sweeps out in a graceful demi-train. A circular Bertha defines the round neck, and a full yoke is added at the back. The Bertha is outlined with lace appliqué, while velvet appliqué enriches the long fronts, and a lace frill gives a dainty touch to the standing collar. The mousquetaire sleeves are in elbow length and completed at the edge with a self-headed frill; they may extend to the wrist, if preferred.

Any of the soft silks combined with cashmere, silk, French flannel, etc., according to the degree of elegance sought, will be charming, and lace bands or frills of ribbon can be utilized for decoration.

## FIGURE No. 138 H.—LADIES' AFTERNOON RECEPTION TOILETTE.

FIGURE No. 138 H.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 2065 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown in four views on page 557. The skirt pattern, which is No. 1964 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure.

In materials, decoration and style this toilette is exceedingly handsome and is suitable for many dressy occasions, such as afternoon receptions, theatre and concert wear, etc. In this instance a fine, soft-silk-and-wool novelty fabric is beautifully contrasted with satin in cream-white and heliotrope, both over-

laid with appliqué lace, and a lace neck frill, a ribbon belt and an elaborate use of iridescent gimp in an odd way combine to create a charming effect. The waist is a Louis XVI. mode that can be adapted to evening wear, as the neck may be in low Pompadour style between the ends of the large collar, and the sleeves made short or in elbow length. A pretty center-front formed of a deep smooth yoke and a softly bloused lower part that is tucked-shirred at the top is effectively revealed all the way between side-fronts that blouse very slightly. The large fancy collar separates in points on the shoulders and is broad and pointed at the back and ripples just enough to be a soft, graceful accessory. The back has a little fulness in the lower part closely plaited at the center. Puff sleeves finished with pointed flaring cuffs and a collar covered by a dressy stock complete the attractive bodice.

The skirt is a three-piece shape, with two graduated circular flounces stylishly applied on it. The upper flounce extends almost to the waist at the back, producing the fashionable tablier effect.

The toilette shows a charming originality which invites sharp contrasts in color. Velvet could be used for the fancy collar or for the yoke, with silk or chiffon over silk for the lower part of the center-front and contrasting silk or some rich wool goods for the remainder of the gown. Lace bands or handsome silk passementerie will unite with lace in the decoration.

## FIGURE No. 139 H.—LADIES' TOILETTE.

FIGURE No. 139 H.—This consists of a Ladies' skirt and circular cape. The cape pattern, which is No. 2074 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 544. The skirt pattern, which is No. 2033 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

In this instance a skirt made of moiré poplin and a cape of rich fancy cloth compose this handsome toilette. The cape is perfectly smooth at the top but is cleverly shaped to form ripples below the shoulders. It is short at the sides and extends far below the waist in deep points at the center of the front and back. A collarette of similar outline and a high flaring collar are stylish accessories. The cape, collar and collarette are quite elaborately trimmed with rows of braid and ribbon ruchings, and a lace bow at the throat gives a refined and stylish finishing touch.

The circular flounce which forms the lower part of the skirt is oddly curved at its upper edge, where it is joined smoothly to the three-piece upper part. A unique effect is produced by the use of narrow jet gimp not only for defining the upper outline of the flounce but also for encircling the various markings in the rich silk.

Entirely original suggestions are offered in this toilette, which will be selected by matrons as well as by young women. A skirt of handsome plain or fancy wool goods will be stylish with a cape of dark cloth, while a more elaborate toilette will consist of a velvet cape and silk skirt.

The becomingly bent hat has a soft velvet crown and is decorated with Mercury wings and a buckle.

## FIGURE No. 140 H.—LADIES' VISITING TOILETTE.

FIGURE No. 140 H.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 2077 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently pictured on page 556. The skirt pattern, which is No. 1982 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

A waist made of green velvet, moiré silk to match and white silk is here combined with a skirt of novelty goods in this graceful toilette, a velvet waist being one of the leading fancies this season. The waist is made with a plain seamless back having very slight gathered fulness at the bottom, and the front blouses stylishly and is shaped in Pompadour outline at the top to disclose a chemisette of the white silk evenly tucked. The chemisette is framed by a shawl collar oddly curved on the shoulders, and at the neck is a close-fitting collar with turn-down sections and a stiffly bowed stock. The fronts are closed in double-breasted style with fancy buttons below the shawl collar, but they may be reversed in tiny lapels, if preferred. The sleeves are made ornamental by caps and cuffs, the latter to be rolled back or worn over the hand, as preferred.

The skirt is in the admired circular-flounce style, both the upper part and flounce being in seven gores. The flounce is narrow in front and deepens gradually toward the back. The decoration of braid is exceedingly attractive.

The home dressmaker will find many helpful suggestions in this mode, which shows how a rich toilette suitable for the promenade, calling or church wear can be made with only a moderate outlay. A peplum would be a stylish addition to the waist, and the pattern makes provision for one.

The stylish braided felt hat is artistically adorned with jetted tulle and wings, an aigrette, ribbon and a buckle.

FIGURE No. 141 H.—BRIDAL COSTUME.

FIGURE No. 141 H.—This illustrates a Ladies' costume. The pattern, which is No. 2354 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on pages 538 and 539.

Of regal stateliness and elegance is the bridal costume here shown, yet the simplicity of effect which should always belong to a bride's gown is charmingly evident. In this instance rich white satin was chosen for the making, with the yoke of chiffon in lengthwise puffs; and a rich decoration is contributed by knife-plaitings of the satin, chiffon ruchings and pearl passementerie, together with a ribbon stock and belt. The waist is extremely odd and pretty. The back is quite simple, being smooth at the top, with very slight gathered fulness in the lower part. The front, however, is quite fanciful, being shaped very low, with the upper and front edges rounded in graceful curves and lapped in surplice fashion at the waist. The deep broad yoke is extremely pleasing, and the fronts pouch stylishly over the belt. The collar is in standing style, and the full-length sleeves are pointed at the wrists, which are decorated with lace frills and passementerie. For dinner or reception wear the sleeves may be in short frill style, and the neck may be low in V, square or round outline.

The skirt comprises seven gores and may be made with a full-length train or demi-train in either round or square style.

Fashionable materials for bridal gowns are *peau de soie*, *peau de serpent*, *gros de Londres*, corded silk and plain and brocaded satin, and on any of these materials the dainty filmy laces or the heavier varieties may be arranged for ornamentation in conjunction with passementerie and ribbon.

The veil is of tulle but may be of lace, if preferred.

FIGURE No. 142 H.—LADIES' RECEPTION TOILETTE.

FIGURE No. 142 H.—This consists of a Ladies' evening waist and skirt. The waist pattern, which is No. 2107 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty two inches, bust measure, and is again pictured on page 555. The skirt pattern, which is No. 2083 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is more fully illustrated on page 560.

A delightful evening toilette is here shown made up in apple-green silk in one of the fancy weaves and beautifully adorned with artificial flowers, a jewelled belt and a ruching of silk at the foot of the skirt, which is made with a sweep. A five-gored upper part and a circular-flounce lower part are combined in the skirt, which, from the novel shaping at the seaming of the two parts, is known as the bat-wing skirt.

The waist is unusually pretty and graceful. The right front is shaped in a sweeping curve at the upper and front edges, where it is drawn by three cord-shirrings to form a frill heading, and it laps over the narrower left front, which is shirred to correspond at its upper edge. The neck outline in front is odd and pleasing and at the back is square, the back being shirred, like the fronts, at the top. The fulness is taken up in gathers at the bottom and drawn down at the back, while the fronts blouse stylishly. The short puff sleeves show cord-shirrings above their frilled lower edges.

The original features seen in both the waist and skirt insure popularity for the modes. The waist is designed specially for evening wear, but the skirt is also suitable for the street.

FIGURE No. 143 H.—LADIES' CARRIAGE TOILETTE.

FIGURE No. 143 H.—This consists of a Ladies' wrap, skirt and basque. The wrap pattern, which is No. 2056 and costs 1s. 3d. or 30 cents, is in five sizes for ladies from thirty to forty-six inches, bust measure, and is again shown on page 546. The basque pattern, which is No. 2049 and costs 10d. or 20

cents, is in seven sizes from thirty to forty-two inches, bust measure, and may be seen again on page 553. The skirt pattern, which is No. 1880 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

This elegant toilette comprises a long black velvet wrap handsomely trimmed with lace appliqué, a basque combined of figured silk and tucked white silk, and a skirt of figured silk trimmed to match the basque with ruchings and ribbon. Lace wrist-frills and a ribbon stock and belt give finishing touches to the waist, which is a charming one with a deep yoke showing above the oddly pointed front which blouses slightly. The back is perfectly smooth and seamless, and the closing is made along the left shoulder and under-arm seams. The sleeves are pointed at the wrists.

The skirt is one of the new shapes, with a graduated circular lower part, the upper part being in pointed tablier style.

The circular flounce is introduced in the long, circular wrap. A flounce deepened to form a point at its front ends is joined to the bottom of the wrap, and a shallower flounce tapered to points at its ends is joined to the circular cape. The flaring collar is covered on the inside with fur.

The toilette is charming for the theatre or for carriage wear. The wrap can be of velvet or any rich cloaking fabric and the gown of fine wool or novelty goods in combination with silk, velvet, etc., and with a trimming of lace or ribbon.

The large hat is adorned with plumes and a velvet rosette.

FIGURE No. 144 H.—LADIES' PROMENADE TOILETTE.

FIGURE No. 144 H.—This consists of a Ladies' coat and skirt. The coat pattern, which is No. 2127 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again portrayed on page 552. The skirt pattern, which is No. 2123 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be seen again on page 561.

A coat of green cloth, with a velvet rolling collar and velvet cuff-facings, and a skirt made of a stylish heather mixture compose this attractive walking toilette. The coat is closely fitted at the back and sides, and the fronts are rendered half close by single bust darts. The fronts, which lap and close in double-breasted style with buttons and button-holes, may have rounding or square lower corners, the front ends of the pocket-laps being rounding or square to match; they are reversed at the top in large lapels by the shapely coat-collar. The sleeves are gathered at the top.

The skirt is in the popular style, with a seven-gored upper part and a graduated circular-flounce lower part. A cording is included in the joining of the upper and lower parts.

Plain or fancy coating may be used for the coat and any of the wool novelty goods or camel's-hair or cheviot for the skirt.

The felt hat shows a stylish trimming of silk and feathers.

FIGURE No. 145 H.—LADIES' NÉGLIGÉE.

FIGURE No. 145 H.—This consists of a Ladies' tea-jacket and petticoat-skirt. The jacket pattern, which is No. 2052 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again portrayed on page 558. The petticoat-skirt pattern, which is No. 9876 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

In this instance the tea-jacket or dressing-sack is shown made of India silk in a delicate pink shade and trimmed lavishly with cream lace edging and black velvet baby ribbon. It is in Empire style, with the back and fronts laid in two broad box-plaits that fall out from the figure below a plain square yoke. The close rolling collar has pointed ends flaring at the throat; and a notably pretty feature is the deep round collar which curves away from the throat and gives fashionable breadth, its trimming spreading fluffily over the gathered two-seam sleeves.

The handsome petticoat-skirt is of glacé taffeta and trimmed with ruffles of the silk and tucks. The skirt is made with a front-gore and a gore at each side all joined to a yoke, and a straight back-breadth. A gathered flounce, tucked and ruffle-trimmed, is placed on it all round at the bottom, and two similar flounces are placed above this flounce at the back. The two flounces at the back serve to hold the dress skirt out in a stylish and graceful way.

The *négligée* could be less extravagantly developed in inexpensive materials and yet be perfectly dainty and pleasing.

# Fashions of To-Day.

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have the sleeves  
plaited or gathered.  
In a jaunty  
double-breasted  
coat the lower  
front corners may  
be either round or  
square, with the  
sleeves plaited or  
gathered.  
Hip seams char-  
acterize a very sty-  
lish double-breast-  
ed cutaway coat of  
an becoming length.  
The fronts in a  
coat-basque may be  
lapped to the top,  
or the right front  
may be reversed to  
the bust or waist,  
as individual taste  
dictates.  
A very graceful  
and comfortable  
long circular wrap  
has its special fea-  
tures in the circular  
cape, circular  
flounces and Medi-  
ci collar. This  
wrap is suitable for  
carriage or even-  
ing wear.  
Another garment  
appropriate for  
carriage wear is  
a three-quarter  
yoke-cape known  
as the Normandie  
cape; a collarette  
and circular frills  
greatly enhance  
the charms of this  
extremely quaint  
cape.  
A pointed circular  
cape may be  
made with or with-  
out the pointed collarette. This mode is admirably suited  
for developing a combination of cloth and velvet.  
Two box-plaits at the back and the high flare collar are the  
distinctive features in a cape that may be made in either of  
two lengths.  
Collarettes may be made either with or without stole ends,  
but are invariably characterized by a high flare collar.  
Hip seams are the point of interest in a Louis XVI. basque  
of unusual attractiveness.  
A double-breasted basque is made equally satisfactory with  
or without the center-back seam and the sleeves gathered or  
plaited. The mode is well liked for tailor gowns.  
The double-breasted blouse-fronts in a new waist may be

closed to the shawl collar or rolled in small lapels, as desired.  
An odd but pleasing feature in a basque-waist is the U yoke  
exhibited both back and front.

A deep pointed yoke lends charm to a basque-waist which  
closes along the left shoulder and under-arm seams. There is  
just the merest sug-  
gestion of a pouch  
in the over-front.

The neck may  
be high or open  
and the sleeves  
full length, short  
or in elbow length  
in a fetching Louis  
XVI. waist.

A basque possess-  
ing among its at-  
tractive points a  
double-pointed  
yoke at the front  
and pointed caps  
over the shoulders  
closes at the left  
shoulder and un-  
der-arm seams.

Revers and a  
notched collar  
opening over a  
chemisette, and a  
pointed yoke fac-  
ing on the back are  
points of particu-  
lar interest in a  
new shirt-waist.

Another shirt-  
waist has at the  
back a square yoke  
which is plaited at  
the center in fan  
effect. The fronts  
blouse stylishly,  
and the sleeves  
have cuffs with  
rounding corners.

In a three-piece  
skirt the front-gore  
extends to form a  
short yoke at the  
top and may be  
made with or with-  
out a seven-gored  
foundation-skirt.

In a seven-gored  
model the sheath  
skirt derives its  
name from the clinging effect at the top, the lower part flaring  
slightly at the foot.

A circular-flounce lower part is joined to a five-gored upper  
part in an extremely novel mode, which is termed the bat-  
wing skirt. A seven-gored foundation may be used or not,  
as desired; and the skirt may be in round length or with a  
sweep.

Petticoat-skirts show graduated circular flounces and are  
made with either four or six gores and with yoke fronts.

An elaborate costume may be made with high, round,  
square or V neck, with full-length or frill sleeves and with a  
square or round demi-train or full-length train. Rich and  
elegant fabrics are attractively developed by this mode.

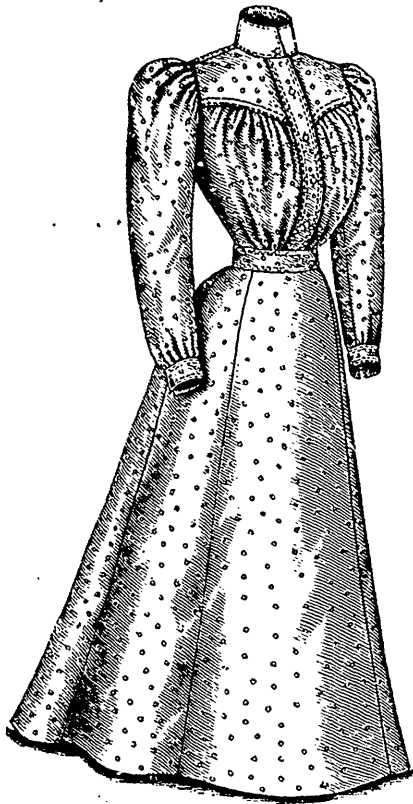


FIGURE NO. 135 H.—This illustrates LADIES' EVENING WAIST.—The pattern is No. 2126,  
price 10d. or 20 cents.

(For Description see Page 520.)

LADIES' EVERY-DAY DRESS, CONSISTING OF A SHIRT-WAIST (TO BE MADE WITH OR WITHOUT THE LINING) AND A SIX-GORED SKIRT.  
(For Illustrations see this Page.)

No. 2103.—This dress presents an exceedingly neat and up-to-date appearance and is particularly designed for every-day wear. It consists of a shirt-waist and six-gored skirt and is shown made of polka-dotted percale. The shirt-waist is made with a pointed yoke at the front and back shaped by shoulder seams, and its full lower portions are gathered at the top and at the waist. Under-arm gores give a smooth effect at the sides. The closing is made at the center of the front with buttons and button-holes through an applied box-pleat that extends to the neck, which is finished with a fitted band. The removable standing collar is of white linen and has slanting ends. The one-seam shirt sleeves have the usual openings at



2103

Front View.



2103

Back View.

LADIES' EVERY-DAY DRESS, CONSISTING OF A SHIRT-WAIST (TO BE MADE WITH OR WITHOUT THE LINING) AND A SIX-GORED SKIRT.  
(For Description see this Page.)

the back of the wrists finished with invisible laps; they are gathered at the top and bottom and completed with straight link cuffs. The shirt-waist may be made with or without a fitted body-lining. A belt of the material is worn.

The graceful six-gored skirt is fitted smoothly at the front and sides and is gathered at the back. It ripples prettily below the hips and measures a little over three yards and three-fourths round at the lower edge in the medium sizes.

All sorts of pretty cotton fabrics will be suitable for the dress, as well as flannel, serge and other woollen goods. For a work dress a plain finish is desirable, but, if preferred, a simple decoration of braid or insertion may be used.

We have pattern No. 2103 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dress for a lady of medium size, needs six yards and three-fourths of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' TEA-GOWN. (TO BE MADE WITH BELL SLEEVES OR WITH FULL-LENGTH OR ELBOW MOUSQUETAIRE SLEEVES AND WITH A DEMI-TRAIN OR IN ROUND LENGTH.)  
KNOWN AS THE PORTIA GOWN.  
(For Illustrations see Page 537.)

No. 2145.—Another view of this tea-gown may be obtained by referring to figure No. 137 H in this number of THE DELINEATOR.

A beautiful tea-gown having the effect of a low-necked, open-fronted loose gown over a pretty under-dress is here depicted made of a combination of China silk and silk crêpe and trimmed with lace edging and insertion and ruchings and knife-plaitings of the crêpe. It is known as the Portia gown and is one of the most exquisite of *négligées*. The tea-gown is made over a well-fitted lining of basque depth and closed at the center of the front. The full fronts are

gathered at the neck and at the waist and also a little above the bust in round-yoke outline nearly to the front edges; they reach only to the waist and are finished with a smooth belt that is pointed at the lower edge and extends around the waist. A skirt front, that is gathered at the upper edge across the center and smoothly fitted back of the gathering by a dart at each side, is attached to the belt underneath; it is elaborately trimmed at the bottom with a ruche-headed flounce of handsome lace over a knife-plaiting of the crêpe. Narrow loose fronts that may have square or gracefully rounded lower front corners and a wide circular back with a center seam form the flowing-over part of the gown; they are low and round at the top, the outline being emphasized by a circular Bertha in two sections that meet at the back and fall in pretty ripples. Above the back a full yoke gathered at the top and bottom is applied on the lining; and at the neck is a ruche-edged standing collar that closes at the front. Bell sleeves that ripple gracefully or full-length or elbow mousquetaire sleeves may be used, as preferred. The mousquetaire sleeves are made over coat-shaped

linings and are gathered at the top and along the side edges as far down as the elbow; they are prettily finished with a frill of lace headed by a crêpe ruching. The gown may be made with a demi-train or in round length, as preferred.

The gown may be handsomely developed in velvet, cashmere, poplin, crêpon, drap d'été and Henrietta combined with soft silk or woollen fabrics and trimmed with lace edging and insertion, appliqué trimming, pearl passementerie, ribbon, etc.

We have pattern No. 2145 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the gown for a lady of medium size, requires nine yards and three-fourths of silk twenty inches wide, with ten yards of crêpe twenty inches wide for the mousquetaire sleeves, collar, back-yoke, full body-front, skirt front, belt and for ruchings and a plaiting to trim. Price of pattern, 1s. or 25 cents.

(Descriptions Continued on Page 537.)

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FIGURE No. 136 H.—This illustrates Ladies' Visiting Toilette.—The patterns are Ladies' Louis XVI. Basque No. 2121, price 10d. or 20 cents; and Three-Piece Skirt No. 2108, price 1s. or 25 cents. (Described on page 521.)



FIGURE No. 137 H.—This illustrates Ladies' Tea-Gown.—The pattern is No. 2145, price 1s. or 25 cents.  
(Described on page 521.)





FIGURE No. 138 H.—This illustrates Ladies' Afternoon Reception Toilette.—The patterns are Ladies' Louis XVI. Waist No. 2065, price 10d. or 20 cents; and Three-Piece Skirt No. 1964, price 1s. or 25 cents. (Described on page 521.)



FIGURE No. 139 H.—This illustrates Ladies' Toilette.—The patterns are Ladies' Circular Cape No. 2074, price 10d. or 20 cents; and Skirt No. 2033, price 1s. or 25 cents. (Described on page 521.)

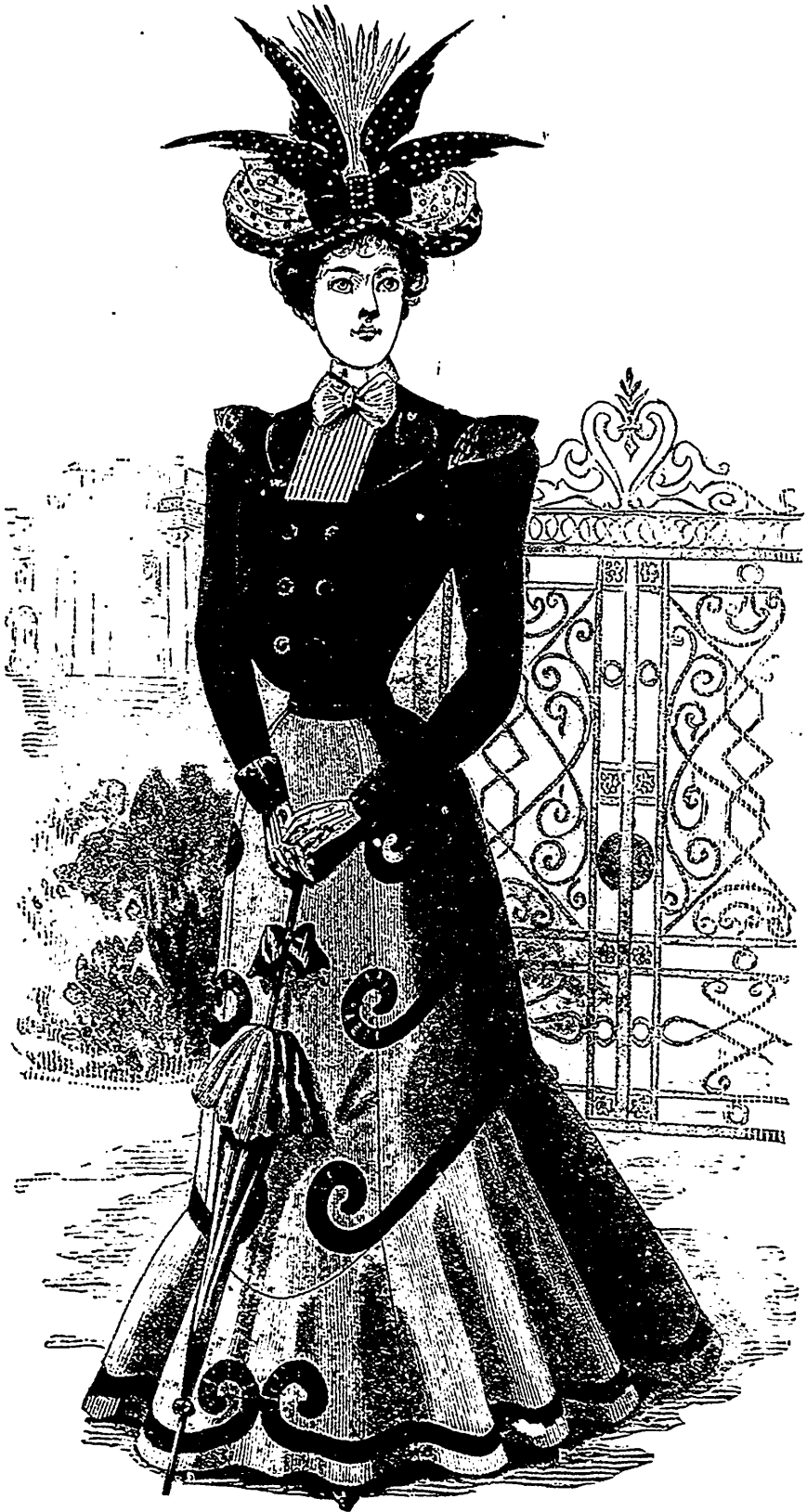


FIGURE No. 140 H.—This illustrates Ladies' Visiting Toilette.—The patterns are Ladies' Waist No. 2077, price 10d. or 20 cents; and Skirt No. 1982, price 1s. or 25 cents. (Described on page 521.)



FIGURE No. 141 H.—This illustrates Bride's Costume.—The pattern is Ladies' Trained Costume No. 2054 price 1s. 3d. or 30 cents. (Described on page 522.)



FIGURE No. 142 H.—This illustrates Ladies' Reception Toilette.—The patterns are Ladies' Evening Waist No. 2107, price 10d. or 20 cents; and Ladies' Skirt No. 2083, price 1s. or 25 cents. (Described on page 522.)



FIGURE No. 143 H.—This illustrates Ladies' Carriage Toilette.—The patterns are Ladies' Circular Wrap No. 2056, price 1s. 3d. or 30 cents; Basque No. 2049, price 10d. or 20 cents; and Skirt No. 1880, price 1s. or 25 cents. (Described on page 522.)

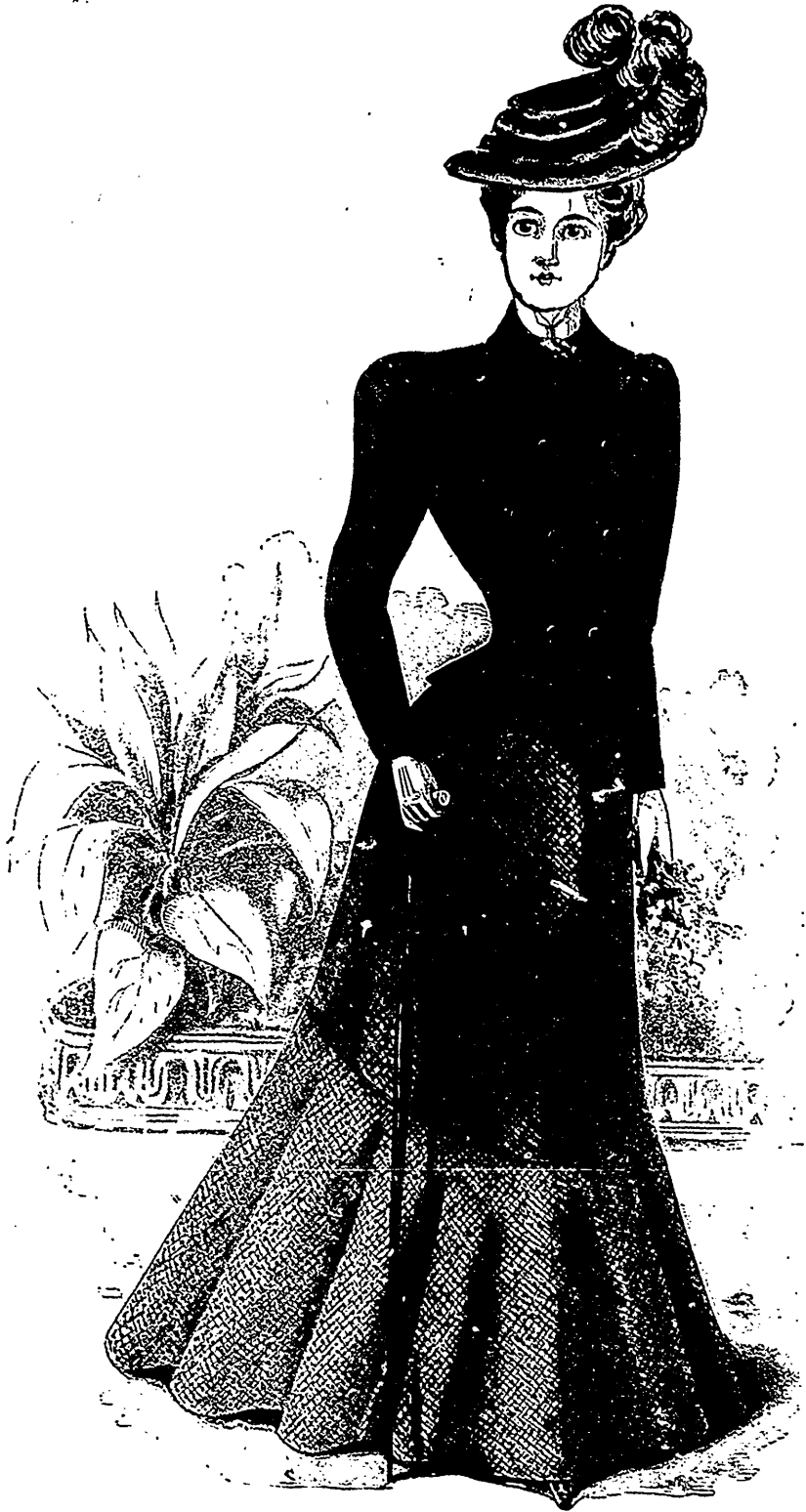


FIGURE No. 144 H.—This illustrates Ladies' Promenade Toilette.—The patterns are Ladies' Double-Breasted Coat No. 2127, price 10d. or 20 cents; and Ladies' Skirt No. 2123, price 1s. or 25 cents. (Described on page 522.)

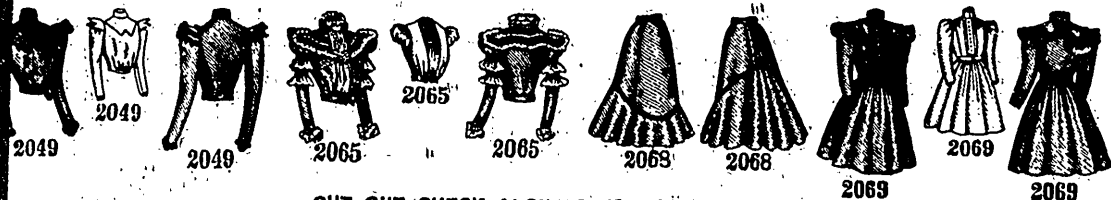


FIGURE No. 145 H. - This illustrates Ladies' *Négligé*. - The patterns are Ladies' Tea-Jacket No. 2052, price 10d. or 20 cents, and Petticoat Skirt No. 9876, price 1s. or 25 cents. (Described on page 522.)



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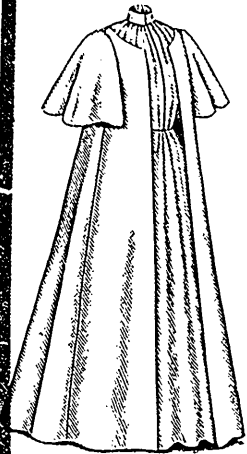
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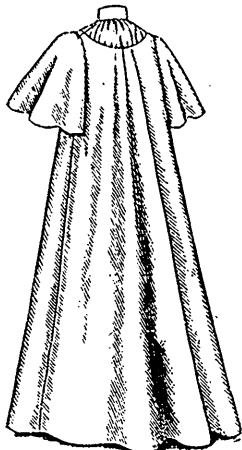
(Descriptions Continued from Page 524.)

LADIES' TRAINED COSTUME. (TO BE MADE WITH HIGH, ROUND, SQUARE OR V NECK, WITH FULL-LENGTH OR FRILL SLEEVES AND WITH A SQUARE OR ROUND DEMI-TRAIN OR FULL-LENGTH TRAIN.)  
(For Illustrations see Pages 538 and 539.)

No. 2054.—At figure No. 141 II in this magazine this hand-



2145



2145



2145

Front View.

corners. A rich-looking glacé silk was used for its development, with a ruche and embroidered striped *mousseline de soie* for the center-front. The waist, which is made over a fitted lining, may be made with a high, round, square or V neck. The broad seamless back has only slightly gathered fulness at the waist and is joined by under-arm seams to side-fronts, which are shaped in low, rounding outline at the top and cross at the bottom in surplice effect. The side-fronts are daintily trimmed with rows of insertion and blouse very slightly where they cross, the fulness at the lower edge being confined by double rows of shirrings: they may have either square or rounding upper front corners. A broad center-front that is



2145

Back View.

LADIES' TEA-GOWN. (TO BE MADE WITH BELL SLEEVES OR WITH FULL-LENGTH OR ELBOW MOUSQUETAIRE SLEEVES, AND WITH A DEMI-TRAIN OR IN ROUND LENGTH.)  
KNOWN AS THE PORTIA GOWN.

(For Description see Page 524.)

smooth at the top shows above and between the side-fronts; it is gathered at the bottom and blouses with the side-fronts in a stylishly becoming manner. When the waist is made high-necked a standing collar overlaid with insertion gives a pretty neck-completion. The sleeves may be full-length and close-fitting, with gathered fulness at the top, or they may be short frills of lace, with softly draped portions about the top. Tasteful decoration is given the long sleeves by bands of insertion at the top and bottom mitred to form points on the upper side of the arm, while a soft wrist-completion is given by a full frill of lace; they may be plain or in Venetian style at the wrists. A crush belt of ribbon prettily bowed at the left side finishes the waist.

The skirt is composed of five gores and the train and is fitted with perfect smoothness around the hips. The train is formed of two joined gores gathered at the belt and falls

Some costume may be observed developed for bridal wear. A train always gives added grace and dignity to the figure and is again in vogue. A most distinguished-looking trained costume is here illustrated and may have a full-length train or a demi-train made with either square or softly rounded

in soft, elegant folds. A long, pointed tablier effect is given by the arrangement of two bands of insertion and may be easily duplicated, as the outline is marked by perforations in the pattern. In the medium sizes the full-length train measures two yards and a half from the belt at the middle of the back, while the demi-train measures a yard and seven-eighths.

This costume will make a handsome wedding toilette if developed in white faille or satin and trimmed as in the illustrations or with bands of handsome pearl passementerie, with the center-front overlaid with real lace. As a reception or dinner toilette it will be much appreciated, producing as it does a wholly charming and desirable effect.

We have pattern No. 2054 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume with full-length train requires thirteen yards and seven-eighths of goods twenty-two inches wide, with five-eighths of a yard of fancy mousseline de soie eighteen inches wide for covering the center-front, and two yards and a half of edging four inches and a fourth wide for the short sleeve frills; for the costume with demi-train, twelve yards and five-eighths of goods twenty-two inches wide will be required. Price of pattern, 1s. 3d. or 30 cents.

LADIES' YOKE WRAPPER OR TEA-GOWN, WITH CIRCULAR BACK AND FLOUNCE. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH A SWEEP OR IN ROUND LENGTH.) (For Illustrations see Page 540.)

No. 2119.—This wrapper or tea-

gown is exceedingly novel and graceful and is altogether charming in the present combination of poplin and all-over lace, with lace edging and ribbon frills for decoration. It is made over a well-fitted lining extending to basque depth. The upper part of the wrapper is a smooth pointed yoke that is fitted by shoulder seams. The full fronts and full circular back

LADIES' TRAINED COSTUME. (TO BE MADE WITH HIGH, ROUND, SQUARE OR V NECK, WITH FULL-LENGTH OR FRILL SLEEVES AND WITH A SQUARE OR ROUND DEMI-TRAIN OR FULL-LENGTH TRAIN.)

(For Description see Page 537.)

are connected by under-arm gores that give a smooth effect at the sides; the fronts are gathered at the top, while the back is joined smoothly to the yoke, the circular shaping of the back causing it to flare in two pronounced flutes in Watteau effect. A deep circular flounce is joined to the lower edge of the wrapper portion and has seams corresponding with the wrapper seams; it ripples prettily, and its joining to the wrapper portion is concealed by a self-headed frill of ribbon. At the neck is a standing collar that closes in front. The full one-seam sleeves may be made in full length or in elbow length. The elbow sleeves are gathered at the top and bottom and completed with deep circular cuffs that are lined with silk and turned back in a pretty way at the front of the arm. The full-length sleeves are gathered at the top and double-gathered far enough from the wrist edge to form a narrow frill finish. Ribbon ties tacked at the under-arm seams confine the front becomingly and are tied in front. The wrapper may be made with a sweep or in round length.

Crépon, vailing, serge, camel's-hair and cashmere combined with silk or lace net over silk will charmingly develop this motif. We have pattern No. 2119 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the wrapper for a lady of medium size, calls for eight yards and eighth of goods forty inches wide, with half a yard of lace net twenty-seven inches wide to cover the yoke and collar. Price of pattern, 1s. or 25 cents.

LADIES' BATH-ROBE OR WRAPPER. (DESIRABLE FOR HOUSE, RAILROAD OR STEAMER WEAR.) (For Illustrations see Page 541.)

No. 2066.—Eider-down flannel was chosen for this handsome bath-robe or wrapper, which will be found extremely comfortable for house, railroad or steamer wear. The garment is quite loosely fitted by



Front View.

shoulder seams, under-arm gores and a center seam. The fronts close at the throat, and the right front laps in a pretty curve to the left hip, where it is secured with a hook and loop, and then falls straight to the lower edge. A large patch-pocket is applied on the right front, and a silk cord tipped with tassels is worn about the waist and tied at the left side of the front. A pointed hood shaped by a seam extending from the point to the outer edge, which is stylishly reversed, displays a bright silk lining; it is a stylish adjunct and may be worn over the head when necessary, a pointed strap being buttoned on to hold it closely about the head. A standing collar of silk is at the neck. The large comfortable sleeves are gathered at the top and shaped in bell fashion at the bottom.

The comfort to be obtained from a garment of this kind is inestimable. When desired for use as a bath-robe it may be made of eider-down flannel, figured or plain flannel or Turkish towelling; for travelling it may be made of serge, broadcloth

asket cloth, smooth or rough surface cloth in plain or plaid effects. Silk for a lining, if a lining be desired, and a silken cord and tassels will afford sufficient decoration.

We have pattern No. 2066 in five sizes for ladies from thirty to forty-six inches, bust-measure. For a lady of medium size, the wrapper needs six yards and three-eighths of goods fifty-four inches wide, with three-fourths of a yard of silk twenty inches wide for the collar and to line the hood. Price of pattern, 1s. or 25 cents.

heliotropo challis and trimmed with ruchings of a darker shade of ribbon. Lace frills give a dainty touch to the caps.

We have pattern No. 2055 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the wrapper for a lady of medium size, will need seven yards of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BOX-PLAITED WRAPPER.

(For Illustrations see Page 542.)

No. 2055.—This graceful wrapper is shown made of turquoise-blue cashmere. It is fitted on trim pretty lines by under-arm gores and a center seam and has a close-fitting body-lining. A box-plait is formed at each side of the back, and three box-plaits are formed in the front, the middle box-plait in the front concealing the closing and the joining of the two

LADIES' YOKE CAPE (IN THREE-QUARTER LENGTH), WITH COLLARETTE AND CIRCULAR FRILLS. (KNOWN AS THE NORMANDIE CAPE.)

(For Illustrations see Page 543.)

No. 2086.—This cape is again shown at figure No. 133 II in this number of THE DELINEATOR.

One of the smartest of the new capes is here illustrated. It is most graceful in design and of the modish three-quarter length. The material chosen in this instance is pearl-gray cloth, with chiffon for the great fluffy ruche at the neck; it is trimmed with braid passementerie and ribbon, and watermelon silk is used for lining. All the different parts of the cape show the popular circular shaping, a new feature being introduced in the apple-paring flounces that ripple full and gracefully. A circular yoke made with shoulder seams forms the upper part of the cape, and to it is joined the deep cape, which is shaped with a center seam and gathered at the top. A circular flounce that is composed of six sections extends from the yoke round the entire cape; it is graduated to nearly a point where it joins the yoke and falls down each side in a graceful cascade effect. A circular collarette made with a center seam completely covers the

yoke; it is bordered with a sectional circular flounce that ripples prettily all round, giving becoming breadth, the flounce being shallow at the neck but of uniform depth all round. Two rows of passementerie outline the

2054

2054

Side-Back View.

LADIES' TRAINED COSTUME. (TO BE MADE WITH HIGH, ROUND, SQUARE OR V NECK, WITH FULL-LENGTH OR FRILL SLEEVES AND WITH A SQUARE OR ROUND DEMI-TRAIN OR FULL-LENGTH TRAIN.)

(For Description see Page 537.)

fronts below the closing. The box-plaits are sewed along their underfolds to below the waist and then allowed to hang free, producing desirable width in the skirt. Ribbons are drawn from under the back plaits and tied over the loose fronts in a bow with long ends. A standing collar with two round-cornered turn-down portions gives an approved neck-completion. The two-seam sleeves have gathered fulness at the top, and smooth fancifully shaped caps stand out gracefully on them; they are finished with pretty circular cuffs that have rounding flaring corners.

Among the many beautiful materials suitable for developing this garment are silk, fine flannel, Henrietta and all soft woolen goods. A particularly pretty wrapper is developed in

cape and collarette above the flounces and give most effective decoration. The standing collar is entirely hidden by the very full chiffon ruche, which lies softly round the neck and gives a most becoming completion, while a bow of ribbon with long, flowing ends conceals the closing with most decorative results.

A very effective evening cape could be made of blue corded silk or cloth, and the cape lined with quilted satin, with plain satin for the collarette and flounce lining; rows of shirred ribbon either plain or in scroll effect could be used for dec-

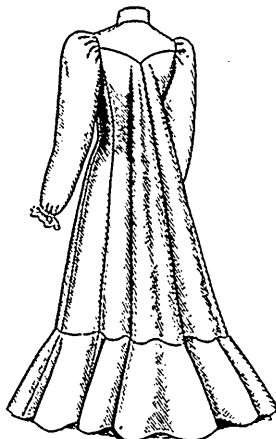
oration. The full, soft ruche of either lace or chiffon and a full ribbon bow provide the completion.

We have pattern No. 2086 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape for a lady of medium size, calls for three yards and five-eighths of goods fifty-four inches wide, with three-fourths of a yard of chiffon forty-five inches wide for the ruche. Price of pattern, 1s. or 25 cents.

LADIES' POINTED CIRCULAR CAPE. (TO BE MADE WITH OR WITHOUT THE POINTED COLLARETTE. (For Illustrations see Page 544.)

No. 2074.—A different development of this cape is given at figure No. 139 H in this magazine.

Decidedly novel and attractive is this cape, the deep pointed effect and circular shaping being very graceful. It is here shown made of tar-

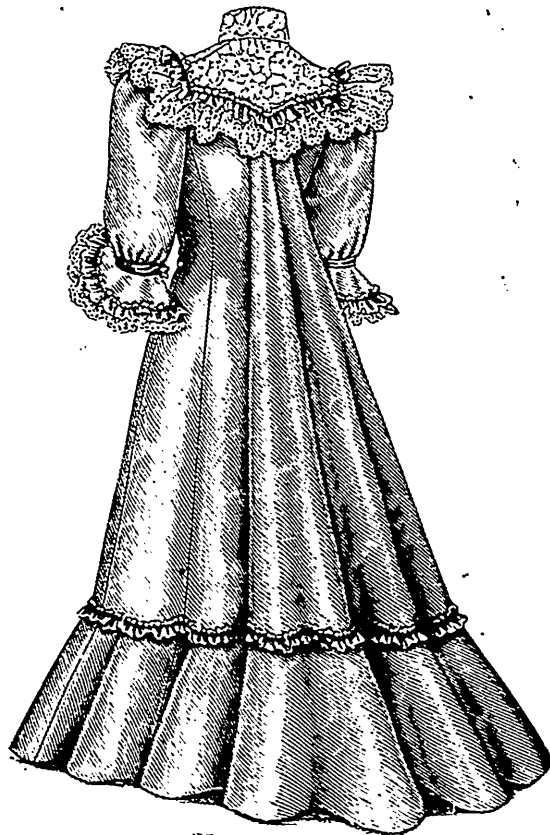


2119



2119

Front View.



2119

Back View.

LADIES' YOKE-WRAPPER OR TEA-GOWN, WITH CIRCULAR BACK AND FLOUNCE. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 538.)

sions. It can be trimmed in any preferred style. A wide band of fur and a fur collar could be used, with handsome effect. The cape may be finished plain and made of double-faced cloth with the collarette omitted and used for a storm-cape, while still retaining its essentially stylish appearance. A pretty evening cape is of white cloth with pale-blue velvet for the collarette and band and for lining the Medici collar.

We have pattern No. 2074 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 seven-eighths of goods fifty-four inches wide, with three yards and five-eighths of velvet twenty inches wide for the inside of the Medici collar and for the facing. Price of pattern, 10d. or 20 cents.

cloth, with a deep band of brown velvet fitted smoothly at the lower edge, and above the band is a row of brown silk passementerie in a very graceful design. The pointed collarette is covered with the passementerie, and a soft edge finish is given it by bands of ostrich-feather trimming. The cape is fashioned to be quite short at the sides

but extends in a deep point at the center of the back and front. It fits smoothly over the shoulders and falls in pretty rippled effect all round, and the closing is made with hook and eyes. The smooth collarette corresponds in shape with the cape itself, being short at the sides and deeply pointed at the front and back; it is a very attractive feature, but it may be omitted. At the neck is a stylish Medici collar shaped with a center seam and with rounding front corners; the inside of the collar is made of the velvet, while a becoming touch is given at the edge by the feather trimming. The broad flounce of velvet that finishes the bottom of the cape is cut circular with a seam at the center of the back. A lining of yellow taffeta silk striped with a shade of golden-brown would form a suitable lining and give a pretty color scheme. A dainty lace bow with jabot ends is fastened at the top of the closing. The cape as here illustrated is suited for quite dressy occasions.

**LADIES' CAPE, HAVING TWO BOX-PLAITS AT THE BACK.**  
(TO BE MADE IN EITHER OF TWO LENGTHS.)  
(For Illustrations see Page 544.)

No. 2081.—This stylish cape, which may be made in either of two lengths, is illustrated developed with fur and softly finished round the collar and down the front edges with shagreened fur. The cape is gracefully draped and consists of two circular panels joined in a seam at the center of the back; it is smoothly fitted over the shoulder by a dart and ripples softly all round. At the back the cape is laid in two box-plaits that are tacked on a short distance and then allowed to hang free in funnel-like folds. A high



2066

Front View.

**LADIES' BATH-ROBE OR WRAPPER. (DESIRABLE FOR HOUSE, RAILROAD OR STEAMER WEAR.)**  
(For Description see Page 538.)

A long collar composed of four sections rolls up at the top and gives a stylish completion. The closing is made down the front with hooks and eyes. The long cape has a sweep of nearly three yards and five-eighths. Taffeta silk gives appropriate lining. Velvet, cloth, double-faced and satin-finished, are suitable for the cape. Furs of all description, such as mink, sable and Persian-lamb, give elegance and grace to the garment; or plain or brocaded satin or silk can be used for lining. We have pattern No. 2081 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape for a lady of medium size, calls for two yards and an eighth of material five-four inches wide. Price of pattern, 10d. or 20 cents.

**LADIES' COLLARETTE.**

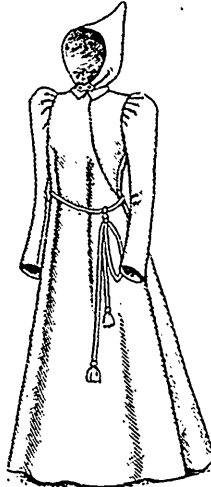
(For Illustrations see Page 545.)

No. 2058.—Another view of this stylish collarette is given at figure No. 134 II in this magazine.

A dressy collarette adds greatly to the effectiveness of plain coats, and with tailor-made suits it is almost indispensable. In this instance the collarette is pictured made of velvet and Astrakhan and lined with a pretty brocaded satin. A round circular yoke forms the upper part of the collarette, and to it is joined a circular ruffle that is shaped with a center seam. This ruffle is of the fur and ripples softly all round, giving most becoming breadth to the shoulders. At the neck is a high, flaring collar, with the outside of velvet and the inside of fur.

The entire collarette may be made of silk or velvet, if preferred, with only a band of fur round the lower edges and to give a soft finish to the neck. A collarette of this description made of dark-purple velvet, with the ruffle and collar of stone-marten or sable, would be a most dressy and effective addition to any street toilette. A bright silk lining will always complete the collarette.

We have pattern No. 2058 in three sizes, small, medium and large. To make the collarette in the medium size, requires seven-eighths of a yard of velvet twenty inches wide, with five-eighths of a yard of Astrakhan fifty-four inches wide for the ripple ruffle and the inside of the collar. Price of pattern, 5d. or 10 cents.



2066



2066

Back View.

**LADIES' COLLARETTE.**

(For Illustrations see Page 545.)

No. 2057.—A most becoming collarette is here pictured made of a combination of Persian-lamb and seal, mink tails giving a pretty, decorative finish. Collarettes of this kind are universally popular and add greatly to a street toilette, as well as affording a very desirable protection against cool November breezes. The collarette has a deep yoke upper part shaped in a deep point at the center of the back and front and a circular lower part that is joined smoothly to the yoke and has widely flaring ends with rounding lower corners. Attached to the front edges of the yoke are two stole ends or tabs that are quite narrow at the neck but become gradually wider as they reach the waist. Satin is used to line the collarette, and a pretty finish is given the ends of the tabs by three mink tails. The high collar is in the Medici style and flares becomingly in front. It is made in four sections, the outside being of Persian-lamb, while the inside is of the seal.

Velvet could be used instead of the Persian-lamb for the yoke and the outside of the collar, and the result would be very stylish and up to date. Sable or stone-marten could be used for the collar and ruffle, with tails of the same to finish the fashionable stole ends.

We have pattern No. 2057 in three sizes, small, medium and large. In the medium size, the collarette needs one yard of velours thirty inches wide, with half a yard of Astrakhan fifty-four inches wide for the collar and yoke. Price of pattern, 5d. or 10 cents.

LADIES' DIRECTOIRE STOCK-COLLARS. (FOR BASQUES, WAISTS, ETC.)  
(For Illustrations see Page 545.)

No. 2060.—The Directoire stock-collars here illustrated are pleasing accessories for basques, waists, etc. They are pic-

with a yard and three-eighths of ribbon three inches and half wide for the tie. Price of pattern, 3d. or 5 cents.

LADIES' ADJUSTABLE NOTCHED AND SHAWL COLLARS. (FOR WEAR WITH JACKETS, COATS, ETC.)  
(For Illustrations see Page 545.)

No. 2050.—A pretty novelty is shown in the adjustable notched and shawl collars for wear with coats and jackets. These collars are very decorative and as illustrated made of white piqué give a wonderfully dainty touch to a street costume. The notched collar is shaped to form pointed tabs that extend a little beyond the ends of a rolling collar, and in only two sections, which are joined in a seam at the center of the back. It is tacked to the inside of the jacket, and the outer edge is neatly finished with machine-stitching.

The shawl collar is very graceful and dainty; it may be made with either a mental or fancifully curved outer edge, as illustrated. It is finished with stitching.

Both fine linen and duck may be used in these collars, although piqué is generally selected. They improve a bright fresh look to dark garments that are exceedingly attractive.

We have pattern No. 2050 in three sizes, small, medium and large. To make either collar for a bust of medium size, you will require five-eighths of a yard of goods twenty-seven or more inches wide. Price of pattern, 5d. or 10 cents.



2055  
Front View.



2055  
Back View.

LADIES' BOX-PLATED WRAPPER.  
(For Description see Page 539.)

ured made of velvet and lined with silk, with ribbon for the ties. One collar is shaped all in one piece and is hollowed out at the front and back and rises in two graceful points at each side. The sections of narrow ribbon are tacked to the ends of the collar, which closes at the back, and are bowed in front.

The other stock-collar also closes at the back and is formed of three joined sections and shapes only one point at each side. The sections of wide ribbon tacked to its ends are carried in soft folds about the collar and tied in a bow at the front.

These collars may be sewed to the basque or waist or adjusted about a plain collar.

We have pattern No. 2060 in three sizes, small, medium and large. In the medium size, the collar with two points at each side calls for a fourth of a yard of material twenty or more inches wide, with one yard of ribbon an inch and a fourth wide for the tie. The collar with one point at each side needs a fourth of a yard of goods twenty or more inches wide,

the outside of the waist and extends only to the bust. It consists of a front, to which at the sides are joined pointed revers that are softly edged with frills of embroidery, edging and further decorated with a let-in row of insertion. Similar insertion decorates the front and also the stand-up collar, which closes at the back. The pointed tabs are trimmed with edging and insertion and are joined to the bottom of the fronts under a small strap or fold of the material that gives the effect of a tie sailor knotted.

The other chemisette-vest is to be worn under or between the open or flaring fronts of waists and extends to the waist in a graceful pointed effect. Applied near the outer edges, long revers, edged with a straight piece of embroidery, are trimmed with bands of insertion. Insertion also trims the vest in pointed effect, and a band of it encircles the stand-up collar, which closes at the back.

These chemisette-vests can be made of linen, duck, lawn

LADIES' CHEMISETTE-VESTS, WITH REVERS.

(For Illustrations see Page 545.)

No. 2051.—The pretty little chemisette-vests give a stylishly decorative effect to waists as well as of pleasing variety. They are illustrated in two of white piqué each elaborately trimmed with edging and insertion. The short one is to be worn under



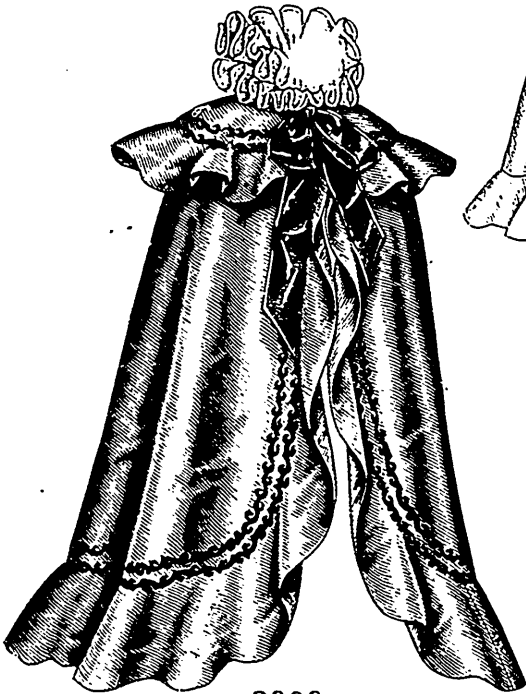
inches width; lace, embroidery, insertion and braid will give suitable decoration. They can appropriately be worn with either silk or woollen waists.

We have pattern No. 2051 in three sizes, small, medium and large. In the medium size, the long vest will require five-eighths of a yard of goods twenty-seven inches wide, while the short vest requires half a yard of material in the same width. Price of pattern, 5d. or 10 cents.

**LADIES' LONG CIRCULAR WRAP, WITH CIRCULAR CAPE AND CIRCULAR FLOUNCES.**

(For Illustrations see Page 546.)

No. 2056.—At figure No. 143 II in this magazine this wrap again illustrated.



2086

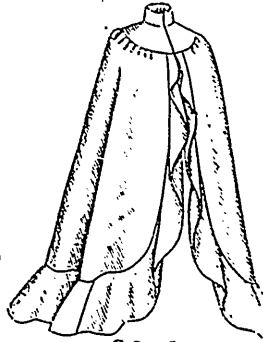
Front View.

**LADIES' YOKE-CAPE (IN THREE-QUARTER LENGTH), WITH COLLARETTE AND CIRCULAR PHILLS. (KNOWN AS THE NORMANDIE CAPE.)**

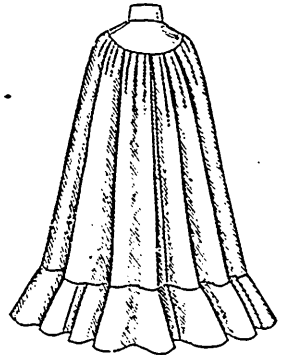
(For Description see Page 539.)

**LADIES' EMPIRE LONG COAT, WITH SQUARE YOKE. (TO BE MADE WITH OR WITHOUT THE FANCY COLLARETTE.)**  
(For Illustrations see Page 537.)

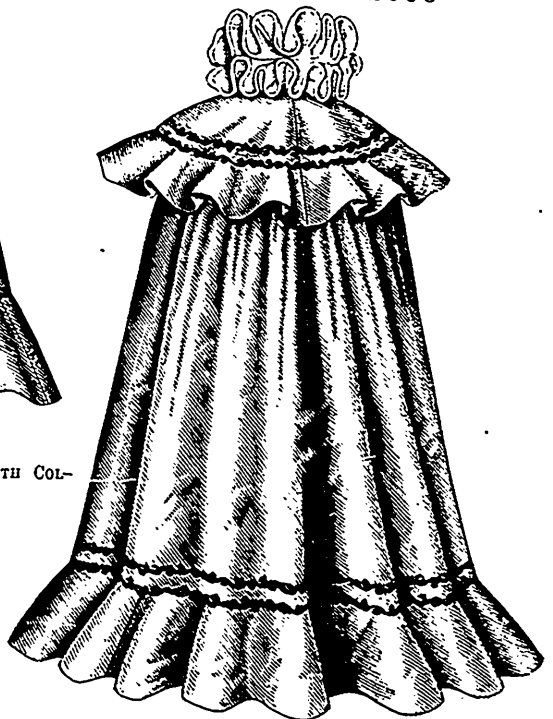
No. 2067.—The superb appearance of this long coat, which is in Empire style, renders it especially appropriate for carriage and evening wear. The coat is pictured made of broadcloth. The top of the coat is a square yoke that is shaped by shoulder seams, and to it are joined the circular fronts and back, which have generous fulness arranged in a box-plait at each side of



2086



2086



2086

Back View.

each side and falls in pretty ripples below. The closing is made down the center of the front. A circular flounce that gracefully deepened to form a point at the center of the front is a distinguishing feature of the wrap; it is joined to the edge of the wrap, and a row of passementerie covers its lining and extends up the front edge of the wrap. A pretty, circular cape gives becoming breadth; it closes to the beginning of the circular flounce, which is joined to the cape and ripples all round, terminating in a point at the front. A high, flaring collar is at the neck; it rolls back becomingly at the front and shows passementerie upon the inside and is tastefully and softly edged with a band of feather trimming.

If a more dressy wrap be desired, it could be very richly developed in brocaded silk and trimmed with lace appliqué or pearl passementerie; sable could be used to finish softly and handsomely the edges of the flaring collar. A very handsome wrap may be of velvet in a light evening shade.

We have pattern No. 2056 in five sizes for ladies from thirty-four to forty-six inches, bust measure. To make the wrap for a lady of medium size, requires five yards and seven-eighths of a yard of medium size, requires five yards and seven-eighths of a yard of medium size, requires five yards and seven-eighths of a yard of medium size. Price of pattern, 1s. 3d. or 30 cents.

the center seam and at each side of the closing, which is made down the center of the front. The box-plaits fall in large rolling folds with a flare toward the lower edge, and at the sides the coat ripples slightly. The neck is finished with a standing collar to which on the outside is sewed a full frill of ribbon that rises prettily above the collar. A stylish feature of the coat is a fancy collarette in two sections that reach in two oddly shaped tabs to the waist at the front and back and are quite short on the shoulders, where they are laid in a double box-plait. The collarette rises in full frill fashion about the neck outside the ribbon frill on the collar. The full

one-seam sleeves are also a novelty; they are gathered at the top and triple-gathered far enough from the wrist edges to form a frill that is deepest back of the arm and reversed at the front of the arm to show the silk lining. The collarette and the wrist edges are bordered with feather trimming.

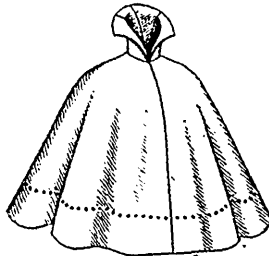
This wrap affords complete protection and may be developed in handsome brocades, velours and fine cloth of all varieties.

We have pattern No. 2067 in five sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the coat needs six yards and three-fourths of goods fifty-four inches wide, with three yards and a fourth of ribbon four inches wide for the frill. Price of pattern, 1s. 3d. or 30 cents.

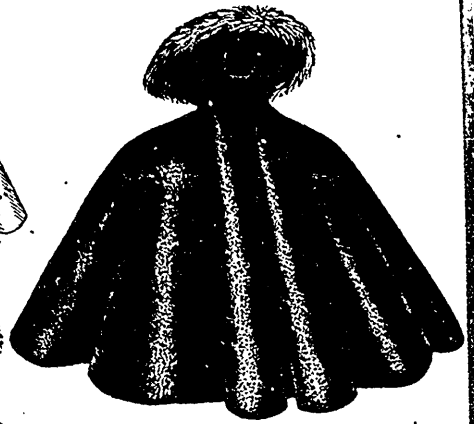
LADIES' SINGLE-BREASTED LONG COAT. WITH REMOVABLE HOOD. (TO HAVE THE SLEEVES GATHERED OR PLAITED) KNOWN AS THE NEW-MARKET COAT.

(For Illustrations see Page 548.)

No. 2111.—Long coats are very much in evidence this season. The Newmarket fashioned on up-to-date lines is a most popular mode; it is represented made of tan broadcloth, with the rolling collar effectively inlaid with brown velvet. A Capuchin hood, the use of which is optional, is a stylish feature; it is lined with silk and has a seam ex-



2081



2081

Back View.

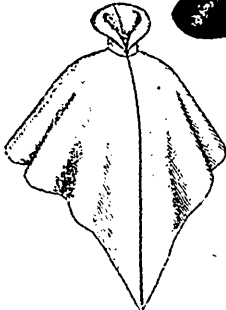
LADIES' CAPE, HAVING TWO BOX-PLAITS AT THE BACK. (TO BE MADE IN EITHER OF TWO LENGTHS.)

(For Description see Page 541.)



2081

Front View.

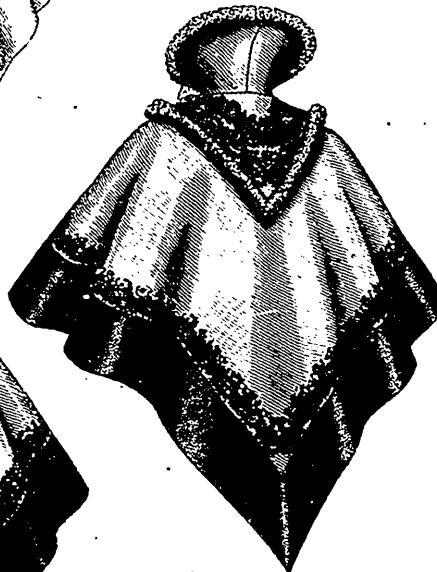


2074



2074

Front View.



2074

Back View.

LADIES' POINTED CIRCULAR CAPE. (TO BE MADE WITH OR WITHOUT THE POINTED COLLARETTE.)

(For Description see Page 540.)

LADIES' LONG COAT, WITH GRADUATED CIRCULAR LOWER PART. (TO HAVE THE SLEEVES GATHERED OR PLAIED.)

(For Illustrations see Page 540.)

No. 2112.—A handsome long

extending from the point to the outer edge, which is

coat having for its distinguishing feature a graduated circular lower part is here illustrated made of broadcloth and trimmed with fur. The circular lower part deepens gradually in a curve toward the back and falls in ripples all round; it is joined to the upper part of the coat, which has loose but smooth fronts and is closely adjusted at the back and sides by under-arm and side-back gores and a center seam that ends at the top of coat-

gracefully rolled. The coat is closely adjusted at the back and sides by under-arm darts, side-back gores and a center seam

that terminates at the top of coat-laps; and coat-plaits at the side-back seams give the requisite spring and fulness in the skirt. The fronts are smooth-fitting though loose, and they close to a desirable depth with a fly; they are reversed at the top in pointed lapels that extend beyond the ends of the rolling collar. Useful as well as ornamental additions are the pockets: two of different sizes are inserted in the right front just below the waist and covered by square pocket-laps. The left front has one hip pocket and a small pocket inserted in the left breast, the breast pocket being finished with a welt. The two-seam sleeves are of fashionable shaping and may be either plaited or double-gathered at the top. The coat may be lined with silk or satin if desired, or it may be developed in double-faced cloth, plain upon the outside, with a plaid or checked inside effect.

We have pattern No. 2111 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 goods fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) to inlay the collar, and seven-eighths of a yard of silk twenty inches wide to line the hood. Price of pattern, 1s. or 25 cents.



2058  
Front View.



2058  
Back View.

LADIES' COLLARETTE.  
(For Description see Page 541.)



2057  
Front View.



2057  
Back View.  
LADIES' COLLARETTE.  
(For Description see Page 541.)

laps. Coat-plaits are arranged at the side-back seams and, like the laps, are continued into the circular lower part all the way to the lower edge. The fronts are closed at the throat, although they are reversed in

large triangular revers to the bust, below which they lap in double-breasted style and close diagonally to the lower edge. The neck is completed with a high flaring collar composed of four joined sections; it stands high and rolls softly all round. The two-seam sleeves may be double-gathered or laid in box-plaits at the top.

There is an air of style and elegance about this coat which is very pleasing. A charming evening coat was made by this mode of cream broadcloth trimmed with ermine and lined with blue silk. Plain or fancy coating is equally stylish for the development of the coat, and any of the furs in vogue will trim it suitably.

We have pattern No. 2112 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the coat for a lady of medium size, needs four yards and three-fourths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EASY-FITTING COAT, IN THREE-QUARTER LENGTH. (TO HAVE THE SLEEVES GATHERED OR PLAIED.)  
(For Illustrations see Page 550.)

No. 2075.—Fancy cloth was selected for the smart coat here illustrated, which is in the fashionable three-quarter length. The coat is given splendid lines, though not quite close-fitting, by under-arm and side-back gores, a center seam and single bust darts which extend to the lower edge; and coat-laps and coat-plaits are formed in the usual way. The fronts are closed with a fly and are reversed at the top in large pointed lapels that just pass beyond the ends of the deep rolling collar. Square-cornered pocket-laps conceal openings to inserted side-pockets and a left breast-pocket. The two-seam sleeves may have their fulness gathered or arranged in four box-plaits at the top, as preferred.

For general wear the three-quarter length coat is always

desirable, as it affords splendid protection without being too heavy and cumbersome. All sorts of wool coatings are appropriate for its development, and if decoration be desired, fur may be used. The collar of a cloth coat may be inlaid with velvet, which gives a becoming finish.

We have pattern No. 2075 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, requires three yards and five-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' DOUBLE-BREADED COAT. (TO HAVE THE SLEEVES GATHERED OR PLAIED.)  
(For Illustrations see Page 550.)

No. 2087.—Double-breasted coats are always good style and so generally becoming that they retain universal popularity. A coat of most fashionable length and shaping is shown in the illustrations made of fancy



2060



2060

LADIES' DIRECTOIRE STOCK COLLARS. (FOR BASQUES, WAISTS, ETC.)

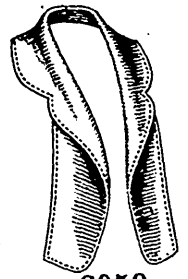
(For Description see Page 542.)



2050



2050



2050

LADIES' ADJUSTABLE NOTCHED AND SHAWL COLLARS. (FOR WEAR WITH JACKETS, COATS, ETC.)

(For Description see Page 542.)



2051



2051

LADIES' CHEMISETTE-VESTS, WITH REVERS.

(For Description see Page 542.)

coating and tailor-finished with machine-stitching. The coat is adjusted on notably graceful lines by under-arm gores, side-

back gores that extend up very high and a center seam; and the requisite spring and fulness is given by the regulation coat-plaits and coat-laps. The fronts lap broadly and close in double-breasted fashion with button-holes and large bone buttons; they are reversed at the top in pointed lapels that extend beyond the ends of the rolling collar. Square pocket-laps on the hips cover openings to inserted pockets. The coat is cut quite long, according to the latest fashion. The stylish coat sleeves may have their fulness at the top arranged in box-plaits or in a double row of gathers, as seen in the illustrations.

Broadcloth, tweed, whipcord or cheviot may be chosen for this coat; velvet used to inlay the collar is a neat decorative feature, while straps of the material covering the seams are stylish and appropriate. Taffeta silk is most suitable for a lining, both checks and plaids being very effective and popular.

We have pattern No. 2087 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, will require two yards and a half of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

We have pattern No. 2099 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the coat for a lady of medium size, will require two yards of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' PRINCE ALBERT COAT. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)  
(For Illustrations see Page 551.)

No. 2094.—A stylish coat, accentuating most perfectly the

LADIES' DOUBLE-BREADED CUTAWAY COAT, WITH HIP SEAMS. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)  
(For Illustrations see Page 551.)

No. 2099.—This coat presents in its hip seams a distinctive feature of the newest modes. It is shown made of whipcord and finished in tailor style with machine-stitching. The coat is fitted with extreme elegance by single bust darts, under-arm and side-back gores and a center seam, and coat-laps are cut below the center seam. The fronts are double-breasted, lapping diagonally, and are closed with three large buttons and button-holes just below large lapels in which they are reversed by a shapely coat collar; at the bottom they are closed with hooks and loops. Skirt portions joined on in hip seams, round away sharply at the front, and their joinings to the backs are concealed by coat-plaits that are marked at the top by buttons. Large pocket-laps are included in the hip seams. The two-seam sleeves may be double-gathered or arranged in box-plaits. Coats with skirts are in high favor this season, and the hip seams are very generally becoming. The coat illustrated is of a jaunty length and will make up satisfactorily in any of the plain or mixed coatings or in fine cloth, whipcord or serge.



2056  
Front View.



2056  
Back View.  
LADIES' LONG CIRCULAR WRAP, WITH CIRCULAR CAPES AND CIRCULAR FLOUNCES.  
(For Description see Page 543.)

graceful lines of the figure, is here illustrated. It is known as the Prince Albert coat and is shown developed in fine vicuña and tailor-finished with machine-stitching. The coat is in three-quarter length and is perfectly adjusted by single bust darts, under-arm gores, high curving side-back gores and a center seam that ends below the waist at the top of coat-laps. The body portions, except the middle back portions, reach only just a short distance below the waist and show a slightly pointed effect at the center of the front, but wide side-skirts joined on in hip seams give the required length, the joining of the skirts to the back being hidden under coat-plaits that are ornamented at the top with buttons; a smooth effect is obtained over the hips by single darts at each side. The fronts are made double-breasted by joined-on laps, and the closing is made in double-breasted fashion with buttons and button-holes; they are reversed at the top in pointed lapels that extend beyond the ends of the rolling collar and form notches with them. The two-seam

leeves may have their fulness at the top either plaited or gathered.

Diagonals, serges, broadcloth or whipcord can be used in the development of this coat, and the simple finish of stitching and buttons as here illustrated is usually adopted. Heavy silk, satin or velvet can be used to inlay the collar and revers. Silk or satin gives the most appropriate lining.

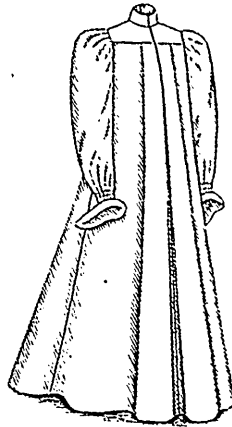
We have pattern No. 2094 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, will require three yards and an

flatly arranged in an underfolded box-plait at each side-back seam. The fronts are closed in double-breasted style with buttons and button-holes and are reversed at the top in large pointed lapels that extend beyond the ends of the rolling collar. Oblong pocket-laps conceal openings to inserted side-

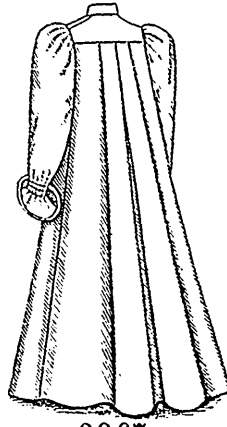
pockets and a left breast-pocket. The lower front corners of the coat and pocket-laps may be square or round, as preferred. The two-seam sleeves may be gathered or plaited at the top.

Kersey, diagonal, bouclé, velvet, tweed, serge, chevot, etc., are appropriate for the coat. Fur or braid may be used for decoration, if the simple tailor finish be not admired.

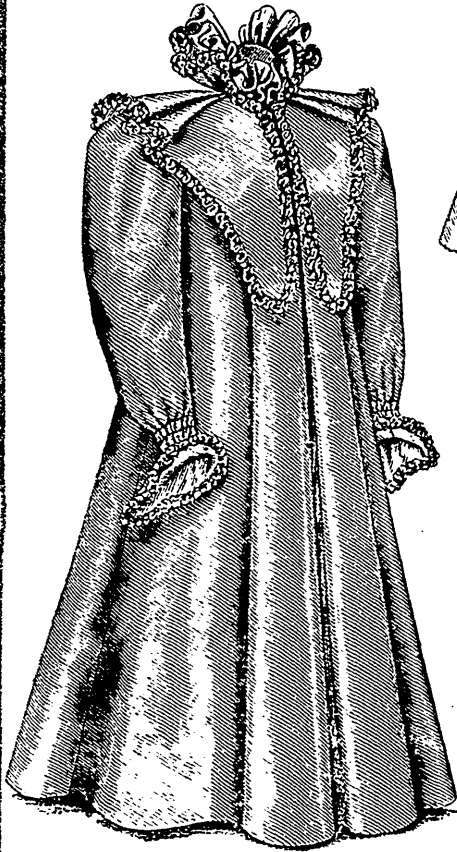
We have pattern No. 2127 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, calls for a yard and three-fourths of material fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for the collar. Price of pattern, 10d. or 20 cents.



2067



2067



2067

Front View.

LADIES' EMPIRE LONG COAT, WITH SQUARE YOKE. (TO BE MADE WITH OR WITHOUT THE FANCY COLLARETTE.)  
(For Description see Page 543.)

Length of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DOUBLE-BREADED COAT. (TO HAVE ROUND OR SQUARE CORNERS AND THE SLEEVES GATHERED OR PLAITED.)  
(For Illustrations see Page 552.)

No. 2127.—At figure No. 144 II in this magazine this coat is illustrated differently made up. This jaunty coat is here shown made of black broadcloth, with velvet for the collar, and is tailor-finished with machine-stitching. The coat is a popular short style and is adjusted almost close by single bust darts which extend to the lower edge and under-arm and side-back gores. The back is fashioned without a center seam yet is quite narrow at the waist to give tapering lines; and pretty fulness in the skirt is



2067

Back View.

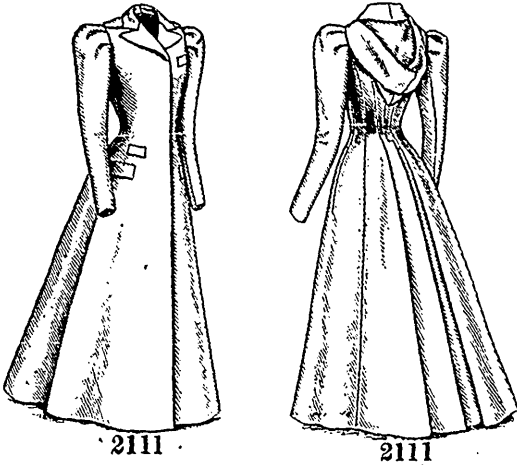
the body part is quite short and pointed at the center of the front and back. The right front laps diagonally over the left front and may be closed to the top with buttons and button-holes oddly arranged in groups of three, or it may be folded over to the bust or waist in a pointed revers, the different effects being shown in the illustrations. The skirt or peplum

LADIES' COAT-BASQUE. (TO HAVE THE FRONTS LAPPED TO THE TOP OR TO HAVE THE RIGHT FRONT REVERSED TO THE BUST OR WAIST.)  
(For Illustrations see Page 552.)

No. 2130.—A long peplum or sewed-on skirt is a smart feature of this coat-basque, which may have the front arranged in several different effects. Blue covert was used for the basque, and the finish of stitching is in tailor style. The coat-basque is fitted most gracefully by double bust darts, under-arm and side-back gores and a center seam, and

is circular in shape and is arranged in a box-plait at each side of the center seam; it is sewed on smoothly and is of uniform depth all round, and the lower corners may be round or square; the upper corner of the front may match. A standing

rows of ornaments of braid or bands of any fashionable kind. We have pattern No. 2130 in nine sizes for ladies from thirty to forty-six inches bust measure. To make the coat-basque for a lady of medium size, needs two yards and a half of goods fifty inches wide. Price of pattern, 10d. or 20 cents.



LADIES' PLAIN ROUND BASQUE, WITH TWO UNDER-ARM GORES. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND IN ANY OF THREE LENGTHS.)

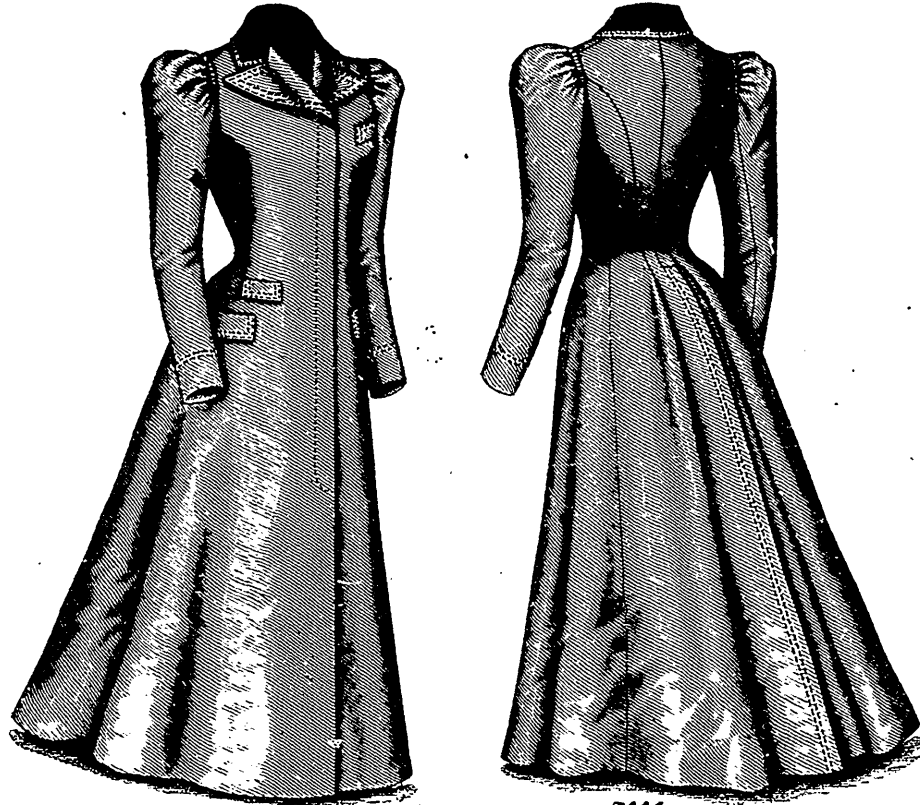
DESIRABLE FOR STOUT LADIES.

(For Illustrations see Page 552.)

No. 2048.—This plain round basque is fashioned on splendid lines and is specially desirable for ladies of stout figure. It is pictured made of cloth and may be made in any of three lengths. Double bust darts, two under-arm gores at each side, side-back gores and a curving center seam enter into the adjustment, and the closing is made at the center of the front with buttons and button-holes. The two-seam sleeves are made over coat-shaped linings and gathered at the top. The neck may be completed with a standing or a turn-down collar.

Cheviot, poplin, serge, camel's-hair, tailor cloth and novel goods will satisfactorily develop this basque, which may be pleasingly trimmed with fancy braid, appliqué trimming, etc.

We have pattern No. 2048 in eleven sizes for ladies from thirty-four to fifty inches, bust measure. To make the basque for a lady of medium size, requires a yard and seven-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.



2111

Front View.

2111

Back View.

LADIES' SINGLE-BREASTED LONG COAT, WITH REMOVABLE HOOD. (TO HAVE THE SLEEVES GATHERED OR PLAITED.) KNOWN AS THE NEWMARKET COAT.

(For Description see Page 544.)

collar is at the neck. The two-seam sleeves have gathered fulness at the top and are finished with circular turn-up cuffs. Mixed cheviots and tweed, cloth, serge, etc., will stylishly develop this coat-basque, and the trimming may consist of

sleeves are made over coat-shaped linings and have pretty gathered fulness at the top; at the wrists they may be plain or pointed and are daintily edged with frilled ribbon. Fully cut sleeve-caps, elaborately trimmed with frilled ribbon

LADIES' BASQUE CLOSING ALONG THE LEFT SHOULDER AND UNDER ARM SEAMS.

(For Illustrations see Page 553.)

No. 2049.—Another view of this basque may be observed in figure No. 143 II in this magazine.

A very stylish and pleasing combination of cloth, velvet and ribbon is here shown in the basque, the ribbon being used only as decoration. The basque, which is made over a fitted lining, is smoothly adjusted at the sides by under-arm gores and has a seamless back stretched smoothly over the lining. The front is closed along the left shoulder and under-arm seams and blouses stylishly at the center, having gathered fulness at the lower edge. The upper part of the front is a double-pointed plain yoke of velvet and the lower part has its prettily pointed upper edge trimmed with three rows of frilled ribbon. A standing collar made of velvet closes at the left shoulder. The two-seam

that appears to be a continuation of the frills on the front, give stylish shoulder breadth. A crush ribbon belt encircles the waist and is finished with a bow at the left side.

The waist will be found very suitable for developing many varieties of materials, woollen or silken fabrics being equally desirable. Most stylish would be a basque made of blue, white and black plaid, with the yoke of blue velvet and white satin frilled ribbon giving dainty decoration; with this basque a belt of blue velvet is worn.

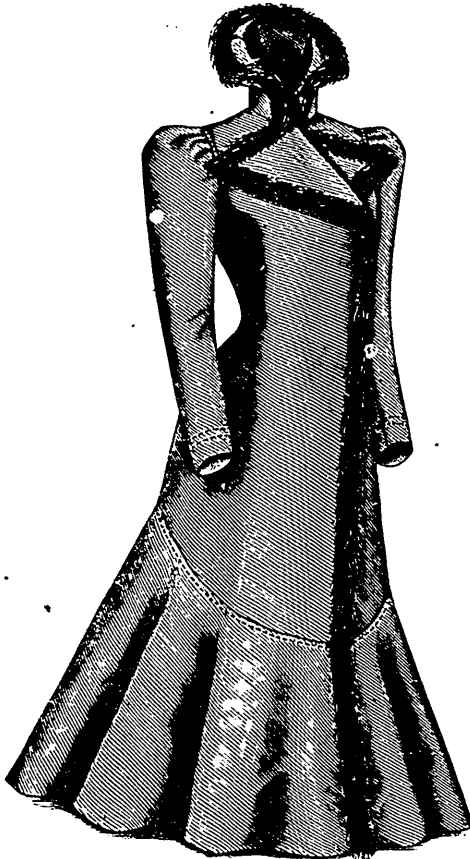
We have pattern No. 2049 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque for a lady of medium size, needs a yard and five-eighths of dress goods forty inches wide, with half a yard of velvet 20 inches wide for the yoke and collar. Price of pattern, 10d. or 20 cents.

LADIES' DOUBLE-BREADED BASQUE. (TO BE MADE WITH OR WITHOUT / CENTER-BACK SEAM AND TO HAVE THE SLEEVES GATHERED OR PLAITED.)  
(For Illustrations see Page 554.)

No. 2076.—Another pretty development of this basque is shown at figure No. 132 H in this number of THE DELINEATOR.

An attractive basque, designed upon the most graceful lines to impart pretty roundness to the figure, is here illustrated made of fine camel's-hair and neatly tailor-finished with machine-stitching. The basque is perfectly fitted by double bust darts and under-arm and side-back gores and may be made with or without a center seam at the back. It is cut stylishly short and coat-plaits appear below the side-back seams and are ornamented at the top by buttons.

The fronts close in becoming double-breasted style with buttons and button-holes, and the lower front corners are slightly rounding; they are reversed in small lapels that form wide notches with the ends of the small rolling collar, to which as well as to the lapels a new and attractive touch is given by rounding the corners. The two-seam sleeves may be box-plaited or gathered at the top, as shown in the illustrations; a cuff effect is given by two rows of stitching.



2112  
Front View.

appropriate for its development. Braid may be used to trim.

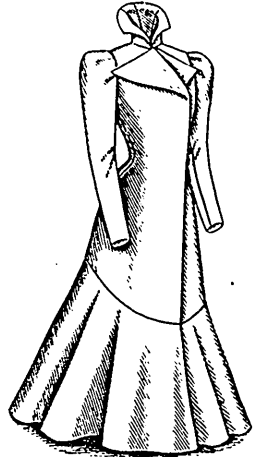
We have pattern No. 2076 in twelve sizes, for ladies from thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, will require a yard and three-fourths of goods fifty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' LOUIS XVI. BASQUE, WITH HIP SEAMS.

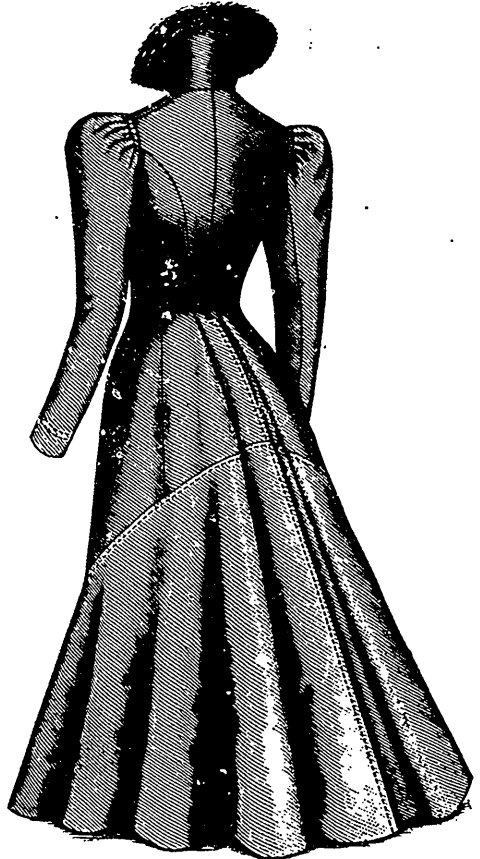
(For Illustrations see Page 554.)

No. 2121.—Another view of this basque may be obtained by referring to figure No. 136 H in this number of THE DELINEATOR.

A beautiful Louis XVI. basque is here illustrated made of prune velvet. It is fitted on graceful lines at the back and sides by a cen-



2112



2112  
Back View.

LADIES' LONG COAT, WITH GRADUATED CIRCULAR LOWER PART. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

(For Description see Page 544.)

With the basque can be worn either a linen chemisette or one made of some contrasting cloth or even of the basque material. This style will prove most suitable in Autumn costumes, all varieties of Autumn and Winter novelties being

ter seam that ends at the waist and under-arm and side-back gores. The loose fronts have fulness drawn down tight in closely lapped plaits quite close to the front edge to give the long, tapering effect to the waist; they are

turned back at the top in hatchet revers, below which they are closed invisibly to the waist. Between the revers is displayed a vest that is closely fitted by double bust darts; it is closed to the throat and is finished at the neck with a standing collar. High above the standing collar, at the back and sides, rises a Medici collar that ends at the revers and flares in a picturesque manner. The basque reaches only to the waist at the sides, but is lengthened to a corresponding depth with the back by side-skirts that are joined to the backs under coat-plaits and are wide apart at the front. The two-seam sleeves are gathered at the top and finished with circular ripple cuffs that have their ends rounding away at the front of the arm. The basque is lined throughout with silk and is prettily decorated with ruchings of chiffon and narrow jewelled bands.

Serge, whipcord, cheviot or smooth cloth of reasonable weight may satisfactorily be used for a basque of this kind. The vest and standing collar may be effectively made of a contrasting material.

We have pattern No. 2121 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, needs five yards and seven-eighths of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.

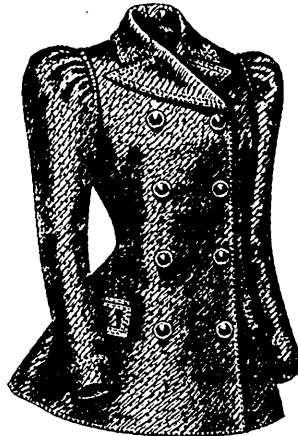
LADIES' BASQUE-WAIST, CLOSED ALONG THE LEFT SHOULDER AND UNDER-ARM SEAMS.  
(For Illustrations see Page 554.)

No. 2100.—A charming novelty in basque-waists is here portrayed made of poplin and welt-corded silk and trimmed with

waist itself is closed along the left shoulder and under-arm seams. A high-necked front and a very low over-front are



2087



2087

Front View.



2087

Back View.

LADIES' DOUBLE-BREADED COAT. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

(For Description see Page 545.)

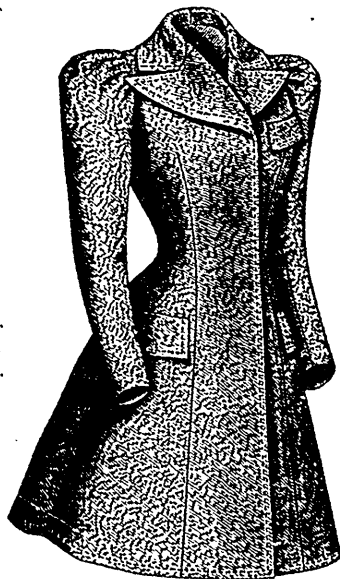
gathered at the bottom and fastened to the lining so as to blouse at the center, the sides being perfectly smooth. The back is smooth at the top but has fullness at the bottom arranged in closely lapped plaits at the center; like the over-front, it is shaped low in V outline at the top, and a deep yoke carries out a harmonizing effect with the front. The upper edges of the back and over-front are prettily outlined with ribbon ruching. The neck is completed with a standing collar that is closed at the back. The two-seam sleeves are

a novel, pretty feature; the upper portions are curved away deeply at the top, and their linings, which are gathered full at the top, are faced with the silk and stand out in soft, pretty puffs; the upper edges of the upper portions are outlined effectively with the ribbon ruching, and the wrist is prettily rounded at the front of the arm and trimmed with a similar ruching. The wrist may be plain, if preferred. A stylish

bow of ribbon is jauntily placed on each shoulder, and a ribbon belt encircles the waist and is secured under a bow at the left side.

A combination is necessary to give the best possible effect in this basque-waist. Camel's-hair, poplin, cashmere and drap d'été will combine suitably with silk or velvet. Lace, ribbon, appliqué trimming, etc., will decorate it satisfactorily and may be arranged to suit personal taste. A handsome waist is of cern cloth, with white cloth for the yoke, collar and facings and black satin for the crush belt and folds of black satin arranged cross-wise on the yoke, collar, etc.

We have pattern No. 2100 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the basque-waist needs a



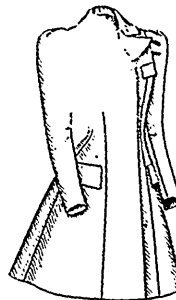
2075

Front View.



2075

Back View.



2075

LADIES' EASY-FITTING COAT, IN THREE-QUARTER LENGTH. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

(For Description see Page 545.)

ribbon bows and ruchings of ribbon. It is made over a well-fitted lining closed at the center of the front, while the

sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the basque-waist needs a

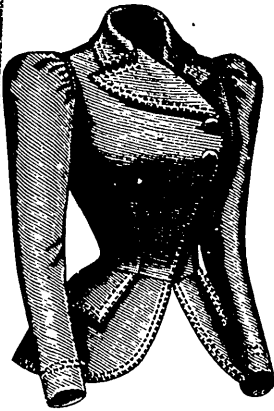


ward and three-eighths of dress goods forty inches wide, with  
 re a yard and three-eighths of cord-tucked silk twenty inches

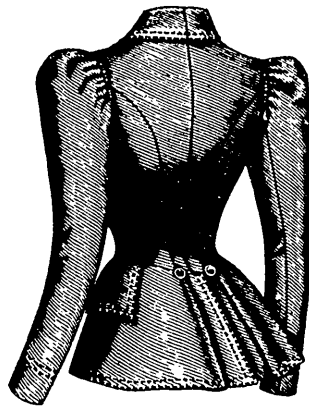
two-seam sleeves are made over tight linings, and a small puff  
 effect is given by gathering the upper portion across the top  
 and for a short distance  
 down each side; tasteful orna-  
 mentation is given by  
 three rows of satin folds  
 below the puff and three  
 rows around the wrist.

A most stylish waist can  
 be made by this pattern by  
 using watermelon silk, with  
 the yoke of tucked white  
 satin; rows of narrow black  
 velvet ribbon could be used  
 to give effective ornamenta-  
 tion.

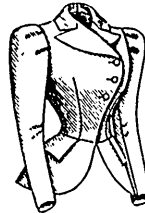
We have pattern No. 2096  
 in eight sizes for ladies from  
 thirty to forty-four inches,  
 bust measure. To make  
 the basque-waist for a lady of  
 medium size, requires a yard  
 and three-fourths of dress  
 goods forty inches wide,  
 with five-eighths of a yard  
 of silk twenty inches wide  
 for the yoke and collar, and  
 three-eighths of a yard of  
 spangled net twenty-seven  
 inches wide to cover the  
 yoke and collar. Price of  
 pattern, 10d. or 20 cents.



2099  
 Front View.



2099  
 Back View.



2099

LADIES' DOUBLE-BREADED CUTAWAY COAT, WITH HIP SEAMS. (TO HAVE THE  
 SLEEVES GATHERED OR PLAITED.)  
 (For Description see Page 546.)

LADIES' EVENING WAIST.  
 (For Illustrations see Page 555.)

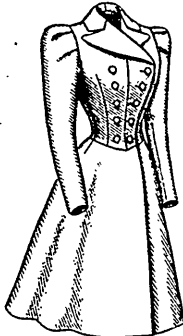
wide for the back-yoke, collar and for facings. Price of pattern,  
 10d. or 20 cents.

No. 2107.—At figure No. 142 II in this number  
 of THE DELINEATOR this waist is again represented.  
 A simple but charming evening waist showing the pretty  
 cordings so much in vogue is here illustrated made of tur-  
 quoise-blue crêpe and trimmed with black satin ribbon. The  
 waist, which is made over a closely fitted lining, is becom-  
 ingly full and is cut stylishly low with a square effect across  
 the back and slightly pointed in front, the fronts being crossed  
 in surplice fashion. The fulness at the top is confined by  
 three rows of cord-shirrings, which are continued down the

LADIES' BASQUE-WAIST, WITH U YOKE.  
 (For Illustrations see Page 555.)

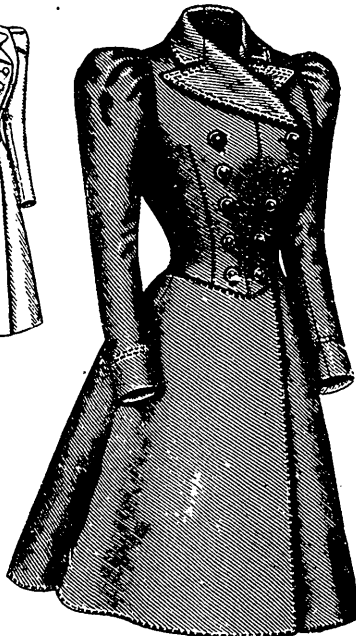
No. 2096.—Another view of this waist may be obtained by  
 referring to figure No. 131 II in this issue of THE DELINEATOR.

In this smart  
 waist, designed to  
 give the stylish  
 low-bust effect, the  
 U yoke and diag-  
 onal closing are  
 new and attract-  
 ive features. The  
 waist is here  
 shown made of  
 bright-blue cloth,  
 with the yoke of  
 jetted lace, and is  
 prettily trimmed  
 with folds of black  
 satin. A soft belt  
 of black satin rib-  
 bon, wrinkled  
 about the waist  
 and fastened with  
 a jet buckle, im-  
 parts a dainty and  
 effective touch.

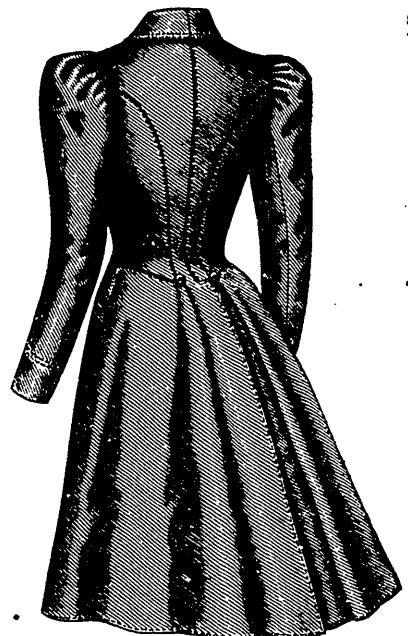


2094

The waist, which is made  
 over a fitted lining, is shaped  
 very low at the back and front  
 to show a round yoke that is  
 fashioned with shoulder  
 seams. The wide seamless  
 back is plain at the top, with  
 scanty fulness at the bottom  
 laid in tiny backward-  
 turning plaits at the center.  
 The fronts, also, are smooth  
 at the top but are gathered  
 at their lower edges and  
 allowed to blouse slightly;  
 and the right front overlaps  
 the left diagonally and may  
 be straight or fancifully  
 pointed at the top. An  
 unbroken outline is given  
 the yoke by closing it on  
 the left shoulder. A stand-  
 ing collar, also closed at  
 the left side, is overlaid  
 with the lace. Three rows  
 of satin folds finish the  
 upper edge of the front and  
 back and are continued  
 down the front edge of  
 the right front. The



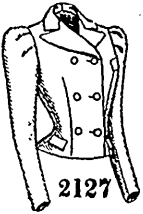
2094  
 Front View.



2094  
 Back View.

LADIES' PRINCE ALBERT COAT. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)  
 (For Description see Page 546.)

front edge of the right front to the belt in a pretty curve, the  
 edge being turned in and the first shirring made far enough

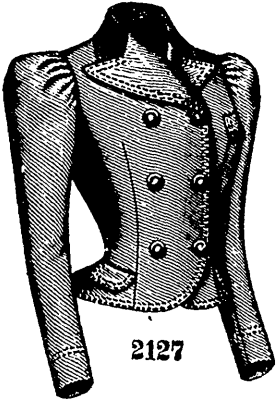


from it to form a pretty frill. The fullness is gathered at the bottom and drawn well from the sides, and the fronts puff out stylishly. The short puff sleeves are made over tight linings; they are gathered at the top and finished at the bottom in a frill below three rows of cord-shirings. Ribbons extend from the top cord-shirring in the waist at the front and back and are tied in a stylish bow over each shoulder; and a crush belt of

at the top and along both edges of the seam, the gathers cross-wrinkling them prettily about the arms. A frill of the chiffon gives a dainty finish to the sleeves.

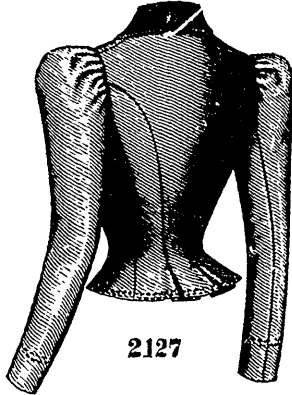
Silk, satin, *mousseline de soie*, net, crêpon, cashmere and many other goods are appropriate for this waist, and silver or gold passementerie, jet, or lace may provide garniture.

We have pattern No. 2126 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist with sleeves for a lady of medium size, will require two yards and three-fourths of goods thirty-six inches wide, with seven-eighths of a yard of chiffon forty-five inches wide for the ruche and sleeve frills. The waist without sleeves calls for a yard and an eighth thirty-six inches wide, with five-eighths of a yard of chiffon forty-five inches wide for the ruche. Price of pattern, 10d. or 20 cents.



2127

Front View.



2127

Back View.

LADIES' DOUBLE-BREADED COAT. (TO HAVE ROUND OR SQUARE CORNERS AND THE SLEEVES GATHERED OR PLATED.)

(For Description see Page 547.)

similar ribbon encircles the waist and fastens under a bow at the closing of the waist.

Soft silks and crêpes as well as all sheer materials will be used for this waist, and trimming is not necessary. A charming waist could be made of shell-pink chiffon over yellow taffeta, which would give a dainty opalescent tint; either pink or black velvet ribbon could be used to trim the waist, although black is preferable, as it gives a most effective touch to light waists and costumes and is much in favor this season.

We have pattern No. 2107 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, needs three yards and a fourth of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

LADIES' EVENING WAIST. (TO BE MADE WITH FULL-LENGTH OR ELBOW MOUSQUETAIRE SLEEVES OR WITHOUT SLEEVES.)

(For Illustrations see Page 555.)

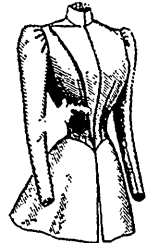
No. 2126.—Another view of this waist is given at figure No. 135 II in this number of THE DELINEATOR.

This waist is here illustrated made of white crêpe de Chine, with satin-edged chiffon for the shoulder ruches. It is in low, square outline at the top and is made over a closely adjusted body-lining closed at the center of the front. Under-arm and short shoulder seams connect the back and fronts. The back is seamless, with slight fullness at the bottom, and is drawn down tight. The left front is smooth, being fitted with the lining. The right front laps to the left side, where it is closed invisibly; it is smooth at the bottom, but at the top is draped in pretty folds by gathers at each arm's-eye. A full gathered ruche of the satin-edged chiffon fluffs out becomingly over each shoulder and gives a decidedly novel touch; and a band of passementerie follows the square neck and the lower edge of the waist, which is slightly pointed at the front and back. The waist may be made with or without sleeves, which are in mousquetaire style in either full or elbow length. The sleeves have only an inside seam and are made over coat-shaped linings; they are gathered

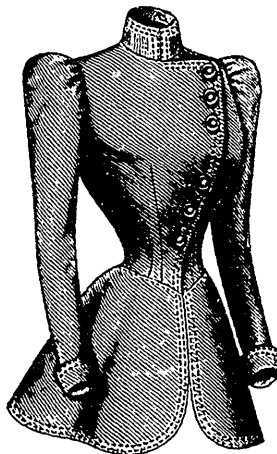
top, as illustrated. An attractive feature is an oddly shaped shawl collar that is deeply notched and rounded on the shoulders. At the sides the waist is perfectly smooth, and the fullness at the



2130



2130



2130

Front View.



2130

Back View.

LADIES' COAT-BASQUE (TO HAVE THE FRONTS LAPPED TO THE TOP, OR TO HAVE THE RIGHT FRONT REVERSED TO THE BUST OR WAIST.)

(For Description see Page 547.)

front and back is collected in gathers at the lower edge; the back is drawn down tight, while the front blouses fashionably

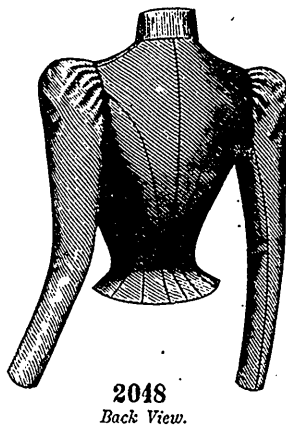
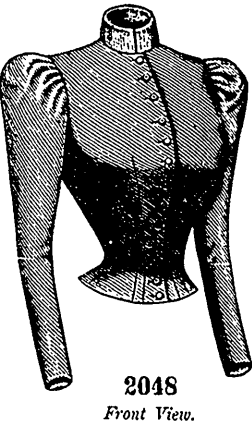
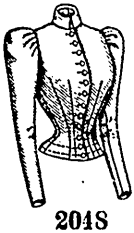
at the center. An applied belt over which is arranged a wrinkled ribbon conceals the gathers; and to the lower edge of the waist a circular peplum may be joined or not, as desired. The peplum is made with a center seam and has prettily rounded front corners. The chemisette-vest has a cape back and is shaped by shoulder seams; it is finished with a standing collar that has a turn-down portion in two sections that round at the front, where a white mull tie is bowed after being wound in stock fashion about the collar. The sleeves have only an inside seam and are made over coat-shaped linings; they have becoming fulness gathered at the top, and smooth round sleeve-caps stand out smoothly upon them. The sleeves are completed with turn-up cuffs that show their ends flaring at the back of the arm.

The waist may be prettily developed in lady's-cloth, serge, cheviot, silk-and-wool poplins, wool bengaline, etc., and may be decorated to suit individual taste. A handsome brown cloth waist has the shawl collar and lapels faced with black satin, the cuffs and sleeve-caps being of the same material and the vest of bright plaid silk.

We have pattern No. 2077 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the vest for a lady of medium size, requires two yards of material twenty-two inches wide, with three-fourths of a yard of material thirty-six inches wide for the tie. The waist, except the vest and tie, will need three yards and three-fourths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

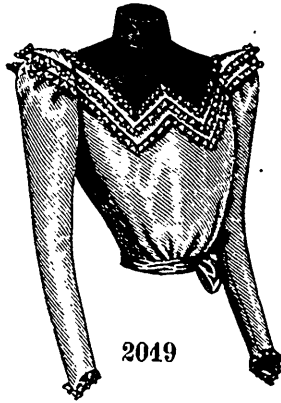
LADIES' PLAIN WAIST, WITH BLOUSE FRONT FASTENED AT THE LEFT SIDE. (TO BE LEFT UNTRIMMED OR DECORATED IN ANY FANCY OUTLINE AND TO BE MADE WITH SINGLE OR DOUBLE CAPS AND CUFFS.) (For Illustrations see Page 550.)

No. 2078.—Different views of this waist are given at figures Nos. 130 II and 134 II in this number of THE DELINEATOR. This stylish waist is particularly charming for elaborate arrangements of trimming. It is here shown developed in gray cashmere and trimmed in an odd pretty way with black satin ribbon ruchings. The blouse front and seamless back are perfectly smooth at the top, but have becoming gathered fulness at the waist, the back being drawn tight, while the front puffs out stylishly at the center. Under-arm gores give a smooth effect



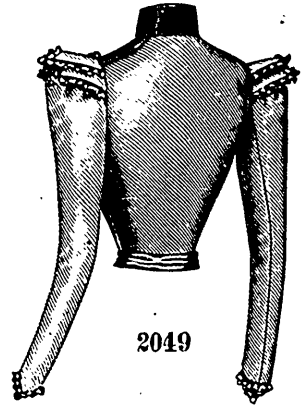
LADIES' PLAIN ROUND BASQUE, WITH TWO UNDER-ARM GORES. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND IN ANY OF THREE LENGTHS.) DESIRABLE FOR STOUT LADIES. (For Description see Page 548.)

that is closed at the center of the front. The close-fitting two-seam sleeves have stylish gathered fulness at the top and are made over coat-shaped linings. Two sleeve-caps, the upper one showing a rounding lower outline and the under one having square corners, stand out in soft ripples over each sleeve; they are unique and attractive and give desirable breadth at the shoulders. Double



2019

Front View.



2019

Back View.

LADIES' BASQUE, CLOSING ALONG THE LEFT SHOULDER AND UNDER-ARM SEAMS. (For Description see Page 548.)

turn-back cuffs corresponding with the caps show their ends flaring prettily at the front of the arm. Ribbon ruchings daintily edge the caps, cuffs and standing collar and are arranged in a fanciful way that is indicated by perforations in the pattern on the front and back. A wrinkled ribbon belt with a bow at the left side gives the final touch.

A variety of fabrics is suited to the mode, among which are many beautiful silks and novelty materials. Jet passementerie or appliqué lace, ribbon-edged ruffles of the material or *mousseline de soie* and ribbon ruchings may be used to decorate the waist, with excellent results.

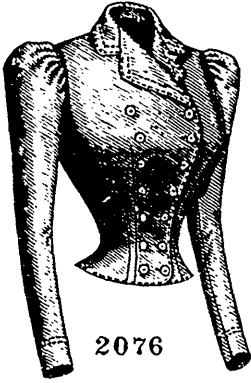
We have pattern No. 2078 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, requires a yard and seven-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' LOUIS XVI. WAIST. (TO BE MADE WITH A HIGH OR OPEN NECK AND WITH FULL-LENGTH, ELBOW OR SHORT SLEEVES.) (For Illustrations see Page 557)

No. 2065.—This waist is shown differently made up at figure No. 138 II in this magazine.

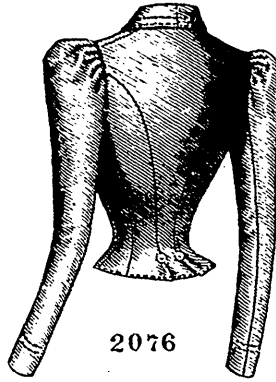
A charming waist in Louis XVI. style is here represented made of violet taffeta and white chiffon and decorated with narrow black velvet ribbon and embroidered chiffon insertion and edging. Black velvet ribbon about four inches wide forms a crush belt that is bowed at the front. A lining fitted by the usual seams and closed at the center of the front imparts the necessary trim effect. The back is smooth at the top but has fulness in the lower part laid in lapped plaits at the center. It is in decided contrast with the front, which is very elaborate in effect. Full side-fronts that are shirred at the bottom are wide apart all the way, showing a beautiful center-front or vest that fastens invisibly at the left side. The upper part of the center-front is a long yoke of tucked chiffon, and the lower part, which is also of chiffon, is arranged in four rows of tuck-shirrings at the top in ruche effect and double-gathered at the waist. The center-front

at the sides, and the closing is made along the left shoulder and under-arm seams. The waist has a basque-fitted lining



2076

Front View.



2076

Back View.

LADIES' DOUBLE-BREADED BASQUE. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND TO HAVE THE SLEEVES GATHERED OR PLATED.)

(For Description see Page 549.)

and side-fronts sag or blouse just enough to be stylish, and under-arm gores give a smooth effect at the sides. The waist may be made with an open neck, the yoke being omitted; or it may be completed high with a standing collar. Over the standing collar is arranged a crush collar of plain white chiffon that is formed in a loop bow at the left side, a similar bow ornamenting it at the right side; and a double frill of chiffon trims the upper edge of the collar. A picturesque feature of the waist is the large fancy collar, the ends of which are joined to the front edges of the side-fronts. The collar separates in points below its shoulder seams and shapes a slight point at the center of the back; it gives the fashionable broad-shoulder effect, reaching out well on the sleeves, which may be in short puff style or in elbow length or full length, as illustrated. The full-length and elbow sleeves have a puff at the top and fit the arm closely below. Two frills of embroidered chiffon, each frill headed by three rows of narrow velvet ribbon, decorate the full-length sleeves between the puff and the elbow, and the wrists are completed with Venetian cuffs that are covered with insertion and bordered with a frill of the embroidered chiffon, three rows of the narrow velvet ribbon heading the cuff.

Silk, which comes in every variety of rich and beautiful colors, may be combined with chiffon, poplin with taffeta or Liberty silk or zibeline with lace net over silk to develop this waist pleasingly. Appliqué trimming, satin or velvet ribbon, ribbon ruching, etc., may be used for ornamentation.

We have pattern No. 2065 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, requires four yards and a fourth of taffeta silk twenty inches wide, with seven-



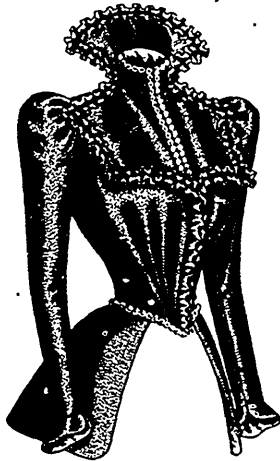
2076

eighths of a yard of chiffon forty-five inches wide for the center-front and stock. Price of pattern, 10d. or 20 cents.

LADIES' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE FRITTED LINING AND BACK-YOKE FACING.) (For Illustrations see Page 557.)

No. 2106.—An extremely pretty style of shirt-waist is illustrated made of blue silk and finished with machine-stitching. A smooth yoke, having a center seam and curved at the lower edge to shape a deep point at the seam is applied on the back, which has slight gathered fulness drawn down close at the waist. The full fronts are in V outline at the top and are gathered at the shoulders and at the waist and blouse fashionably at the center, the sides being smooth. A pretty feature is the large lapel-collar, which laps over triangular revers joined to the fronts with the effect of double lapels. A chemisette topped with a stylish standing collar and closed at the back is revealed in the open neck. The closing is made under an applied box-plait at the center of the front. The waist may be made with or without a fitted lining. The one seam shirt sleeves are gathered at the top and bottom, and the slashes at the back of the wrist are finished with invisible laps. Straight link cuffs complete the sleeves stylishly.

The waist may be developed in many beautiful fabrics, and, if desired, a combination may be used. Blue-and-white striped French flannel and plain blue flannel are combined in a waist made by the mode. The lapels and lapel-collar and the cuffs are of the plain blue flannel, and with



2121

Front View.

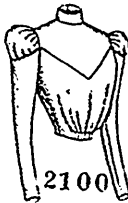


2121

Back View.

LADIES' LOUIS XVI. BASQUE, WITH HIP SEAMS.

(For Description see Page 540.)

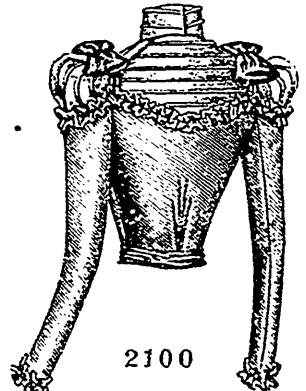


2100



2100

Front View.



2100

Back View.

LADIES' BASQUE-WAIST. CLOSED ALONG THE LEFT SHOULDER AND UNDER-ARM SEAMS.

(For Description see Page 550.)

the waist is worn a linen chemisette and standing collar. We have pattern No. 2106 in nine sizes for ladies from thirty

forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, will require four yards and a half of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.

**LADIES' SHIRT-WAIST, WITH REMOVABLE COLLAR.**

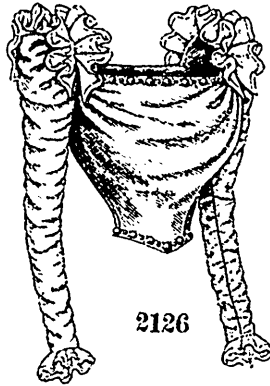
(For Illustrations see Page 558.)

No. 2114.—An extremely stylish shirt-waist with a removable collar having rounding front corners is here pictured made of electric-blue spotted flannel. It is shaped with a square back-yoke that is extended over the shoulders with much the effect of a short front-yoke, reaching as it does to the closing, which is made at the center with buttons and button-holes through a box-plait formed in the right front. The fronts and back are joined in under-arm seams, and the fulness at the back is laid in two plaits at each side of the center below the yoke, the plaits being closely lapped at the waist and flaring above in graceful fan effect; the fronts are gathered where they join the yoke, and the fulness is drawn well to the center at the waist by two rows of shirrings and allowed to blouse slightly. The neck is finished with a fitted band, and to it is fastened with studs a standing collar made of white linen and having rounding corners. The shirt sleeves have the customary openings at the outside of the arm finished with the regulation underlaps and pointed over-laps; they are gathered at the top and bottom and finished with link cuffs made with rounding lower corners.

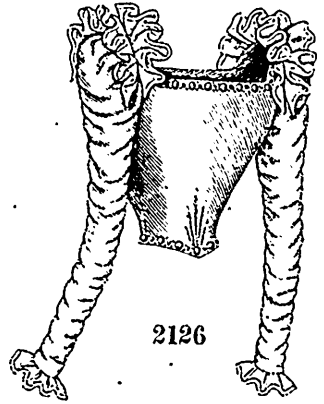
Broadcloth, flannel, cashmere, serge and taffeta are very popular shirt-waist materials for cool weather, and serge and plaid goods are also liked.



2126



2126



2126

- Front View.

Back View.

LADIES' EVENING WAIST. (TO BE MADE WITH FULL-LENGTH OR ELBOW MOUSQUETAIRE SLEEVES, OR WITHOUT SLEEVES.)

(For Description see Page 552.)

thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, calls for two yards and three-fourths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



2107

Front View.



2107

Back View.

LADIES' EVENING WAIST.

(For Description see Page 551.)

**LADIES' EMPIRE TEA-JACKET OR DRESSING-SACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR.)**

(For Illustrations see Page 558.)

No. 2052.—By referring to figure No. 145 II in this magazine, this jacket may be seen differently made up.

This beautiful tea-jacket is fashioned in the becoming Empirestyle and is here illustrated made of fine white cashmere, with the fancy collar of all-over lace. A deep frill of edging deco-

rates the fancy collar and wrists, and a narrow frill gives a touch of daintiness to the rolling collar. A square yoke shaped by shoulder seams supports full lower-portions, which are joined in under-arm seams; and the fulness is arranged in a broad rolling box-plait at each side of the center of the back and at each side of the closing, which is made with buttons and button-holes at the center of the front, the plaits falling free and flaring with stylish effect. The rolling collar has prettily flaring pointed ends, while the fancy collar, which is smooth and round, curves away decidedly from the throat. The use of the fancy col-

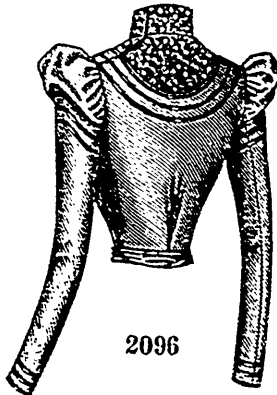


2096



2096

Front View.



2096

Back View.

LADIES' BASQUE-WAIST, WITH U YOKE.

(For Description see Page 551.)

lar is optional. The two-seam sleeves have their fashionable fulness collected in gathers at the top.

Cashmere, fine flannel, silk, lawn, nainsook and a variety of pretty fabrics are appropriate for this tea-jacket, and ruchings, plaitings, or shirred ribbon, lace edging and insertion may be used as lavishly as desired for decoration.

We have pattern No. 2052 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the tea-jacket for a lady of medium size, will require two yards and seven-eighths of dimity thirty-six inches wide, with three-eighths of a yard of lace net twenty-seven inches wide for the fancy collar, and four yards of edging two and three-fourths inches wide for the frill on the fancy collar and to trim the sleeves. Price of pattern, 10d. or 20 cents.

Challis, plain or figured, would make up stylishly by this pattern. We have pattern No. 2114 in nine sizes for ladies from

LADIES' SEVEN-GORED SKIRT, SLIGHTLY FLARED AT THE FOOT. (KNOWN AS THE SHEATH SKIRT.)

(For Illustrations see Page 559.)

No. 2084.—At figure No. 132 II in this number of THE DELINEATOR this skirt is again illustrated.

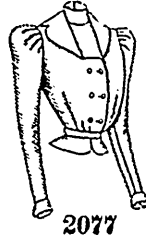
This skirt is one of the latest novelties and from its peculiar close shape is known as the sheath skirt. It is here illustrated made of novelty suiting, and the seams are covered with machine-stitched bands of the material. The skirt is composed of seven gores; it fits closely about the figure nearly to the knee and flares slightly at the foot, the seams being sprung in an odd way to produce the flare. The fullness at the back is smoothly disposed in an under box-pleat so as to preserve the smooth effect. The skirt measures four yards round at the lower edge in the medium sizes. A small bustle or skirt extender may be worn with this skirt.

Silk, satin, cotelè d'or (a handsome new silk-and-wool fabric), serge, Venetian cloth, diagonal, camel's-hair and cheviot are all appropriate for the skirt, which may be finished plainly in tailor style or with braid or milliners' folds. The seams may be made in welt style instead of being strapped, either style being satisfactory.

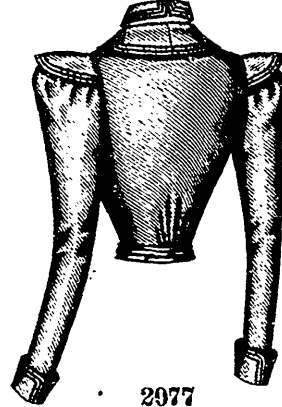
We have pattern No. 2084 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires three yards and seven-eighths of goods fifty inches wide, with three-fourths of a yard of material fifty inches extra for strapping. Price of pattern, 10d. or 20 cents.



2077  
Front View.



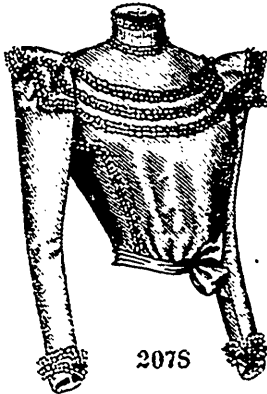
2077



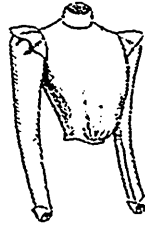
2077  
Back View.

LADIES' WAIST, HAVING DOUBLE-BREASTED BLOUSE-FRONTS. (TO BE CLOSED TO THE SHAWL COLLAR OR ROLLED IN SMALL LAPELS.)

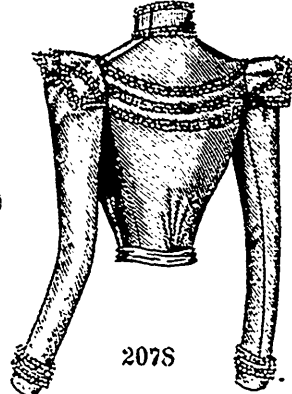
(For Description see Page 552.)



2078  
Front View.



2078



2078  
Back View.

LADIES' PLAIN WAIST, WITH BLOUSE FRONT FASTENED AT THE LEFT SIDE. (TO BE LEFT UNTRIMMED OR DECORATED IN ANY FANCY OUTLINE AND TO BE MADE WITH SINGLE OR DOUBLE CAPS AND CUFFS.)

(For Description see Page 553.)

LADIES' DRESS SLEEVE (TO BE PLAIN OR IN VENETIAN STYLE AT THE WRIST), KNOWN AS THE FLORENTINE SLEEVE.

(For Illustrations see Page 550.)

No. 2090.—The sleeve illustrated is one of the new tight sleeves with butterfly effect at the top. It is preferably developed in a combination of two materials or colors, and rows of velvet ribbon are here effectively used as decoration. The sleeve is made over a tight lining, on the upper side of

which is arranged a short puff that is gathered at its upper and lower edges and along each side. The upper portion of the sleeve is shaped at the top in a deep point that laps over the center of the puff to the arm's-eye, showing the puff each side in a pretty way. The wrist may be plain or pointed.

The style of sleeve is equally suitable for cloth or silk or combination of the two. Velvet would be very effective for the upper and under portions, with the puff of silk or cloth correspond with the costume.

We have pattern No. 2090 in seven sizes, for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves, except the puffs, for a lady whose arm measure

eleven inches, as described, will require seven-eighths of a yard of material fifty inches wide. The puffs will need one yard of goods twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SKIRT, HAVING A FIVE-GORED UPPER PART AND A CIRCULAR FLOUNCE LOWER PART.

(TO BE MADE WITH A SWEEP OR IN ROUND LENGTH AND WITH OR WITHOUT THE SEVEN-GORED FOUNDATION-SKIRT.) KNOWN AS THE BAT-WING SKIRT.

(For Illustrations see Page 560.)

No. 2083.—Other views of this skirt may be obtained by referring to figures Nos. 1311 and 142 II in this magazine.

Among the numerous variations seen in the popular circular flounce the one shown in the illustrations is by far the most charmingly original.

It is called the bat-wing skirt, and the name is especially appropriate, as the lower outline of the flounce exactly follows the graceful curves and points seen in the wings of this strange creature. The skirt is here pictured made of black serge, with a cording of velvet to emphasize the joining of the upper part with the circular lower part. The skirt is made over a seven-gored silk foundation-skirt, the use of which, however, is optional. The upper part of the skirt is in five-gored style and is smoothly fitted round the hips, the fullness at the back being smoothly disposed in a deep, backward-turning plait at each side of the placket. The circular lower part is in graduated style, being quite shallow at the front and deepening toward the center

the back; it is cut to join smoothly to the oddly shaped lower edge of the upper part and ripples prettily all round. The skirt may be made in either round length or with a slight sweep. In the round length it measures five yards at the lower edge in the medium sizes. With this skirt a bustle or small skirt extender may be worn.

All Autumn novelties, mixed woollens, camel's-hair, broad-cloth, tweed, etc., can be used to develop this desirable skirt. A handsome skirt could be made of silk or satin, with the tablier outlined with jet, passementerie, milliners' folds or rows of velvet ribbon.

We have pattern No. 2083 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs five yards and three-fourths of material forty inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for pipings. Price of pattern, 1s. or 2s cents.

LADIES' ONE-SEAM SLEEVE FOR COATS. (TO BE GATHERED OR BOX-PLAITED.) (For Illustrations see Page 501.)

No. 2062.—The up-to-date coat sleeve here pictured will prove very useful for remodelling sleeves of less recent date. The sleeve has only an inside seam, and its fashionable fullness may be collected in two rows of gathers at the top or arranged in box-plaits. Two rows of machine-stitching secure the hem at the wrist and give a simple, neat finish.

The sleeve is suitable for development in all coating materials and may be trimmed or not.

We have pattern No. 2062 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, needs seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM SLEEVE, FOR COATS. (TO BE GATHERED OR BOX-PLAITED.) (For Illustrations see Page 560.)

No. 2061.—This fashionable two-seam sleeve will be valuable

in giving an up-to-date appearance to coats of a past season. The sleeve has the approved amount of fullness, which may be double-gathered or arranged in box-plaits at the top, as preferred, both effects being stylish. It is finished in cuff outline at the wrist with two rows of machine-stitching.

Serge, chevot, cloth and all woollen coatings are appropriate for the sleeve, which should be of the same material as the coat and trimmed in a corresponding way with braid, fur, etc.

We have pattern No. 2061 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.



2065

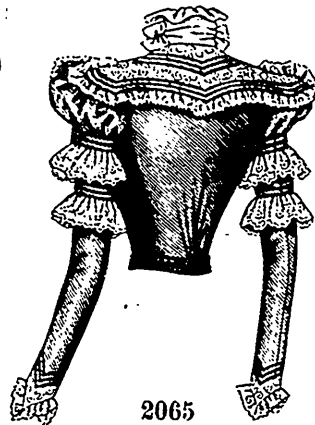
Front View.



2065



2065



2065

Back View.

LADIES' LOUIS XVI. WAIST. (TO BE MADE WITH HIGH OR OPEN NECK, AND WITH FULL-LENGTH, ELBOW OR SHORT SLEEVES.) (For Description see Page 553.)



2106

Front View.



2106



2106

Back View.

LADIES' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE FITTED LINING AND BACK-YOKE FACING.)

(For Description see Page 554.)

LADIES' SKIRT, HAVING A SEVEN-GORGED UPPER PART AND A GRADUATED CIRCULAR-FLOUNCE LOWER PART. (TO BE PLAIED OR GATHERED AT THE BACK AND MADE WITH OR WITHOUT THE SEVEN-GORGED FOUNDATION-SKIRT.) (For Illustrations see Page 501.)

No. 2123.—This skirt is again represented at figure No. 144H in this magazine.

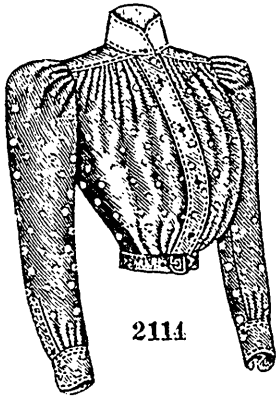
An extremely attractive skirt, equally desirable for heavy woollen materials and silk or novelty goods, is here pictured developed in black mohair and effectively tailor-finished with straps of the material machine-stitched to position. The skirt may be made with or without a seven-gored silk foundation-skirt that is

smoothly fitted at the front and sides and gathered at the back. The skirt consists of a smooth-fitting seven-gored upper part, with the back fullness arranged in gathers or in a deep backward turning plait at each side of the placket, and a circular-flounce lower part that is smoothly joined to the upper part. The flounce, because of its circular shaping, ripples prettily all round; it is slightly graduated, being shallowest in front and deepening toward the center of the back. The skirt in the medium sizes measures four yards and three-fourths at the lower edge. With it a small bustle or an extender may be worn, if desired.

Taffeta, bengaline, satin, etc., will be suitably made by this pattern. Thin materials made over silk foundation-skirts could

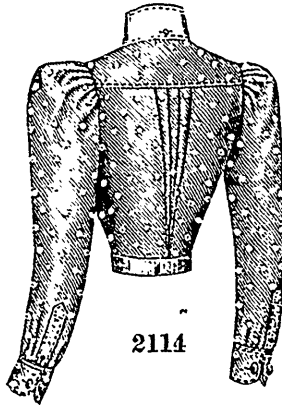
be effectively developed, while serge, cheviot, cloth, silk or wool crêpon, camel's-hair or canvas will be equally effective.

We have pattern No. 2108 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 of goods forty-inches wide. Price of pattern, 1s. or 25 cents.



2114

Front View.



2114

Back View.

LADIES' SHIRT-WAIST, WITH REMOVABLE COLLAR.

(For Description see Page 555.)

We have pattern No. 2123 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for four yards and five-eighths of goods forty inches wide, with three-fourths of a yard of material forty inches wide extra for strapping. Price of pattern, 1s. or 25 cents.

LADIES' THREE-PIECE SKIRT, HAVING THE FRONT-GORE EXTENDED TO FORM A SHORT YOKE AT THE TOP.

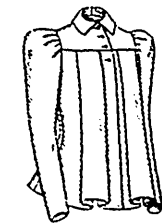
(TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION-SKIRT.)

(For Illustrations see Page 562.)

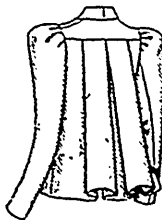
No. 2108.—By referring to figure No. 136 II in this magazine, this skirt may be again seen.

A unique idea is developed in this skirt, which has the front extended to form a slightly graduated circular yoke that will prove generally becoming. The skirt is here shown made of serge and effectively trimmed with braid and buttons; it has a seven-gored silk foundation-skirt that is smoothly fitted at the front and sides and gathered at the back. The use of the foundation skirt, however, is optional. The skirt consists of a narrow front-gore, extended at each side to form a yoke that is smoothly fitted over the hips by two darts at each side, and two circular portions that are joined to the yoke and ripple prettily at the sides and back. The fulness at the back is laid in a backward-turning plait at each side of the placket. Three rows of braid trim each side of the skirt along the bottom of the yoke, a pretty finish being given by turning in the front ends of the braid in loops and ornamenting them with buttons. The skirt measures three yards and seven-eighths round at the lower edge in the medium sizes; a bustle or any style of skirt extender often insure a perfect fit.

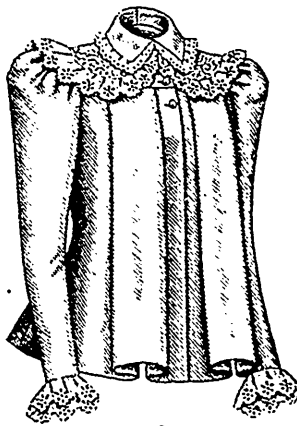
The skirt is one of the most popular of the season's modes and may be developed in either silk or woollen materials. It can be variously trimmed, to give either a plain or very decorative appearance. A very handsome effect could be obtained by braiding the front of the skirt in fancy panel style.



2052

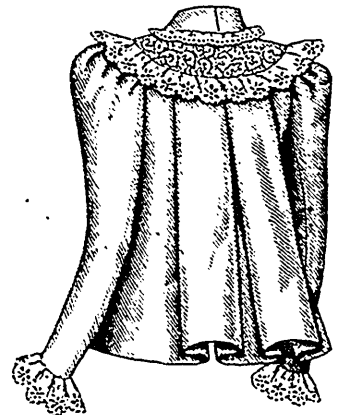


2052



2052

Front View.



2052

Back View.

LADIES' EMPIRE TEA-JACKET OR DRESSING-SACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR.)

(For Description see Page 555.)

in front but extends up more than half the entire length in the back and is gathered to form a self-heading. Under the flounce the bottom of the petticoat-skirt is trimmed with a

LADIES' PETTICOAT-SKIRT, HAVING A FOUR-GORED UPPER PART WITH FRONT-YOKE AND A GRADUATED CIRCULAR FLOUNCE LOWER PART.

(For Illustrations see Page 563.)

No. 2132.—An up-to-date petticoat-skirt made with a circular flounce is shown fashioned from silk and decorated around the bottom of the flounce with three gathered ruffles of the silk. It has a four-gored upper part consisting of a front-gore and a gore at each side, all slightly gathered at the top and joined to a shallow pointed yoke, and a straight back-breadth that is drawn up on shirr tapes, the tapes being tied about the waist. The circular flounce, which is corded at the top, is joined to the lower edge of the upper part; it is graduated so as to be deepest at the back and shallowest at the front, and owing to its shaping it falls in pretty ripples all round. The petticoat-skirt measures four yards round at the lower edge in the medium sizes.

This pattern may be selected for making up cambric, long cloth, muslin, silk, moreen, mohair, and alpaca, etc. The decoration may be as elaborate as desired, Valenciennes, torchon lace or embroidered edging and insertion, ribbon-run beading, etc., being introduced in trimming very handsome skirts.

We have pattern No. 2139 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the petticoat skirt for a lady of medium size, needs seven yards and an eighth of goods twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SIX-GORED PETTICOAT-SKIRT, WITH FRONT-YOKE AND GRADUATED SPANISH FLOUNCE.

(For Illustrations see Page 564.)

No. 2136.—A very handsome petticoat-skirt is here illustrated made of silk. It comprises six gores, the front and side gores being joined to a deep, smooth yoke, while the back-gore is drawn up on tapes at the top, the tapes being tied about the waist. A stylish feature is the graduated Spanish flounce which is set on the skirt. The flounce is quite narrow



self-headed ruffle of the silk that is pinked at the lower edge; both the flounce and ruffle serve to hold out the dress skirt stylishly at the bottom. In the medium sizes the petticoat-skirt measures three yards and a fourth at the bottom.

Cambrie, fine muslin, nainsook, silk, sateen and mohair may be chosen for making this petticoat skirt, which may be decorated with Valenciennes, torchon, Medici, thread or other varieties of lace, or with fine Swiss or muslin embroidered edgings and insertion.

We have pattern No. 2136 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the petticoat-skirt will require thirteen yards and three-eighths of goods twenty inches wide. Price of pattern, 10d. or 20 cents.

**STYLISH WAISTS FOR EVENING WEAR.**

(For Illustrations see Page 511.)

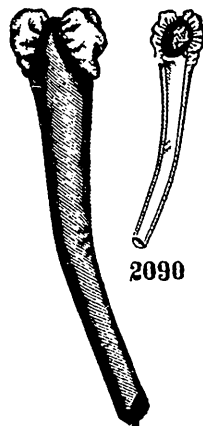
Separate waists offer such an unlimited scope that each season they seem to become more beautiful and elaborate, and a daintier or more attractive group of waists suitable alike for afternoon and evening wear could scarcely be designed than that here presented. The exquisite combinations of fabrics and the delicate color schemes that may be employed offer numberless opportunities to the tasteful and ingenious woman. The light, airy effects now so much in vogue have been happily carried out, while graceful simplicity, so artistic and rare, is most effectively portrayed. Black is much used this season combined with light evening fabrics, the effect being very striking, emphasizing as it does that sharp contrast which is so Frenchy and decidedly up to date. Velvet is extensively used with all materials and upon almost all occasions, imparting a rich effectiveness that is most desirable. Lace also is largely used, and when combined with silk or sheer evening fabrics and velvet the result is most pleasing.

A dainty combination of fabrics and colors is shown in an attractive Victorian waist illustrated at No. 9658. Figured blue taffeta was used in the development of the waist, with a full

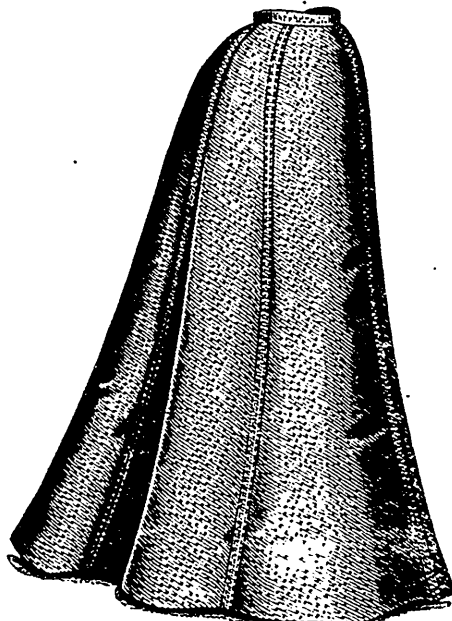
completion to the neck and suitably finishes the waist. The pattern is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents.

Another charming evening waist is pictured at No. 1983, and the pattern is so arranged that the waist may be made with either high or low neck and with long or short puff sleeves. In this instance the waist is made of figured yellow silk that opens broadly to show a full gathered chiffon front. A wide Bertha collar of black velvet finishes the top and shows a stylish ornamentation of appliquéd white lace with a soft frill about the lower edge. Very decorative and effective are the small bands and bows that extend across the front, with small brilliant buckles in the center of each bow. Wrinkled ribbons finish the sleeves, and a crush belt completes the waist. The pattern is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents.

A very dressy waist for afternoon wear is made with a deep Tudor yoke, presenting a broad, unbroken effect that is very charming and most conducive to the desirable fashionable breadth. It is made of a combination of cloth, silk, lace and ribbon, the result being up to date and attractive. The pattern, which is No. 9804, also provides for a low-necked and short-sleeved waist that is equally stylish and beautiful, it is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents.

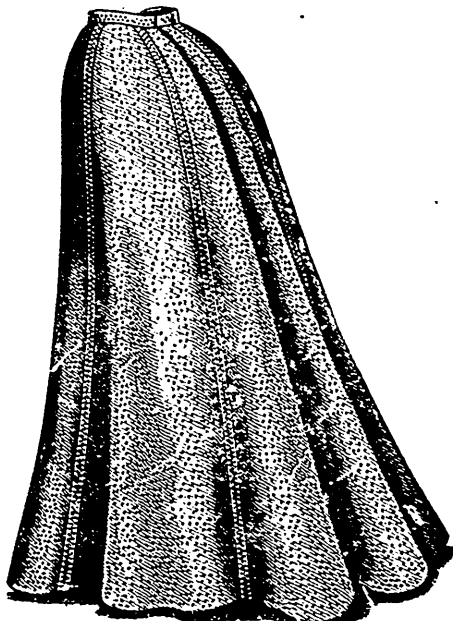


**2090**  
LADIES' DRESS SLEEVE.  
(TO BE PLAIN OR IN VENETIAN STYLE AT THE WRIST.) KNOWN AS THE FLORENTINE SLEEVE.  
(For Description see Page 556)



**2084**

Side-Front View



**2084**

Side-Back View.

LADIES' SEVEN-GORED SKIRT, SLIGHTLY FLARED AT THE FOOT. (KNOWN AS THE SHEATH SKIRT.)

(For Description see Page 550.)

vest of white dotted net showing attractively between the black velvet revers. Full frills of lace form dainty, graceful sleeve effects, while pearl passementerie gives a most desirable

forty-four inches, bust measure, and costs 10d. or 20 cents.

A light, graceful waist becomingly pouched in front is shown at No. 9574. White silk with a dainty pink rosebud design is

used for the waist, while white crêpe de Chine forms the center portion and sleeve ruffles. An original touch is given by decorating the right front with a broad bow made of the crêpe, which also forms the crush belt. Very tasteful ornamentation is given by narrow black velvet ribbon and frills of lace. The pattern, which is in eight sizes for ladies from thirty to forty-four inches, bust measure, costs 1s. or 25 cents.

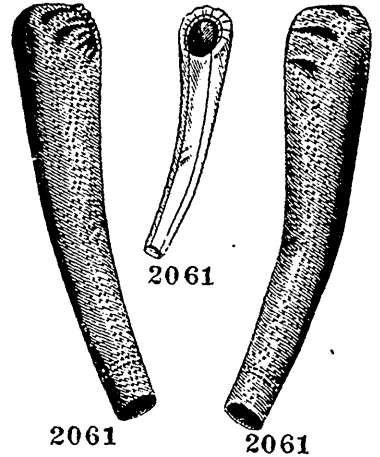
A dainty waist, simple yet graceful, is most appropriately styled the "baby" waist and is shown at No. 9560: the pattern is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. or 25 cents. The waist may be either high or low necked and have long or short puff sleeves; it is made of white India silk and closes down the front. Clustered rows of ribbon give a dainty decoration: lace and insertion complete the neck, and the double sleeve-caps which so prettily broaden the shoulders are overlaid with lace net. Ribbon-run beading finishes the short puff sleeve, and a crush belt of ribbon effectively encircles the waist.

A pretty pouch front and a graceful surplice closing are the distinguishing marks of No. 9670. Soft green cashmere was used in its construction, and bands of black jetted passementerie and white lace tastefully trim it. The graduated frills are most becoming and give a soft completion to the neck. The short puff sleeves are gracefully designed and give an air of good style to this original creation. The pattern is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents.

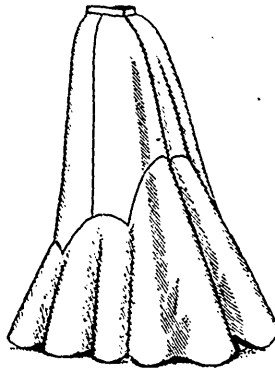
White and shades of heliotrope were used to develop the waist cut by pattern No. 1968. The fluffy, airy appearance is effectively carried out in the entire creation, while the latticed effect seen upon the body of the waist is one of the season's most attractive novelties. The pattern, which is in seven sizes

The draped evening waists as pictured at Nos. 1628 and 1630 are both made of soft clinging materials that lend themselves easily to the graceful draping so desirable and so susceptible of artistic treatment. Lace is used to trim, full soft frills of which

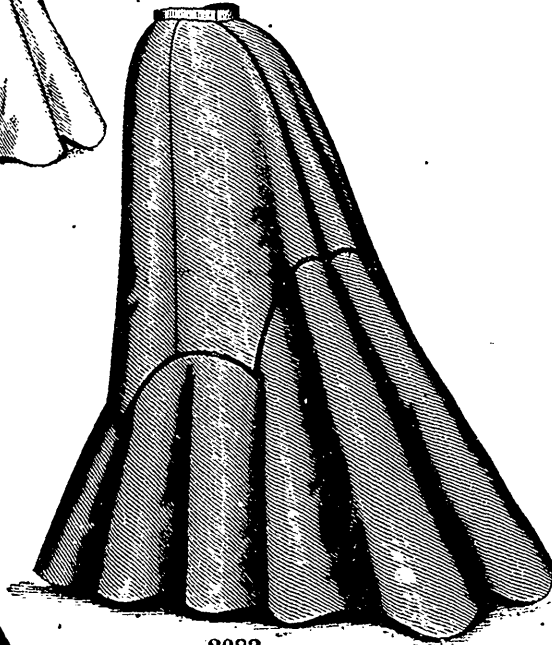
show charmingly in the folded surplice effect of No. 1628, while a ribbon arranged in a full butterfly bow on each shoulder encircles the short puff sleeve. The waist illustrated in No. 1630 is handsomely trimmed with bands of lace insertion, frills of écreu lace edging and lace appliqué; the waist is of white crêpe de Chine, scarlet poppies giving the necessary touch of rich coloring that adds so much to the smartness and effectiveness of the waist. Both the patterns are in seven sizes for ladies from thir-



LADIES' TWO-SEAM SLEEVE, FOR COATS. (TO BE GATHERED OR BOX-PLAITED.)  
(For Description see Page 557.)



2083

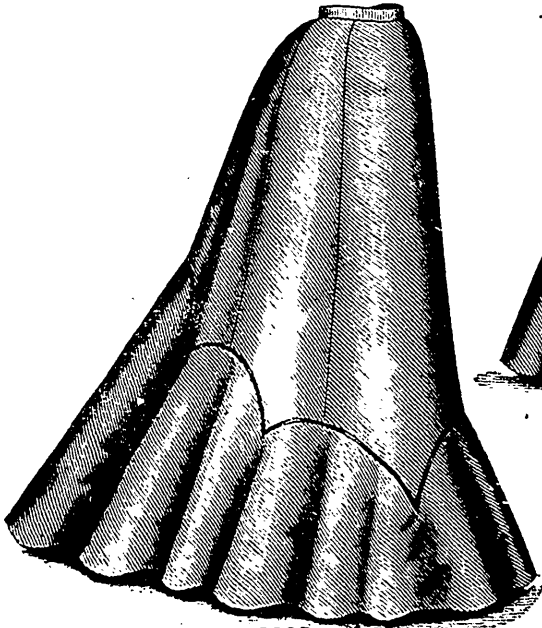


2083

Side-Back View.

LADIES' SKIRT, HAVING A FIVE-GORED UPPER PART AND A CIRCULAR-FLOUNCE LOWER PART. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH AND WITH OR WITHOUT THE SEVEN-GORED FOUNDATION-SKIRT.) KNOWN AS THE BAT-WING SKIRT.

(For Description see Page 550.)



2083

Side-Front View.

for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents, is designed so that the waist may be either high or low necked and have elbow or full-length sleeves.

ty to forty-two inches, bust measure, and cost 10d. or 20 cents.

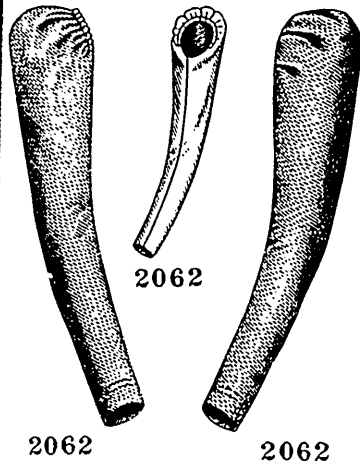
No. 1658 shows a unique and attractive waist that is stylishly closed to the left of the center; it blouses becomingly, and a deep Tudor yoke and Bertha collar add greatly to the general effectiveness. The waist pattern is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 10d. or 20 cents. It is shown developed in polka-dotted taffeta, white satin overlaid with bands of mousseline de

soie, velvet and soft lace frills. The fitted belt gives length and grace to the figure, and the softly curved Bertha produces becoming breadth over the shoulders. The collar is quite fanciful; it stands high and is shaped to form a deep point at each side. The sleeves puff out stylishly at the top and are tastefully trimmed.

SKIRTS FOR DRESSY WEAR.

(For Illustrations see Page 513.)

Since it can no longer be said that bodices bear the chief burden of decoration, the thoughts of designers are constantly turned toward the task of devising various shapings in skirts that invite widely differing trimmings. Skirts of simple shaping lines, too, can be trimmed very effectively; but for the most part the modes themselves are now fanciful in design. The patterns of the skirts cost 1s. or 25 cents each, and each is cut in nine sizes for ladies from twenty to thirty-six inches, waist measure, except patterns Nos. 1964 and 1858, the sizes of which



2062  
LADIES' ONE-SEAM SLEEVE, FOR COATS. (TO BE GATHERED OR BOX-PLAIED.)  
(For Description see Page 557.)

are mentioned below.

Figured silk was chosen for making a three-piece skirt with two circular flounces, the pattern used being No. 1964. This pattern is in seven sizes from twenty to thirty-two inches, waist measure. The flounces deepen toward the back, the upper one reaching nearly to the belt to outline a pointed tablier on the skirt. Ruchings of lace and frills of lace edging form an effective decoration.

A skirt with front-draperies flaring over a panel is included in pattern No. 9805. The panel, which is placed at the left side, is full and is of light silk, in contrast with the rich black brocade

chosen for the remainder of the skirt. The jabot revers is faced with the light silk and is decorated with a frill of satin ribbon headed by three rows of velvet ribbon, the trimming being continued up the edge of the drapery to the belt. Three frills of satin ribbon decorate the bottom of the skirt.

Pattern No. 2033 was followed in making a skirt of striped silk. The mode consists of an upper and a lower part, the

upper part being in three-piece style and the lower part a circular flounce. The flounce shows a fanciful upper outline.

A dressy skirt is made of gray camel's-hair trimmed with lace insertion placed over dark-green ribbon and edged at both sides with narrow lace edging. The trimming is arranged at the lower edge of the circular-flounce lower part, which deepens toward the back, and in rows following the upper outline of the flounce on the circular upper part. Pattern No. 1973 was used in the making.

A very attractive skirt is in nine gores falling in Vandykes over a five-gored foundation. The pattern is No. 1789 and is here copied in spangled chiffon, the foundation being of silk with a ribbon-trimmed ruffle set at the bottom. The skirt is daintily trimmed at the bottom with insertion and edging.

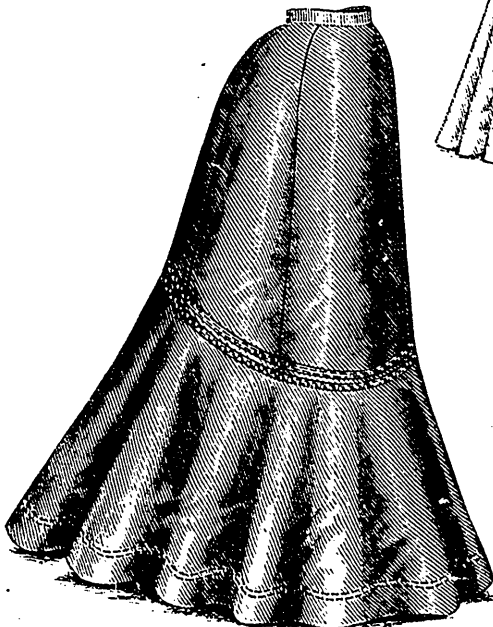
A revers at the left side of the front is the distinctive feature of the skirt made of nun's-veiling by pattern No. 9612. The satin revers is ornamented with embroidery and edged with a frill of lace. Five frills of lace, the upper one headed by a tiny upright frill, trim the lower part of the skirt.

A seven-gored skirt with a circular-flounce lower part also in seven gores was made of fawn broadcloth of fine quality by pattern No. 1982. The flounce deepens in a simple curve

toward the back, its outline being emphasized by a row of lace appliqué. Deeper lace to match trims the lower edge of the flounce.

A skirt particularly desirable for narrow-width goods was made by pattern No. 1858, which is in ten sizes from twenty to thirty-eight inches, waist measure. The material is pale-blue brocade, and decoration is contributed by lace insertion placed over the seams at the front and sides to below the knees and knife-plaitings of white chiffon below.

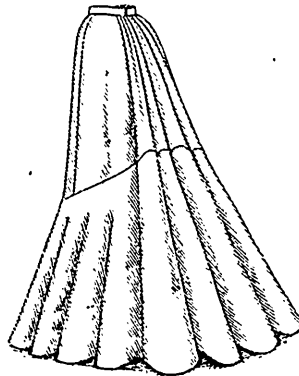
A rich brocade was chosen for making a skirt composed of a tablier up-



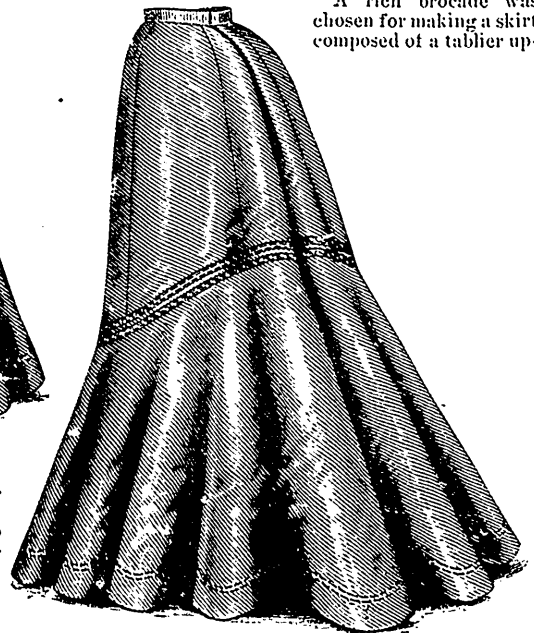
2123  
Side-Front View.

LADIES' SKIRT, HAVING A SEVEN-GORED UPPER PART AND A GRADUATED CIRCULAR-FLOUNCE LOWER PART. (TO BE PLAIED OR GATHERED AT THE BACK AND MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION-SKIRT)

(For Description see Page 557.)



2123



2123  
Side-Back View.

per portion and a gathered circular lower portion joined to the upper portion with a frill heading. The flounce is tastefully trimmed with lace insertion and a frill of lace edging.

## HANDSOME WRAPS FOR EVENING AND DAY WEAR.

(For Illustrations see Pages 516 and 517.)

## LONG WRAPS.

Long wraps for evening wear were never more beautiful and original in design than at present. Collarettes, yokes and large revers and collars are some of the features of interest in these garments, which have in most instances large flowing sleeves.

A very graceful wrap is made of brocaded satin in combination with heavy lace net, the design being furnished by pattern

of fur also crosses the shoulders, where fancy caps with silk plaiting set under their scalloped edges give the effect of short sleeves. Knife-plaited silk also covers the inside of the becoming storm collar. The pattern is No. 9746, in five sizes from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents.

Sling sleeves are a distinctive feature of a novel cloak, for which fine, smooth cloth was chosen. The cloak is made with a Pompadour yoke that is all-over braided, and braiding ornaments the sleeves. Bands of kimmer also ornament the yoke and sleeves and the edge of the high collar. The wrap will be developed also in silken textures trimmed with lace and ruchings. The pattern is No. 1308, in four sizes from thirty-two to forty-four inches, bust measure, and cost 1s. 8d. or 40 cents.

A most convenient as well as graceful and stylish wrap or cloak is embraced in pattern No. 1487, which is in seven sizes from thirty-two to forty-four inches, bust measure, and costs 1s. 8d. or 40 cents. The pattern provides both bell sleeves and coat sleeves, either or both of which may be used, and also contains a military turn-down collar as well as the Medici flare collar here used. The cloak has a square yoke at the front, from which the fronts hang full. The yoke is of velvet and is outlined with lace appliqué and chinchilla fur. The inside of the collar matches the yoke, and the sleeves are trimmed to agree. A row of fur follows each front edge of the wrap.

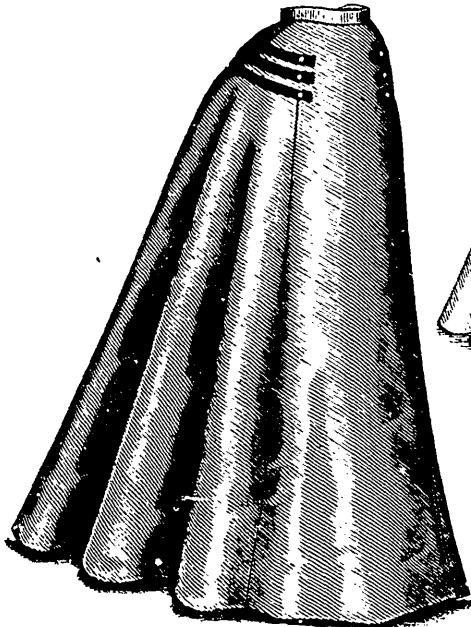
The Empire style is attractively represented in the coat made by pattern No. 1103, which is in ten sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents. The coat is box-plaited at the front and back, and has a square yoke. A large collar of brocaded satin covers the yoke and forms a contrast to the silver-gray cashmere used for the remainder of the garment. Swan's-down

edges the deep collar and the flare collar that gives the becoming neck-completion, and also trims the lower edges of the large circular cuffs finishing the full sleeves.

## CAPES AND SHORT WRAPS.

Capes this season are so artistically varied and elaborately designed that even the most capricious taste is sure of finding something eminently becoming. One of the newest and most charming of the season's fancies is shown in the almost universal use of the circular flounce—in fact, the majority of the capes seem to be shaped entirely with the idea of obtaining the desirable circular effect, one cape often consisting of a circular upper part combined

with two or more circular flounces, the result being most graceful and charming. There can be no rules given for the length of capes this season, as that varies as widely as the styles themselves; the shorter capes are more dressy, although the three-quarter length models still hold their own, because of the greater warmth and comfort they provide, as well as for their good style and general becomingness. The neck completions are most graceful and numerous and are all so charmingly effective that it is difficult to make a selection: shirred or plaited chiffon and ribbon are used separately and are often most effectively combined. The high, flaring collars are still much in evidence, although they do not hold the undisputed sway that they have exercised heretofore:



2108

*Side-Front View.*

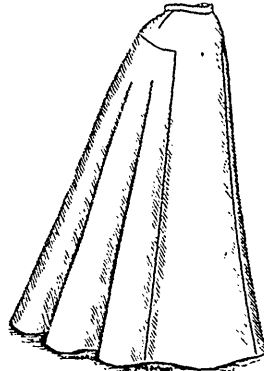
LADIES' THREE-PIECE SKIRT, HAVING THE FRONT-GORE EXTENDED TO FORM A SHORT YOKE AT THE TOP. (TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION-SKIRT)

(For Description see Page 558.)

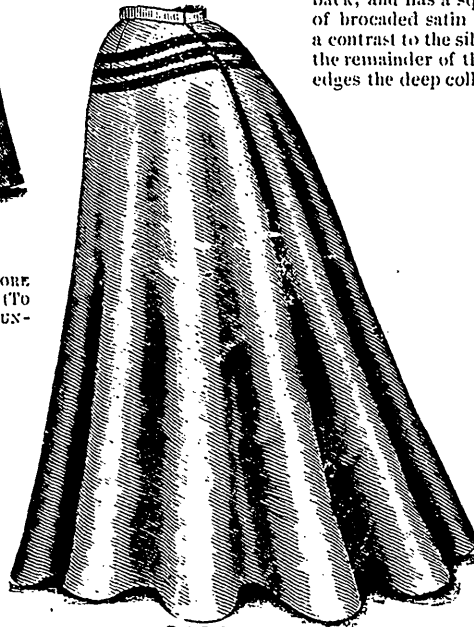
No. 9748, which is in five sizes from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. The back is in Watteau style, falling out in graceful fashion in two flutes. At the front the wrap ripples prettily and laps in double-breasted style, great square revers being turned back at the top. Flowing bell sleeves and a high Medici collar complete the wrap, which is beautifully trimmed with jet passementerie and feather trimming.

An oddly designed wrap is embraced in pattern No. 1981, which is in five sizes from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. It is pictured made of pale-rose brocade, with white satin facings on the revers, decoration being provided by appliqué lace, ribbon frills and a ribbon about the collar. The wrap is made with a circular-flounce lower part, which is extended up the fronts to make them double-breasted and to form the revers. The collarette rippling over the shoulders has rounding ends at the back and spreads well over the sleeves, which may be gathered or plaited, and are finished with odd cuffs. The back falls out in flutes, and a flare collar completes the garment.

Brocaded velvet was chosen for a handsome double-breasted wrap that is in circular style at the front, but fitted at the back in Princess style. The wrap closes at the left side of the front, a band of white Thibet fur ornamenting the edge, and a band



2108



2108

*Side-Back View.*

they are most becoming when fur-lined or softened with a full inside ruche of silk or chiffon.

A cape showing a dainty color scheme is here illustrated made of castor-colored cloth and silk of a contrasting shade of brown. The silk is overlaid with heavy cream lace and forms the upper part of the cape, while the graduated, circular flounces extend to the neck and are of the cloth softly edged with narrow lace appliqué. The cape has rounded front corners and fastens only at the neck, which is completed with a flaring collar, a graceful finish being given by a frill of the silk; a satin bow prettily decorates the front. The pattern, which is No. 1915, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents.

A most graceful, fluffy cape, appropriately styled the Bernhardt mantle, is fashioned from black satin antique, with full flounces of *mousseline de soie* effectively edged with narrow black velvet ribbon. The neck trimming is particularly effective, combining as it does the full becoming ruche of *mousseline* with a lace flounce prettily arranged to form deep points that fall easily over the shoulders. Long loops of satin ribbon are charmingly disposed about the neck between the full flutes of the ruche, while a large bow and ends tastefully decorate the front and fall between the daintily flaring flounces. Pattern No. 1856 was used to develop this cape; it may be obtained in seven sizes from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents.

A cape suitable for afternoon or morning is here illustrated developed by pattern No. 1890, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. It is effectively made of heavy brocade and suitably trimmed with bands of jet and doubled frills of black chiffon. The yoke is outlined with the jet, while a new and attractive feature is introduced in the pointed lower edges. A touch of

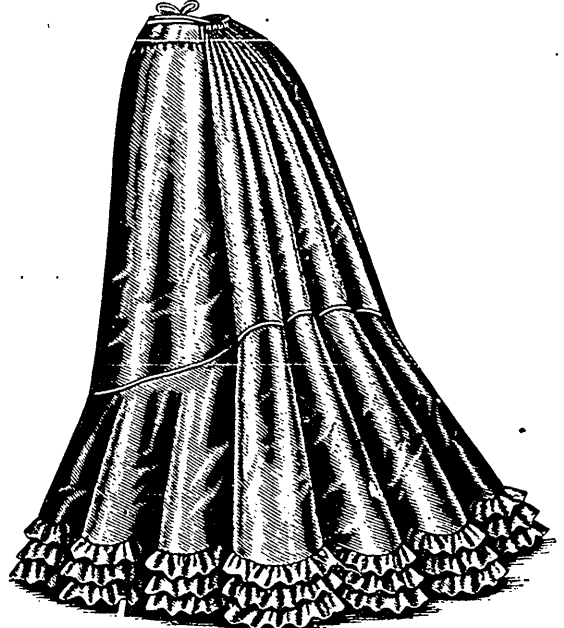
color is added by the ruche of plaited heliotrope chiffon, which falls becomingly about the neck. A broad bow of black satin ribbon is effectively disposed at the throat.

A most dressy cape and one that is particularly stylish and attractive was developed by pattern No. 1651, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents. The most charming feature of this cape is

the original Marie Antoinette hood and the charming color scheme employed in its development. The cape is designed for evening wear and is of turquoise blue satin and blue velvet of a darker shade. The hood is of chiffon and blue velvet overlaid with jetted net, while the circular portion of the cape is of blue satin covered with heavy white lace. The circular flounce is of the satin and extends to the neck, where it is reversed to show a facing of the velvet and lace. A high flaring collar of velvet is about the neck, with a very soft attractive touch added by the full ruche of white chiffon. Rosettes of chiffon, velvet ribbon and fur give elaborate decoration and most effective completion. A capeshowing the graceful circular shaping is illustrated

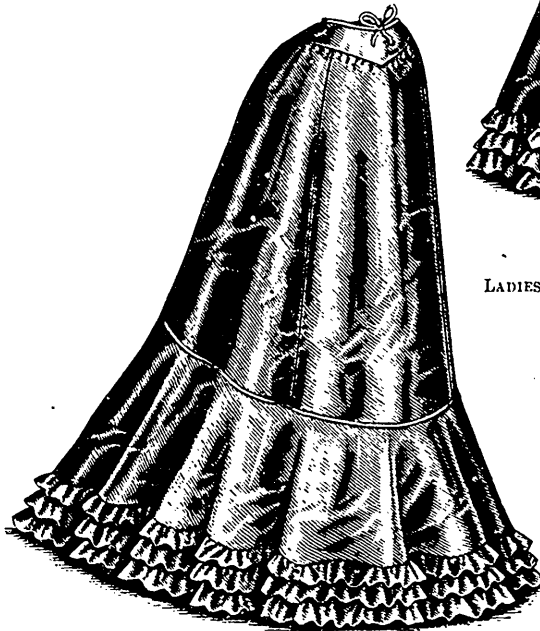
made of black velvet, with ruches of striped grenadine ribbon. The cape consists of a circular upper part and a circular-flounce lower part and closes down the front. A full double ruche of the ribbon completes the neck, while a grenadine ribbon flounce headed with a ruche of ribbon, with another ruche at the top of the flounce, gives a stylish and tasteful finish. A touch of color can be added by a bright taffeta lining. This cape is cut by No. 2039, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents.

A Russian dolman wrap made of corded silk and handsomely trimmed with jet and fur is shown; it was developed by pattern No. 1869, which is in five sizes for ladies from thirty to forty-



2132  
Side-Back View.

LADIES' PETTICOAT-SKIRT, HAVING A FOUR-GORED UPPER PART WITH FRONT-YOKE AND A GRADUATED CIRCULAR-FLOUCE LOWER PART.  
(For Description see Page 558.)



2132  
Side-Front View.

six inches, bust measure, and costs 1s. or 25 cents. The cape may be made in either of two lengths, as is most desirable; the high, flaring collar is most becoming, and the graceful Bertha frills over the shoulders gives a desirable breadth to the figure.

A most tasteful combination of red broadcloth and ermine is portrayed in the next illustration. The cape is cut quite long and hangs in soft, graceful folds. The yoke is stylishly pointed at the front and back and is extended to form the high flaring collar, thus affording the desirable unbroken outline about the neck. The Bertha shows most unique and attractive shaping and falls softly and becomingly over the shoulders. The pattern, No. 9554, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents.

The remaining illustration shows a most attractive dolman wrap developed in a heavy black silk handsomely brocaded and corded, while fur and plaited silk give most desirable and stylish ornamentation. It is made by pattern No. 1868, which provides for either a Lafayette or Medici collar and pointed or round Oriental sleeves. The adjustment of this dolman is so perfect and its style is so attractive that it is sure of universal favor. The pattern is in five sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. The neck completion in this dolman is very effective, consisting of a Medici collar, and a plaiting of silk arranged inside the collar, a crush ribbon encircles the neck and is bowed in front.

## PARTY DRESSES FOR YOUNG FOLKS.

(For Illustrations see Page 515.)

The young people need not feel themselves neglected in the fashion world, as much thought and great care have been expended in providing pretty frocks for all occasions. The dresses for party wear are especially pleasing, and many of them are designed in such a way that they can be adapted for street use. The trimming of these dresses is a delightful task to mothers who take pleasure in making frocks for their children, as lace, plaitings, ruchings and ruffles can be used without limit and ribbon bows added, as taste directs.

A pretty dress for a girl is represented by pattern No. 1954, which is cut in eight sizes for girls from five to twelve years of age, and costs 10d. or 20 cents. Attractive features of the frock are Bertha caps tucked to form a frill at the edge, and the skirt, which consists of a four-gored upper part and a circular lower part graduated in depth. The Bertha caps fluff out over puff sleeves finished with bands and circular frills, and the round-necked body is tucked at the top to produce soft fullness below. The dress is made up in pink vailing trimmed with lace insertion and edging.

Pattern No. 9795, in nine sizes from four to twelve years old, price 10d. or 20 cents, was followed in making a square-necked dress of figured silk and burnt-orange velvet. Deep lace edging contributes frills that pass over the shoulders and along the lower edge of the yoke at each side of the deep point at the center. The front puffs out below the yoke over a ribbon belt bowed at the back, and full ribbon bows are set on the left shoulder and at the lower edges of the short puff sleeves. Gimp outlines the yoke, and velvet baby ribbon and frills of chiffon trim the gored skirt.

White organdy, with a lavish trimming of turquoise-blue velvet ribbon, was chosen for a dress made fanciful by many ruffles. Four ruffles encircle the body, and the Bertha frills are also in gathered ruffle style edged with ribbon-trimmed ruchings of the organdy. The sleeves are short puffs, and the skirt, which is trimmed with three ruffles, is composed of four gores. The pattern is No. 9938, which is in ten sizes from three to twelve years old, and costs 10d. or 20 cents.

A quaint little dress is made in Empire style of figured India silk trimmed with ruchings of ribbon and a ribbon belt, which is tied in an Empire bow with long ends at the back. The short, round-necked body is becomingly full, and the neck is defined by a ribbon ruching: a ruching also trims the short puff sleeves and outlines the top of a circular flounce forming the lower part of the skirt. The design is embraced in pattern No. 1881, which is in eight sizes from three to ten years of age and costs 10d. or 20 cents.

Large revers are a prominent feature of another Empire frock made by pattern No. 9883, which is in nine sizes from two to ten years old and costs 10d. or 20 cents. The short body has a tucked yoke that shows effectively between the revers, and a group of

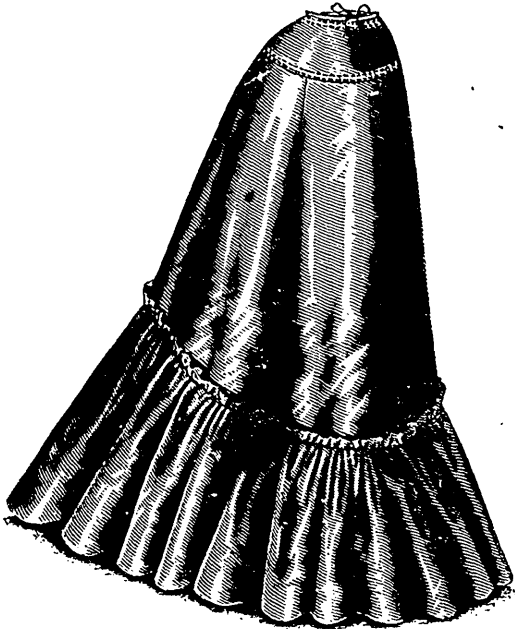
tucks is also made in the skirt. The sleeves are in puff style. The dress is made up in a combination of figured organdy and all-over lace, trimmed with baby ribbon, lace edging and a ribbon sash.

A yoke-waist and a skirt made in the fashionable style with an upper and a lower part compose a misses' costume made up in organdy and all-over lace trimmed with lace insertion over contrasting ribbon, narrow insertion, ruffles of embroidered chiffon and a ribbon belt and shoulder bows. The waist has an oddly curved yoke and sleeve caps and cuffs to match, and it closes at the left side. Both the upper and lower parts of the skirt are of circular shaping. The pretty design is embraced in pattern No. 1773, in five sizes from twelve to sixteen years old, price 1s. or 25 cents.

Sheer white lawn and fancy tucking are combined in a dainty round-yoke dress made by pattern No. 9923, in ten sizes from three to twelve years old, and costing 10d. or 20 cents. The dress has a four-gored skirt trimmed at the bottom with a frill edged with lace below tucks, and tucks and lace similarly adorn the Bertha and sleeve frills. The collar and belt are cut from the lace portion of the tucking.

A charming simplicity characterizes the frock made of dotted Swiss trimmed with lace edging, ribbon and insertion, the latter being placed over bands of the ribbon. The dainty full blouse-waist is round-necked and has very short puff sleeves, and the skirt is in seven-gored style. Pattern No. 9481, in seven sizes from ten to sixteen years old, price 1s 3d. or 30 cents, was followed in making the costume.

A dainty little frock is made of lawn and all-over lace, with a trimming of edging and insertion, according to pattern No. 1769, which is in seven sizes from two to twelve years of age, price 7d. or 15 cents. The frock has a straight full skirt depending from

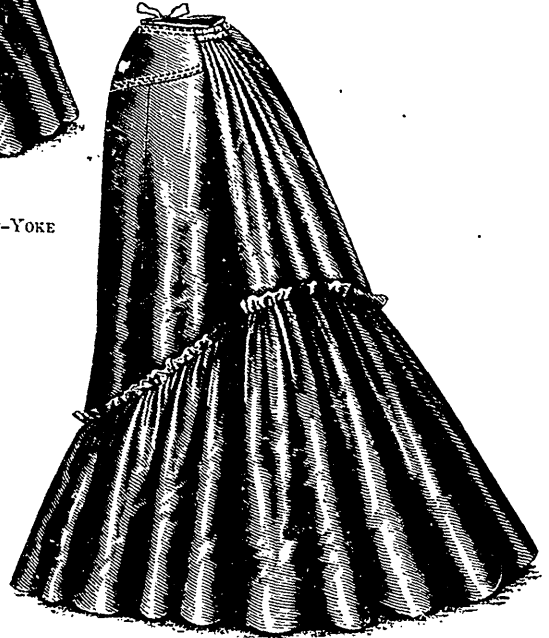


2136

*Side-Front View.*

LADIES' SIX-GORED PETTICOAT-SKIRT, WITH FRONT-YOKE AND GRADUATED SPANISH FLOUNCE.

(For Description see Page 558.)



2136

*Side-Back View.*

a square yoke shaped in Pompadour outline at the neck, and double-frill sleeves over which epaulette frills are arranged give a fluffy effect and impart breadth to the figure.

The group is completed by a costume for misses, the design being furnished by pattern No. 1859, in seven sizes from ten to sixteen years old, price 1s. or 25 cents. Figured and plain green taffeta silk and white satin were united in the costume, and ribbon frills, lace appliqué and a ribbon belt provide the ornamentation. The waist is made with a full yoke prettily tucked-shirred, revers turning away from the yoke adding to the good effect, and the separate skirt is four-gored.

# THE DRESSMAKER

## SKIRTS.

It is well when cutting out a gown to cut the skirt first. Frequently some of the smaller pieces remaining may be utilized for the waist—for collars, cuffs and the like. It is better to cut a circular bell skirt from wide material to avoid much piecing.

Gored skirts may be cut from narrow goods. The slip skirt, which is invariably gored, is at present much used, especially for thin fabrics. Closely woven stuffs are, however, preferably lined, the



ILLUSTRATION 7.

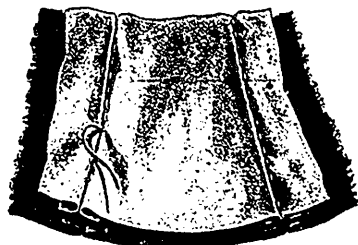


ILLUSTRATION 8.



ILLUSTRATION 9.

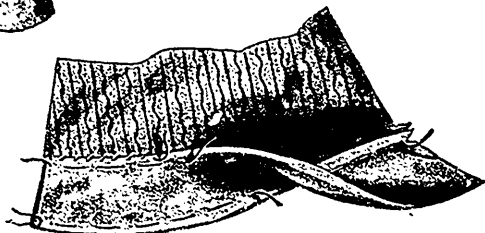


ILLUSTRATION 10.

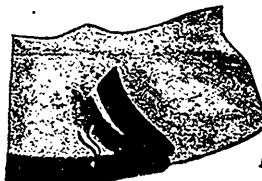


ILLUSTRATION 11.

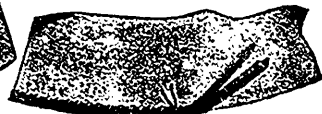


ILLUSTRATION 12.

lining being made separately and attached only at the belt and foot or seamed with the outside.

The treatment when the lining is thus seamed with the outside presents more complications and will, therefore, be described at length. Cut the lining before the goods to prevent waste, then baste and fit it and regulate the length. Rip it and apply interlining to each gore, about six inches being the regulation width, whether it be crinoline, canvas or hair-cloth. Canvas and hair-cloth interlinings should be shrunk before being used, and the hair-cloth should always be cut with the lengthwise thread running up and down and the joinings protected by galloon. Bind the upper edge with galloon and either machine-stitch or button-hole-stitch it to the lining, the button-hole stitches being made far apart (illustration 7, hair-cloth interlining). When interlining transparent fabrics a second layer of lining should be added between the goods and the interlining.

Place each gore of the goods on its corresponding gore of lining. (In basting the gores use an ironing-board or sewing table in preference to a lap-board.) Smooth the goods downward over the lining and baste first through the center and then on each side edge, starting each thread from the top and always smoothing the material downward to prevent it bagging over the lining. (Illustration 7.) Lastly baste the top and bottom. The basting should remain until the skirt is finished.

Now baste the gores together, beginning at the top, and sew them by machine. It is important that the stitching be perfectly straight. This may be done by marking a chalk line and sewing along it. The edges of the seams are cut evenly, pressed apart and either bound with galloon or the edges of lining and goods turned in and sewed neatly together, or simply trimmed off and sewed with over-and-over stitches. In pressing the seams a wet cloth should be placed over them (at the inside, of course) and pressed with a hot iron until thoroughly

dry. The wet cloth, however, may only be used when the material has been shrunk, otherwise no dampness must touch it when ironing. Silk may be dampened and run over an iron set upright, no cloth being required in this instance. Often the seams are pressed together and then stitched on the outside.

When the lining is separate from the outside the interlining is shaped to fit the lining and sewed to it at the seams. (Illustration 8.) In basting the lining of a circular skirt baste it in radiating lines—two inches apart at the top and fifteen inches at the bottom.

After the skirt has been stitched the placket is next finished. At the right edge of the placket, which laps over the left, the goods and lining are turned in and slip-stitched together. The left edge is completed with a lap an inch and a half wide, and the end is finished with a bar-tack. (Illustration 9.) The belt may fit closely if the skirt is to be worn over shirt-waists and blouses, and the ends should be fastened with hooks and eyes. If worn with a basque, the skirt may be finished at the top with a silk binding or cord put on with a little fullness. Baste on the belt before sewing it permanently, so that alteration may be made at the top, if required. Try the skirt on, mark the desired length with pins and trim off the edges evenly. Remove the skirt, turn in both the lower edges of the lining and the outside and slip-stitch them together, if no facing is to be added. When a skirt is lined with alpaca, moreen or silk a facing is not needed. A *balayouse* is sometimes added to a silk-lined skirt. With percaline and other cotton linings a facing is preferable. Before removing the pins mark the desired length of the skirt with basting lines, cut the superfluous edge down to within half an inch of the basting line, apply the facing so that the right sides of the goods and facing come together, and stitch by machine along the line of bastings. Then turn the facing over on the wrong side, baste it near the edge and press also on the wrong side. Slip the skirt over a lap-board, smooth the facing upward, turn under the upper edge narrowly and hem it to the lining. (Illustration 10.)

The skirt is now ready to be bound. Velvet binding is necessarily cut bias. One edge is stitched to the lower edge of the skirt, the right side of the binding facing that of the skirt. Turn the binding over on

the wrong side, sew it near the lower edge to the lining and then hem the upper edge to the lining. (Illustration 11.) None of the stitches must show on the outside. On dark woollen

street gowns the velvet may show outside, but on light-colored and very dressy gowns not a vestige of it should be visible. In this case the bottom of the skirt is not finished before the bind-

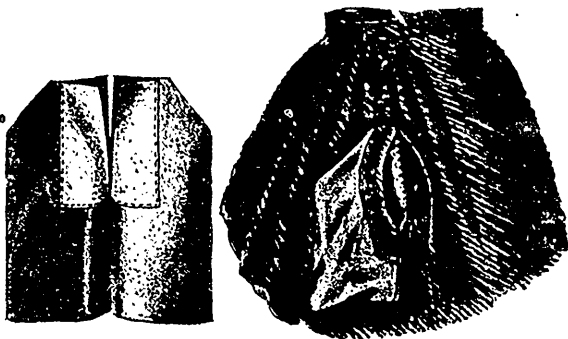


ILLUSTRATION 13.

ILLUSTRATION 14.

ing is applied. Velvet cord binding makes a skirt stand out well at the bottom. If the manufactured variety is not available, the binding may be made. One edge of the velvet is turned over the cord, which is sewed in closely. The binding is put on so that the cord will show beyond the edge of the skirt. Sew on the velvet just above the cord to the lining and then fasten down the upper edge.

Worsted braid binding must be shrunk before using. One way to sew it on is to fold it double and sew the edges to the inside of the skirt, allowing the braid to protrude about an eighth of an inch beyond the skirt. (Illustration 12.) When the braid is used singly, one edge should also be allowed to protrude, the braid being sewed to the skirt at the upper edge and again near the bottom. When rows of machine-stitching are used decoratively at the bottom of a skirt they should be made before applying either facing or binding.

The pocket remains to be added and is by no means the simplest detail of the finishing. Cut and face the pocket as at illustration 13. slash it in the center for a depth of five inches from the top, double it lengthwise and sew all the free edges, save the slashed ones, in French style. Turn the pocket inside out, slip its slashed edges through the opening made in the skirt, the length of which must accord with the pocket opening. The inside of the pocket and the outside of the skirt should face each other, the edges meeting evenly. Sew at the inside of the skirt along the edges and push the pocket through, sew a tape to the upper end and fasten it to the belt of the skirt. (Illustration 14.)

Two flat hangers of tery are sewed inside the belt, one at each side, by which to suspend the garment from the pegs in the wardrobe.

#### DESCRIPTIONS OF FIGURES.

FIGURES NOS. 27 X AND 28 X —LADIES' VISITING TOILETTES. —The pretty toilette shown at figure No. 27 X combines whipcord and tucked silk and shows a most effective decoration of velvet ribbon. The waist is made with a plain back having only slight fullness at the bottom, but the front is very fanciful. At the top the fronts are shaped to accommodate the ends of a fancy shawl collar, a chemisette of the tucked silk appearing in the open neck, and just below the collar the fronts are turned back in tiny lapels, silk frogs being used to close them below. The collar is made with turn-over sections beneath which a ribbon stock is arranged, and fancy caps and cuffs relieve the plainness of the sleeves. The skirt is seven-gored and is known as the sheath skirt, being close-fitting at the top and slightly flared at the bottom. The skirt was shaped by pattern No. 2084, and the waist by pattern No. 2077, each costing 10d. or 20 cents. Ribbon ruchings produce a charming effect as decoration on the toilette shown

at No. 28 X, which is made up of green camel's-hair and golden-brown velvet, the ribbon being of a green hue seven shades darker than the camel's-hair. The skirt is an old shape in three-piece style, with the front-gore extended to form a shallow yoke all round. The trimming is particularly appropriate to the mode, which is embraced in pattern No. 2108, price 1s. or 25 cents. The waist, which was fashioned according to pattern No. 2078, price 10d. or 20 cents, is plain but has, however, a blouse front. It is fastened at the left side, thus leaving unbroken lines at the front, so that trimming may be added in any way directed by the fancy. Double cap and double cuffs, the upper ones of rounding and the under ones of fancy outline, add dressy touches. The collar is velvet, and a wrinkled ribbon belt is worn.

FIGURES NOS. 29 X AND 30 X.—LADIES' LONG COATS.—Whole of fine material and well made the long coat is a most attractive top-garment. The coat shown at figure No. 29 X has its most prominent feature a circular flounce, which deepens in simple curve toward the back and forms the lower part of the garment. The coat is nicely fitted at the back and side, coat lap and plaits being formed below the line of the waist; and the fronts are loose and double-breasted, large lapels in which the front

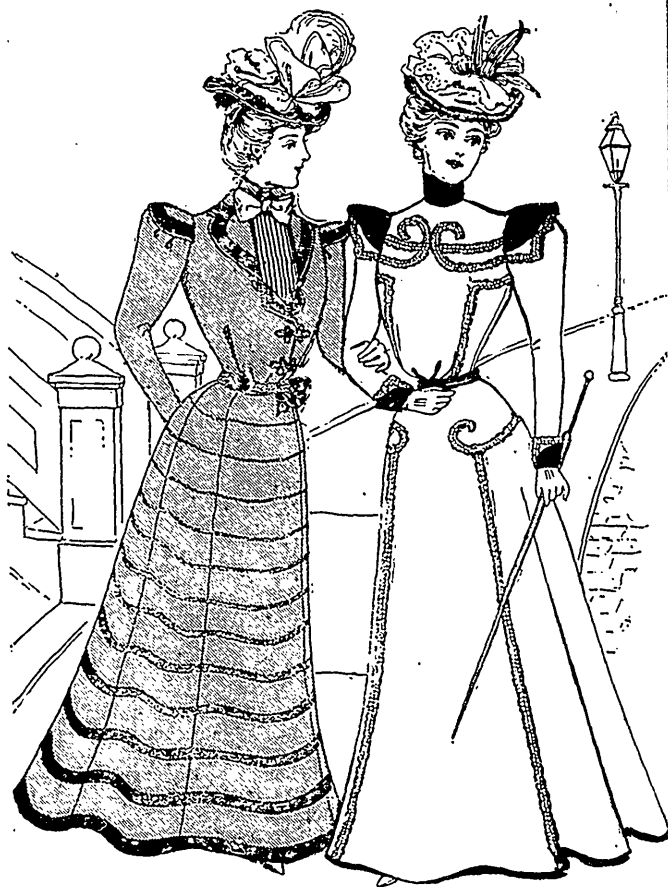


FIGURE No. 27 X.

FIGURE No. 28 X.

FIGURES NOS. 27 X AND 28 X.—LADIES' VISITING TOILETTES. FIGURE No. 27 X.—(Cut by Waist Pattern No. 2077; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 2084; 9 sizes: 20 to 36 inches, waist measure; price 10d. or 20 cents.) FIGURE No. 28 X.—(Cut by Skirt Pattern No. 2108; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents; and Waist Pattern No. 2078, 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents.)

(For Description of Figures Nos. 27 X and 28 X, see this Page.)

are turned back lapping with the fronts. The large flare collar is becoming and protective, and the sleeves may be plaited or gathered. The coat is made of fine diagonal in combination





FIGURE No. 29 X.

FIGURE No. 30 X.

FIGURES Nos. 29 X and 30 X—LADIES' LONG COATS. FIGURE No. 29 X.—(Cut by Pattern No. 2112; 8 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents.) FIGURE No. 30 X.—(Cut by Pattern No. 2111; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.)

with seal-plush, and it is handsomely trimmed with chinchilla fur bands and a piping of velvet. The pattern is No. 2112, price 1s. or 25 cents.

Pattern No. 2111, costing 1s. or 25 cents, was followed in making a single-breasted Newmarket of fancy coating. The coat is pictured at figure No. 30 X and is a serviceable and trim garment. The back is accurately fitted and made with laps and plaits in regular coat style, and the loose fronts are closed with a fly. A rolling collar reverses the fronts in lapels at the top, and laps cover pockets conveniently placed. Stitching finishes the edges and outlines round cuffs on the sleeves, which may be gathered or plaited.

FIGURES Nos. 31 X, 32 X and 33 X.—LADIES' SHORT COATS.—An exceptionally smart coat in cutaway style is presented at figure No. 31 X. It is made of gray cloth, with black satin lapels; and a double row of stitching gives a tailor finish. The coat is fitted with the precision of a basque, and the fronts are double-breasted, lapping diagonally, however, and being closed at the left side on the bust with three large buttons and button-holes. Side-skirts joined on in hip seams and with rounding front ends are a

stylish feature of the garment, and over them fall large square laps. The sleeves are drawn by a double row of gathers, although plaits would effect quite as stylish an arrangement of the fulness. The coat was made by pattern No. 2099, price 10d. or 20 cents.

The coat shown at figure No. 32 X is quite as correct in outline, yet presents no novel features as does the cutaway coat. The pattern used is No. 2087, price 10d. or 20 cents, and provides that the sleeves may be either gathered or plaited at the top, a double row of gathers having been chosen in this instance. The coat reaches well over the hips and is loose and double-breasted in front but trimming at the back. A shapely coat-collar reverses the front in lapels above the closing, the collar being of velvet, while the coat material is dark-blue chinchilla. The garment is neatly finished with stitching in tailor style.

Another double-breasted coat, pictured at figure No. 33 X, is made of brown cloth, with a velvet collar and bindings of velvet at the edges. The coat fits snugly at the back, but the fronts are only half-close, this effect being produced by single bust darts. Button-holes and pearl buttons make the closing in double-breasted style and below the closing the corners are nicely rounded. The pocket-laps are rounded at their front ends to match. At the top the fronts are rolled back in lapels by a well-shaped rolling collar, and the coat is completed by two-seam sleeves that may be either gathered or plaited at the top. Pattern No. 2127, price 10d. or 20 cents, was used for making this stylish top-garment.

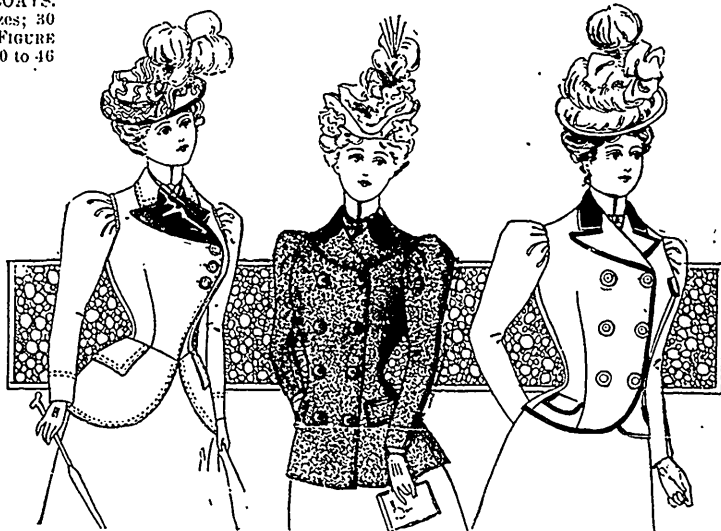


FIGURE No. 31 X.

FIGURE No. 32 X.

FIGURE No. 33 X.

FIGURES Nos. 31 X, 32 X and 33 X.—LADIES' SHORT COATS. FIGURE No. 31 X.—(Cut by Pattern No. 2099; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents.) FIGURE No. 32 X.—(Cut by Pattern No. 2087; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.) FIGURE No. 33 X.—(Cut by Pattern No. 2127; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

(For Descriptions of Figures Nos. 31 X, 32 X and 33 X see this Page.)

# Styles for Misses and Girls.

## FIGURE No. 146 H.—MISSSES' COMMODORE COSTUME.

(For Illustration see this Page.)

FIGURE No. 146 H.—This illustrates a Misses' costume. The pattern, which is No. 2047 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently pictured on page 574.

This is an unusually attractive two-piece costume for which wide-wale serge was here chosen, with braid and gilt buttons for ornamentation. It is fashionably known as the Commodore costume. The blouse-jacket has a wide-back, made with only a center seam but perfectly smooth-fitting, and fronts that have gathered fulness at the bottom blousing slightly over a fitted belt that is closed with a buckle. The fronts are closed in double-breasted style to the throat with buttons and button-holes. The close-fitting standing collar closes at the throat and straps on the shoulders heighten the effect of the mode. The sleeves are in two-seam style and are gathered at the top.

The five-gored skirt is plaited at the back and flares fashionably.

Serge and flannel will produce most satisfactory results in this costume, as they are entirely suited to its style, and their excellent wearing qualities adapt them admirably for the practical service which the costume will give. Braid or strapings of the material may give the finish.

The hat is simply trimmed with a coq-feather aigrette and ribbon.

## PRETTY STYLES FOR MISSSES AND CHILDREN.

(For Illustrations see Page 569.)

FIGURE No. 147 H.—Misses' TOILETTE.—This consists of a Misses' waist and skirt. The waist pattern, which is No. 2133 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old, and is again shown on page 582. The skirt pattern which is No. 2068 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old, and is differently depicted on page 586.

This dainty toilette is here shown made up in pale-green Lansdowne and all-over lace, with frills of the Lansdowne edged with black velvet baby ribbon. The frills give a soft fluffy effect and outline a square yoke; they rest softly

upon puffs placed at the tops of the sleeves, and similar frills fall from the lower edges of the puffs and from the wrists, the wrist frills being headed by several rows of ribbon. The front pouches stylishly at the

back is drawn down at each side of the closing. The stock is of light-green ribbon and the belt of black velvet ribbon.

The skirt consists of a five-gored upper part and a graduated circular-flounce lower part, also in five gores. The flounce is trimmed its entire depth with evenly spaced rows of ribbon and is also headed by a row of ribbon.

The toilette is charmingly youthful and will be pleasing made of soft silks and woollens in evening or street shades. Lace and ribbon will furnish pretty decoration.

FIGURE No. 148 H.—LITTLE GIRLS' DRESS.—This illustrates a Little Girls' dress. The pattern, which is No. 2093 and costs 7d. or 15 cents, is in seven sizes for little girls from three to nine years old, and is again portrayed on page 587.

The quaint little frock here pictured is known as the Katrina dress. It is in this instance shown made up in figured India silk and velvet in a harmonizing shade, and the only decoration is supplied by a tiny lace frill at the neck and a ribbon sash bowed at the back. A full long skirt depends from a very short body that is laid in a box-plait at each side of the front and back. Square cornered epaulette-like caps spreading over short puffs at the top of the sleeves, which are completed with shallow roll-up cuffs, impart a fanciful air. The neck is finished with a standing collar closed like the dress, at the back.

The mode is one that will attract mothers and little ones alike, as it is original and quaint in design and just suited to the soft flannels, cashmeres, crêpons and similar fabrics so appropriate for children.

FIGURE No. 149 H.—GIRLS' DRESS.—This represents a Girls' dress. The pattern, which is 2104 and costs 10d.

or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently pictured on page 576.

Velvet ribbon in two widths is disposed in a decidedly novel way on this charming little dress, which is here shown made up in a combination of French cashmere and fancy-striped silk. A

(Description Continued on Page 575.)

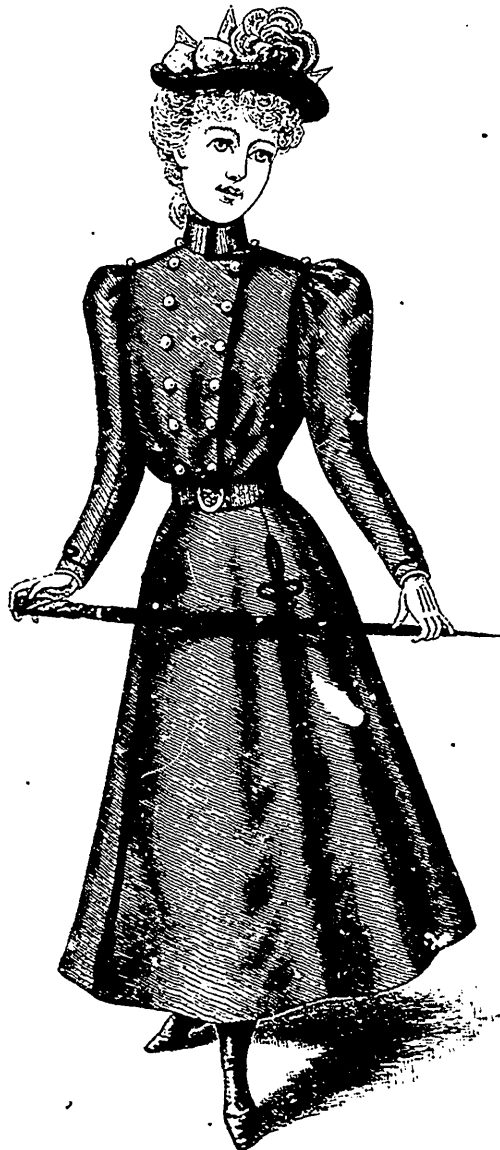
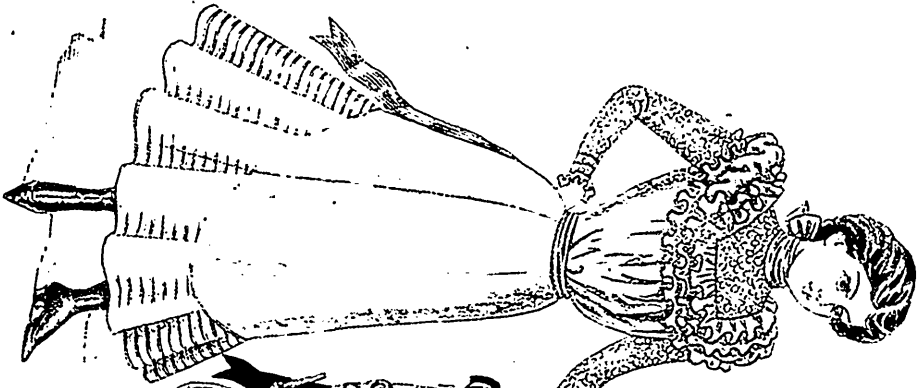


FIGURE No. 146 H.—This illustrates Misses' COMMODORE COSTUME.—

The pattern is No. 2047, price 1s. or 25 cents.

(For Description see this Page.)



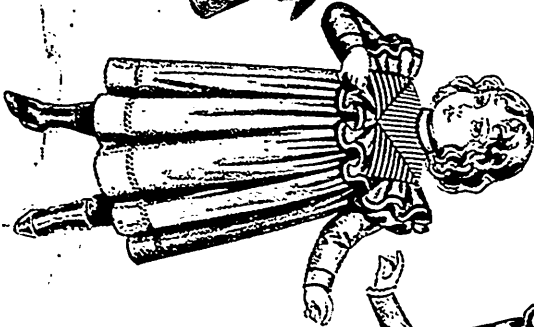
147 H.



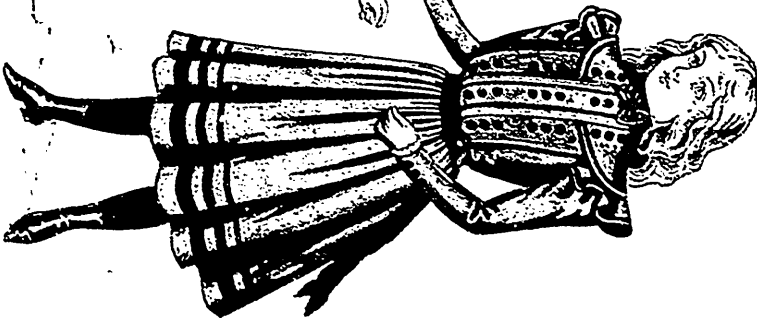
148 H.



149 H.



150 H.



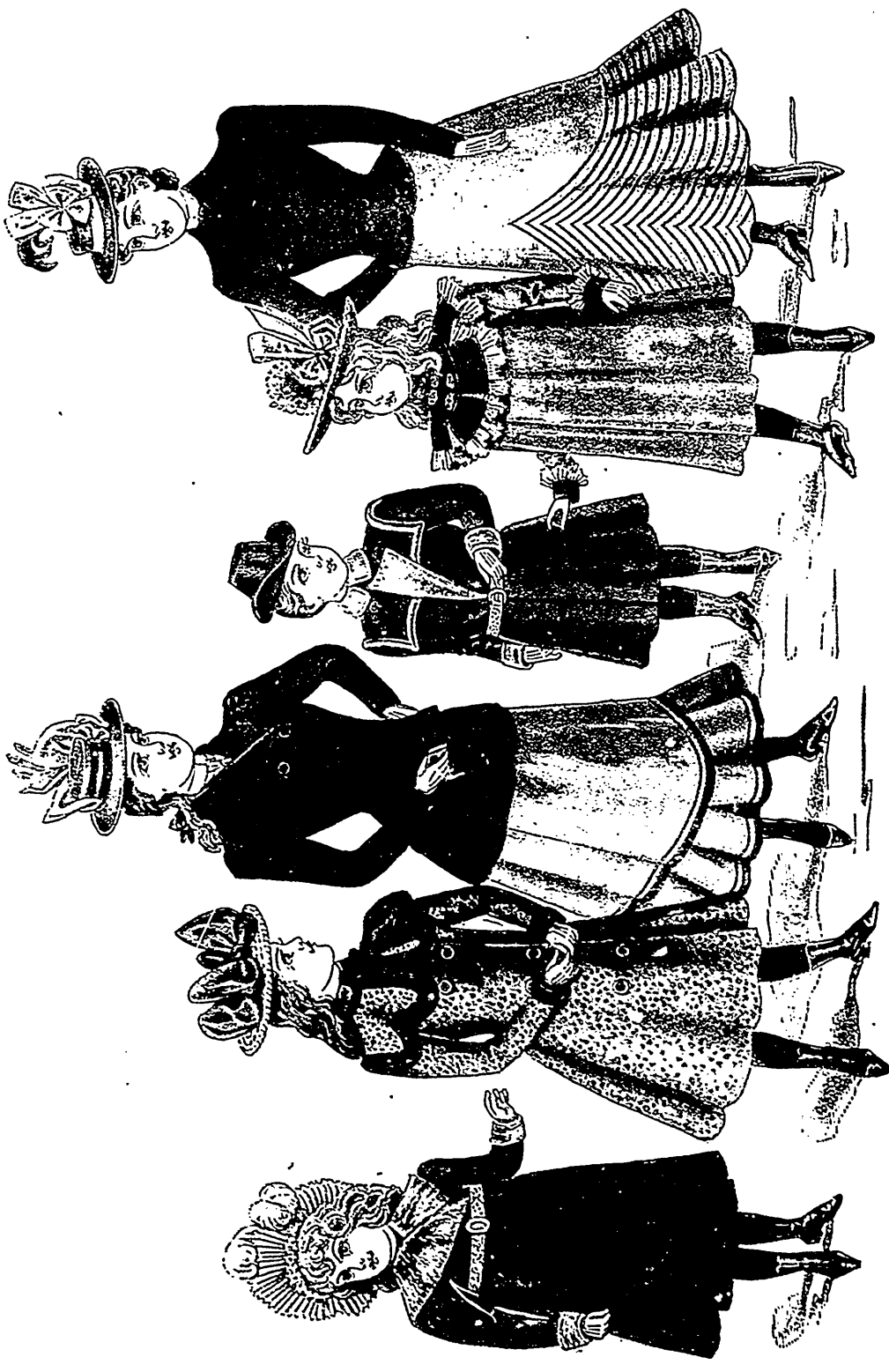
151 H.

*Stylish Styles for Misses and Children.*

THE DENVER CO.

REGISTERED COMPANY PATENT

NOVEMBER 1908



152 H. 153 H. 154 H. 155 H. 156 H. 157 H.

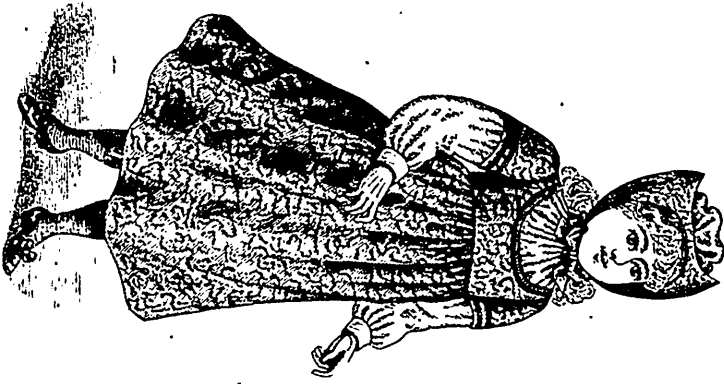
*Outdoor Garments for Misses and Children.*

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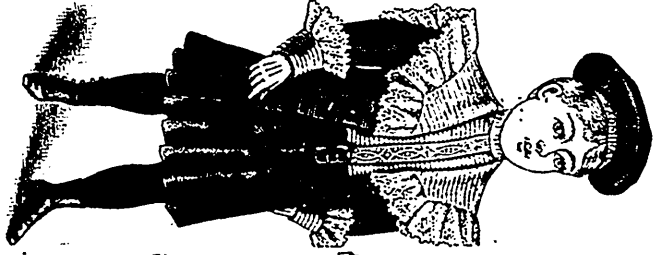
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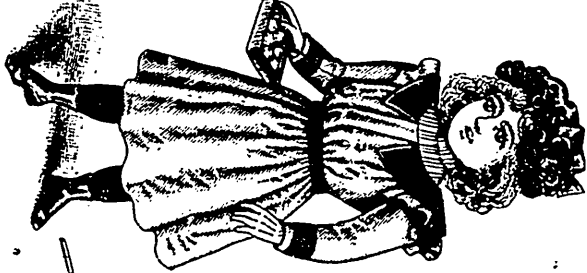
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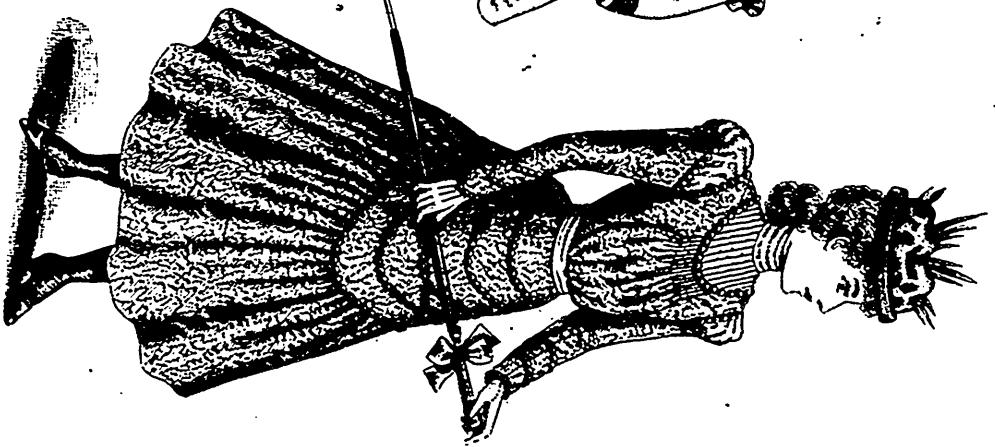
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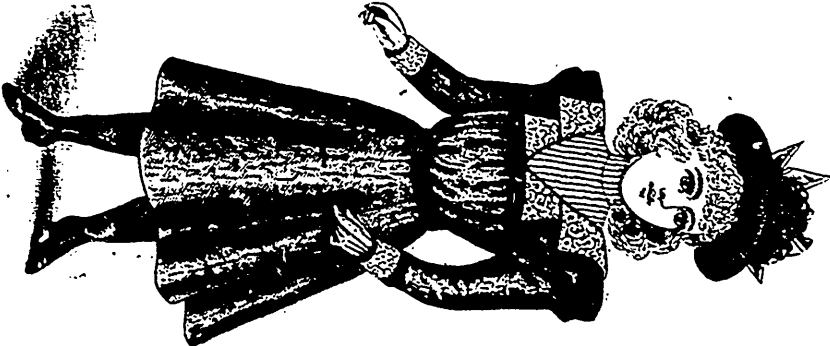
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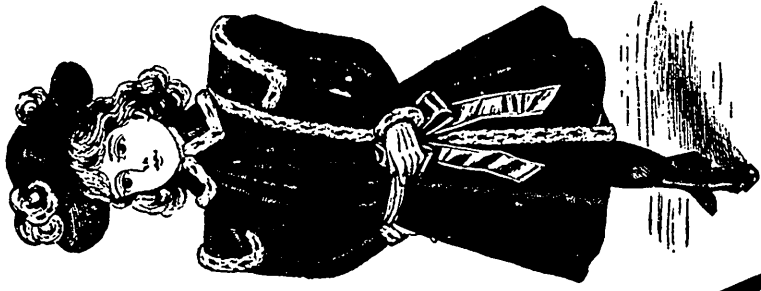
162 H.



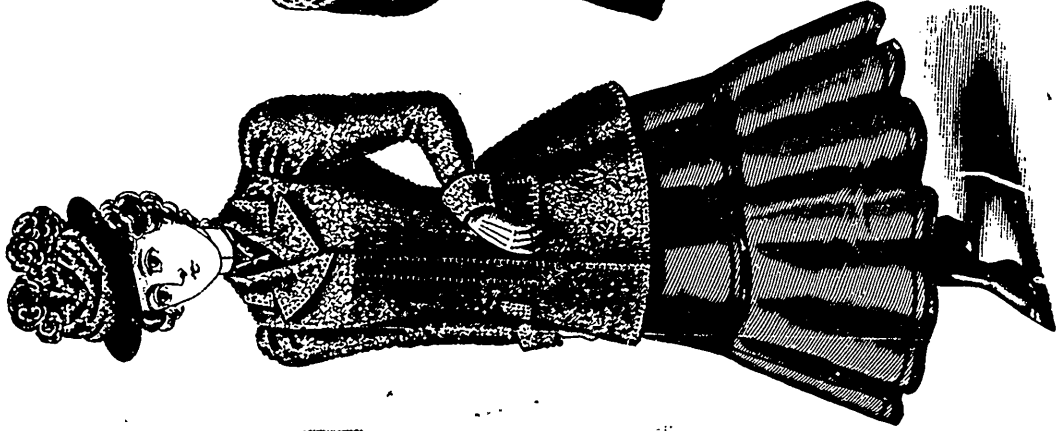
*Illustrative Styles for Evening Gowns*

DESIGNED BY MRS. J. W. BROWN

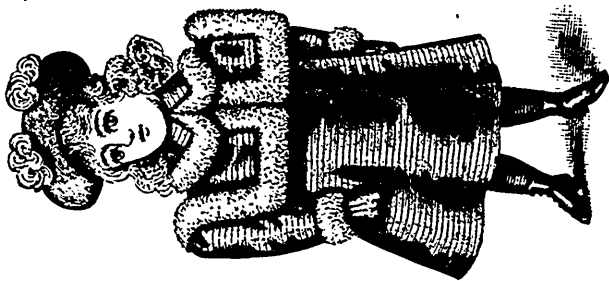
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167 H.



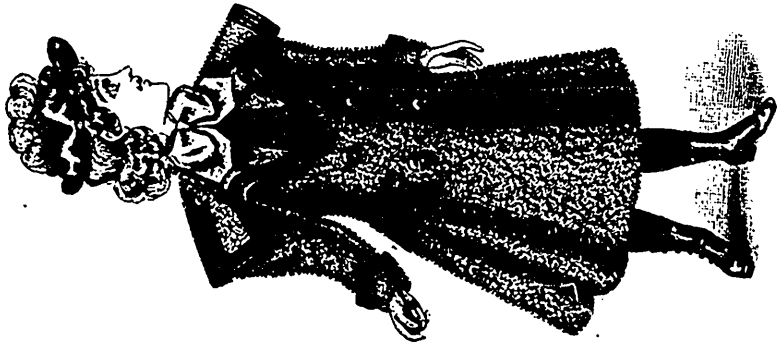
166 H.



165 H.



164 H.



163 H.

Tailor's for Winter Wear.

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(Descriptions Continued from Page 568.)

Ribbon belt and stock and narrow lace edging supplement the velvet ribbon in the ornamentation, the lace being used to trim the wrists below bands of ribbon bowed at the back of the arm and to edge the fanciful Bertha. The dress has a round yoke, and a guimpe effect is produced by making the close sleeves as well as the yoke of the silk, the puffs at the top of the sleeves, however, being of the cashmere. The front of the body pouches stylishly, and the skirt is in five gores.

An effective triple combination could be arranged in this dress by making the Bertha of velvet, the yoke of silk and the remaining of the dress of some soft wool goods. For general use poplin is much liked because of its admirable wearing qualities.

**FIGURE No. 150 H.—LITTLE GIRLS' YOKE DRESS.**—This illustrates a Little Girls' dress. The pattern, which is No. 2109 and costs 7d. or 15 cents, is in six sizes for little girls from one to six years old, and may be seen in four views on page 587.

In this instance the dress is pictured made up in soft, fine wool goods and trimmed with narrow ribbon. The dress

has a square yoke from which hangs a full skirt, and on the yoke revers arranged at the front and back give a V effect, the revers falling upon a full Bertha ruffle. The ruffle reads over short puffs on the sleeves, which fit closely below the puffs. The neck is finished with a standing collar.

A combination of materials will usually be introduced in the yoke in this little dress, although a single material could be used throughout, if preferred. Trimming, such as lace insertion and edging, ribbon and fancy stitching, can be added in any way according to individual fancy.



2085



2085



2085

Front View.

Back View.

MISSSES' COSTUME, CONSISTING OF A YOKE-WAIST, AND A SEPARATE FIVE-GORED SKIRT WITH GRADUATED SPANISH FLOUNCE.

(For Description see Page 578.)

**FIGURE No. 151 H.—GIRLS' DRESS.**—This illustrates a Girls' dress. The pattern, which is No. 2069 and costs 10c. or 20 cents, is in eight sizes for girls from five to twelve years old, and is again pictured on page 574.

A fanciful little frock is here shown made up in blue-gray serge and trimmed with dark-blue velvet ribbon and velvet-covered buttons. The body is made with a center-front having a box-plait at the center, the closing being made beneath the plait; and side-fronts lapping slightly on the center-front are folded back in revers that are widest at the shoulders and narrow very slightly toward the waist. A fancy collar of round-rolling outline reaches just to the folds of the revers, and its back ends round quite sharply. A standing collar and plain sleeves with ripple caps encircling them at the top complete the body, which blouses all round and has only slight fullness at the lower edge of the back, the top of the back being smooth.

The straight full skirt is finished separate from the waist, and a velvet ribbon sash is bowed at the back.

The mode is unusually attractive and will be frequently selected for making up a best frock from fine wool or novelty goods. It can also be made up very simply, with satisfactory results.

OUTDOOR GARMENTS FOR MISSES AND CHILDREN.

(For Illustrations see Page 570.)

**FIGURE No. 152 H.—CHILD'S LONG COAT.**—This illustrates a Child's coat. The pattern, which is No. 2072 and costs 7d. or 15 cents, is in seven sizes for children from one to seven years of age, and is shown again on page 589.

This graceful little coat is here shown made of green velvet, with the broad, decorative collar and the turn-over cuffs of chinchilla fur. The coat is fashioned with a becomingly short body and laps in a double-breasted manner but is closed invisibly. A belt of embossed leather is adjusted in a way that preserves the short-waist effect. The lower part is plain at the front and sides, but fullness at the back is arranged in two broad box-plaits. The sleeves are of fashionable shaping with gathered fullness at the top.

A very jaunty coat of this description could be developed in red broadcloth and trimmed with gray kimmer. A gilt or white leather belt could be worn.

A stylish little bonnet made with a frill of plaited taffeta and trimmed with rose-buds and feathers is an attractive addition to this charming street toilette.

**FIGURE No. 153 H.—GIRLS' LONG COAT.**—This represents a Girls' coat. The pattern, which is No. 2122 and costs 10d. or 20 cents, is in eight sizes for girls from three to ten years of age, and is again represented on page 581.

This stylish coat is here pictured made of bouclé cloth

trimmed with bands of fur. It shows a close adjustment at the back and sides and has underfolded fullness at the back seams below the waist. The closing is made in double-breasted style with button-holes and large bone buttons. The large, fancifully shaped collar falls over the tops of the two-seam sleeves, giving the becoming broad effect that is so desirable. The rolling collar has rounding ends.

Diagonal, serge, covert and mixed suiting can be used for this coat. Dark-red melton trimmed with beaver would be most effective. Braid may be used to trim instead of the fur.

The becoming sailor-hat is made of braided felt and ornamented with a large satin bow.

**FIGURE No. 154 H.—MISSSES' TOILETTE.**—This illustrates a Misses' stylish coat and skirt. The coat pattern, which is No. 2117, and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years old, and is shown again on page 578. The skirt pattern, which is No. 1990 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years of age.

The modish coat here illustrated is of most pleasing shaping and cut becomingly long. In this instance it is shown made

of fine blue broadcloth and closed in double-breasted style with button-holes and large buttons below lapels that extend in points beyond the ends of the velvet collar. Coat laps and plaits appear below the center and side-back seams. The sleeves have fullness at the top collected in two rows of shirrings, while a stylish cuff effect is given by rows of stitching.

The three-piece skirt is one of the season's attractive novelties and may be made with one or two graduated circular flounces. As seen in the illustration it is developed in gray cloth and with one flounce and is effectively trimmed with dark-blue velvet ribbon in two different widths.

A very effective toilette could be made by making the coat and skirt of the same material, plain cloth or heather mixtures proving generally satisfactory. Braid may be disposed in pleasing style as the decorative feature.

The felt sailor-hat is uniquely trimmed a little to the left of the center of the back, with very stylish results.

FIGURE No. 155 II.—CHILD'S LONG COAT.— This represents a Child's coat. The pattern, which is No. 2139 and costs 7d. or 15 cents, is in seven sizes for children from two to eight years of age and is again shown on page 588.

In this instance a very handsome, picturesque effect is obtained in the coat by combining a pretty shade of brown velvet with silver fox fur. The coat has a blouse body and a circular skirt that is smooth at the front and sides and box-plaited at the back. It is closed at the front, and a leather belt buckled in front conceals the joining of the body and skirt. The large sailor-collar, made with square stole ends bordered with fur, and the triangular revers of fur extending to the waist in front are most attractive features. The soft turn-over collar and cuffs of fur give further ornamentation, the whole effect of the coat being remarkably stylish.

A black silk beaver hat is a fashionable novelty that will be much worn this season.

FIGURE No. 156 II.—CHILD'S LONG COAT.—This portrays



2069



2069

Front View.



2069

Back View.

GIRLS' DRESS, WITH SEPARATE STRAIGHT FULL SKIRT.  
(For Description see Page 579.)

Child's long coat. The pattern, which is No. 2135 and costs 7d. or 15 cents, is in six sizes for children from one to six years of age, and is differently illustrated on page 588.

Empire coats are so generally becoming and in such good style that they retain an almost universal popularity. The

coat is in this instance shown made of tawny cloth and brown velvet and falls loosely from a small circular yoke, the fulness being arranged in broad box-plaits at the front and back. The closing is made invisibly down the center of the front with small gilt ornaments decorating the yoke on each side. The square velvet tabs are very effective; they are softly edged with a frill of plaited white silk. A standing collar is of velvet, and round cuff-facings, also edged with a frilling of silk, complete this tasteful little coat.

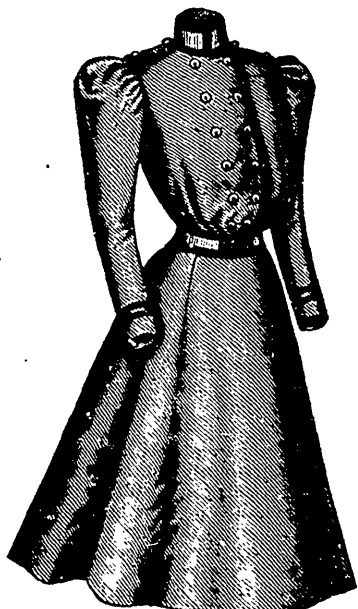
A coat for dressy occasions could be made of bright-blue corded or Bengalia silk, with the yoke and tabs covered with all-over lace and softly and richly edged with bands of ermine.

Ribbon and flowers tastefully decorate the large felt hat.

FIGURE No. 157 II.—MISSSES' OUTFIT TOILETTE.—This illustrates a Misses' coat and skirt. The coat pattern, which is No. 2128 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is shown again on page 579. The skirt pattern, which is No. 1884, and costs 10d. or 20 cents is in seven sizes for misses from ten to sixteen years of age.

This natty coat is here shown made of cloth. It is cut short, with a graceful outline induced by rounding lower front corners. Below the lapels the coat closes in double-breasted style with buttons and button-holes, while a rolling velvet collar gives a dressy appearance. Pockets are inserted low in each front, while the left front is further ornamented with a small breast-pocket; and the pocket-laps have rounded corners. The coat is closely adjusted, and the two-seam sleeves are of fashionable shapings.

The three-piece skirt is uniquely designed with a circular flounce that is extended in a deep point at the center of the



2047

Front View.



2047

Back View.

MISSSES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED BLOUSE-JACKET AND A FIVE-GORED SKIRT. (KNOWN AS THE COMMODORE COSTUME.)

(For Description see Page 578.)

A handsome coat for a boy could be made of bright military-blue broadcloth and trimmed with gold and black braid, with a black patent-leather belt fastened at the front with a large military brass buckle.



front. It is shown made of gray cloth, while the entire flounce is covered by rows and rows of black mohair braid that is very dressy and decorative. The skirt may have the fullness at the back either gathered or collected in lapped plaits.

is closed at the back and formed in a box-plait at the center of the front, the box-plait being covered with lace insertion. A narrow band finishes the neck.

The jacket shapes a point at the lower edge at the center of the back, and the fronts are wide apart all the way; they are decorated with trefoil arrangements of braid below the broad ends of a handsome large sailor-collar, which is of the silk and edged with a frill of lace. The sleeves are completed with roll-up cuffs that match the sailor collar, and a belt of velvet with a buckle at the front gives the final touch.

The suit can be made up in flannel, serge, fine cloth and, at the proper seasons, in wash goods. The waist, collar, etc., may be of lawn, tucking or silk trimmed with embroidery or lace. Two shades of cloth will combine stylishly in this costume.

The sailor cap shows a name stamped on its band in true nautical style.

FIGURE No. 160 H.—GIRLS' DRESS.—This represents a Girls' dress. The pattern, which is No. 2043 and costs 10d. or 20 cents, is in seven sizes for girls from three to nine years of age.

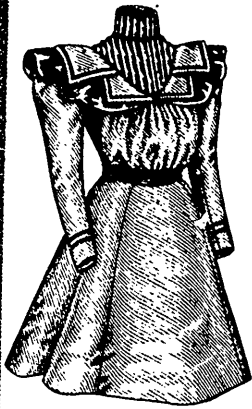
This dainty frock is here shown made of cream-white French flannel, white tucked silk and moss-green velvet. The body is quite fanciful, having a round yoke above full backs and a full front that is laid in a box-plait at the center and blouses softly over a velvet belt. Circular Bertha pieces following the upper edges of the body spread over frills encircling the sleeves, and their front ends fall at each side of the box-plait, while their back ends flare at the closing. The skirt is in straight gathered style and joined to the waist.

An unlimited variety of combinations can be planned for this frock, which will be equally effective in silken and woolen goods. Both textures may be combined, or different colors in either can be associated with pleasing results. Decoration may be provided by ribbon, lace insertion and edging, or gimp.

The pretty silk hat is trimmed with flowers and ribbon.

FIGURE No. 161 H.—MISSSES' AFTERNOON COSTUME.—This illustrates a Misses' costume. The pattern, which is No. 2085 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 573.

A very attractive effect is here produced in the costume by a combination of novelty wool goods and plain white silk, the silk



2071

Front View.



2071

Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Description see Page 579.)



2071

A remarkably stylish toilette may be made by selecting a pretty shade of maroon cloth for the coat and skirt; narrow black silk braid could then be used to trim the skirt, while an effective touch of black could be given the coat by inlaying the collar with velvet.

The becoming sailor-shaped hat is trimmed with ribbon and a graceful bunch of coq feathers.

FIGURES Nos. 158 H. to 162 H.—ATTRACTIVE STYLES FOR YOUNG PEOPLE.

(For Illustrations see Page 571.)

FIGURE No. 158 H.—LITTLE GIRLS' TOILETTE.—This consists of a Little Girls' bonnet and dress. The dress pattern, which is No. 2073 and costs 7d. or 15 cents, is in six sizes for little girls from one to six years of age, and is also shown on page 588. The bonnet pattern, which is No. 2070 and costs 5d. or 10 cents, is in four sizes for children from one to seven years old, and may be again seen on page 589.

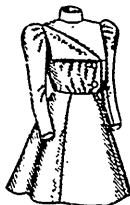
A picturesque little toilette is here shown, both the dress and bonnet being made up in plain and figured silk. The quaint little Gretchen dress has a short body with a full yoke and a gathered straight skirt. A binding of velvet outlines the lower edge of the yoke, and two rows of velvet ribbon trim the lower edges of close smooth caps that cover the tops of the full sleeves, which are completed with wristbands. The dress closes at the back with hooks and loops.

The Tabby bonnet is uniquely designed, with a full crown and with a double-pointed revers flaring abruptly from the face, the revers being curved out across the top between the points to give the odd effect from which the bonnet takes its name. Ribbon ties are bowed under the chin.

Cashmere and other soft woollens may also be used for this little frock, the bonnet being of corded silk in a harmonizing color; or both the bonnet and dress may be of silk, or silk could be used only in the yoke and sleeves of the dress and for the bonnet.

FIGURE No. 159 H.—LITTLE BOYS' ADMIRAL COSTUME.—This illustrates a Little Boys' costume. The pattern, which is No. 2010 and costs 10d. or 20 cents, is in four sizes for boys from two to five years of age.

Velvet and corded silk are here united in this effective costume, which is known as the Admiral costume. The skirt is laid in kilt-plaits all round and is buttoned to a waist that



2101



2101

Front View.



2101

Back View.

GIRLS' DRESS, WITH FIVE-GORED SKIRT.

(For Description see Page 579.)

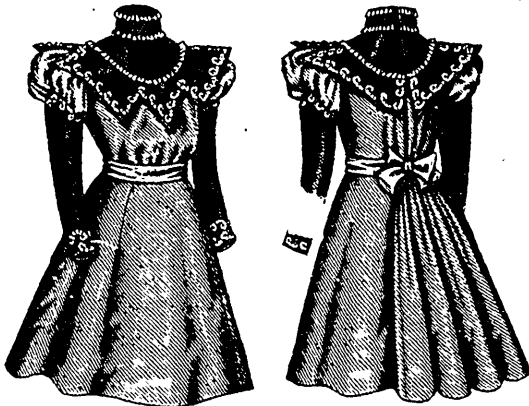
being tucked for the yoke. A pleasing decoration is arranged with bead gimp, while the finish at the neck and waist-line is given by a white ribbon stock and belt. The waist is made with a soft full front that is formed in a group of short

upright tucks at the top and gathered in at the waist, the fulness being entirely at the center and puffing out in a stylish way. The back has plaited fulness at each side of the closing. The front and back are shaped low to admit of a U yoke effect that is decidedly new and attractive. The upper part of the two-seam sleeve is shaped in a point, which

large pointed turn-over cuffs tastefully complete the two-seam sleeves, which are made with gathered fulness at the top. Pretty breadth is induced by the collar, and a large bow tied under the chin is an attractive addition.

Dingonal, cloth, corduroy or velvet can be suitably used for this stylish coat. Fur would be very effective if used to trim the collar, cuffs and pocket-laps.

A felt hat with a soft Tam crown gracefully trimmed with feathers completes a very up-to-date toilette.



2104

Front View.

2104

Back View.

GIRLS' DRESS, WITH FIVE-GORED SKIRT.

(For Description see Page 580.)



2104

FIGURE No. 164 H.—MISSES' TOILETTE.—This represents a Misses' coat and skirt. The coat pattern, which is No. 9486 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age. The skirt pattern, which is No. 9842 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age.

Three-quarter length coats are very much in evidence this season, and a very stylish one is here pictured made of velours and closed invisibly a little to the left of the center. The fronts are reversed at the top in large triangular revers that lap slightly, allowing the coat to close to the neck. The large Medici collar flares broadly and becomingly, and turn-over cuffs complete the two-seam sleeves.

The seven-gored skirt is developed in a plaid material and is smoothly fitted across the front and about the hips, while the fulness at the back may be either plaited or collected in gathers, as preferred.

A very rich, handsome effect could be given this coat by lining the collar with fur and facing the revers with it, or bands of fur could be used to outline them with very charming results. A band of fur about the lower edge of the skirt would add greatly to its general style and appearance.

A becoming hat, elaborately trimmed with ostrich tips and ribbon, with soft aigrettes to give the necessary height, is a dainty completion.

laps upon a puff placed on the lining; if desired, the point may be turned over in a revers.

The skirt, which is made separate, is five-gored, and on it is arranged a graduated Spanish flounce and a pretty trimming of giimp.

A stylish costume of this design could be made in a combination of plain or fancy dress goods of seasonable weight and silk, the latter being used for the yoke and sleeve puffs; lace over the silk in the yoke would be an improvement. Lace or fancy bands will provide appropriate decoration.

The round hat has a soft silk crown and is trimmed with wings.

FIGURE No. 162 H.—GIRLS' DRESS.—This illustrates a Girls' dress. The pattern, which is No. 2071 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on page 575.

An unusually dressy little frock is here shown made up in novelty goods, tucked silk, all-over lace and velvet. It has a four-gored skirt gathered at the back and flaring stylishly at the bottom. The body has a full front puffing out at the center, but the back is drawn down tight at each side of the closing. A deep V-shaped yoke at the front and back is outlined by an elaborate Bertha formed of circular frills puffing out smartly under oddly shaped tabs that give an air of decided novelty to the dress. Facings of all-over lace below narrow bands of velvet trim the wrists, and a belt of velvet encircles the waist.

Less elaborate developments will employ serge, cashmere, chevot and mixed suitings, with velvet or contrasting wool goods for the ornaments or frills.

Feathers and ribbon adorn the felt hat.



2113



2113

Front View.



2113

Back View.

GIRLS' LOW-NECKED PRINCESS DRESS. (TO BE MADE WITH ROUND OR SQUARE NECK AND WORN WITH OR WITHOUT A GUMPE.)

(For Description see Page 581.)

## TOILETTES FOR WINTER WEAR.

(For Illustrations see Page 572.)

FIGURE No. 163 H.—GIRLS' LONG COAT.—This illustrates a Girls' coat. The pattern, which is No. 9700 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age.

A combination of a double-breasted front with a pretty Gabrielle back and a large fancifully cut ripple collar is here shown developed in bouclé cloth and decorated with black braid. Oddly shaped pocket-laps ornament each hip, while

five and gives added breadth to the diminutive maiden. The two-seam sleeves are softly edged with the swan's-down, as is the graceful turn-over collar that completes the neck.

Cloth, flannel, velvet, etc., are all used most suitably for this charming little coat. Frills of lace, plaited ribbon or silk will effectively decorate the collar and cuffs, although braid

may be used if a plainer effect be desired.

The large, soft blue felt is gracefully trimmed with ostrich tips.

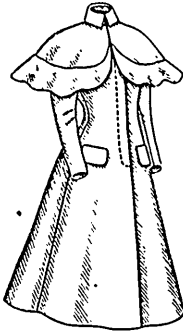
FIGURE No. 166 H.—Misses' Outdoor Toilette.—This picture a Misses' coat and skirt.

The coat pattern, which is No. 9370 and costs 1s. or 25 cents, is in nine sizes for misses from eight to sixteen years old.

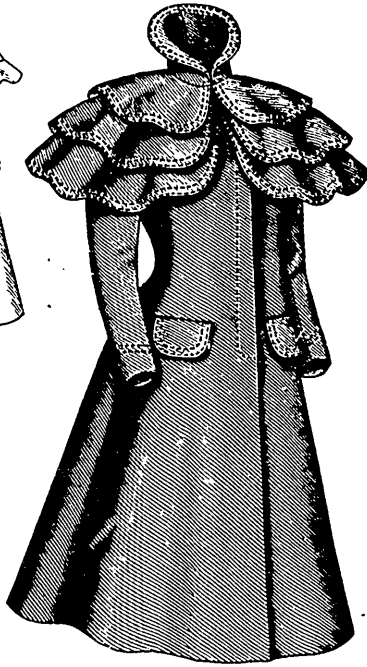
The skirt pattern, which is No. 2092 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old, and is again shown on page 585.

A becoming coat designed in three-quarter length and having a fly front is here illustrated made of tan bouclé cloth and finished with rows of stitching.

The closing is made in a fly below the lapels that form notches with the ends of the rolling collar. Pockets covered with square pocket-laps are in each front, and stylish turn-over cuffs complete the two-seam sleeves, which have their fulness at the top arranged in box-plaits.

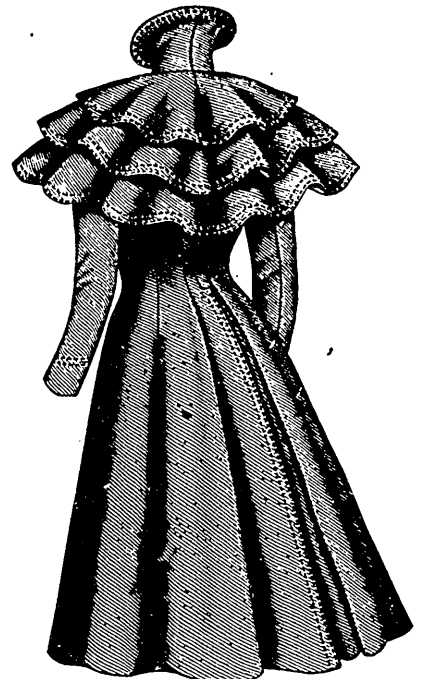


2102



2102

Front View.



2102

Back View.

MISSSES' LONG COAT. (TO BE MADE WITH A MEDICI OR TURN-DOWN COLLAR.)  
(For Description see Page 581.)



2120

Front View.



2120

Back View.

MISSSES' WRAPPER, WITH STRAIGHT-AROUND OR GRADUATED SPANISH FLOUNCE. (TO BE MADE WITH OR WITHOUT THE CAPS AND LINING.)

(For Description see Page 581.)



2120

skirt is in five-gored style, smoothly fitted at the front and sides and with becomingfulness at the back. It is distinctively known as the Marquise skirt and has a gored-flounce lower part that because of its circular shaping ripples gracefully all round.

The skirt and coat could be made of one material, and a very handsome tailor suit

would be the result. The coat seams as well as the skirt seams could be neatly strapped to give the plain effect now so much in vogue.

A stylish hat with a gracefully draped crown elaborately trimmed with ostrich tips completes a wholly desirable and attractive toilette.

FIGURE No. 167 H.—GIRLS' COAT.—This shows a Girls' coat. The pattern, which is No. 9399 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age.

A most attractive coat, made of blue velvet and effectively trimmed with bands of ermine is here pictured. It is closed at the left side of the front in the Russian fashion, and the full front blouses stylishly over a ribbon belt that is bowed at the closing. The back is close-fitting and shows coat-plaits in true coat fashion. A

With this coat is worn a brown cloth skirt which is trimmed with bands of brown velvet. The upper part of the

over a ribbon belt that is bowed at the closing. The back is close-fitting and shows coat-plaits in true coat fashion. A

rolling collar edged with fur and broad sleeve-caps add greatly to the effectiveness of the coat.

This coat would also prove very pleasing if made of scarlet cloth and edged with bands of stone-marten fur.

The velvet hat is stylishly decorated with white ostrich tips.

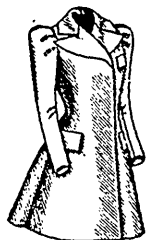
MISSES' COSTUME, CONSISTING OF A YOKE-WAIST, AND A SEPARATE FIVE-GORED SKIRT WITH GRADUATED SPANISH FLOUNCE.

(For Illustrations see Page 573.)

No. 2085.—By referring to figure No. 161H in this number of THE DELINEATOR this costume may be seen differently made up.

The costume is here illustrated made of fancy striped silk, with the yoke and standing collar overlaid with all-over lace. Shirred ribbon supplies a charming decoration. The costume consists of a yoke-waist and a five-gored skirt with a graduated Spanish flounce. The waist, which has a deep round yoke, is shaped with shoulder seams, and is rendered smooth at the sides by under-arm gores. The fulness at the center of the front is taken up in a cluster of small forward-turning tucks at the top and in gathers at the waist, and the front puffs out in a pretty way. The backs are smooth at the top but have pretty fulness in the lower part arranged in two backward-turning, lapped plaits at each side of the closing, which is made invisibly at the center. The waist is made over a fitted lining. The two-seam sleeves are odd and pretty; they are made over coat-shaped linings, and their upper portions are turned over at the top in pointed revers below a gathered puff that is arranged on the lining. The wrists may be in Venetian style or plain and the sleeve may lap upon the puff instead of being reversed.

The five-gored skirt is dart-fitted at the front and sides and gathered at the back. The Spanish flounce is gathered and its graduated depth gives the popular tablier effect.



2080



2080

Front View.



2080

Back View.

MISSES' EASY-FITTING COAT, IN THREE-QUARTER LENGTH. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

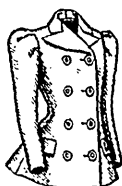
(For Description see Page 581.)

The skirt measures about two yards and five-eighths at the bottom in the middle sizes. A ribbon belt completes the costume.

It will be difficult to find a more girlish and pleasing mode than the one here illustrated. It is suited to materials of

either silk or woollen texture and may be developed in a combination of colors or fabrics or in one material throughout.

We have pattern No. 2085 in seven sizes for misses from ten to



2117



2117

Front View.



2117

Back View.

MISSES' DOUBLE-BREADED COAT. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

(For Description see Page 582.)

sixteen years of age. For a miss of twelve years, the costume needs seven yards and seven-eighths of goods twenty-two inches wide, with three-eighths of a yard of lace net twenty-seven inches wide to cover the yoke and collar. Price of pattern, 1s. or 25 cents.

MISSES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED BLOUSE-JACKET AND A FIVE-GORED SKIRT. (KNOWN AS THE COMMODORE COSTUME.)

(For Illustrations see Page 574.)

No. 2047.—This costume is again illustrated at figure No. 146 H in this number of THE DELINEATOR.

This costume, known as the Commodore costume, is suitable for street and school wear; it is here illustrated developed in blue cloth and trimmed with black braid and brass buttons. The jacket reaches only to the waist and is stylishly closed in a double-breasted manner to the neck with buttons and button-holes. It is shaped with a curving center seam and under-arm gores and fits with perfect smoothness at the back and sides. The fronts are plain at the top, but gathered at the bottom and allowed to blouse prettily at the center. A fitted braid-bordered belt made with a center seam finishes the bottom of the jacket and fastens in front with a fancy gilt buckle. The military standing collar is outlined with braid and closes in front, giving an appropriate neck completion. Pointed straps cover the shoulder seams and add to the military effect; they are outlined with braid and held in position by brass buttons. The two-seam sleeves have becoming gathered fulness at the top, and a cuff effect is given by two rows of braid placed a short distance from the lower edge.

The five-gored skirt is smoothly fitted at the front and sides by a single dart over each hip; and the fulness at the back is underfolded in overlapping, backward-turning plaits that meet at the belt and flare below. The skirt ripples stylishly at the sides and in the middle sizes measures three yards at the lower edge.

All Autumn or Winter tailor materials are suitable for this costume; straps of the material or machine-stitching give appropriate finish. A very stylish costume of this description was made of red broadcloth and elaborately trimmed with narrow black braid; the collar, belt and shoulder straps were inlaid with black velvet, while brass buttons gave pretty completion.

The skirt may be trimmed with rows of braid or with a band of the material, if contrasting goods are used for the collar and straps.

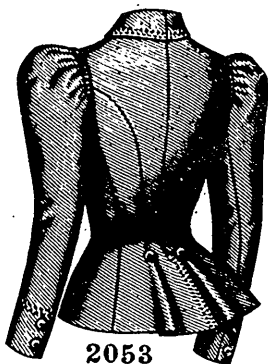
We have pattern No. 2047 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, will require three yards and five-

at their upper and lower edges, and the front puffs out in a pretty way at the center, while the back is drawn down tight. At the sides the waist is smooth. Following the outline of the yoke is a gathered Bertha frill in two sections; the frill is deepest on the shoulders and gradually narrows to points at the center of the front and back. Over



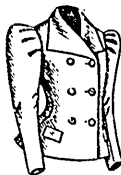
2053

Front View.



2053

Back View.



2053

MISSSES' DOUBLE-BREADED COAT, WITH NANSEN COLLAR. (TO HAVE THE SLEEVES GATHERED OR BOX-PLAIED.) (For Description see Page 582.)

the back with buttons and button-holes. The skirt, which is joined to the waist, consists of a narrow front-gore, a gore at each side and a gathered back-breadth. It is smoothly fitted at the front and sides, but falls in full folds at the back. A crush belt of silk with frilled ends fastens at the back.

A dress of this description could be made of blue-and-white plaid silk, with the yoke of tucked white satin; white satin could be used for the Bertha frill, with the blue-and-white plaid for the tabs, which could be edged with narrow blue velvet ribbon in a scroll design. White satin ribbon tied about the waist would be an effective addition.

We have pattern No. 2071 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, calls for two yards and a half of dress goods forty inches wide, with two yards of silk twenty inches wide for the yoke, collar, frills and belt. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS, WITH SEPARATE STRAIGHT FULL SKIRT. (For Illustrations see Page 574.)

No. 2069.—This dress is again represented at figure No. 151 II in this number of THE DELINEATOR.

A most attractive little dress is here pictured made of brown serge, with a pretty arrangement of fancy braid. The loose fronts of the waist are folded back all the way in broad revers, and a vest or center-front, which is closed at the center with buttons and button-holes through a box-plait, is prettily revealed between them. The back is smooth at the top, and gathers collect the fulness at the waist of the back and front. The waist blouses all round over a narrow braid-trimmed belt and is adjusted over a smooth-fitting lining. The dress is finished at the neck with a standing collar; a large fancy collar, in two sections which round away prettily at the back, extends smoothly over the shoulders, and its front ends are sewed along the folds of the revers. The two-seam sleeves have coat-shaped linings and are gathered at the top. Circular caps surround the sleeves at the top, puffing out in ripples.

The full straight skirt is gathered at the top and sewed to a belt, the fulness falling gracefully all round.

Cashmere, camel's-hair and all sorts of novelty goods are appropriate for the dress, which may be trimmed in any preferred way with ribbon or braid. A stylish dress made up by this mode is of green cloth and has the center-front of red cloth, the sleeve-caps and collars being faced with the same color. Brass buttons are used for decorating the box-plait, and gold braid provides the decoration.

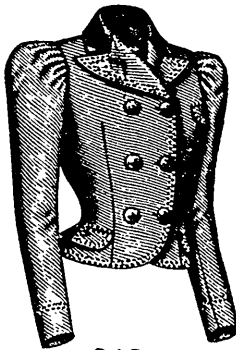
We have pattern No. 2069 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, calls for three yards and a fourth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS, WITH FIVE-GORED SKIRT. (For Illustrations see Page 575.)

No. 2101.—An odd effect is seen in the waist of this little frock, which is illustrated developed in réséda-green cloth and trimmed with velvet ribbon in a darker shade of green, éceru lace and large cut-steel buttons. The waist, which is made over a smooth lining, closes invisibly at the back. It is made with a plain yoke that is square at the back; at the front the yoke is square only at the left side, being cut off diagonally from the shoulder to the center at the right side. The yoke is adjusted by shoulder seams. The lower part

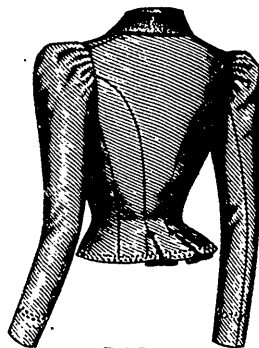


2128



2128

Front View.



2128

Back View.

MISSSES' DOUBLE-BREADED COAT. (TO HAVE ROUND OR SQUARE CORNERS AND THE SLEEVES GATHERED OR PLAIED.)

(For Description see Page 582.)

GIRLS' DRESS, WITH FOUR-GORED SKIRT. (For Illustrations see Page 575.)

No. 2071.—Another view of this dress is given at figure No. 162 II in this magazine.

A stylish little frock made up in a combination of serge and silk is here illustrated and ornamented with rows of velvet ribbon. The waist, which is made over a fitted lining, is adjusted by under-arm and short shoulder seams and is cut low to show a pointed yoke of silk evenly tucked and shaped by shoulder seams. The front and backs are gathered

of the waist is joined to the yoke, the back portions being gathered at the top and bottom, with the fulness drawn down trimly at each side of the closing, while the front portions, which consist of a narrow left-portion and a broader right-

portion that laps at the left side to give the effect of a closing with large steel buttons, pouch very slightly. The right front follows the slanting outlines of the yoke and extends to the shoulder seam; it is gathered at the upper and lower edges, while the left front is cut short, not reaching to the arm's-eye, and has only scanty fulness at the bottom. The yoke is trimmed with horizontal rows of narrow velvet ribbons, while the neck is completed with a standing collar ornamented in the same effective manner. A triangular revers extends from the shoulder across the top of the right front; it is overlaid with lace net and finished at its lower edge with a band of wide velvet ribbon. The two-seam sleeves have gathered fulness at

the top and are finished about the wrists by rows of velvet. Pointed sleeve-caps gathered at the top and bordered with a frill of lace and two rows of velvet ribbon fall gracefully over the sleeves. The skirt is five-gored and is eased on the belt at the front and sides and is gathered full at the back; the joining of the waist and skirt is concealed by a sash of velvet ribbon tied at the back in a bow with long loops and ends.

This dress is susceptible of charming combinations both of materials and colors. A decidedly stylish dress could be made of pink and white striped silk, trimmed with rows of black velvet ribbon and with the revers and sleeve caps made of white satin; the yoke could be made of the white satin trimmed with rows of black velvet ribbon.

We have pattern No. 2101 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 goods forty inches wide, with a fourth of a yard of lace net twenty-seven inches wide to cover the revers. Price of pattern, 10d. or 20 cents.

**GIRLS' DRESS, WITH FIVE-GORED SKIRT.**

(For Illustrations see Page 576.)

No. 2104.—This dress is again illustrated at figure No. 149 II in this number of THE DELINEATOR.

An extremely desirable dress is here pictured developed in a combination of cloth and velvet, with a dainty trimming of

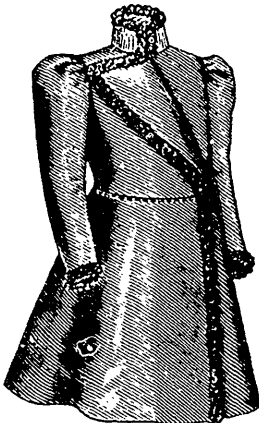
shirred ribbon. The waist, which is made over a smooth lining, is shaped low and rounding at the top, and a round velvet yoke adjusted by shoulder seams is fashionably introduced; it has gathered fulness at the bottom confined by two rows of shirrings, the fulness being drawn down tight at the back, while in front it puffs out stylishly. The closing is made invisibly at the center of the back. A fancifully shaped velvet Bertha following the lower edge of the yoke gives becoming shoulder breadth; it is triple-pointed in front, double-pointed on the shoulders, and its ends separate very slightly in points at the back. A standing collar of velvet completes the neck. A tasteful and decorative touch is added

by the shirred ribbon, which finishes the lower edge of the Bertha in scroll effect while at the top of the Bertha and also at the upper and lower edges of the collar it is arranged in a straight row. The two-seam sleeves have a pretty puff at the top and show an attractive combination of the cloth and velvet. The puff is gathered at its upper and lower edges and gives a pointed effect to the upper side of the sleeve; a dainty finish is given by the shirred ribbon arranged in scroll fashion at the wrist and just below the puff. The five-gored skirt is smooth at the front and sides and has gathered fulness at the back. It is joined to the waist, and a belt of ribbon is wrinkled about the waist and bowed at the back.

Crépon, cashmere, camel's hair, cheviot and all sorts of silken and soft woollen goods are appropriate for the mode, which is specially

suited to combinations. A fanciful dress of this description was made of blue silk, with the yoke and Bertha of white satin; shirred black velvet ribbon imparted a most effective decoration. A stylish little school dress could be made of dark-blue serge, with the sleeves, yoke and Bertha of red cloth and trimmed with rows of blue ribbon.

We have pattern No. 2104 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 a fourth of dress goods forty inches wide, with a yard and a half of velvet twenty inches wide for the collar, yoke, Bertha and sleeves. Price of pattern, 10d. or 20 cents.



2144

Front View.



2144

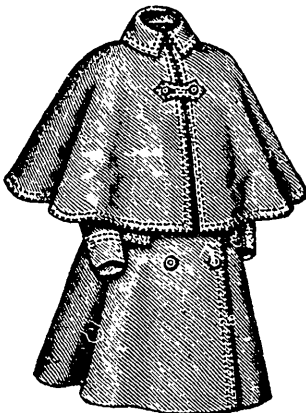


2144

Back View.

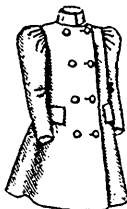
**GIRLS' DOUBLE-BREASTED LONG COAT.**

(For Description see Page 583.)

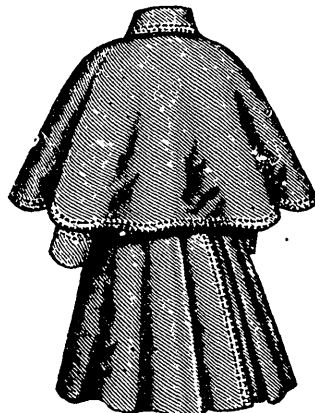


2082

Front View.



2082



2082

Back View.

**GIRLS' DOUBLE-BREASTED LONG COAT, WITH REMOVABLE CIRCULAR CAPE. (TO BE MADE WITH TURN-DOWN OR STANDING COLLAR.)**

(For Description see Page 583.)

**GIRLS' LOW-NECKED PRINCESS DRESS.** (TO BE MADE WITH ROUND OR SQUARE NECK AND WORN WITH OR WITHOUT A GUMPE.)  
(For Illustrations see Page 576.)

No. 2113.—A beautiful little Princess frock to wear with or without a gumpe is here illustrated made of poplin. The dress is gracefully fitted by side-front, side-back and under-arm gores and is closed to a desirable depth at the center of the back with button-holes and buttons, the edges being seamed together below. A ruffle of the material is arranged on the dress to give the lower part of the dress the effect of a graduated flounce that is shallowest at the front and deepest at the back, and a similar ruffle trims the bottom of the dress, both ruffles being headed and edged with velvet ribbon. The neck is low and may be round or square, as preferred; two ribbon-bordered ruffles set on under a row of ribbon trim it prettily. The short puff sleeves are made over smooth linings and are trimmed with a ribbon-bordered ruffle of the material.

Pretty little dresses of this style may be fashioned from silk, serge, cashmere, camel's-hair, drap d'été and Henrietta. Ribbon frills, ruchings of ribbon, frills of the material edged with narrow satin or velvet ribbon and lace edging may contribute the decoration. A dainty dress for party wear is of white organdy over pale-yellow taffeta.

We have pattern No. 2113 in nine sizes for girls from four to twelve years of age. To make the dress for a girl of nine years, requires two yards and seven-eighths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

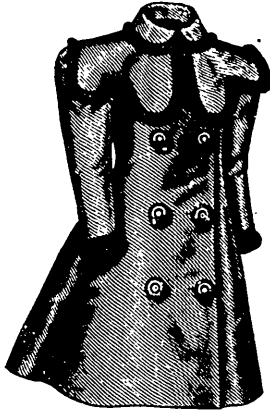
**MISSES' WRAPPER,** WITH STRAIGHT-AROUND OR GRADUATED SPANISH FLOUNCE. (TO BE MADE WITH OR WITHOUT THE CAPS AND LINING.)  
(For Illustrations see Page 577.)

No. 2120.—This comfortable wrapper is very gracefully adjusted. It is illustrated made of figured blue challis and effectively trimmed with narrow black ribbon. The wrapper may be made with or without the fitted lining, which is of basque depth. It is shaped by under-arm and side-back gores and a center seam, the back and sides being perfectly smooth in the body, while below the waist the requisite spring is given to produce a gracefully fluted effect at the center of the back. The fronts are closed to a convenient depth with buttons and button-holes and are gathered at the neck, falling loosely but being held in becomingly at the waist by long ribbon ties that extend from the under-arm seams and are bowed a little to the left of the center. A standing collar is about the neck, and over it falls a gathered frill that is trimmed with narrow ribbon and gives a soft, becoming neck-completion. The two-seam sleeves, which are made over coat linings, are gathered at the top and finished about the wrists by four rows of ribbon. Over the sleeves fall ruffled sleeve

caps effectively ribbon-trimmed and having square corners; the caps and the neck ruffle may, however, be omitted, if a simpler effect be desired. Applied about the lower part of the wrapper is a full Spanish flounce that may be either straight-around or graduated, as preferred; the flounce is turned in at the top to form a frill heading that is quite decorative and adds greatly to the general effectiveness of the wrapper.

A pretty wrapper could be made of green-and-white striped French flannel, with green velvet ribbon to trim, more elaborate decoration could be given by rows of ribbon about the upper and lower edges of the flounce. Lace could be used to give a soft neck-completion.

We have pattern No. 2120 in seven sizes for misses from ten to sixteen years of age. To make the wrapper for a miss of twelve years, calls for seven yards of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



2122

Front View.

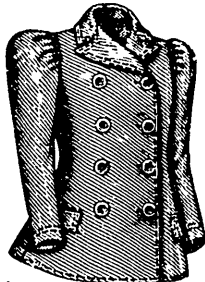


2122

Back View.

**GIRLS' LONG COAT.**

(For Description see Page 583.)

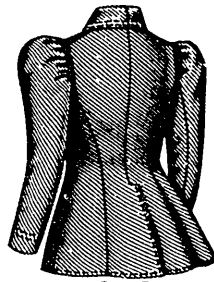


2118

Front View.



2118



2118

Back View.

**GIRLS' DOUBLE-BREADED COAT.** (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

(For Description see Page 583.)

**MISSES' LONG COAT.** (TO BE MADE WITH A MEDICI OR TURN-DOWN COLLAR.)  
(For Illustrations see Page 577.)

No. 2102.—A very stylish coat is here portrayed made of dark-blue kersey and tailor-finished with machine-stitching. The coat is long and protective and is handsomely fitted at the back and sides by under-arm and side-back gores and a center seam that ends above long coat-laps, and coat-plaits appear at the side-back seams. The fronts though loose are smooth and are closed with a fly. Openings to inserted pockets in the fronts below the waist are covered with round-necked pocket-laps. The two-seam sleeves have stylish gathered fulness at the top. A becoming accessory is the removable cape, which is formed of two capes with a circular ruffle at the lower edge of the deeper cape and a similar ruffle just above, the whole giving the effect of a triple cape that ripples prettily all round. The neck may be finished with a high flaring collar on the Medici order or with a turn-down military collar, as illustrated.

Cheviot, diagonal and fancy coating will be chosen for a coat of this style, and fancy or plain braid, fur band, etc., may be used for decoration.

We have pattern No. 2102 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, requires three yards and five-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**MISSES' EASY-FITTING COAT, IN THREE-QUARTER LENGTH.** (TO HAVE THE SLEEVES GATHERED OR PLAITED.)  
(For Illustrations see Page 578.)

No. 2080.—This easy-fitting coat is in fashionable three-quarter length. It is illustrated made of fancy cloth and finished in tailor style with machine-stitching. At the back and sides it is fitted on most fashionable lines by a center seam,

under-arm gores and high side-back gores, and the usual coat-laps and coat-plaits are arranged. The fronts are loose though smooth and are reversed at the top in large lapels, which extend in points beyond the ends of the rolling collar. Square-cornered pocket-laps conceal openings to inserted side-pockets and a left breast-pocket, and the coat is closed with a fly. The two-seam sleeves may be gathered or plaited at the top.

This comfortable garment will prove very desirable made of broadcloth, melton, kersey, tweed, diagonal or whipcord, and machine-stitching will provide a satisfactory finish.

We have pattern No. 2080 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, calls for two yards and a half of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2133

Front View.



2133



2133



2133

Back View.

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

(For Description see Page 584.)

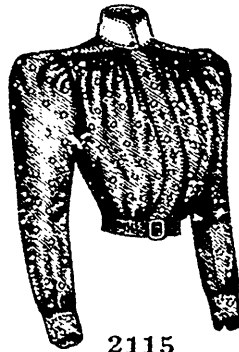
MISSSES' DOUBLE-BREADED COAT. (TO HAVE THE SLEEVES GATHERED OR PLAITED.) (For Illustrations see Page 578.)

No. 2117.—A different development of this coat is shown at figure No. 154 H in this magazine.

Well-cut double-breasted coats are always in demand for cold-weather wear, and the one here illustrated is especially pleasing, being up to date in style and perfectly adjusted. The coat is pictured made of fancy blue cloth and tailor-finished with machine-stitching. At the sides and back the coat is snugly fitted by under-arm and side-back gores and a center-seam, while in front it hangs loose and closes in double-breasted style with buttons and button-holes. The center seam ends at the top of coat-laps, and at the side-back seams coat-plaits appear, thus giving the necessary spring over the dress skirt. At the top the fronts are reversed in lapels that extend in points beyond the ends of the pretty rolling collar. Inserted hip-pockets are each covered with a square lap. The two-seam sleeves are close fitting and may be either plaited or double-gathered at the top, as seen in the illustrations.

A bright military-blue would be very effective with the fronts closed with button-holes and brass buttons. A soft castor cloth could have the collar inlaid with seal-brown velvet and closed down the front with large pearl buttons. Surah, satin or taffeta silk may line the coat. The seams may be made in welt style or they may be covered with straps of the material, and a similar strap may be added to the free edges of the garment. A button may mark the top of each coat-plait.

We have pattern No. 2117 in five sizes for misses from twelve to sixteen years of age. To make the coat for a miss of twelve years, will require two yards of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2115

Front View.



2115



2115

Back View.

MISSSES' SHIRT-WAIST, WITH REMOVABLE COLLAR.

(For Description see Page 584.)

MISSSES' DOUBLE-BREADED COAT, WITH NANSEN COLLAR. (TO HAVE THE SLEEVES GATHERED OR BOX-PLAITED.) (For Illustrations see Page 579.)

No. 2053.—A desirable double-breasted coat with an attractive Nansen collar is here portrayed made of satin-finished cloth and neatly finished with machine-stitching. The simple lines shown in the coat, as well as the graceful adjustment, is very admirable. The coat shaped will under-arm and side-back gores, and a curving center seam that ends at the top of stylish coat-laps; and coat-plaits appear at the side-back seams and

give the requisite spring. The fronts show a slightly open neck and close in double-breasted style with buttons and button-holes. The Nansen collar with broad, square ends is very stylish and effective. Square pocket-laps cover openings to inserted side-pockets. The two-seam sleeves may be double-gathered or arranged in plaits at the top, as shown in the illustrations. About the wrist they are finished in cuff effect by two rows of stitching, while two buttons placed just forward of the outer side seam are quite decorative. Buttons also finish the tops of the coat-plaits.

The Nansen collar and also the pocket-laps could be inlaid with velvet, with dressy effect. Melton, tweed, cheviot, diagonal and heavy cloaking can be used to develop this coat.

We have pattern No. 2053 in five sizes for misses from twelve to sixteen years old. To make the coat for a miss of twelve years, will require a yard and three-fourths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

The coat is here pictured made of brown cloth with velvet for the collar, and the finish of machine-stitching is in tailor style. The garment is of the fashionable length for a short coat and is gracefully adjusted by under-arm and side-back gores, and single bust darts which extend to the lower edge of the coat, and the lower front corners of the fronts may be round or square. The back is cut without a seam at the center, and pretty fullness is introduced in the skirt by an under-

folded box-plait at each side-back seam, a triangular ornament worked in silk staying the seam at the top of each plait. Side pockets and a left breast-pocket are furnished with lapels which may be square or round at their front ends to agree with the fronts. The stylish two-seam sleeves may be gathered or plaited at the top, as preferred.

MISSSES' DOUBLE-BREADED COAT. (TO HAVE ROUND OR SQUARE CORNERS AND THE SLEEVES GATHERED OR PLAITED.) (For Illustrations see Page 579.)

No. 2128.—At figure No. 157 H in this magazine this coat is again shown.

The coat is here pictured made of brown cloth with velvet for the collar, and the finish of machine-stitching is in tailor style. The garment is of the fashionable length for a short coat and is gracefully adjusted by under-arm and side-back gores, and single bust darts which extend to the lower edge of the coat, and the lower front corners of the fronts may be round or square. The back is cut without a seam at the center, and pretty fullness is introduced in the skirt by an under-

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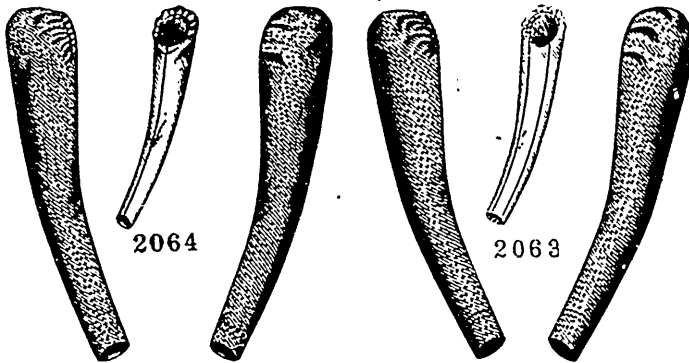
COLLAR. The mode will prove extremely becoming and may be developed in any of the tailor cloths or novelty coatings. Fur may be used appropriately for trimming, and a handsome silk lining will contribute much to the richness of the garment.

We have pattern No. 2128 in five sizes for misses from twelve to sixteen years of age. To make the coat for a miss twelve years, calls for a yard and a half of goods fifty-four inches wide, with a fourth of a yard of well-kept twenty inches side (cut bias) for the collar. Price of pattern, 10d. or 20 cents.

cape, which is seamless, fitting closely about the neck and rippling prettily all round. The cape is fastened to the coat about the neck by buttons and button-holes, while a pointed tab with button-holes in the ends is buttoned to the cape and holds the front edges together.

An extremely stylish coat may be made of double-faced cloaking so that the cape will show the effective plaid that forms the inside of the cloth. Melton, kersey or broadcloth may also be used.

We have pattern No. 2082 in ten sizes for girls from three to twelve years of age. To make the coat for a girl of nine years, calls for two yards and seven-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



**2064**  
MISSSES' AND GIRLS' ONE-SEAM SLEEVE FOR COATS. (TO BE GATHERED OR BOX-PLAILED.)  
(For Description see Page 584.)

**2063**  
MISSSES' AND GIRLS' TWO-SEAM SLEEVE FOR COATS. (TO BE GATHERED OR BOX-PLAILED.)  
(For Description see Page 585.)

**GIRLS' LONG COAT.**  
(For Illustrations see Page 581.)

No. 2122.—At figure No. 153 II in this magazine this coat is again represented.

This protective coat introduces a pretty feature in the large fancy collar. It is here illustrated made of brown beaver, and fur gives a desirable edge finish to the collars and wrists. Under-arm and side-back gores and a center seam fit the coat gracefully close at the sides and back, and the center seam terminates at the top of an underfolded box-plait, which with coat-plaits at the side-back seams introduces pretty fullness in the skirt. The coat-plaits are ornamented at the top with a button. The fronts are loose but smooth and are closed to the throat in double-breasted style with buttons and button-holes. A rolling collar with rounding lower corners gives a high close finish at the neck, and the large fancy collar falls square and smooth across the back, in sailor style, curves gracefully over the shoulders and is shaped in odd-looking scollops at the front. The two-seam sleeves have their fullness collected in gathers at the top.

Broadcloth, faced cloth, corded silk, plain and mixed coating, etc., will develop satisfactorily by the mode. Persian-lamb, chinchilla, Astrakhan, silver fox and other fur will provide becoming trimming as well as increase the warmth of the garment.

We have pattern No. 2122 in eight sizes for girls from three to ten years of age. To make the coat for a girl of five years, needs a yard and seven-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

**GIRLS' DOUBLE-BREASTED COAT.**  
(TO HAVE THE SLEEVES GATHERED OR PLAILED.)  
(For Illustrations see Page 581.)

No. 2118.—A stylish coat closed in double-breasted fashion and with a rather loose but shapely back is here illustrated made of cloth, and neatly finished with machine-stitching, while taffeta silk is effectively used for lining. The adjustment is afforded by broad under-arm gores that extend well back and a curving center seam that ends at the top of coat-laps. The fronts lap broadly and close in double-breasted style with button-holes and large buttons below small lapels

**GIRLS' DOUBLE-BREASTED LONG COAT.**

(For Illustrations see Page 580.)

No. 2144.—A stylish long coat of brown kersey, with Astrakhan bands for trimming, is here illustrated. The coat is closely adjusted at the sides and back by under-arm and side-back gores and a center seam, the gores and fronts extending only to the waist, where long side-skirts are joined on smoothly. The joining of the side-skirts to the backs is hidden by coat-plaits, and the center seam ends at the top of coat-laps, the whole effect being extremely stylish. The right front or both fronts may be reversed to the waist in triangular revers, and the side-skirts lap widely with the fronts. The top of each coat-plait is ornamented with a button. The neck is finished with a standing collar, and the two-seam sleeves have their fullness collected in gathers at the top.

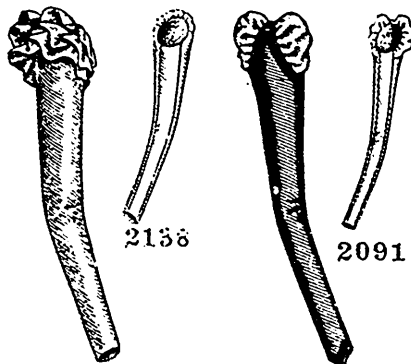
Fine cloth, tweed and fancy coating are appropriate for the coat, and, if desired, the revers may be faced with silk or velvet. Fur or braid may be used for decoration. A handsome coat is made of mule cloth, trimmed with Persian lamb.

We have pattern No. 2144 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of nine years, calls for two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

**GIRLS' DOUBLE-BREASTED LONG COAT, WITH REMOVABLE CIRCULAR CAPE. (TO BE MADE WITH TURN-DOWN OR STANDING COLLAR.)**

(For Illustrations see Page 580.)

No. 2082.—A becoming cape of circular shaping imparts an air of style and comfort to the double-breasted coat here illustrated made of military-blue cloth, with a tailor finish of machine-stitching that is very effective and appropriate. The coat is fitted closely at the sides and back by under-arm darts, side-back gores and a center seam that ends at the top of coat-laps; and deep coat-plaits appear at the side-back seams to give the necessary spring and fulness to the lower part of the coat. The fronts are loose but smooth and lap broadly, closing to the neck in double-breasted style with button-holes and large buttons. Square pocket-laps cover openings to inserted hip-pockets. The two-seam sleeves have gathered fullness at the top and are finished with rows of stitching about the wrist. The neck may be completed by either a standing or turn-over collar. The coat may be made with or without the circular



**2138**  
MISSSES' AND GIRLS' TWO-SEAM DRESS SLEEVE.  
(For Description see Page 584.)

**2091**  
MISSSES' AND GIRLS' DRESS SLEEVE. (TO BE PLAIN OR IN VENETIAN STYLE AT THE WRIST.) KNOWN AS THE FLORENTINE SLEEVE.  
(For Description see Page 585.)

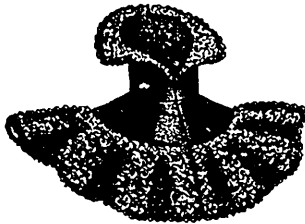
that form narrow notches with the ends of the rolling collar. Square pocket-laps cover openings to inserted hip-pockets. The two-seam sleeves may be either box-plaited or double-gathered at the top.

Melton, diagonal, covert cloth or broadcloth may be used for this stylish coat; the collar may be inlaid with velvet or bands of fur may outline the collar and revers and extend down the front edge of the right front, with very ornamental

fronts are closed at the center with buttons and button-holes through a box-plait made at the front edge of the right front and the neck is finished with a fitted band to which is attached by studs a stylish standing collar having rounded corners. The one-seam shirt sleeves are gathered at the top and bottom, and the usual openings are finished with under-laps and pointed overlaps that are closed with a button and button-hole. Straight link cuffs with rounding lower corners complete the sleeves.

Silk will develop the shirt-waist becomingly, and so will soft woollen materials. In place of the standing collar a fashionable striped silk ribbon stock may be worn. It has long ends which are brought to the front and tied in a four-in-hand knot. A striped ribbon belt encircles the waist and is fastened with a fancy buckle at the front.

We have pattern No. 2115 in seven sizes, for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist needs two yards and a fourth of goods thirty-six inches wide. Price of pattern 10d. or 20 cents.



2059  
Front View.



2059  
Back View.

MISSSES' AND GIRLS' COLLARETTE.  
(For Description see Page 585.)

results. Striped taffeta or plaid surah is most effective for lining.

We have pattern No. 2118 in ten sizes for girls from three to twelve years of age. To make the coat for a girl of nine years, needs a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

MISSSES' AND GIRLS' ONE-SEAM SLEEVE, FOR COATS. (TO BE GATHERED OR BOX-PLAITED.)  
(For Illustrations see Page 583.)

No. 2064.—A stylish one-seam sleeve for coats is here illustrated. It fits closely but comfortably and may have the becoming fulness at the top collected in two rows of gathers or arranged in box-plaits, as most becoming. At the wrist it is hemmed and neatly finished with machine-stitching.

The sleeve is appropriate for development in faced cloth, cheviot and novelty coatings. It may be plainly finished or trimmed with braid, fur, etc., to suit individual fancy.

We have pattern No. 2064 in seven sizes, from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' WAIST. (TO BE MADE WITH LOW OR HIGH NECK AND WITH SHORT OR FULL-LENGTH SLEEVES.)  
(For Illustrations see Page 582.)

No. 2133.—A different view of this waist may be obtained by referring to figure No. 147 II in this magazine.

A charming development of this becoming waist is here shown. The material is light-blue crêpe, and ruffles of the material edged with black baby-ribbon are arranged in a smart way. The full front and full back are joined in under-arm and short shoulder seams and are in low square outline at the top. The fulness at the center of the front and back is collected in gathers at the top and at the waist, the front puffing out in a decidedly pretty way, while the back is drawn down well. The closing is made invisibly at the center of the back. The waist is made with a body lining fitted by single bust darts and the usual seams and may be made high or low necked. When made high-necked the lining is faced in square-yoke effect, and the neck is finished with a standing collar. Full-length two-seam sleeves with gathered puffs at the top or short puff sleeves may be used. A crush belt bowed at the back completes the waist.

When made high-necked a combination of materials will produce satisfactory results. Striped, plain or figured silk, soft woollen goods, organdy, *mousseline de soie*, etc., will prettily develop the waist, and ribbon may be used in many charming ways for garniture.

We have pattern No. 2133 in seven sizes for misses from ten to sixteen years of age. To make the low-necked waist for a miss of twelve years, requires a yard and a half of goods thirty-six inches wide; the high-necked waist calls for a yard and seven-eighths in the same width. Price of pattern, 10d. or 20 cents.

MISSSES' AND GIRLS' TWO-SEAM DRESS SLEEVE.  
(For Illustrations see Page 583.)

No. 2138.—This is a particularly pretty sleeve. It is shaped with two



2125



2125



2125  
Front View.



2125  
Back View.

MISSSES' SHIRT-WAIST, WITH REMOVABLE COLLAR.  
(For Illustrations see Page 582.)

No. 2115.—Spotted French flannel was used in the development of this shirt-waist. The upper part of the back is a prettily pointed yoke shaped by a center seam and extending over the shoulders to form a short yoke for the fronts. The lower part of the back is arranged in three box-plaits that are graduated to be quite narrow at the waist, where they are brought close together by an ingenious arrangement of the fulness underneath. Under-arm seams join the back to the fronts, which are gathered at the top, where they join the yoke, and also at the waist, and puff out becomingly. The

GIRLS' YOKE APRON. (TO BE MADE WITH OR WITHOUT THE SAILOR COLLAR.)  
(For Description see Page 586.)

seams and is tight-fitting, except at the top, where there is slight fulness collected in gathers. Three ruffles of graduated depth encircle the sleeve at the top and ripple about the arm, with pleasing effect.

The sleeve will develop prettily in silk, cotton and soft woolen fabrics and may be trimmed with lace insertion, edging or braid. If the ruffles are lined with silk of contrasting color, the effect will be very pretty. We have pattern No. 2138 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a gown of twelve years, calls for a yard and five-eighths of goods forty inches wide. Price of pattern, 5d. or 10 cents.

silk and woollen goods. Combinations of colors or fabrics are favored, and trimmings of braid, ribbon frills or ruchings

**MISSSES' AND GIRLS' TWO-SEAM SLEEVE, FOR COATS.**  
(TO BE GATHERED OR BOX-PLAIED.)  
(For Illustrations see Page 583.)

No. 2063.—This stylish close-fitting sleeve for coats is shaped with two seams, and the fulness at the top may be collected in two rows of gathers or arranged in box-plaits, as preferred. At the wrist it is hemmed, and two rows of machine-stitching produce a neat cuff-like effect.

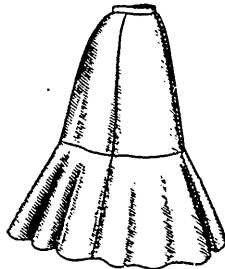
Fur or a braid decoration will enhance the beauty of the sleeve, which may be made of smooth or rough coating to correspond with the garment of which it is to form a part.

We have pattern No. 2063 in seven sizes, from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

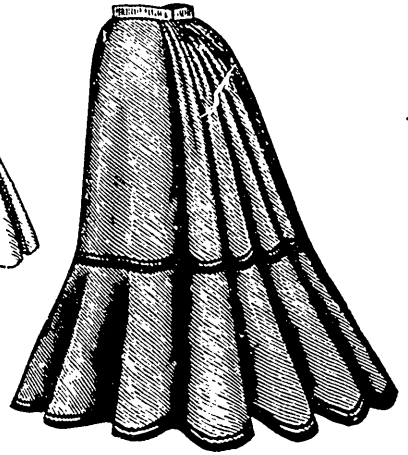
**MISSSES' AND GIRLS' DRESS SLEEVE. (TO BE PLAIN OR IN VENETIAN STYLE AT THE WRIST.) KNOWN AS THE FLORENTINE SLEEVE.**  
(For Illustrations see Page 583.)

No. 2091.—This two seam sleeve is a pretty novelty that is known as the Florentine sleeve. It fits the arm closely and the upper portion is shaped to extend in a point at the center to the arm's-eye over a gathered puff that is arranged on the lining. The puff stands out at each side of the point in butterfly effect and will usually contrast with the sleeve. The wrist may be finished plain or in Venetian style. Three

quire three-fourths of a yard of material fifty inches wide; the puffs will need seven-eighths of a yard twenty inches wide. Price of pattern, 5d. or 10 cents.



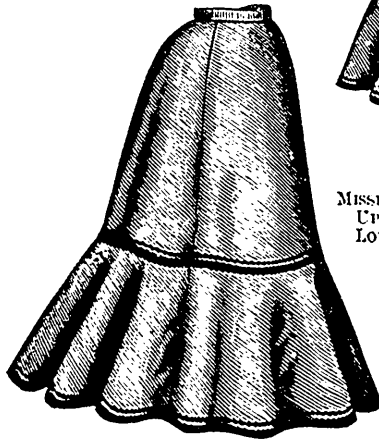
2092



2092

Side-Back View.

**MISSSES' SKIRT, CONSISTING OF A FIVE-GORED UPPER PART AND A FIVE-GORED CIRCULAR LOWER PART OR FLOUNCE. (KNOWN AS THE MARQUISE SKIRT.)**  
(For Description see Page 586.)



2092

Side-Front View.

or bands of lace insertion are in good taste. A dainty frill of lace may be added at the wrist to fall upon the hand from beneath the point.

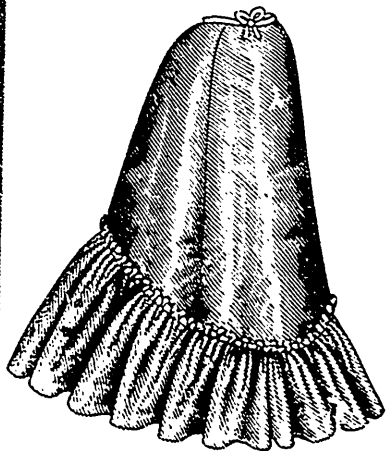
We have pattern No. 2091 in five sizes, from eight to sixteen years of age. To make a pair of sleeves, except the puffs, for a miss of twelve years, will require a yard of material fifty inches wide; the puffs will need seven-eighths of a yard twenty inches wide. Price of pattern, 5d. or 10 cents.

**MISSSES' AND GIRLS' COLLAR-ETTE.**  
(For Illustrations see Page 584.)

No. 2059.—Astrakhan and velvet are united in this dressy collar-ette, which consists of a round, seamless yoke, a circular ripple ruffle that is made with a center seam and joined smoothly to the yoke and a high flaring collar. The ends of the collar-ette meet at the front, and the collar rises high about the neck and rolls softly all round.

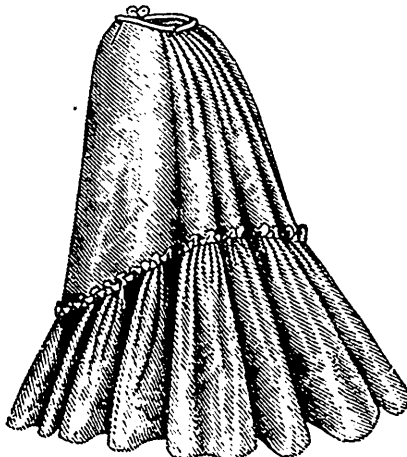
Fur and velvet or velvet and silk will unite handsomely in a collar-ette of this style; when the latter combination is used fur band will trim it suitably. A lining of some dainty colored silk or satin—either plain or fancy—completes the collar-ette.

We have pattern No. 2059 in three sizes from eight to sixteen years of age. To make the collar-ette for a miss of twelve years, will require five-eighths of a yard of velvet twenty inches wide with half a yard of Astrakhan fifty-four inches wide for the ripple ruffle and the inside of the collar. Price of pattern, 5d. or 10 cents.



2137

Side-Front View.



2137

Side-Back View.

**MISSSES' FOUR-GORED PETTICOAT-SKIRT, WITH GRADUATED SPANISH FLOUNCE.**  
(For Description see Page 586.)

rows of black velvet baby ribbon following the pointed outline at the top and bottom form a very pretty decoration. The sleeve is extremely pretty and will develop well in both

of a yard of velvet twenty inches wide with half a yard of Astrakhan fifty-four inches wide for the ripple ruffle and the inside of the collar. Price of pattern, 5d. or 10 cents.

**GIRLS' YOKE APRON.** (To be Made With or Without the SAILOR COLLAR.)  
(For Illustrations see Page 584.)

No. 2125.—A becoming little apron and one that will be much admired because of its stylish appearance and protective qualities is here shown made of fine white nainsook and elaborately trimmed with insertion. It will form a very pretty addition to school or morning toilettes and imparts the fashionable broad-shoulder effect. The apron is made with a yoke that is square at the bottom and low and round at the top and shaped with shoulder seams. To the yoke is joined the full body part, which is gathered at the top and bottom, adjusted by under-arm seams and closed at the back with buttons and button-holes. The skirt is gathered at the top and joined to the belt finishing the body; it is made with a wide hem at the bottom and falls in full folds round the front and at the sides, where it terminates, leaving the edges wide apart at the back. The broad, square sailor-collar may be used or not, as preferred. It is a very pretty accessory and is shown with bands of insertion crossed to form small blocks or squares all over the plain nainsook. Graduated gathered frill sleeves are used to complete the arms'-eyes, and their lower edges are tastefully finished with a row of the insertion. Square pockets with a row of insertion across their tops are conveniently placed upon the skirt.

Lawn, linen, cross-barréd muslin or dimity are dainty apron materials, with lace, white or colored embroidered insertion or edging, or feather-stitched braid for trimming.

We have pattern No. 2125 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the apron needs two yards and a half of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

**MISSSES' FOUR-GORED PETTICOAT-SKIRT, WITH GRADUATED SPANISH FLOUNCE.**  
(For Illustrations see Page 585.)

No. 2137.—Dark-red taffeta silk was used for developing this up-to-date petticoat-skirt, which consists of a smooth front-gore, a dart-fitted gore at each side and a back-gore that is gathered up closely on tapes inserted in a casing at the top and tied about the waist. A graduated Spanish flounce finished with a self-heading is sewed to the skirt, which is finished under the flounce with a gathered ruffle of the material. The petticoat-skirt at the lower edge measures nearly two yards and a fourth in the middle sizes.

Nearsilk, percaline, brilliantine and fine cambrie will develop inexpensive petticoat-skirts by the mode. Very dainty is one of these garments made of pink batiste and trimmed elaborately with embroidered insertion and edging. The Spanish flounce is a desirable feature of the mode, as it tends to hold out the dress skirt around the bottom in a becoming way.

We have pattern No. 2137 in seven sizes, for misses from ten to sixteen years of age. To make the petticoat-skirt for a miss of twelve years, calls for five yards and three-fourths of

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

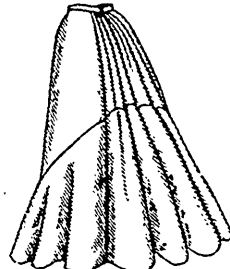
**MISSSES' SKIRT, CONSISTING OF A FIVE-GORED UPPER PART AND A FIVE-GORED CIRCULAR LOWER PART OR FLOUNCE.** (KNOWN AS THE MARQUISE SKIRT.)  
(For Illustrations see Page 585.)

No. 2092.—At figure No. 166 ll in this magazine this skirt is again portrayed.

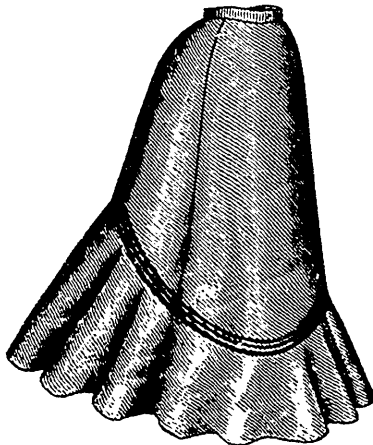
This graceful skirt, fashionably known as the Marquise skirt is here shown developed in green cloth, and two widths of velvet ribbon supply the effective trimming. It consists of a five-gored upper part and a five-gored circular lower part or flounce, the seams in the parts matching. The upper part is smoothly fitted over the hips by a dart at each side, and the two back-gores are gathered at the top and fall in pretty, rolling folds. The flounce ripples and flares prettily. The skirt measures three yards and seven-eighths round at the foot in the middle sizes.

Serviceable skirts for school and general wear may be made up by this mode of sewing or chevot and finished with machine-stitching or trimmed with mohair, soutache or braid. Shirred ribbon arranged in a sensible design will pleasingly decorate a silk skirt for dressy wear.

We have pattern No. 2092 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years will require two yards and seven-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

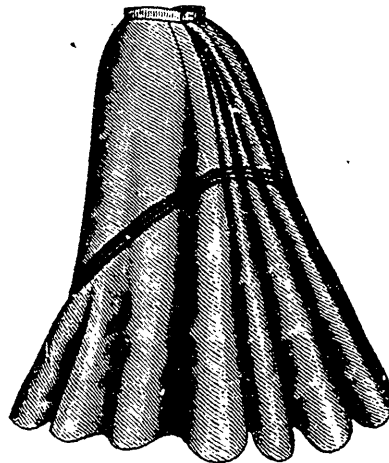


2068



2068

Side-Front View.



2068

Side-Back View.

MISSSES' SKIRT HAVING A FIVE-GORED UPPER PART AND A GRADUATED FIVE-GORED CIRCULAR-FLOUNCE LOWER PART. (TO BE PLAIDED OR GATHERED AT THE BACK.)

(For Description see this Page.)

MISSSES' SKIRT HAVING A FIVE-GORED UPPER PART AND A GRADUATED FIVE-GORED CIRCULAR-FLOUNCE LOWER PART (TO BE PLAIDED OR GATHERED AT THE BACK.)  
(For Illustrations see this Page.)

No. 2068.—Another view of this skirt may be obtained by referring to figure No. 147 ll in this magazine.

This skirt is here portrayed made of blue chevot. It con-

sists of a five-gored upper part and a graduated five-gored circular-flounce lower part, the seams in the two parts matching exactly. The upper part is fitted smoothly at the front and sides, and the fulness at the back may be arranged in two backward-turning plaits at each side of the placket or collected in gathers. The flounce, which is joined smoothly to the lower edge of the upper part, is shallowest at the front and deepens gradually toward the back, where it is more than half the depth of the skirt; and three rows of braid emphasize the tablier outline produced. The flounce ripples all round and the skirt measures a little over three yards and three-fourths at the lower edge in the middle sizes.

The skirt is a very graceful mode and is appropriate for development in all kinds of goods.

We have pattern No. 2068 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years, requires two yards and a half of goods forty inches wide. Price of pattern, 10d. or 20 cents.

# Styles for Little Folks.

**LITTLE GIRLS' DRESS.** (TO BE MADE WITH OR WITHOUT THE CAPS.) KNOWN AS THE KATRINA DRESS.

(For Illustrations see this Page.)

No. 2093.—This dress may be seen made up differently at figure No. 148 H in this issue of THE DELINEATOR.

The dress is here illustrated made of pink China silk and all-over lace. The body is shaped by shoulder and under-arm seams and has a smooth lining. A box-plait is formed in each side of the back and front from the shoulders to the lower edge, and a row of buttons ornaments each plait. Between the plaits at the front and also between plaits at the back the body is covered with the all-over lace. A standing collar finished with a frill of lace edging is at the neck. The straight full skirt is gathered and sewed to the lower edge of the body, and the joining is concealed by a ribbon sash. The close two-seam sleeves are encircled at the top by gathered puffs and are finished with round cuffs covered with the all-over lace. Dainty sleeve-caps give a broad effect to the shoulders and add a becoming touch to the dress.

Cashmere, Henrietta, challis and all sorts of pretty materials are appropriate for the dress, and the decoration may be varied by the use of lace edging or ribbon.

We have pattern No. 2093 in seven sizes for little girls from three to nine years of age. To make the dress for a girl of five years, calls for four yards and three-fourths of goods twenty-two inches wide, with three-eighths of a yard of lace net twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

**LITTLE GIRLS' YOKE-DRESS.** (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Illustrations see this Page.)

No. 2109.—Another view of this dress is given at figure No. 150 H in this magazine.

This dainty frock is here illustrated made of crimson cash-



2093

Front View.



2093

Back View.

**LITTLE GIRLS' DRESS.** (TO BE MADE WITH OR WITHOUT THE CAPS.) KNOWN AS THE KATRINA DRESS.

(For Description see this Page.)



2109



2109



2109

Front View.



2109

Back View.

**LITTLE GIRLS' YOKE-DRESS.** (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Description see this Page.)

arranged to show the yoke in pointed effect and fluffs out prettily. The closing is made with buttons and button-holes at the center of the back. The full straight skirt is gathered where it is sewed to the yoke, the fullness falling prettily at the front and back, while the sides are smooth. The sleeves may be short gathered puffs or full-length two-seam sleeves with gathered puffs at the top.

Silks and woollen goods as well as cotton fabrics may be used for the dress, with ribbon, edging and insertion for trimming.

We have pattern No. 2109 in six sizes for little girls from one to six years old. For a girl of five years, the dress needs three yards and a fourth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

**CHILD'S GRETCHEN DRESS.** (TO BE MADE WITH OR WITHOUT THE SLEEVE CAPS.)

(For Illustrations see Page 588.)

No. 2073.—This little dress may be seen differently made up at figure No. 158 H in this number of THE DELINEATOR.

A Gretchen dress fashioned with a very short body having a full circular yoke is here pictured made of gray cashmere, with the yoke of red silk; red ribbon is used for trimming, while a frill of lace gives a soft neck-completion. The short, smooth body, which is made over a fitted lining, is shaped by short shoulder and under-arm seams and closes invisibly at the back; it is cut low and rounding to show a full round yoke that is gathered at its upper and lower edges. The neck is finished with a band softly edged with a frill of lace, and shirred ribbon is used to outline the bottom of the yoke, with very decorative results. The full sleeves are gathered at the top and bottom and shaped with only an inside seam; narrow wristbands edged with shirred ribbon daintily finish them. The caps are edged with shirred ribbon, and butterfly bows are effectively arranged upon each shoulder. To the body is joined the long, full gathered skirt.

This little dress will be very dainty made of Oriental lawn, with the yoke of all-over embroidery or lace; soft frills of lace could be used to give effective ornamentation.

We have pattern No. 2073 in six sizes for children from one to six years of age. To make the dress for a child of five years, calls for two yards and an eighth of dress goods forty inches wide, with a fourth of a yard of silk twenty inches wide for the yoke. Price of pattern, 7d. or 15 cents.

**CHILD'S LONG COAT.**

(For Illustrations see Page 588.)

No. 2139.—This coat is again represented at figure No. 155 H.

mere and trimmed with two rows of narrow black velvet ribbon. The square yoke is shaped by shoulder seams, and the neck may be high or low, a standing collar completing the high neck. Four triangular revers—two at the front and two at the back—turn over a full gathered Bertha ruffle that is.

A stylish long coat with blouse body is here illustrated made of broadcloth and velvet and trimmed with white lace. The blouse body is made over a smooth lining fitted, like the body, by shoulder and under-arm seams and closed at the center of the front. It is smooth at the top, but has gathered fulness at the bottom and blouses all round in a becoming manner. A stylish revers that is broad at the top and tapers toward the waist is joined to the front edge of the right front but extends over on the left front and overlaps the left end of a handsome stole sailor-collar that is broad at the back. The lower outline of the collar at the back may be square or pointed. The revers and collar are made of the velvet and edged with a frill of lace. At the neck is a turn-down collar having widely flaring ends. The two-seam sleeves are gathered at the top and finished with round roll-over cuffs of velvet edged with a frill of lace. The skirt, which is joined to the body, is in three sections—a back section that is laid in two broad box-plaits and two circular front sections joined to the back section in seams that are hidden by backward-turning plaits.

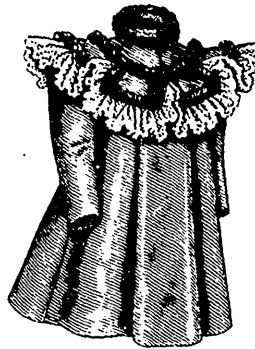


2073

This little coat may be attractively made up in broadcloth, lady's-cloth, silk, serge and velvet combined with silk or velvet and trimmed with ribbon or braid. We have pattern No. 2139 in seven

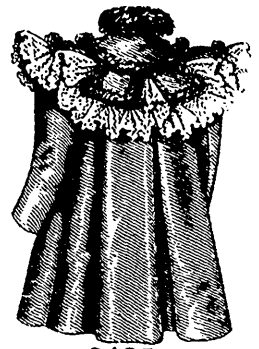


2135



2135

Front View.



2135

Back View.

CHILD'S LONG COAT.

(For Description see this Page.)

inches wide for the collars, revers and cuffs. Price of pattern, 7d. or 15 cents.

CHILD'S LONG COAT.

(For Illustrations see this Page.)

No. 2135.—By referring to figure No. 156 II in this number of THE DELINEATOR, this coat may be seen differently developed.

The coat is here shown made of light fawn-cloth and trimmed with fur and lace edging. The full lower portions are joined in under-arm and short shoulder seams and flare from the figure in two broad box-plaits at the back and in one broad box-plait at the center of the front. They are sewed to a smooth round yoke that is shaped by shoulder seams, and square tabs in Bertha effect follow the lower outline of the yoke under a band of fur. The tabs are becomingly bordered with fur and a frill of lace edging to give a soft, fluffy effect. The neck is finished with a standing collar, also trimmed with fur. The two-seam sleeves have becoming fulness collected in gathers at the top.

A charming little coat is made of blue corded silk and trimmed with chinchilla fur, the garment being lined throughout with silk of a bright hue.

We have pattern No. 2135 in six sizes, for children from one to six years of age. To make the coat for a child of five years, calls for a yard and three-fourths of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.



2073

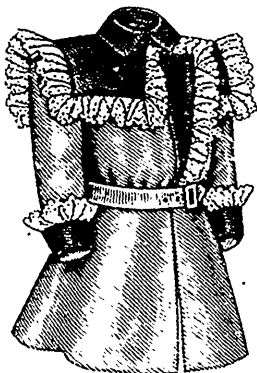
Front View.



2073

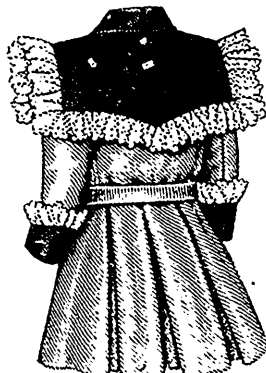
Back View.

CHILD'S GRETCHEN DRESS. (TO BE MADE WITH OR WITHOUT THE SLEEVE-CAPS)  
(For Description see Page 587.)



2139

Front View.



2139

Back View.

CHILD'S LONG COAT.

(For Description see Page 587.)

sizes for children from two to eight years of age. To make the coat for a child of five years, requires a yard and five-eighths of cloth fifty-four inches wide, with one yard of velvet twenty

CHILD'S DOUBLE-BREADED LONG COAT.

(For Illustrations see Page 589.)

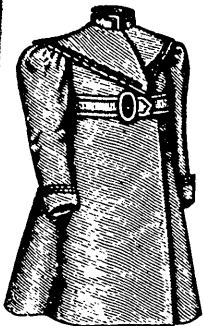
No. 2072.—At figure No. 152 II in this number of THE DELINEATOR this coat is again represented.

The coat is here shown made of bright military-blue cloth and trimmed with black braid. A large collar is a stylish addition, while a belt fastened with a buckle gives emphasis to the short waist or body, which is smoothly adjusted by shoulder and under-arm seams. To the body is joined the skirt, which is fashioned with a single seam at each side and is plain at the front and sides, with fulness at the back laid in two broad box-plaits. The body fronts lap diagonally from the neck to the waist, while the skirt laps broadly and evenly all the way down, and the coat is closed with hooks and eyes. A large sailor-collar extends square across the back and in long points at the front, where it is joined to the front edges of the body. A standing collar is at the neck. Braid is used to trim the lower edges of both collars. The two-seam sleeves have gathered fulness at the top, and turn-over cuffs outlined with braid give a tasteful finish. The belt is made of the material, edged with braid and finished with pointed ends.

The coat can be made of heavy cloaking, broadcloth, covert cloth, plaid or two-toned mixtures; either flannel or silk can be used to line it, while insertion, ribbon or lace would suitably trim it. A neat finish of stitching would be suitable for



2139



2072

Front View.

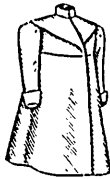


2072

Back View.

CHILD'S DOUBLE-BREADED LONG COAT.

(For Description see Page 588.)



2072



2072

jacket, as well as covering all the seams except the inside sleeve seams and the under-arm darts.

This little jacket can be given a strictly tailor appearance if made of tan broadcloth, with the seams finished by double rows of stitching and with a neat rolling collar of tan velvet.

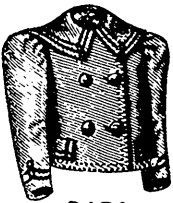
We have pattern No. 2124 in eight sizes for children from two to nine years old. To make the jacket for a child of five years, calls for one yard of goods fifty-four inches wide, with three-eighths of a yard of material fifty-four inches wide, with extra for strapping. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' BONNET. (KNOWN AS THE TABBY BONNET.)

(For Illustrations see this Page.)

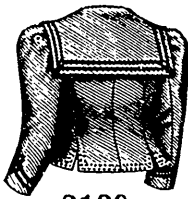
No. 2070.—Another view of this bonnet is given at figure No. 158 II in this magazine.

The bonnet here illustrated is made of white silk and white appliqué lace, with white ribbon for the ties and decoration. It is made over a cap-fitted lining of silk consisting of a smooth front that is gathered at the back edge and joined to a circular center. The full crown is arranged in backward-turning plaits at the lower edge and in box-plaits at the front edge, which is joined to the smooth front and rises high above it at the top. The front is shallow at the top and widens toward the ends, and a curiously shaped revers is smoothly joined to its front edge. The revers turns straight back from the face, and its outer edge is curved to shape two odd-looking points that stand up in a manner suggestive of cat's ears. The shape of the revers, while giving an odd effect, is at the same time a becoming framing for the little face. A wide ribbon formed in a large bow at the back is arranged in a soft twist along the lower edge of the bonnet and forms tie-strings that are bowed under the chin.



2129

Front View.



2129

Back View.

CHILD'S REEFER JACKET, WITH SAILOR COLLAR.

(For Description see this Page.)

a little boys' coat.

We have pattern No. 2072 in seven sizes for children from one to seven years of age. To make the coat for a child of five years, calls for a yard and three-

fourths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

fourths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S REEFER JACKET, WITH SAILOR COLLAR.

(For Illustrations see this Page.)

No. 2129.—A pretty little reefer completed with a large sailor-collar is here shown made of red cloth and decorated with rows of narrow black braid. It is closed to the neck in a double-breasted manner with buttons and button-holes. The jacket is shaped by under-arm gores and a curving center seam; the side seams are terminated below the waist. Small pocket-laps, decorated with braid that forms tiny loops at each lower corner, cover openings to inserted hip-pockets. The large sailor-collar is deep and square across the back and in round collar effect at the front. Braid outlines the collar, an ornamental effect being given by arranging it in loops at the corners. The coat sleeves have gathered fulness at the top and braid is arranged to give a pointed cuff effect.

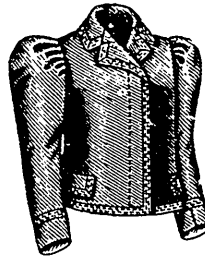
A military air can be given the reefer by developing it in army-blue cloth and decorating it with bands of gilt braid and closing it with brass buttons.

We have pattern No. 2129 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 seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S JACKET. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

(For Illustrations see this Page.)

No. 2124.—The jacket here shown is made of heavy blue cloaking and finished with bias strappings of the material machine-stitched to position. The fronts are fitted by under-arm darts and are joined to the back in seams placed well back and terminated a short distance from the bottom at the top of underlaps cut on the fronts; they are reversed in small lapels that form wide notches with the ends of the rolling collar and are closed below with a fly. The wide back is made with a center seam. Pockets inserted in the fronts are concealed by square pocket-laps. The coat sleeves have gathered fulness at the top, completion being given by straps placed at cuff depth from the bottom. Straps of the material finish all the loose edges of the

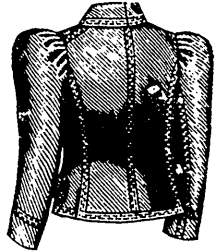


2124

Front View.



2124



2124

Back View.

CHILD'S JACKET. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

(For Description see this Page.)

Charming little bonnets of this style may be made of broadcloth and velvet, corded silk and lace net and velvet combined with silk, with ribbon for ornamentation.

We have pattern No. 2070 in four sizes for little girls from one to seven years of age.

To make the bonnet for a girl of five years, calls for one yard of goods twenty-two inches wide, with half a yard of lining silk twenty inches wide for the lining. Price of pattern, 5d. or 10 cents.



2070

Front View.



2070

Back View.

LITTLE GIRLS' BONNET. (KNOWN AS THE TABBY BONNET.)

(For Description see this Page.)

# Styles for Boys.

**LITTLE BOYS' SUIT, CONSISTING OF A BELTED BLOUSE AND KNICKERBOCKERS WITHOUT A FLY.**

(For Illustrations see this Page.)

No. 2088.—Brown and white cloth are associated in this becoming suit, which consists of a belted blouse and knickerbockers without a fly. The blouse, which is shaped by shoulder and under-arm seams, is low at the neck in front; and a shield that is of the white cloth decorated with four rows of narrow brown braid, is buttoned in, the shield closing at the back and the blouse at the center of the front. The tapering ends of a sailor collar that is broad and square at the back meet at the top of the closing of the fronts, and the collar is prettily ornamented with embroidered anchors and two rows of narrow white braid. The comfortable two-seam sleeves are trimmed in cuff outline with two rows of braid. A pointed belt, that is slipped through straps arranged on the fronts and back, is bordered with braid and fastened with a button and button-hole at the front. A breast pocket is inserted in the left front.

The knickerbocker trousers are shaped by the customary seams and hip darts and are closed at the sides. The lower edges are turned under for beams, in which elastic is inserted for adjustment about the knee.

The suit may be appropriately made up in flannel, cloth, tweed and cheviot, and the shield will generally contrast with the remainder of the suit. Narrow braid is the most appropriate decoration.

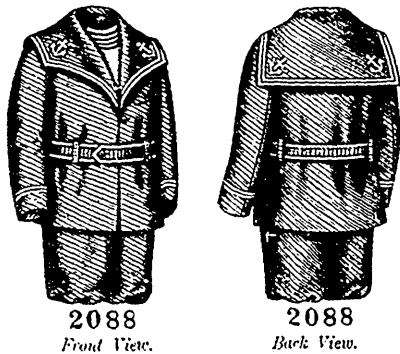
We have pattern No. 2088 in six sizes, for little boys from three to eight years of age. To make the suit for a boy of seven years, calls for a yard and three-fourths of dark cloth fifty-four inches wide, with half a yard of light cloth twenty-seven inches or more wide for the shield. Price of pattern, 10d. or 20 cents.

**LITTLE BOYS' DRESS.**

(For Illustrations see this Page.)

No. 2089.—A becoming dress for little boys is here illustrated made of navy-blue serge and white serge, with wide and narrow black braid for decoration. The dress is shaped by shoulder and under-arm seams and is closed through a wide box-plait formed at the front edge of the overlapping front. A similar box-plait is formed at the center of the back, the plaits flaring prettily in the skirt.

A sailor collar that is square at the back and has broad square ends completes the neck and laps with the fronts. The full one-seam sleeves are gathered at the top and bottom and are finished with roll-over flaring cuffs trimmed at the top with braid. A leather belt may be worn, or a pointed belt



2088

Front View.

2088

Back View.

**LITTLE BOYS' SUIT, CONSISTING OF A BELTED BLOUSE AND KNICKERBOCKERS WITHOUT A FLY.**

(For Description see this Page.)

of the white serge may be fastened with a buckle at the front. Flannel, serge, covert cloth, broadcloth and cheviot will satisfactorily develop this little dress, and fancy or plain braid and buttons will be the most suitable ornamentation.

We have pattern No. 2089 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 a yard and a half of dark serge fifty-four inches wide, with one yard of light serge in the same width for the collar, belt and cuffs. Price of pattern, 7d. or 15 cents.

**BOYS' TUXEDO SUIT, WITH FLY.**

(TO BE WORN WITH OR WITHOUT THE MIDDY VEST)

**KNOWN AS THE LAUREL SUIT.**

(For Illustrations see this Page.)

No. 2134.

—A remark-



2089

Front View.



2089

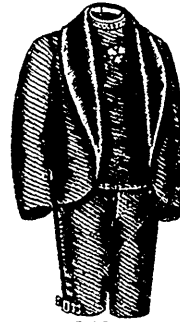
Back View.

**LITTLE BOYS' DRESS.**

(For Description see this Page.)

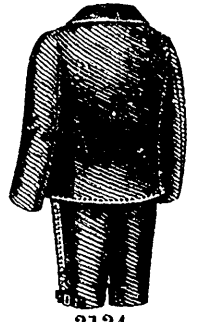


2134



2134

Front View.



2134

Back View.

**BOYS' TUXEDO SUIT, WITH FLY. (TO BE WORN WITH OR WITHOUT THE MIDDY VEST.)**

**KNOWN AS THE LAUREL SUIT.**

(For Description see this Page.)

ably stylish suit very appropriate for afternoon, party, dancing-school and evening wear is here illustrated. The coat is cut upon the same desirable lines as the becoming Tuxedo coat worn by men. The suit is shown made of fine black serge effectively combined with grosgrain silk. The coat is of fashionable length, and its fronts, which are wide apart all the way, are prettily rounded at the lower front corners; and the back, which is seamless, is joined to the front by shoulder seams and curving side-seams placed well back. It is finished with a handsome shawl collar extending very nearly to the lower edge of the fronts and showing an effective silk facing. The two-seam sleeves are smoothly fitted.

Between the open fronts of the coat appears a stylish middy vest, which closes at the center of the back with buttons and button-holes. The vest is shaped by under-arm and shoulder seams and finished with a low, standing collar above which a piqué band shows most effectively. An embroidered emblem decorates the front near the neck. Straps and a buckle at the back insure a close adjustment at the waist.

The trousers are fitted with the usual inside and outside leg-seams, a center seam and hip darts and are closed with a fly. Pockets are inserted at the sides, and a hip pocket is inserted in the back. Effective decoration is afforded by three buttons arranged along each outside leg-seam and a bow and buckle placed below the buttons. The trousers may be finished to wear with an under-waist or with suspenders.

Instead of the middy vest may be worn a stiff, white shirt and low white piqué vest, which will give an effectiveness and finish especially desirable for dressy occasions. Black and



dark-blue cloth and serge are most appropriate for its development, while dull black silk is invariably used for the collar and revers.

We have pattern No. 2134 in eight sizes for boys from five to twelve years of age. To make the suit for a boy of eleven years, calls for two yards of material fifty-four inches wide, with three-fourths of a yard of silk twenty inches wide for the facing. Price of pattern, 1s. or 25 cents

**BOYS' ULSTER OR OVERCOAT.**

(For illustrations see this Page.)

No. 2142.—This stylish ulster or overcoat is pictured made of dark-blue kersey; the seams are in lapped style and all the edges finished with a double line of machine-stitching. A large stern collar is a distinguishing feature and may be worn turned down and the fronts rolled in lapels, or it may be worn standing and the fronts closed to the throat, as desired. The fronts, which are closed in double-breasted fashion with buttons and button-holes, are joined in shoulder and side seams to the back, which is shaped by a center seam that terminates above hemmed laps. The sleeves are shaped by inside and outside seams and are finished with deep roll-over cuffs. Openings to side pockets and a cash pocket are covered with round-cornered laps, and long, curved openings to upright breast-pockets are finished with stitching.

Chinchilla, cheviot, melton, beaver and kersey are selected for overcoats of this kind, and machine-stitching, buttons and braid will furnish a satisfactory finish.

We have pattern No. 2142 in twelve sizes for boys from five to sixteen years of age. To make the overcoat for a boy of eleven years, calls for two yards and three-eighths of material fifty four inches wide. Price of pattern, 10d. or 20 cents.

**BOYS' DOUBLE-BREASTED SACK OVERCOAT.**

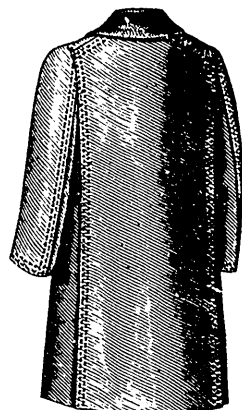
(For illustrations see this Page.)

No. 2143.—This dressy top-garment with lapped seams is pictured made of blue melton and finished with machine-stitching. It is shaped by under-arm and shoulder seams, the under-arm seams terminating quite a distance from the bottom above underlaps cut on the fronts. The fronts are reversed in pointed lapels that form notches with the ends of the stylish rolling velvet collar and are closed in double-breasted style with buttons and button-holes. Round-cornered pocket-



**2143**

Front View.



**2143**

Back View.

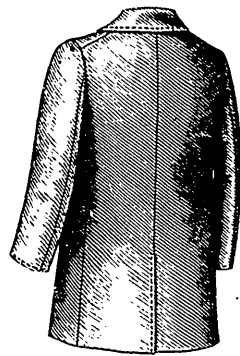
**BOYS' DOUBLE-BREASTED SACK OVERCOAT.**

(For Description see this Page.)



**2140**

Front View.

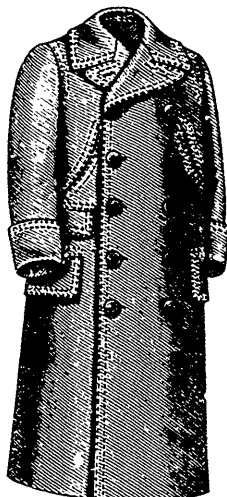


**2140**

Back View.

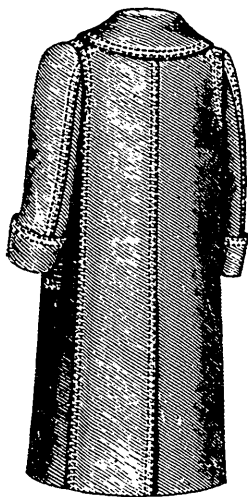
**BOYS' SINGLE-BREASTED OVERCOAT, WITH FLY FRONT.**

(For Description see this Page.)



**2142**

Front View.

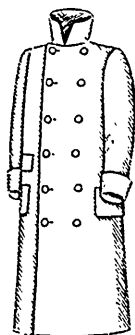


**2142**

Back View.

**BOYS' ULSTER OR OVERCOAT.**

(For Description see this Page.)



**2142**

This overcoat may be developed in rough coating or broadcloth, melton, kersey, etc. The collar and lapels may be faced with fur, if desired.

We have pattern No. 2143 in twelve sizes for boys from five to sixteen years of age. To make the overcoat for a boy of eleven years, calls for two yards of material fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) to cover the collar. Price of pattern, 10d. or 20 cents.

**BOYS' SINGLE-BREASTED OVERCOAT, WITH FLY FRONT.**

(For illustrations see this Page.)

No. 2140.—This overcoat is shown made of whipcord, and finished with machine-stitching. The back is made shapely by a center seam that ends at the top of coat-laps, and side and shoulder seams join the back to single-breasted fronts, which are closed with a fly. The shapely coat-collar reverses the fronts in small lapels at the top, and side pockets inserted in the fronts are finished with laps, while a left breast-pocket is completed with a welt. The sleeves are well shaped and of comfortable width.

This top-coat is of the most approved cut and can be made of melton, kersey, beaver, diagonal and the various mixed coatings of any desired weight. Brown and navy are the colors most liked.

laps conceal openings to inserted side-pockets and a cash pocket. The sleeves have two seams and are plainly finished.

We have pattern No. 2140 in twelve sizes, for boys from five to sixteen years of age. To make the overcoat for a boy of eleven years, calls for a yard and five-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

We have pattern No. 2105 in seven sizes, for little boys from two to eight years of age. To make the overcoat for a boy of seven years, calls for a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

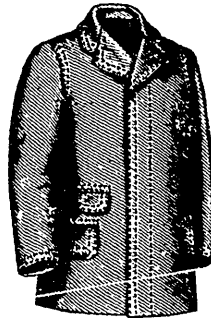
**BOYS' SHORT TOP-COAT OR OVERCOAT. (KNOWN AS THE COVERT COAT.)**

(For Illustrations see this Page.)

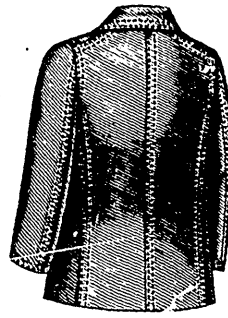
No. 2131.—A handsome quality of covert cloth was selected for the stylish short top-coat or overcoat here shown. A center seam and side seams placed well back give graceful lines to the back, and the side seams are discontinued at the top of underlaps cut on the fronts. The single-breasted fronts are closed with a fly, and above the closing they are reversed in lapels that form wide notches with the ends of the rolling collar. The sleeves are of comfortable width and round-cornered pocket-laps cover openings to side, left-breast and cash pockets. The seams are in lapped style, and the edges of the overcoat are all finished with a double line of machine-stitching.

Melton, diagonal, chinchilla, beaver, kersey or any coating of solid or mixed hue are excellent materials for coats of this style. Machine-stitching will give the most appropriate completion. The collar may be covered with velvet, and the seams may be in welt style, if preferred.

We have pattern No. 2131 in ten sizes for boys from seven to sixteen years of age. To make the coat for a boy of eleven years, will require a yard and five-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



**2131**  
Front View.



**2131**  
Back View.

**BOYS' SHORT TOP-COAT OR OVERCOAT. (KNOWN AS THE COVERT COAT.)**

(For Description see this Page.)



**2105**  
Front View.



**2105**  
Back View.

**LITTLE BOYS' LONG OVERCOAT. (KNOWN AS THE MILITARY TOP-COAT.)**

(For Description see this Page.)



**2141**  
Front View.

Boys' Dress Coat.  
(For Description see this Page.)

braided or fur. However, it may also be developed very plainly in smooth or rough cloth, with satisfactory results.

eleven years, will require a yard and three-eighths of material fifty-four inches wide, with five-eighths of a yard of silk twenty inches wide for facing. Price of pattern, 10d. or 20 cents.

**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 hip 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 that 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 wrist.

Broadcloth and whipcord in black are the preferred materials for dress coats, but page costumes could also be made by this mode in velvet or fine cloth in different colors. The finish will generally be as here represented, and a lining of silk or satin will usually be added.

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

**LITTLE BOYS' LONG OVERCOAT. (KNOWN AS THE MILITARY TOP-COAT.)**

(For Illustrations see this Page.)

No. 2105.—This is an exceptionally protective overcoat, known as the military top-coat. It is shown made of diagonal overcoating and attractively trimmed with braid and Astrakhan. The back is shaped with a center seam that ends at the top of coat-laps and is joined in side seams to the smooth, loose fronts, which close down the center with a fly. Openings to side pockets in the fronts are completed with welts. The collar is in deep turn-down style, round at the back and with flaring, pointed ends. The sleeves are trimmed in cuff effect with Astrakhan and braid.

The overcoat is both comfortable and dressy and may be ornamented as lavishly as desired with

**BOYS' DOUBLE-BREASTED SACK COAT.**

(For Illustrations see Page 593.)

No. 2110.—Cheviot was selected for the stylish sack coat here illustrated. The coat is gracefully conformed to the figure at the back by side seams placed well back and by a center seam. The reefer fronts lap and close in double-breasted style with buttons and button-holes; they are turned back at the top in lapels that extend in points a little beyond the ends of the rolling coat-collar. The seams are in lapped style, and a double row of stitching finishes the edges of the coat. Square-cornered pocket-laps conceal openings to side-pockets, a right change-pocket and a left breast-pocket. The comfortable two-seam sleeves are finished plainly at the wrist.

Kersey, melton, broadcloth, cheviot, etc., will make up very satisfactorily in this manner. We have pattern No. 2110 in seven sizes for boys from ten



**2141**  
Back View.

Boys' Dress Coat.  
(For Description see this Page.)

To sixteen years of age. To make the coat for a boy of eleven years, will require a yard and a half of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

joined in side and shoulder seams to the fronts. Pockets-laps with rounded front corners cover openings to side pockets and a cash pocket. The coat may be made with or without an outside breast-pocket, as preferred. The comfortable sleeves are shaped by the usual seams and are finished plainly at the wrist.



2110

Front View.

**BOYS' THREE-BUTTON CUT-AWAY SACK COAT.** (TO BE MADE WITH OR WITHOUT AN OUTSIDE BREAST-POCKET.) (For Illustrations see this Page.)

No. 2116.—The coat here pictured is made of brown suiting and finished with machine-stitching. The fronts are closed with three button-holes and buttons and are reversed above the closing in small pointed lapels that form wide notches with the rolling coat-collar. Below the closing the fronts round toward the back in regular cutaway style. The back is nicely conformed to the figure by a center seam and is



2116

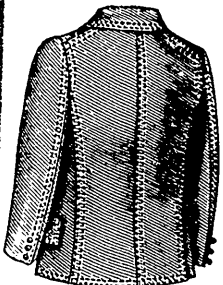


2116

Front View.

Various suitings will be selected for coats of this kind, with stitching for a finish.

We have pattern No. 2116 in seven sizes for boys from ten 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. Price of pattern, 10d. or 20 cents.



2110

Back View.

BOYS' DOUBLE-BREASTED SACK COAT.

(For Description see Page 592.)

## Styles for Dolls.

**LADY DOLLS' SKIRT, WITH CIRCULAR UPPER PART AND GRADUATED CIRCULAR-FLOUNCE LOWER PART, AND A BLOUSE-JACKET.**

(For Illustrations see this Page.)

No. 218.—When Miss Dolly wears the skirt and blouse-jacket here shown she will look very stylish and up to date. The skirt is made of blue silk and trimmed with ribbon ruchings. It has a circular upper part and a graduated circular-flounce lower part that is deepest at the back and ripples prettily all round. The upper part is dart fitted at each side, and the fulness at the back is arranged in a backward-turning plait at each side of the placket.

The pretty blouse-jacket is made of dark-blue velvet, with turquoise-blue silk for the vest and facings and blue ribbon for the belt and bow. Under-arm seams connect the blouse fronts and seamless back, which have fulness at the bottom drawn well toward the center in gathers so as to have the sides smoothly fitted. The fronts blouse becomingly and are folded over in stylish shawl-revers showing a smooth vest that is finished with a standing collar. A Medici collar gives becoming completion to the neck of the blouse-jacket; it rises high above the standing collar at the back and ends at the revers. A circular peplum that is laid in a rolling box-plait at each side of the center seam is joined to the lower edge of the blouse-jacket; it has rounding lower front corners and is perfectly smooth in front of the plaits. The two-seam sleeves are gathered at the top.

Silk, satin or woollen materials will be appropriate for the garments, and any preferred combination of colors and mate-

rials may be used, bright colors being usually preferred.

Set No. 218 is in seven sizes for lady dolls from sixteen to twenty-eight inches in height. For a doll twenty-two inches tall, the blouse-jacket needs seven-eighths of a yard of velvet twenty inches wide, with half a yard of silk twenty inches wide

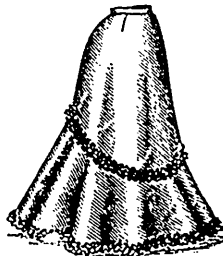
for the chemisette-vest and for linings and facings. The skirt calls for a yard and three-eighths of material twenty-two inches wide. Price of set, 7d. or 15 cents.



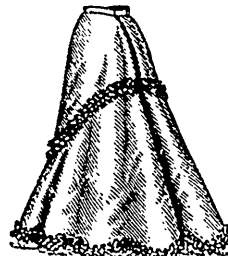
Front View.



Back View.



Side-Front View.



Side-Back View.

SET NO. 218.—LADY DOLLS' SKIRT, WITH CIRCULAR UPPER PART AND GRADUATED CIRCULAR-FLOUNCE LOWER PART, AND A BLOUSE-JACKET.

(For Description see this Page.)

**LADY DOLLS' SKIRT, WITH CIRCULAR UPPER PART AND GRADUATED SPANISH-FLOUNCE LOWER PART, A LOW-NECKED WAIST AND A GUMPE.**

(For Illustrations see Page 594.)

No. 220.—The skirt, guimpe and waist here illustrated will form a jaunty costume for Miss Dolly to wear at all sorts of affairs. The skirt and waist are made of figured organdy and the guimpe of plain white organdy and fancy tucking. The skirt is made with a circular upper part, that has its fulness arranged in a backward-turning plait at each side of the placket and a graduated flounce lower part that is finished to form a frill heading and falls with pretty fulness all round. The flounce deepens gradually toward the back, and three rows of pink baby ribbon ornament the flounce at the bottom.

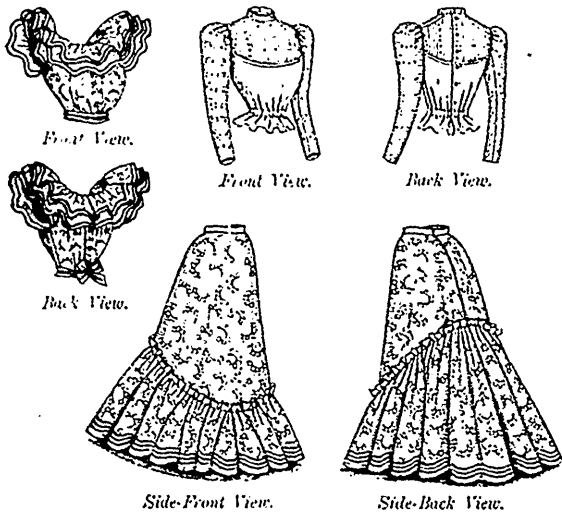
The low-necked waist is shaped by under-arm and short shoulder seams and has fulness at the front and back collected in gathers at the top and at the waist, where it is finished with an applied belt. The closing is made at the

center of the back with small buttons and button-holes. A gathered frill that is narrowest under the arms finishes the

underfolded box-pleat is formed to give pretty fluffiness. The waist is finished with gathered frill-sleeves and an applique belt; and the full gathered skirt is joined to the waist.

The guimpe is made of white lawn and trimmed with lace edging and narrow feather-stitched bands. It is shaped by shoulder and under-arm seams and has fullness collected in three rows of shirrings at the top and drawn in at the waist by a tape that is inserted in a casing and tied at the back, where the guimpe is closed with buttons and button-holes. A standing collar completes the neck, and the one-seam bishop sleeves are finished with wristbands.

Set No. 221 is in eight sizes for girl dolls from fourteen to twenty-eight inches in height. For a doll twenty-two inches tall, the dress calls for one yard of material thirty-six inches wide, while the guimpe needs half a yard of goods in the same width. Price of Set, 7d. or 15 cents.



SET NO. 220.—LADY DOLLS' SKIRT, WITH CIRCULAR UPPER PART AND GRADUATED SPANISH-FLOUNCE LOWER PART, A LOW-NECKED WAIST AND A GUIMPE.  
(For Description see Page 593.)

arms' eyes, and two gathered frills of graduated depth fluff out about the low, round neck. Each frill is daintily edged with two rows of pink baby-ribbon.

The guimpe, which may be worn or not, as desired, has a simulated yoke of fancy tucking and is shaped by shoulder and under-arm seams. The fullness at the waist is drawn in by a tape inserted in a casing and tied at the back, where the guimpe is closed with buttons and button-holes. The neck is finished with a standing collar, and the two-seam sleeves, which are of the fancy tucking, have slight fullness at the top.

These little garments may be charmingly developed in a variety of materials of silk, cotton or woollen texture and daintily trimmed with ribbon, lace edging or insertion.

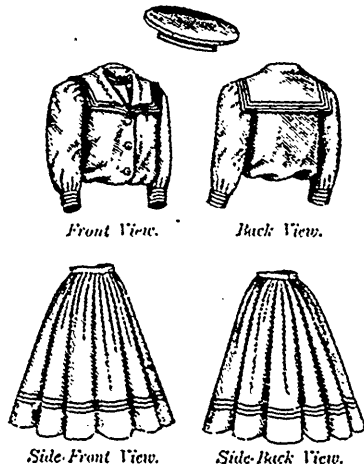
Set No. 220 is in seven sizes for lady dolls from sixteen to twenty-eight inches in height. For a doll twenty-two inches tall, the guimpe calls for half a yard of fancy tucking twenty-seven inches wide for the sleeves and upper part of front and back, with a fourth of a yard of organdy thirty-six inches wide; while the skirt and waist call for a yard and five-eighths of goods thirty-six inches wide. Price of Set, 7d. or 15 cents.

GIRL DOLLS' STRAIGHT FULL SKIRT, SAILOR BLOUSE AND CAP.

(For Illustrations see this Page.)

No. 219.—This charming little set of garments for doll consists of a skirt, blouse and cap made of white flannel and trimmed with blue braid. The blouse is shaped by under-arm and shoulder seams and is closed at the front. A tape inserted in a hem at the bottom is drawn close at the waist and tied causing the blouse to droop in pretty sailor fashion. A large sailor-collar falls square across the back and has wide, square ends meeting below the neck so as to display the fronts in chemisette effect between. The full gathered sleeves have only an inside seam and are finished with wristbands. The full, straight skirt is gathered at the top and sewed to a belt.

The sailor cap has a round-crown top and circular



SET NO. 219.—GIRL DOLLS' STRAIGHT FULL SKIRT, SAILOR BLOUSE AND CAP.  
(For Description see this Page.)

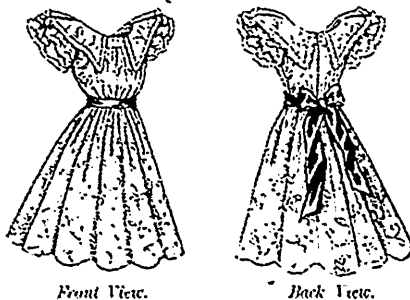
sides that are in four joined sections. It is finished with a straight band.

Set No. 219 is in eight sizes for girl dolls from fourteen to twenty-eight inches in height. To make the costume for a doll twenty-two inches tall, calls for a yard and an eighth of any appropriate material thirty-six inches wide. Price of Set, 7d. or 15 cents.

GIRL DOLLS' DRESS AND GUIMPE.

(For Illustrations see this Page.)

No. 221.—A charming little dress and guimpe for a girl doll is here illustrated. The dress is made of figured organdy, and a blue ribbon sash and frills of lace edging provide dainty touches. The body of the dress has a round-necked square yoke that is shaped by shoulder seams and full lower portions that are gathered at the top and bottom, puffing out prettily at the front, while the backs are drawn down tight at each side of the closing, which is made at the center with buttons and button-holes. An attractive feature is the two-section Bertha collar, which shows its pointed ends wide apart at the front and back and falls in a point on each shoulder, where an



SET NO. 221.—GIRL DOLLS' DRESS AND GUIMPE  
(For Description see this Page.)

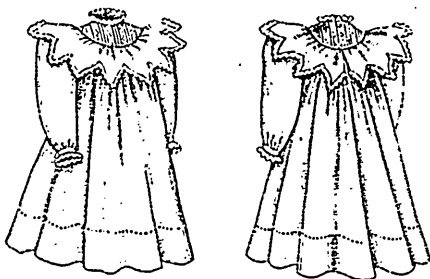
GIRL DOLLS' DRESS, SACK AND PETTICOAT.

(For Illustrations see Page 595.)

No. 222.—The effectiveness and simple construction of these garments will be fully appreciated by dolly's mama. The dainty lawn dress is made with a circular yoke shaped with shoulder seams and closed at the center of the back; the yoke is effective developed in fancy tucking, and to it is joined the

finness. The lower part of the dress, which is gathered at the center of the front and back but left smooth on the shoulders and under the arms. A gathered Bertha, shaped in points all round, outlines the yoke, and a soft and decorative finish is given to it by a frill of lace. A dainty lace frill also completes the neck. The one-seam sleeves are gathered at the top and bottom and are finished about the wrist by a narrow band that is edged with lace. A broad hem completes the lower edge of the dress.

ance down the front at each side of the gathered fulness. The collar is edged with a frill of lace, and the gatherings in the front are covered by ribbons that are bowed over the closing. The full one-seam sleeves are gathered at the top and bottom and finished with wristbands and frills of lace.

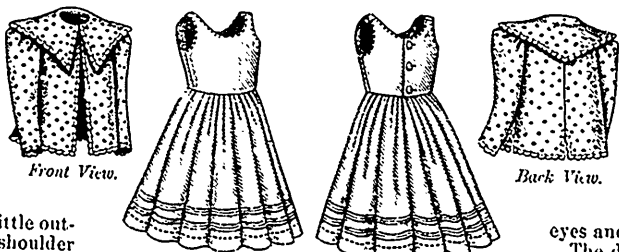


Front View.

Back View.

Cambrie was chosen for the flounce-petticoat, which is made exceedingly dainty with tucks and lace edging. The petticoat has a four-gored upper portion that is smooth at the front and sides and gathered at the back, and a gathered-flounce lower part that has three small tucks taken up above the hem and is edged with lace.

A petticoat made of cambrie is worn under the dress and is ornamented about the bottom with clusters of narrow tucks and a medium-wide hem. It is shaped with a short sleeveless body that is fitted by shoulder and under-arm-seams and cut low in the neck. The body is closed at the back with buttons and button-holes. The skirt is joined to the short body in full gathered style.



Front View.

Back View.

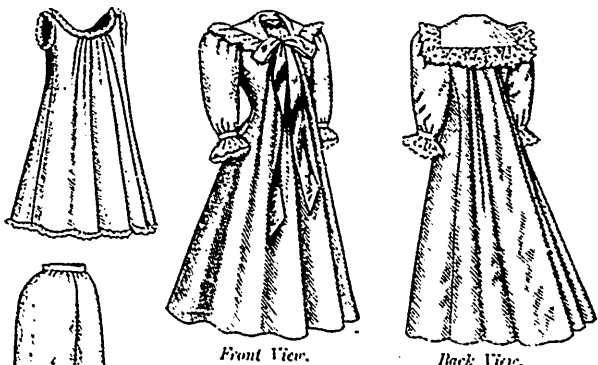
The chemise, which is of fine nainsook, is simply shaped by under-arm and short shoulder seams. It is in low, round outline at the neck, where it is gathered at the center of the front and back, the fulness falling prettily. A frill of lace edging daintily trims the neck, arm's-

A stylish little sack developed in blue-and-white polka-dotted flannel completes this desirable little outfit. The sack is made with shoulder and under-arm seams and a center seam, and both the side and center seams are left open a short distance from the bottom to form vents. A large collar made with deep points at the front and back and over each shoulder completes the neck. Embroidered scallops finish all the loose edges of the sack and collar. The sack closes only at the neck with a hook and eye, or a ribbon tie may be used. The sleeves are made with only one seam and are gathered at the top and finished with a neat scollop about the wrist.

eyes and lower edges. The drawers also are of fine nainsook and are shaped by a center seam and inside leg-seams. They are gathered at the top and sewed to a waistband and are slashed at the left side for a closing. Several rows of small tucks are taken up at the bottom of each leg, which is neatly finished with a frill of lace edging. Set No. 223 is in seven sizes for lady dolls from sixteen to

Front View. Back View.  
SET NO. 222.—GIRL DOLLS' DRESS, SACK AND PETTICOAT.  
(For Description see Page 504.)

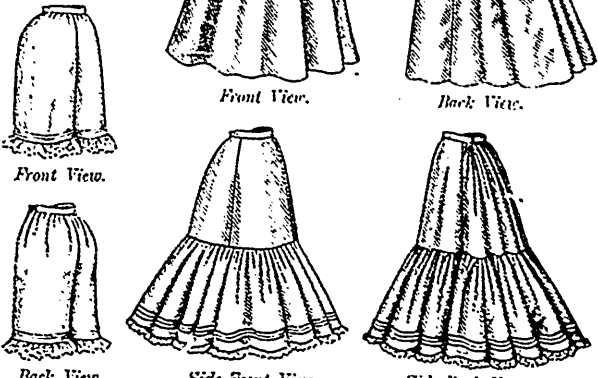
Various materials may be used in the construction of this dainty little outfit. Silk, soft wool or fancy cotton goods, such as Swiss, dimity, etc., being suitable for the dress, while nainsook or lawn can be used for the petticoat. Plain white flannel embroidered in some dainty color, with large ties at the neck of the same shade, will be very effective for dolly's sack. Set No. 222 is in eight sizes for girl dolls from fourteen to twenty-eight inches in height. For a doll twenty-two inches tall, the dress requires a yard and three-eighths of lawn thirty-six inches wide, with an eighth of a yard of fancy tucking twenty-seven inches wide for the yoke; the sack needs five-eighths of a yard of material twenty-seven inches wide, and the petticoat three-fourths of a yard thirty-six inches wide. Price of Set, 7d. or 15 cents.



Front View.

Back View.

LADY DOLLS' LOUNGING-ROBE OR NIGHT-GOWN, CHEMISE, FLOUNCE-PETTICOAT AND DRAWERS.  
(For Illustrations see this Page.)



Front View.

Back View.

Side-Front View.

Side-Back View.

No. 223.—Miss Dolly's wardrobe would certainly be incomplete without this beautiful set of *lingerie*, which consists of lounging-robe or night-gown, chemise, flounce-petticoat and drawers. The gown is extremely pretty and is shown made of fine nainsook. It is shaped by shoulder and side seams and a graceful clinging effect is given by an under-arm dart at each side. The back is in Watteau style, the fulness being laid in a double box-plait that falls in gracefully from the neck at the center. The front is in low, square outline at the top, and the fulness at the center is gathered in a way to form a frill heading and falls free all the way. The gown is slashed a convenient depth at the center of the front for closing. A pretty feature is a large sailor-collar, square at the back and with pointed ends which extend a short dis-

SET NO. 223.—LADY DOLLS' LOUNGING-ROBE OR NIGHT-GOWN, CHEMISE, FLOUNCE-PETTICOAT AND DRAWERS.  
(For Description see this Page.)

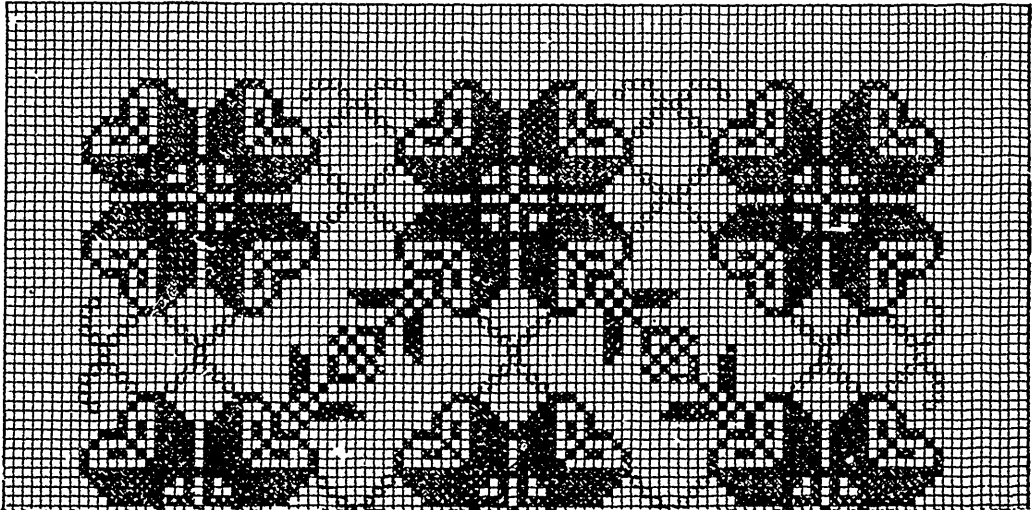
twenty-eight inches in height. For a doll twenty-two inches tall, the gown requires a yard and a half of goods thirty-six inches wide, while the other garments need a yard and a half of material in the same width. Price of Set, 7d. or 15 cents.

# CROSS-STITCH EMBROIDERY—MODERN METHODS.

By EMMA HAYWOOD.

(ANY FURTHER INFORMATION DESIRED WILL BE GLADLY FURNISHED BY MRS. HAYWOOD. LETTERS TO HER MAY BE ADDRESSED IN THE CARE OF THE EDITOR OF THE DELINEATOR.)

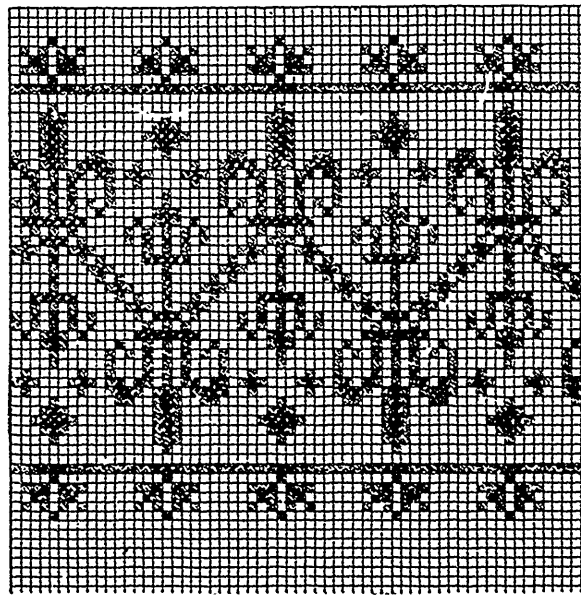
We have daily proofs of the old adage, "There is nothing new under the sun," and assuredly this applies to cross-stitch embroidery. Yet for all that, this old-time needlework now chair seats and backs, bedspreads, aprons and many most useful and ornamental articles, according to the character of the work, which the particular materials for working must be selected.



HALF OF A SOFA-CUSHION.

presents itself to us with certain modifications that render it in some senses a distinct novelty and a very pleasing one. The original method was very laborious, for it not only required the worker to fill in the entire background, but in most cases the attempt at realism in the shaded flowers called for a colored pattern, the constant reference to which claimed the worker's undivided attention and was very trying to the eyes. All this is changed by modern methods, for the background no longer needs filling. Most of the designs are conventional, so that they are easily laid out and followed; as a rule, also, not many shades are employed, so that the details of the work are completely changed. Yet the finished effect is undoubtedly far more pleasing and artistic than in past days, although at the cost of much less trouble.

Although the modern methods have been before the public for some little time, it is only quite recently that they have been taken hold of by the popular fancy. At the moment this work is very popular for sofa-cushions, curtain or portière borders, footstools, lap-ropes, bags, tablecloths, bell pulls,



A USEFUL BORDER.

squares. Then for some articles I know of nothing is more suitable for a background than the well-known linen huckaback towelling. For work-aprons, bureau-scarfs, laundry bags and the like it is just the thing and wears practically forever.

The above are goods not made specially for cross-stitch em-

Touching the question of the ground to be worked upon there is quite a variety of new fabrics from which to choose, that are specially made for cross-stitch embroidery, all of them being divided into small squares of varying sizes; but it may be noted that any material so laid out is equally available for the purpose. Among these I have in mind the beautiful silk-faced terry, fifty-four inches wide, manufactured in white, cream, éceru and the most artistic shades expressly for art embroideries. These goods are very firm and durable, with a beautiful rich silk face and cotton back. They can be bought in squares of a size suitable for sofa-cushions or small tablecloths, as well as by the yard. The same manufacturers make soft cotton goods wide enough for a bedspread, also woven into a pattern forming small

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broinery; of those manufactured for the purpose, however, there is a charming choice. It is difficult to designate these, because individual firms name them to suit themselves. One of the most useful is of rather heavy texture and gives one the impression of being a mixture of linen and cotton; the woven squares measure about an eighth of an inch. It is obtainable in cream, écreu and strip color, the last making a very good ground tone, also in some dark shades, such as terra-cotta, green and deep-blue. Then there are lighter goods of the same description, with smaller squares for the finer kinds of work.

If one chooses to work on a plain ground of cloth, felt, velvet, satin or silk, the common open canvas for cross-stitch must be fastened on the goods after the pattern has been stamped on it. Care must be taken in working to carry the silk or thread through the foundation without catching the canvas; then when

the work is completed the canvas threads are drawn out one by one. The process is rather tedious, but in some cases this method repays the time spent upon it. A silk or satin hand bag looks very rich when treated in this way with a full design. With regard to the silk or thread employed for working, of which there is a good choice, the beautiful linen threads made in all colors and two or three sizes are appropriate.

Of the embroidery silks Roman floss is one of the most useful, unless for extra large squares, when rope silk is preferable. Twisted embroidery silk does not cover so well, but if the article in hand is likely to sustain much friction, the first-named flossy kinds of silk are not so desirable. Sometimes crewel or other wools are brought into use, but these are not so popular as silk or linen threads.

All the designs illustrated are as useful as they are ornamental, inasmuch as they can be adapted for the decoration of many other articles than those for which they are specially drawn.

The design for a sofa-cushion makes an excellent border for a small tablecloth by leaving out the center and repeating the outside forms to the required size; it would also make a good border by using either a single or double row of the repeat pattern. The drawing represents half the width of a sofa-cushion

that when finished would measure about twenty-four inches square, leaving a suitable margin of an inch and a half to two

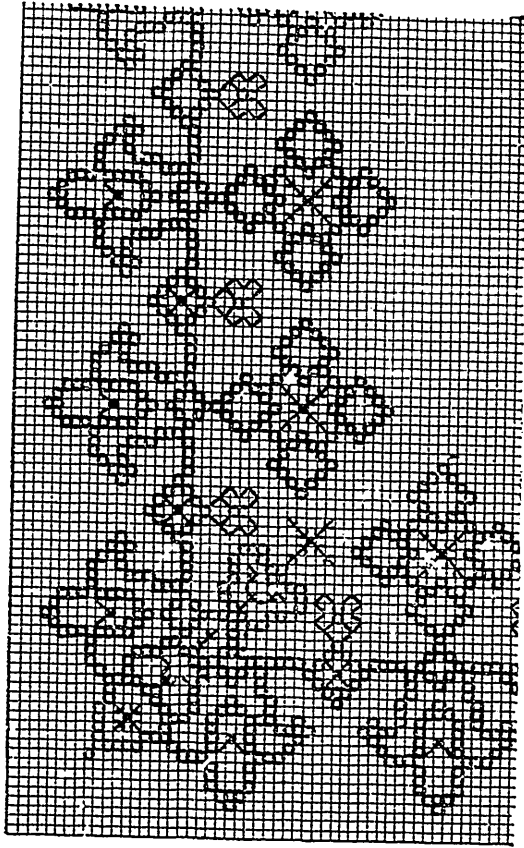
inches—that is, if it is worked on the canvas above described—with the squares measuring about an eighth of an inch. On an écreu or string-colored ground it would look well worked in three shades of almost any color—such as Delft-blue, old-rose or terra-cotta, olive-green, orange-yellow, violet or heliotrope. The darkest tone outlines the forms and is used for all the cross-stitches that are shaded black, while the connecting lines that are worked in squares take the next shade, the lightest being reserved for the partial filling inside of the flower-like forms.

The design for a straight border requires only two shades, but there must be a decided difference between them; or, it can be worked with two contrasting colors, such as the rich-red and deep-blue that distinguishes the Russian cross-stitch embroidery. Black with a bright color is also very striking. A double band of this border with lace or crochet between makes a charming apron. It also looks well on huckaback for the ends of a bureau-scarf. On large squares it serves well for a curtain border—in fact, it is a useful pattern for work of any description, whether fine, medium or coarse.

The remaining design is very delicate and departs from the ordinary method of working cross-stitch, since the thread covers only the four sides of each square, leaving the middle clear; sometimes the thread crosses the square once diagonally. There can, however, be no difficulty in following the pattern, as it clearly shows the exact method of working. This design makes a dainty cloth for a small table, a mat for a large lamp or a trimming for a child's frock. It would also serve for a pretty lap-robe for a baby carriage or trim a cot quilt.

It will be seen from the above descriptions how very adaptable cross-stitch embroidery is and how easy of execution. Before leaving the subject I would suggest that in starting the work, especially when—as is usually the case—the design is strictly conventional, the pattern be laid out by putting in two or three stitches at given points. In this way a mistake is at once detected and easily corrected, and the consequent unpleasant process of unpicking is avoided. Some people run a colored cotton each way at every tenth square; this renders

counting extremely easy, and in the end much time is saved. A quick worker will readily learn a repeat pattern by heart



FOR TABLE COVER.

**THE WINTER HOLIDAY SOUVENIR** for 1898-'99 surpasses anything of the kind previously issued and illustrates hundreds of articles suitable for holiday presents for persons of both sexes and all ages which may be readily and cheaply made up at home from the patterns we supply. In addition, it includes much reading matter of a general and literary character, suggestions in the preparation of entertainments appropriate to the time and hints as to the effective novelties that may be introduced, Christmas stories and poems, menus for the Christmas dinner, formulas for making seasonable beverages, selections for recitation, a calendar for 1899 and a thousand and one other things worth mentioning that have a particular interest at this time for all members of the household. The Winter Holiday Souvenir will be sent by mail by ourselves or any of our agents on receipt of FIVE CENTS to prepay charges.

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## THE EARLY WINTER DRESS GOODS.

Plain, simple but extremely elegant and rich are the fabrics most popular for this Winter. People of conservative tastes will readily appreciate this fact and will easily secure satisfactory and attractive results in the use of the materials. The woman who desires elaboration may easily achieve pleasing effects, either by applying braid or any of the various other garnitures upon the plain fabric or by selecting from the vast variety of charming decorative goods shown some particular piece in which both the design and color scheme are attractively and harmoniously united.

Persian effects have returned to favor; they usually form a border on some plain fabric, either silk or wool, and in colors which light up beautifully the neutral tints of the backgrounds. An especially attractive and quite the latest conceit in the novelties exhibited to be used as a trimming has an India cashmere ground with Persian border; it is applied either as bands or in squares upon the skirt, the plain material to match being used for the waist. These robes may be obtained in all the latest shades—national-blue, gray, brown and green. Graceful, stylish gowns will result from a tasteful adaptation of the fabric and its soft, easily draped quality will insure its popularity. Graduated borders emphasize the charms of several solid-colored fabrics and are shown in some contrasting color blending harmoniously with the background. A deep rich red has this decorative feature in black, while the several popular shades of blue are similarly treated and in a golden-brown or mode the three bands which form the border are of a darker shade of brown. In several examples exhibited these bands are wavy or in serpentine effect, and the background is illuminated or two-toned.

Frisé effects suggestive of fur are shown in bayadère upon poplin, wool and silk-and-wool fabrics. A black frisé bayadère gives character and charm to a plaid ground showing green, blue and black and also lends admirably to the effect of a red-and-black plaid. The hairs are long and silky in these bayadère stripes, and the effect is as though bands of fur were inserted at regular intervals through the weave of the fabric. This decorative feature produces a very pleasing result upon solid-colored goods as well.

Yet another conceit in a silk-and-wool mixture in handsome brocaded effects and in all the fashionable colors shows green shimmering upon a black ground or golden-brown upon black; an army-blue also gives life to the sober black foundation. The point of interest in this material is the introduction on the surface of dog's hair—somewhat suggesting camel's hair—with a two-toned background. This decorative feature is quite the latest fancy of the season, and the richness it imparts to the fabric will insure it a permanent place. A gay plaid ground showing green, blue and red is treated in this manner, with very stylish effect; in all instances the dog's hair is black and glossy and is so cleverly woven in the material as to produce merely a veil through which the colors chosen for the foundation are faintly and artistically shown. A gown developed from this material requires very little ornamentation.

Both silk-and-wool and all-silk poplins remain in favor and are exhibited in such a vast variety of exquisite colorings and designs that it is positively puzzling to make a selection. Green, blue and black are united pleasingly in a finely checked weave of this material. Overchecks and bayadère effects are also frequently seen. A bright shade of blue is admirably combined with a rich brown in an example of this fabric characterized by the overchecked device, while the same attractive combination is carried out in the fine checks, with an additional feature in the rather broad bayadère of a still darker shade of brown. This particular weave would be well suited for developing costumes for young ladies or misses. Tucked poplins also are popular, having lost none of the charm which brought them into such high favor last season. The shades exhibited are myriad. A very stylish effect is produced upon a poplin ground of some neutral tint by the introduction of a worsted stripe in a bright color. These are also shown with the stripe of black on green, blue, red and brown grounds.

Some extremely attractive Venetians are shown in illuminated effects as well as in solid colors. The glossy surface of this fabric and its close resemblance to covert cloth have established it as a staple material. Street and tailor gowns are stylishly

developed from this popular goods, and they may be made in most severe style or have applications of handsome brocade ornaments, with equally good results. The double-ribbed cords promise to vie with Venetians, coverts and chevots in tailor-made gowns; in this weave two small ribs or cords and one large cord alternate over the entire surface. The fabric is very close kin to that used for men's coats; the difference lying in the lighter weight of the new goods. All the fashionable shades of the season may be obtained; army or national blue, brown, green, gray and blood-bay—the last a new and extremely attractive shade of red lighter than terra-cotta and without its yellow tint.

The cords or ribs run lengthwise in a tricoline, a fabric belonging to the tricot family; the material is obtainable in the new plain shades, as is also another weave belonging to the same class termed trineline. The cord in the last-named is larger and more distinct than in the other. Either of the textiles is well adapted for serviceable costumes. Still another close semblance to tricot, though the indentations or printed stripes are not nearly so distinct, is termed tricot-melton. An extremely stylish example is in Oxford-gray, with the weave showing an almost black ground, with fine silvery hairs gleaming through. These dark, sombre shades—black, Oxford-gray, dark-browns and greens—will be given life and character by the use of bright-colored silks for the lining or drop skin. Beneath the Oxford-gray, the new shade which is promising such a popular run, a cherry-red would be a delightful contrast and add the desired warmth of color.

An Irish-peasantry tweed was most attractively developed in a tailor gown of the latest design. The skirt is a new tailored style, with a seven-gored upper part and a gracefully graduated seven-gored flounce lower part. A garniture of black molan braid in scroll design is applied at the joining of the upper and lower part. The jacket is one of the latest and most approved models; it is cut in fashionable length, with slightly flaring rounding lower front corners, and is closed at the left side diagonally with buttons and button-holes. The features of this jacket are the broad, triangular revers, which falls back on the right front from the throat to the bust, and the high flaring collar. Braid ornamentation is applied to the jacket in a pleasing manner on the edge of the revers, about the collar and around the lower edge and simulates cuffs on the sleeves, which are quite close-fitting and are gathered into the arm's-eyes. The neutral tint of this suiting, an iron-gray, is made attractive by the black braid trimmings so tastefully arranged upon it. The hat suggests the English walking shape; it is a gray felt, with simple decorations of black ribbon and wings disposed becomingly at the left side. Black glacé kid gloves complete the outfit, which is appropriate for all unceremonious occasions.

Another new material, known as Norfolk suiting, will be used for outdoor toilettes. These goods are seen in an assortment of large and small and in some instances almost invisible plaids and in the newest combinations of sombre colors. Brown predominates as a background, with red, lighter-brown and gray in the plaids. Very stylish Norfolk suits will result from a proper development of these novelties; the only accessories that are absolutely necessary are white linen cuffs and collar, a bow or Ascot tie of bright-colored silk or ribbon and a leather belt of the same shade as the material. The business woman will appreciate the many advantages of a costume of this character.

The eye is fairly dazzled by the extensive variety of rich and elegant silks, satins, crépons and velvets especially designed for gowns to be worn while visiting or driving or upon ceremonious occasions. Broché and printed effects characterize many of the beautiful new silks and satins. A white lace effect, bayadère fashion, is produced upon a bluet taffeta ground and also upon dark-red and shrimp-pink. Undulating in graceful wavy lines is a lace bayadère that gives wonderful beauty to a lustrous satin foundation. Exquisite results may be developed by an artistic arrangement of bluet, green or cardinal satin upon which an elaborate Persian bayadère is printed. Equally handsome is a satin in any of the dainty evening shades—shell-pink turquoise, heiotrope, Nile and white—with wide lace bayadère. Still another device in the decorative field is the use of a heavy plush Pekin strip, giving an odd but extremely attractive feature upon a white or delicately colored satin ground.

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## FASHIONABLE TRIMMINGS.

The success of a stylish gown is very largely due to the adjustment of the garnitures used in its decoration. That these trimmings must be disposed so as to enhance the charms of the dress fabric and also bring out cleverly the best points in the figure upon which the gown is worn is absolutely essential to the perfection of the creation: and the well dressed woman always bears these facts in mind, with the result that her gowns are perfect realizations of exquisite taste and artistic achievement. Rarely beautiful is the vast variety shown in these garnitures both in design and coloring. The associations of rich and handsome jets, spangles, jewels and colored chenille upon a background of net, *mousseline de soie* or grenadine are sufficiently artistic to appeal to the most aesthetic sense. These combinations are produced in band trimmings of different widths, in appliques or in revers, yokes and over-bodices.

To stamp a garniture as being thoroughly new and approved it must in some way possess among its charms a chenille introduction. This characteristic feature, though exhibited earlier in the season, bids fair to reign with renewed favor during the Winter. In a Russian lace of a deep *écru* tint the floral design is wrought in self-colored chenille outlined with a heavy silk cord in a lighter shade. There are several widths obtainable in this handsome trimming, and it is also shown in all the desired shades. In some examples two colors are associated with pleasing results, smoked-pearl and silver-gray, turquoise and white, and black and white being among the best liked combinations. The trimming is especially applicable for adorning silken gowns to be worn upon very dressy occasions. Bertha effects in this exquisite lace are wonderfully beautiful, as they are also in Russian and Renaissance laces and jetted nets. This particular ornamentation will meet with genuine approval, as it combines beauty with many practical points. An entirely different effect may be achieved by adjusting the Bertha upon a waist or by omitting it altogether.

One of the most exquisite accessories to a rich gown to be worn upon ceremonious occasions is a Bertha collar or fichu combining a yoke and long ends in the front, which may cross either at the bust or be brought down to the waist, as preferred. This garniture presents a most delightful artistic association of yellow satin bias bands alternating with a lattice work of white and yellow silk threads and tinsel cord. Fine silk braid is disposed in tiny scrolls along the edges of the satin strips, giving it a very heavy and elegant air, though in reality it is quite light in weight. From the yoke portion the lines of the Bertha assume an extremely graceful wavy effect, falling over the shoulders becomingly in ripples. To brighten a handsome waist which has seen some wear this ornamental conceit may be most attractively employed, and the many possibilities suggested by its use upon an entirely new gown will easily establish it in favor. Combinations of turquoise or cerise satin with tinsel threads are equally beautiful, while women of conservative tastes will choose the black-and-white or black-and-gray associations. These decorative features are always attractive upon a gown and bring out the lines of the figure gracefully, lending becoming breadth to those of tall and slender build. This particular feature is emphasized in the proper adjustment of the garnitures just mentioned and will be highly appreciated by women of good taste and judgment.

Galloons or band trimmings show conventionalized, floral and numerous other devices wrought in chenille and tinsel thread. The design is seemingly embroidered in the delicately colored chenille, which is in some examples shaded, and its outline shows either a gilt or silver thread.

Spangles, either of one color or in shaded effects, are arranged to form beautiful floral or scroll patterns upon a net ground in combination with a leaf design in black or colored chenille. Some specimens show the ground of craquellé net, which is both novel and effective; and in others the Brussels net is studded with glistening jets, cut-steel beads or tiny jewels. Narrow baby ribbon is introduced most charmingly in a bow-knot design upon a foundation of net, alternating with an almost perfect leaf of heavy lace, which is applied and deftly held by a silk cord on its outer edges. The net is cut away from beneath the leaf, giving the trimming a very light and airy appearance. Dainty colors are frequently combined in this novelty, the background and lace leaf being always

white or cream and the ribbon providing the color scheme.

Among other ornamental conceits especially designed for elaborating elegant evening toilettes is an appliqué trimming of rare beauty. A ground of white *mousseline de soie* bears in a delightfully dainty manner appliqués of finest lace in a floral pattern, which are studded with pearls varying in size and shape, some round and others large and pear-shaped. The center of each flower holds an exquisite amethyst very like the real gem. Counterparts of this gorgeous trimming are shown when a turquoise, opal, Rhinestone or emerald is substituted for the amethyst. The glittering jewels are dazzling under the gas or electric lights and suggest drops of dew shining in the sun. Ornaments composed of jewels set upon a ground of tinsel braid in lattice design assume the shape of a divided pointed star, the center point reaching quite a depth, while the others are graduated. At the end of each point is an elliptical pearl, while the vari-colored gems give fire and life to the pattern. This particular model will enhance the charms of a handsome silk, satin or *mousseline* waist and may be used in addition to jewelled embroidery combining similar features. Black, gold and turquoise form a very popular combination in this garniture for street or calling costumes.

A tiny dew-drop on the petals of a delicately tinted flower is the suggestion in an appliqué trimming where a floral design is wrought by an artful disposition of tinted cup-spangles, in each of which is held a very small crystal bead. Leaves in their natural shadings are beautifully designed in the colored beads and relieve at regular intervals the resplendent spangled flower which characterizes this style of trimming. Narrow bias bands of white, black or colored satin may be procured heavily studded with jewels ready to apply upon either silk or handsome cloth gowns; the effect of several rows of this jewelled garniture may readily be imagined upon any neutral-tinted fabric. Ribbons in a narrow width, both satin and velvet, are similarly treated.

Fringes are again very conspicuously shown, having knotted, crocheted or tatted headings. One beautiful example of the knotted heading comes in a pattern ready to be applied to a skirt cut in graduated flounce-style. The fringe is so shaped that it easily and gracefully fits about the skirt where the flounce is attached. It is obtainable in both white and black and is quite deep. The tatted effects are odd, though in reality they are an old idea revived; they come in three widths. In an attractive specimen of Tom Thumb fringe are two layers of black overlaid with one of blue and a fancy scroll edge of black chenille. Various other colors are equally satisfactory in combination with black in this trimming.

A skilful modiste will put to various uses the innumerable fancy and scroll designs which are so cleverly produced in both the silk and mohair braids. They may be applied upon skirts of the most approved models and are obtainable in sets consisting of joined fancy pieces ready to dispose upon the graduated flounce and a stomacher, with a bolero to correspond for the waist decoration. Just in the center of the flounce in the front the braided design comes up to its upper edge and is graduated to the center of the back, where it is only a few inches in depth. This extremely effective decoration brings out most charmingly the rich lustre of a blood-bay satin-faced cloth costume. The skirt is cut with a circular flounce which reaches its highest point directly in the front and is graduated toward the back. The braid garniture on the flounce is most attractive; adjusted in becoming style is the stomacher, composed of a lattice work of the flat and round braid. The basque-waist fits smoothly in the back and opens over a fancifully cut front of velvet in a rich deep red that affords an harmonious contrast to that of the dress material. Over this waist is worn a bolero of the braid corresponding in style to the stomacher. The sleeves are quite tight-fitting and are gathered into the arms'-eyes, while cuffs are simulated with braid. A folded collar and belt of the velvet add distinction to the costume. Black glacé kid gloves and a large Louis XVI. hat of black velvet elaborately trimmed with handsome black plumes and a large chou of velvet matching that used in the gown decoration and held in place with a Rhinestone buckle complete this stylish toilette, which is especially appropriate for matinée or calling wear.

# Girls' Interests AND Occupations.

THE OLD IDEA OF THE DONKEY PARTY, which has been used so often at church societies and children's parties, is now being appropriated, with slight variations, to provide novel and easy means of entertaining evening parties of more or less literary inclined grown people. In one instance the idea has taken the form of a Pansy Party and is being worked out with great success by a small literary club of girls for their Thanksgiving entertainment. Among the features of an entertainment of this kind is a white canvas at one end of the room upon which is painted a large pansy. Each guest is given a strip of green tissue paper with a pin in the end and in turn seeks, blindfolded, to pin this stem in the right place, the most successful one receiving a prize, which in this particular party will be a pot of blooming pansies. After this comes the literary part of the program, and in this the pansy scheme is adhered to. Each guest receives a pretty note-book, with a fancy pencil tied to it by purple and gold ribbons, and is allotted a number of "literary pansies" made of paper each enclosing a quotation. Some of the quotations are humorous, others serious; some poetry, others prose. Each quotation is numbered, and the members of the party are expected to write in the little books the numbers, with the name of the supposed author opposite. Then the books change hands, the correct list of authors is read aloud and each person checks off the book received in the interchange. The contestant most successful in guessing the names of the authors will be given a book of quotations in violet and gold. The second prize will be the photograph of a famous author in a pansy frame. Cards, with a pansy printed in a distinctive color on each, are then distributed, and the gentlemen, seeking the ladies whose cards correspond respectively with theirs, conduct them to seats at the refreshment table. Beside each plate is placed a small bunch of the natural blossoms. After refreshments are served two long dishes are brought in—one filled with purple, the other with golden paper pansies. These are the "pansy predicaments," and each person takes a blossom from each dish. Hidden in the flowers are scrolls containing questions and answers, which are then read, the purple flowers containing the questions and the yellow the answers. For instance, a lady will read: "What would you do if you should never grow any taller?" Her partner promptly reads his answer: "I should scrub the spot with soft soap." Another question asked of a lady might be: "What elicits your greatest admiration?"—and her reply, "A side-whiskered giraffe."

PHOTOGRAPHY HAS BEEN PUT TO A NEW USE, and without inquiring whether the originator was man or woman many girls who are now mapping out plans for their Christmas presents are applying it to good advantage. Someone, it seems, conceived the plan of photographing on cloth, fine linen and silk; so now many girls are ornamenting embroidered doileys, table-covers, bureau-scarfs, pin-cushion covers, frames and various other pretty and useful articles in that manner. I saw the other day two of what promises to be the daintiest set of white linen doileys being embroidered and photographed by a young girl as a wedding present for a former schoolmate whose marriage comes just before the holiday season. To begin with, the material was the finest of Japanese linen—and I would advise any lover of beautiful fancy-work who has never made use of that lovely fabric to give it a trial. The embroidery was a Dresden pattern just within the fringed edge and was worked in white silk. In the center was a photograph, a little landscape that had very much the effect of a beautiful etching. The lunch cloth designed to go with these doileys has four photographs, one in each corner, and around each a circle of silk embroidery. The work is particularly dainty and effective, and, according to expert amateur photographers, not particularly difficult. It is certainly new, and that is a charm which will add much to its popularity at this season, when so many girls are puzzling their brains over Christmas presents and how to make them, for, of course, the wise girl always begins her holiday

gifts several months in advance, that even the least of her offerings may be the perfection of daintiness and good taste.

A NEW FANCY-WORK which is just now attracting considerable attention, though not so generally useful as to recommend it to the majority of girls fond of making use of their nimble fingers, is leather embroidery on leather. The groundwork leather, as a rule, is in the dark rich shades of red, brown and green, while that applied upon it is in light and often bright colors. This embroidery leather is cut in slender strips and is applied with the aid of a large bodkin. The figure to be worked is sketched on the leather, then tiny slits are made through which the leather strips are drawn by the bodkin. Chair backs, chair cushions, portfolios, borders for heavy table-covers and portieres are among the articles on which this work is applied.

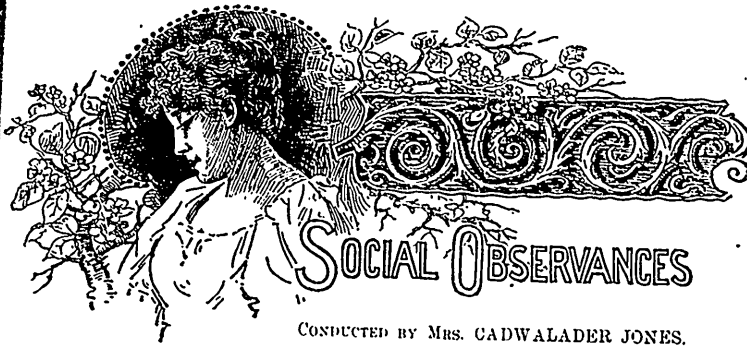
KNITTING HAS AGAIN COME INTO ITS OLD-TIME FAVOR. It is prophesied by those claiming to know that there will be no end of the knitted Christmas gifts—not from old ladies as heretofore, but from the youngest and prettiest of fashionable belles. Golf stockings and, in fact, all sorts of stockings seem to be favored by girls who have taken up this new fad. Then there are purses, neckties of every conceivable style and color, belts, girdles, stock collars, garters, suspenders, sofa-cushions, pin-cushions, sacks, comforters; and the other day I saw a girl who proudly exhibited half a dozen all-wool shirts and two short under-skirts as the product of her busy knitting needles. The fad is a sensible one and one, which no woman should ever become too old to enjoy. There is an endless number of pretty and useful articles to be knitted, and certainly the silks, wools and cottons that are adapted to the work were never more beautiful or varied.

WOODCARVING IS ANOTHER FANCY which is at present occupying considerable attention among a circle of artistic girls in New York. As yet they appear to have devoted their attention almost exclusively to the carving of salad forks and spoons. The work is comparatively simple, does not require any great amount of instruction and the materials are not expensive. The articles are useful and the work ornamental, so it would seem rather a good idea for other girls having a taste for the artistic and the ability to handle edge tools to consider when in search of new ideas that may be put to practical use.

A PRETTY DEVICE QUITE POPULAR AMONG GIRLS with cameras just now—I notice it among more girls who have spent their Summer afloat, afloat and in camp—is the photograph fan. It is easily made and quite inexpensive. One made by a girl with wheeling tastes was the round Japanese kind which does not close. This had a small photograph of a friend's head cut round and placed in the center, on one side, to represent the hub of a bicycle wheel. Other small photographs, graduated in size, were pasted upon the fan, while between these in gilt were painted heavy lines to represent the spokes of the wheel. The outer rim, which was quite heavy, was also gilded to resemble the tire. Perhaps it is not necessary to state that all the photographs used were bicycle pictures. Another girl has what she calls her "laugh-and-grow-fat fan." This was, to begin with, a large old-fashioned fan of the open-and-shut variety made of heavy gilt and white paper. On it she pasted, in harmonious relation to each other as regards size, color and shape, a number of amusing pictures, all snap-shots and generally of friends caught in ridiculous attitudes. These are all outlined in gilt, and... brings out the pictures as if in frames, producing a most charming effect.

WAISTCOATS EMBROIDERED IN DELICATE PATTERNS are fashionable. The canvas waistcoat worked in subdued colors is well suited to street wear in the morning, and will be worn just as any ordinary waistcoat. Devised at first for billiards, golf and the bicycle, it is so adaptable and unobtrusive that it has been adopted for general wear. Vests that show a surface worked over and over in thick ridges and then clipped, after the fashion of cushions and sofa pillows, are most used for hunting or any outdoor exercise requiring warmth; but the canvas worked in close flat patterns in either silk or fine worsted is quiet enough to suit the most conservative taste.

LAFAYETTE McLAWS.



CONDUCTED BY MRS. CADWALADER JONES.

As many of the questions answered this month have been about weddings, a few more words on this important subject may not be amiss. Within the last few years both sentiment and fashion have set themselves against ostentatious display or any attempt to make mere social capital out of what should always be regarded as a very solemn and impressive event, although there is no reason why it should not also be a cheerful one. Most people prefer to be married in church, and in that case, unless one of the families concerned is in deep mourning, it is customary to invite to the ceremony all acquaintances on both sides, as well as closer friends, while, if there is a reception afterward, it may be as small or as large as people choose to have it. While it is very natural that a bride's friends should wish to have the church prettily decorated, it is well not to let the idea get abroad that there is to be anything unusual in the way of flowers or music, as in that case the church will probably be filled by a mob of curious outsiders who will stare and chatter and stand up on the pew seats, to the disturbance of those who have a right to be there. If there is any reason to fear such an invasion, it is a good plan to send a small card enclosed in the invitations, engraved, for instance, with "St. John's Church, June Fifteenth, 1898. Please present this card at the door," and ushers who know the friends of both families should be stationed at the doors to take the cards and to see that people do not push in without them. It used to be very common to see the women who were near relatives of the bride or groom sitting in the front pews with nothing on their heads, but hats or bonnets are now always worn in church, which is certainly in better taste. The bride's gown, whether the wedding is in the daytime or evening, is made high-necked and with long sleeves, and if there is a plain tulle veil, it is usually worn over the face while in the church and thrown back during the wedding reception. White should always be chosen if possible when the bride is a young girl, but the material need not be expensive, and if simply made, it will be a useful dress afterward.

#### REPLIES TO CORRESPONDENTS.

*J. M. B.*—1. A bride always wears her wedding dress during the reception which usually follows the ceremony, and only changes it for her travelling dress just before she leaves the house, if she is going away. 2. It is customary to wear a spray of orange-blossoms fastened to the dress or in the hair, and if there is a larger bunch, it may be carried in the hand, although many brides now prefer to carry a simple white prayer-book, which is often the gift of some near friend. 3. There is a ladies' dressing-room at one end of each sleeping-car and there one may remove any garment in which it would be uncomfortable to sleep; it is usual to have a thin wrapper, not conspicuous, to put on over the night-gown if one is sleeping in the regular car. There are, however, on many trains small compartments called staterooms, one or two to each car. These are small cabins with doors of their own and separate toilet conveniences; they cost more than a berth or section, but they accommodate two persons and are more comfortable and, of course, more private, and if you are able to engage one, you may go to bed just as if you were at home. Most people, if they have only five hours of night travel, content themselves with merely loosening their clothes and taking off anything which would be crushed or hurt. 4. The Butterick Publishing Company issues two books on etiquette, one called "Good Manners," the other "Social Life." They each cost one dollar, and will doubtless furnish the information you desire. Your questions could not be answered in the October number of THE DELINEATOR, as it had already gone to press when your letter was received.

*An Anxious Enquirer.*—The first time you call on your friend you should leave your own card and your husband's, not only on her but

also on the lady with whom she is staying and on the lady's daughter—six cards in all. But you need not leave a card for your friend's daughter if she is only thirteen, as girls do not have that sort of social recognition, especially from married women, until they are grown up. When you go to see your friend again you need only leave your own card for her, as a reminder that you have been there, but it is very rude not to begin by leaving cards formally on a friend's hostess, who should, of course, return your visit; but neither of you is forced to continue the acquaintance further unless you wish to do so.

*E. B.*—The members of a wedding party wear the same dresses at the reception as they did at the ceremony; in fact, if the wedding is at eight o'clock, people are usually invited to the reception at half-past eight, as the wedding party is supposed to be ready to see friends as soon as it returns from the church. 2. Wedding suppers are much easier to serve than wedding breakfasts, because the guests have already had their dinner or tea, and, therefore, do not need such substantial dishes as in the middle of the day. If the weather is likely to be warm, it is well not to have too many hot things, as they heat the house and make it smell of cooking, even if they are supplied by a caterer and only warmed up. Cold fillet of beef is good, also boned chicken with jelly, and there are endless varieties of salads, which with ice cream and cake ought to be sufficient for a light supper; the day of heavy wedding feasts is over. The more you provide things which may be helped and handed easily the less trouble you will have. 3. The bride and groom, the maid of honor and the bridesmaids usually stand at one end of the room to receive their friends—the bride on the groom's right, and the maid of honor next to her, the rest of the bridesmaids being ranged on each side, so that the married pair is in the center. The mother and father of the bride stand by the door leading into the hall to greet people as they come in, while it is the duty of the ushers to take the guests up to express their good wishes to the bride and groom. 4. Invitations to a wedding reception where there are to be more than thirty or forty persons are generally engraved.

*True Blue.*—1. No matter how small a wedding reception may be, the officiating clergyman and his wife should always be invited to it, as they are considered members of the family for the time being. 2. If there are to be about twenty persons at the reception, a good menu would be: stewed or fried oysters; chicken croquettes and chicken salad; sliced tomatoes with mayonnaise sauce; ice cream and cake. That would certainly be plenty, and less would do.

*Mignonnette.*—It is not improper for a girl to walk to the front gate of her house with a young man who has been spending the evening with her, but it is unnecessary, and he certainly has no right to expect it. If it is a fine evening and they are old acquaintances, she may very naturally stroll to the gate with him, but on general principles it is better to let a man say good-evening wherever he has paid his visit.

*N. O. H.*—A bride married in a travelling dress should always wear either a hat or a bonnet, whether she is married in church or not, and she usually wears white or very light gloves, rather loose, so that the left one may be easily removed or turned back to receive the ring. At a small house wedding the groom need not wear gloves, but if the gentleman in question is no longer young, a pearl-gray pair will look better than bare hands. Your letter was received too late for an answer in the October number.

*A. H.*—1. At a large reception or At Home the hostess often asks several of her friends to receive with her, but in calling afterwards it is only necessary to leave cards for the lady who gave the entertainment. 2. In making calls on formal acquaintances it is customary to leave a card even if the lady is at home, as a record of one's visit, but it is not necessary with intimate friends. 3. If the young man whom you met when you were visiting a friend is a person whom your family would like you to know, there will be nothing improper in answering his letter—indeed, you must do so if he has invited you to go to the theatre. The whole question of girls corresponding with men turns upon whether they write because they really like each other honestly and openly, or only want the excitement of a flirtation.

*Mrs. S.*—A tin wedding celebration is always somewhat of a frolic, and if any friends have sent appropriate presents beforehand, they are shown and often used in the rooms or on the supper-table, especially as new bright tin is almost as pretty as silver. Cakes and ices are always in season, and any of the things which have been mentioned as suitable for wedding suppers would be in place at the tin anniversary. It is customary for the gentleman to help the ladies from a long table on which the dishes, plates, etc., are placed, and if the weather is cold, many people like hot coffee or chocolate.

# Millinery.

## DESCRIPTION OF MILLINERY PLATES.

FIGURE No. 1.—LADIES' WALKING HAT.—Chenille braid was used to make this stylish hat. The crown is entirely concealed by the soft graceful drapery of taffeta which chiefly characterizes the mode. An additional decoration are the long curling plumes adjusted at the left side and falling over the draped crown toward the front. The simplicity of the mode does not detract from its beauty but rather adds to it. Numerous possibilities are suggested by this type, both in decoration and color scheme.

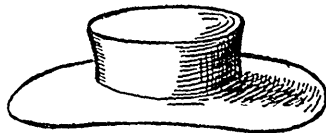


FIGURE No. 2.—LADIES' SHEPHERDESS HAT.—This becoming shape is illustrated most attractively in this instance. Very new and effective is the draped crown of taffeta having chenille applied upon it in regular rows. The brim is of finely plaited velvet and is bent coquettishly over the face. The drapery of silk is massed high on the left side, and against it stand two handsome plumes. Fancy pins are thrust in the silk crown. Blue and black are associated in this mode. The crown may be of velvet to match the brim and ornamented with baby ribbon, if desired.

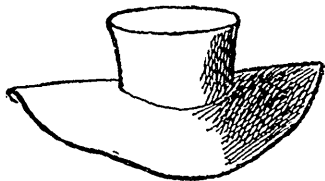


FIGURE No. 3.—LADIES' LARGE ROUND HAT.—This attractive hat is of velvet, with a corded edge of satin antique; and the brim facing also is of this rich fabric. The hat is turned up in the back, and at this point are adjusted huge rosettes of velvet and satin antique. A gorgeous bird with outstretched wings held in position with a Rhinestone buckle gives becoming breadth to the front of the hat, and a beautiful aigrette rises gracefully in the center.

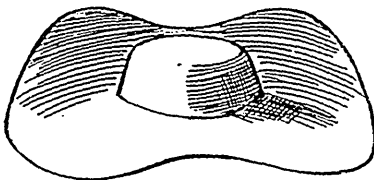
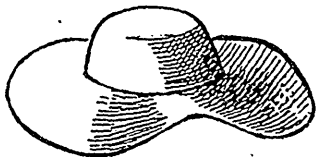


FIGURE No. 4.—LADIES' HAT.—The softly draped crown of this hat is of spotted velvet, while the brim is of plaited solid-colored velvet. The hat is bent in front, suggesting the poke shape, a style always attractive and becoming to the youthful face. An Alsatian bow of the plain velvet is disposed at the front, and several curling quills rise from its center, being held at their base with a square buckle of cut steel through which a knot of velvet is passed. Happy results may be achieved in this hat by judicious color combinations.



rettes is disposed in the front and secured by a round jewelled ornament; and a chou of *mousseline de soie* rests under the brim on the hair in the back. There is always a stylish air suggested by this mode when it is chosen with noticeable becomingness to the wearer. The severity of its outlines are gracefully and pleasantly softened here by the disposal of the drapery, which conceals the crown and gives the required height. The ever popular black-and-white combination is effectively produced in this illustration of the mode.

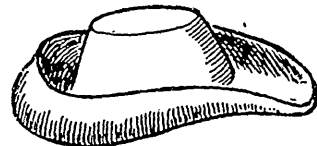


FIGURE No. 6.—LADIES' SAILOR HAT.—Extremely neat and simple is this stylish little hat, which is so well adapted for all practical purposes. It is a gray felt, soft and pliable. The crown is indented and shows a tiny peak in the center. A broad band of heavy striped ribbon surrounds the crown and is looped at the left side. Two fancy quills rise becomingly from these loops. For wear with tailor or business gowns this mode is especially applicable.

FIGURE No. 7.—LADIES' ALPINE HAT.—Simplicity is the keynote of this jaunty hat, which is serviceable for all ordinary occasions. It is a dark-blue felt, with a high peaked crown and rolled brim. A twist of velvet is brought around the crown and formed into small loops in front with larger ones at the left side. Speckled quills in a contrasting color and dog-ears of silk add to its charm.

FIGURE No. 8.—LADIES' SAILOR HAT.—The sailor shape is again represented in a stiff felt having its edge finished with a cord of velvet. Very wide ribbon is arranged around the crown and disposed at the left side toward the back in fan effect. Three guinea-quills rise to a becoming height and are partially hidden by the fan-like bows.

FIGURE No. 9.—LADIES' ALPINE HAT.—The brim in this Alpine hat is broad and stiff and has the effect of having been doubled over on its edge. A plaid ribbon is wound around the high crown, and a bow of the same rests against the left side. A single stiff quill is held against the crown by the bow.

FIGURE No. 10.—LADIES' SAILOR HAT.—This stylish hat again shows the popular sailor shape. Velvet is shirred on wire at regular intervals and forms the effective decoration. A large beautifully colored bird gives particular charm to this stylish development. It is adjusted at the left side, resting against a huge rosette of velvet. A delightful association of colors may be effected, or the hat may be all of one shade, with the exception of the bird, which would be in its natural tints.

FIGURE No. 11.—LADIES' ALPINE HAT.—This unusually novel hat is one of the season's fancies. It is a stiff felt with a wide brim and oddly shaped crown. The extremely simple decorations employed upon the hat make it especially adaptable for travelling or general utility wear. A heavy-ribbed wide ribbon similar to that used upon gentlemen's hats is arranged smoothly about the crown and forms two loops and a knot at the left side. Three straight quills rise effectively from behind these standing loops. The hat may be of one color and the ribbon fancy striped, with the quills in some pretty contrast, if desired, with equally happy results.

The fancy just now for narrow or baby ribbon or ribbon velvet to be shirred and arranged on the soft draped crowns of silk or velvet in bow knots, conventional designs and in bayadère effect is particularly decorative. The crown may be of one color with the ribbon ornamentation of another harmonizing shade. Plumes and feathers have almost supplanted flowers in trimming except in carriage or theatre hats. Spangled and jetted nets are used for crowns in shapes for evening wear.



SOME EARLY WINTER HATS.—(Described on Page 602.)



SOME EARLY WINTER HATS.—(Described on Page 602.)

## SEASONABLE MILLINERY.

A marvel of grace and artistic perfection is the Winter hat with its dashing, jaunty style so pleasingly illustrated in the up-turned brim flaring becomingly from the face: this feature, by-the-way, characterizes the season's most approved modes. The Pompadour or quaint Continental shapes are holding first place in the affections of those who seek always the latest conceits, but they have by no means entirely supplanted the picturesque Gainsborough—a type dear to every woman of irreproachable taste and who is gifted with sufficient tact to know just when and where this somewhat exaggerated creation shall be worn. The model is peculiarly adapted for carriage wear or especially dressy afternoon functions, and the charms of the bright fair face beneath are conspicuously brought out by its appropriate use.

The sailor shape remains a favorite from the fact that it is almost universally becoming and suggests such numerous and pleasing possibilities in the manner of decoration. There is a peculiar charm in the jaunty, stylish walking shape which is nearly akin in popularity to the sailor. Of course, the contour of the face must be carefully studied when selecting this somewhat severe mode, but where the features are delicate and the lines of the face soft it will be especially attractive.

Dressy and wonderfully made little toques appear in all sorts of textiles. Those designed for theatre or evening wear are perfections of the milliners' art both in the diversity of shapes and in the ornamental features employed upon them. The effect of the sparkling jets, jewels and spangles on net foundations, which in many instances compose the toque, is dazzling and is relieved only by the twist or Louis XVI. bow of colored velvet that is always associated with the studded gauzes in these dainty conceptions. Trimmings are massed directly in the front of hats having upturned brims, while upon the large round shapes it is disposed toward the left side of the front. Rosettes of velvet, ribbon, silk or chiffon are seen sometimes in combinations of materials upon almost every hat worthy of note; they are either shirred on wire or in ruffle effect, and a cabochon or a Rhinestone buckle invariably shows in the center. There is not a total eclipse of flowers in the decorative field, but it is a noticeable fact that plumage is meeting with higher favor. Round and oddly bent frames are draped with taffeta silk in black or any preferred color, and when ornamented with an appliqué of baby ribbon in a contrasting shade the effect is most pleasing.

A handsome all-black hat is the result of a deft arrangement of black taffeta over a frame bent into Pompadour shape. Narrow ribbon velvet is ruffled and run on the taffeta in successive rows, giving character to the development. Where the brim flares up in front four Mercury wings are disposed in Alsatian effect, with charming result. This mode, as illustrated, is appropriate for second mourning, though it may be duplicated in colors, if desired.

Another hat where the draped idea dominates is shown in a walking shape. Fine cordings alternate with rows of narrow velvet ribbon on the taffeta, which is disposed in graceful style over the whole hat. The shape is clearly discernible through the folds of the silk, but in a manner which is particularly pleasing, as it relieves the severity of its outline. Just under the brim on each side a long black plume is arranged to fall toward the back, resting most charmingly upon the fluffy locks beneath. Two rosettes of the taffeta are massed together and are placed in the center of the back on the brim.

All-black, save for a Rhinestone and cut-steel buckle, is a large Gainsborough that will be selected for driving wear as a complement to a gown of some rich textile. It is of black velvet and satin antique. The brim is of velvet, with a scroll design wrought in baby ribbon upon it. The crown is covered with satin antique, which very strongly suggests a smooth silk beaver. Huge rosettes of both velvet and satin antique are wired and adjusted to give height at the left side, where the brim is turned up slightly. Two exquisite plumes are secured at the base of these rosettes, one falling toward the front and resting on the wide brim and the other drooping gracefully toward the back. The Rhinestone-and-steel buckle of rare beauty holds a chou of the combined materials against the brim at the left side; it touches the hair in a pleasing way and adds fire to the sombre background. Narrow velvet bands are applied in rows of three upon the satin antique, which serves as the brim facing.

A delightfully rich and attractive toque is achieved by a clever arrangement of cerise miroir velvet on an oddly bent frame, which is characterized by the side flare. In the indentation the velvet assumes the shape of a huge rosette in which gleams a Rhinestone star. A heavy loop of the velvet is at the base of the rosette, and two jet swords are thrust through it.

The quaint shepherdess hat has not passed into obscurity by any means; an example is shown in a silk beaver of a very light mode, with a careless drapery of darker brown velvet about the crown caught at the center of the front in a large loop through which a sparkling Rhinestone buckle is passed. Toward the left side of the front falls a long curling ostrich plume in a shade to match the velvet. Shaded brown velvet and silk roses rest effectively under the brim at the back, which is bent over. A heavy velvet cord finishes both the upper and under side of the brim in a pleasing manner.

The shepherdess style is again represented in a deep plum-colored velvet having its decorative features produced by the great masses of shaded velvet roses with silk petals in their centers, which entirely hide the crown from view and rest in an artistic way upon the rather wide brim. Foliage, beautifully shaded, rises to a pleasing height from the bed of gorgeous roses, while gleaming through the crushes of these bits of Nature is a Rhinestone ornament which in its brilliancy and sparkle suggests a drop of dew upon the flowers. The roses are disposed under the brim at the back and are mingled with sprays of the leaves. This extremely beautiful creation would elegantly supplement a gown of plum-colored velvet to be worn upon some ceremonious occasion.

Bluet is still a much admired shade and is extremely popular this season both in hats and costumes. When chosen becomingly it certainly appeals to persons of æsthetic tastes; the shade must savor a trifle of heliotrope to be thoroughly approved. In association with white it is wonderfully well suited to youthful wearers, while for their elders it is effectively used alone or with black. An unusually beautiful Gainsborough shape is covered with bluet velvet and has about its crown a soft billowy drapery of satin antique in a lighter shade. Two magnificent plumes adapted to the color scheme fall from the left side to the back, one slightly nodding over the upturned brim, while the other carelessly rests about the crown. A chou of white chiffon and a Louis XVI. bow of velvet with a cabochon at its base add delightfully to the decorations disposed at the left side. This dainty creation would add the essential note to the perfect harmony of a toilette in the same beautiful shades.

The most fetching little Continental hat is another example where the favorite shade of bluet is brought into play, though this time without the association of white. The quaintly bent frame is covered with bluet miroir velvet and possesses an extremely new and decorative feature in the successive rows of machine-stitching applied upon it. The drapery is laid flat on the top of the crown but effects large blunt scollops around its edge; at the left side near the front the velvet is disposed in two rosettes, and standing high between them is a large rosette of satin antique in a lighter shade of bluet—almost a porcelain-blue. Two huge jet balls held in silver cups and mounted on amber sticks are thrust crosswise in the tall rosette, adding an air of peculiar elegance to this somewhat simple mode.

A marine-blue felt in Continental shape is stylishly-trimmed around the crown with a fold of velvet of a color to match, while a rosette of the same holding in the center a pearl-and-Rhinestone ornament is disposed in front against the brim, which is in flaring style. Blue and white Mercury wings rise becomingly just here and fall over to the back. Three narrow bands of white felt face the brim, and its edge is finished with a velvet cord. A chou of white chiffon is disposed at the back of the hat, together with one of the velvet.

An elegant head-dress for evening is seen in a bonnet somewhat shaped upon the Dutch style, having the brim of spangled net intermingled with chenille and the crown of black moiré antique studded with immense jet rings. The brim forms a point just in the center of the front, and through this is thrust a heavy jet crescent mounted on amber. Three tiny Prince of Wales feathers stand up straight at this point. The shape is cut out in the back to fit over the coiffure, which must be arranged high to adjust the dainty mode.

## AMATEUR PHOTOGRAPHY.

By SHARLOT M. HALL.—No. 5.—TONING.

The reddish color of a freshly printed photograph is not attractive, and the purpose of the toning bath is to remove this and bring up sepia, gray, clear-brown and black tones. The active principle in all toning solutions is gold, and though the accompanying agents may vary, the tone is always secured by a deposit of gold on the paper. Very good toning preparations may be obtained both in powder and solution, the latter ready for use, the former needing only to be dissolved in water. They are to be recommended for beginners and for amateurs who have difficulty in getting desirable tones.

The new aristo single toner giving platinum-black tones on aristo-platino paper at a single bath is an advance of particular interest to admirers of the beautiful platinum effects hitherto beyond the skill of tyros in photography. Usually the various sensitized papers have directions for toning on each package; and while it is not necessary to follow the formulas exactly, it is well to heed the principal suggestions.

An excellent and very simple toning solution is made as follows: Dissolve fifteen grains of chloride of gold in fifteen ounces of filtered water and label it *Gold Solution*; dissolve an ounce of acetate of soda in twenty ounces of filtered water and label it *Acetate Solution*. These are stock solutions and will keep indefinitely. To prepare a toning bath add an ounce of the gold solution to eight ounces of clean water, then add an ounce of the acetate solution and let the mixture stand for half a day or over night; it must never be used at once, as a fresh bath does not give even tones. This quantity will tone about a dozen 4x5 prints; if it is desired to tone more at one time, use the solution for that number and then add to it from the stock solutions gold and soda in small and always equal quantities. An old toning bath works better than a new one and gives softer tones. A number of toning formulas which give good results and are favored by advanced workers must be mixed fresh each time, but on this account they are more troublesome to the beginner.

For filtering water and solutions an inexpensive glass funnel and a roll of filtering paper will be needed. Place the funnel over a bottle or vessel large enough to hold the quantity of liquid desired, fold about three sheets of the paper into a pointed cup and set it in the funnel, pour in the liquid and let it drip through slowly. The paper must not be used again, and the funnel and graduated glasses must be thoroughly cleansed each time they are used.

Toning may be carried on in any room where the light is subdued, care being taken to avoid the vicinity of a window or open door. The prints are still sensitive to light and will turn black or very dark all over if exposed long.

The developing tray well rinsed can be used for toning, and the hypo fixing tray for the fixing bath. A wash bowl or large dish must be provided, also a plentiful supply of clean water.

Half a dozen prints are enough for the first trial, for they must be watched closely and the beginner will most likely be awkward in handling them. Place them face downward in the basinful of water and let them soak fully half an hour; they will curl up as soon as they touch the water, but will become pliable when wet. At the end of the time change the water and wash by gently dabbing them up and down. From this washing pass them to a bath made by dissolving half an ounce of carbonate of soda in ten ounces of water; let them soak ten minutes, wash again in clear water and they are ready for the toning bath. The beauty of tone depends so largely on the preliminary washing that the time must not be shortened nor the changes of water neglected. Amateurs who are annoyed by

getting reddish tones will find the remedy here. Persistent redness is also caused by thin gray negatives lacking contrast of light and shadow. In such a case intensifying and, also, printing in the shade will help.

To tone the prints half-fill the tray with toning solution and draining them from the final washing water, put them in the bath face up. Rock the tray and at short intervals transfer the bottom print to the top and so on through the lot, that the action of the bath may be even and thorough. Watch each print as it changes from red-brown to dark purplish-brown or bluish tones, lifting and looking through them by bright light to be sure that they are toned clear through.

When the right shade is reached drop the print in clear water, all prints will not tone in the same time, so in some instances care must be used not to cut short the process. The

average beginner is apt to disregard this, getting muddy brown tones in consequence, whereas full toning would give the blue-black shadows and clear lights so much desired. From fifteen minutes to half an hour in the toning bath will be required for ordinary papers—some take longer, some less. The eye will soon become the best guide. The face of the sensitized paper or of the dry print must never be touched with the fingers, as every spot will show red on the finished picture, but clean wet hands on wet prints offer no injury.

If the toning bath works too slowly, as it often will in Winter, warm it to remove the chill; but never use it hot, as rapid toning does not yield delicate or beautiful shades. Prints too light after toning have been under-exposed in the printing-frame; the next lot must be printed deeper, as toning and especially fixing always bleaches them.

Over exposure in printing produces a very dark picture that is seldom attractive, as the red is printed in so firmly no after-treatment will entirely remove it. While an old toning bath is best, no solution should be used too long, and if much work is done, it should be renewed once a week or oftener. Fuming for a full half-hour will sometimes secure beautiful effects on otherwise intractable albumen papers.



A FIRST SHOT.



After toning the prints are thoroughly washed and passed on to the next process.

#### FIXING.

For all its change of color and growing resemblance to a perfect photograph, the print is still sensitive to light and must go through another chemical bath and more washing before it can attain to the dignity of a card-mount or a place in the scrap-book. Hyposulphite of soda is again the fixing power. Prepare a solution of four ounces of hypo in a pint of water and add to it twenty to thirty drops of strong ammonia. This bath is prepared only when needed and should be used but once. The purpose of the ammonia is to prevent blisters on the face of the print; it may be omitted and a handful of salt placed in the first water bath, if preferred. Some formulas include the salt in the fixing bath, but I prefer to use it later if at all. Drain the prints and place them in the fixing bath, moving them about as when toning. From fifteen minutes to half an hour will be required to make the fixing complete, and a short washing midway in the process is said to insure greater permanency.

From the fixing bath place the prints in a basinful of water face downward, that the hypo may dissolve out of the film more readily. Change the water repeatedly and let the prints soak for several hours or over night; if it is necessary to shorten the washing, change the water very often and move the prints about in it. If any trace of hypo remains, the prints will turn yellow or reddish and in time fade out greatly. Insufficient washing spoils more pictures than any other cause and is a common fault even with professional photographers.

#### MOUNTING.

After fixing and washing, the prints may be mounted at once or dried between blotters and laid until wanted in a book or under a weight to keep them from curling. Suitable cardboard mounts in all colors and sizes may be obtained, and sheets of Bristol-board cut into squares the needed size are inexpensive and convenient. The color of the mount is largely a matter of personal choice, but brown, maroon and olive-green cards give the richest effect—gray and pure-white next.

To mount the wet prints lay them face downward on a sheet of glass or the bottom of a china plate. Take up the surplus moisture with a blotter and brush over the back of the topmost print with any good paste. Prepared paste in tubes is convenient, but one equally good is made of an ounce of starch mixed in eight ounces of water and set in a panful of boiling water until it

turns clear. Then stir in half an ounce of glycerine and bottle the paste in screw-top jars such as druggists use for cold cream. Place the print evenly on the card and rub gently from the center to the edges with a soft cloth to remove surplus paste and prevent blisters. Rubber-covered rollers for this purpose are inexpensive, or a small rolling-pin covered with velveteen will answer.

Photographers burnish the mounted pictures by passing them between steel rollers heated from a lamp; this gives them a smooth glossy surface and a finished look, but the machines are too expensive for general use. All prints will curl the mount more or less and should be dried under a weight or in a press of some sort. Prints that have been allowed to dry before mounting must be dropped into a basinful of water, until they become pliable but not really wet, and then treated in the same way as wet prints. Unmounted prints have a tendency to curl and should be kept in a book or portfolio until mounted.



LONG EXPOSURE IN DARKENED ROOM—DIM FIRE IN GRATE.

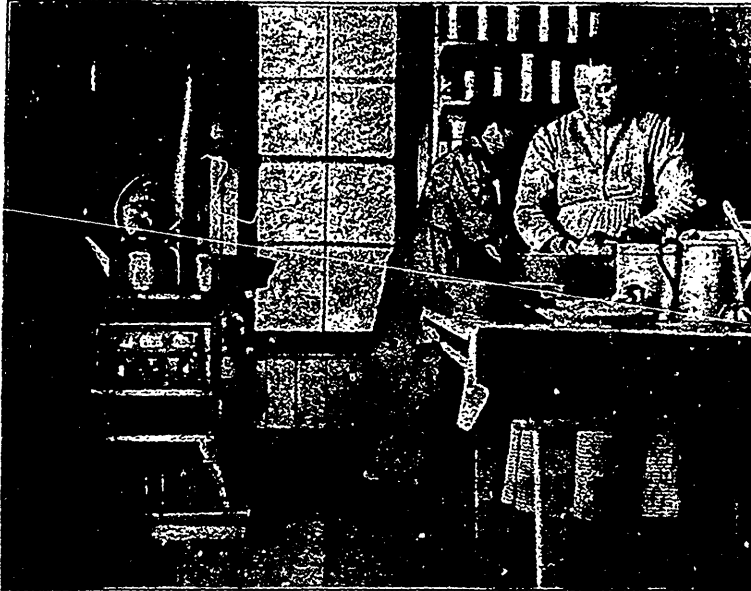
#### CARE OF NEGATIVES AND PRINTS.

Negatives should be handled carefully and never packed without strips of paper between them. Strong envelopes holding one plate each, with lines for date and label, should be kept for negatives in frequent use, and as the collection grows negative-boxes having space for twenty-four plates may be added to the outfit. Negatives are further protected from scratches and accidental injury by a coat of transparent varnish over the film side, but only a really valuable plate is worth the trouble. The varnishes prepared especially for such work should be used. Heat the plate quite warm to expel all moisture from the film and assist the varnish in flowing evenly. Holding the plate face up, pour on a small quantity of varnish and flow it slowly from corner to corner by rocking the plate. Cover the plate evenly and never flow the varnish over the same spot twice. Dry the plate in a warm place, rocking it once in a while to keep the varnish from getting into folds and waves. Lay the dry plate away a day or two and subject it to a further gentle heating before it is used in the printing-frame.

Unmounted prints or "scraps" may be mounted and used in nearly all the ways suggested in the previous articles on Blue-Print Photography, but are more commonly kept in portfolios or scrap-books. If it is preferred not to mount them, the following bath will reduce the tendency to curl: Mix three ounces of glycerine, four ounces of alcohol and one ounce of soft water; dip the prints lightly in the bath and dry between blotters.

## CHEMICALS.

The following chemicals should be sufficient to meet the ordinary requirements of the beginner, and may be added to as needed:



A BEGINNER'S SUCCESS.

One bottle of developer.  
One pound of hyposulphite of soda.  
One bottle of intensifier.  
Ready-mixed toning solution; or  
Chloride of gold—15 grains.

Acetate of soda—one ounce.  
A small quantity of powdered alum.  
A small quantity of washing soda.  
A bottle of strongest ammonia.

by the reflection on the ground glass, noting especially the position of the shadows. If one side of the face seems too much shadowed, a white sheet thrown over a frame a few feet away or held up by an assistant will reflect a suitable light.

Grotesque and amusing effects sometimes result from unnoticed shading. It is said that the famous caricatures of Senator Platt, of New York, showing a thick black line down the upper lip were suggested to the artist by a photograph in which the nose accidentally cast such a shade on the face.

In the effort to get as large a picture as possible the amateur will often place the camera too near the subject, throwing it out of focus and securing a flat, insipid likeness or a distorted one. Homely natural objects, such as rocks, vines or hedges, make the prettiest setting for outdoor groups, where much of the beauty of the picture depends upon these minor details. The artist should do the grouping, as he alone can see the image on the ground glass, and easy natural positions should be chosen. Never scatter the figures too much, nor allow anyone to look directly at the camera if it can be avoided. If the sitters are occupied in playing a game, listening to someone tell a story or read aloud—anything, in fact, but obviously posing for a photograph—the result will be vastly more satisfactory. Here particularly every effort should be directed to getting a picture as well as a group of portraits, some-

thing with genuine artistic feeling and value and as distinctly original as possible. Much more might be said of this branch of outdoor work, but half a dozen experiments should teach the observant amateur more than a volume of directions.

## PORTRAITURE AND INDOOR WORK.

Even more fascinating than making a picture of something is making one of somebody; and very early in the work the amateur's much suffering family circle will be called upon to assume impossible positions and smile more or less sweetly into vacancy while he beseeches them to "look pleasant" and "just be natural now"—a thing no mortal can knowingly do under the eye of the camera. The first attempts at portraiture should be made outdoors in the shade of a tree or porch or on the shady side of a house, where the light is somewhat subdued. Early morning or late afternoon should be chosen, because of the softer atmosphere and less glaring contrasts of light and shade. A screen of growing vines or thick shrubbery makes a beautiful background, but the walls of the house do very well. A sheet or blanket tacked to the wall or stretched over a frame may be used, if preferred, and rugs and furniture arranged to simulate an interior.

Begin with one subject rather than a group and study the effect of light on the face and figure. A full-front or three-quarter view of the face is best to begin with, getting the chin up naturally and the eyes looking the way the head is turned. Judge the picture



A REAL SUCCESS.

The making of portraits indoors is the highest branch of photographic art, a study in itself, and will be touched but lightly

ere. The veriest beginner, however, can learn something of its possibilities even with a small outdoor camera. Here the artist takes the light under direct control and presently learns to use as much or as little of it as he desires. A real studio with skylights and mysterious screens and backgrounds is far in the future, but any room having a large north window will serve the purpose. A north window is chosen because the light from it changes but little all day and there is no direct sunshine to cause trouble; any other windows in the room must be curtained closely to avoid cross-lights. If the wall is plain white or light, no other background will be needed; if not, a sheet tacked to the wall or a screen covered with white or gray cloth must be arranged. A folding screen or clothes-horse is convenient, as one leaf can be covered with dark cloth for a background and the other with white for a reflector. The light must be in front of and above the sitter, slanting downward across the face. Pose the subject at one side of the window, with the face turned slightly toward it, the background just behind and the reflector on the side away from the light. The camera is placed on the opposite side of the window, fronting the sitter. A larger stop and lengthened exposure will be required, probably from ten to twenty seconds, though the exact time can be learned only by trial. Expose two or more plates, noting the time of each, and compare results.

#### INTERIORS.

The deep shade and little light in most rooms render them

hard to photograph successfully; but interiors are a sort of forbidden fruit on which the amateur will waste many a plate. The camera should always be pointed away from the light, and sunny windows must be curtained closely—or, better, excluded from the view when possible. Otherwise they will be overexposed before the darker objects are taken. To avoid the extreme contrasts caused by the uneven lighting it is well to shut out as much of the brightest light as possible and extend the exposure. Use the stop which gives the clearest image on the ground glass and make a series of exposures, lengthening the time from half a minute to ten minutes if necessary to obtain good results, the longer time, of course, being for much darkened rooms, where it will sometimes secure beautiful pictures. From the first exposure the amateur photographer should keep a note-book of all work, especially failures and their supposed causes. This will insure success in the end and be a most reliable guide, at least as to what not to do.

In compliance with numerous requests I give the following short list of books on photography suitable for the amateur:

*The Photographic Primer*, by J. C. Worthington and J. C. Millen, a little book giving in very simple terms an excellent general idea of photography, including the making of silver and blue papers; *How to Make Photographs*, by T. C. Roche, one of the most comprehensive books on the subject; *Adventures in Photography*, by Octave Thanet; *The Knack*, by Franklin Putnam, a manual of very valuable advice for the beginner.

## SOME COLLEGE STORIES—No. 5.

VASSAR.—BY NANCY VINCENT McCLELLAND.

### I.

There were footsteps pattering down the long corridor, a knock at the door and a little fumble with the knob.

Miss Blatchford turned from her papers with a smile on her tired, thin face.

"Come in," she called.

Another fumble, unsuccessful as the first. Why will inconsiderate carpenters place knobs at such a grown-up height?

Miss Blatchford tiptoed over and gave a quick turn to the handle, then she sat down hastily in the nearest chair, absorbed in a book.

"Oh! is it you?" she exclaimed a minute later to the curly-headed mite who looked into the room.

"I fink," the Mite observed sternly, with utter disregard of Miss Blatchford's surprised welcome, "I fink you fordot something, Bee."

Miss Blatchford deepened the wrinkles in her forehead in an effort of remembrance.

"It wasn't a story, was it?" she asked, slowly.

"No," answered the Mite, gravely.

"Nor a pickaback ride?"

A reproving shake of the curly head.

"It couldn't be possible," Miss Blatchford mused, "that I made a date to 'ex' with you and forgot it?"

The Mite clapped her hands, and her anxious face cleared up.

"It was!" she cried. "It was!"

"And let me see," Miss Blatchford continued, her memory clearing, "was it a soda or peanuts?"

"Oh, a soda!" said the child, decidedly. "Do hurry, Bee! We'll miss a car!"

Miss Blatchford laughed at the Mite's excitement and caught her up gaily.

"No, we shan't," she cried. "Bee was an old Gorgon to forget her precious."

"What's a—vat?" asked the child.

"It's a make-believe beast like that," said Miss Blatchford, pointing to a paper-weight on her desk.

"But what's a Mec-doo-sa, Bee?" said the faculty baby, doubtfully.

Miss Blatchford shouted with laughter and tossed the child high up in the air.

"You rascal—Oh, won't you come in?" she ended abruptly, with a change of tone. She set the Mite down and went toward the girl who was standing in the open door. Every trace of her

graciousness was gone, she was the unbending woman that her every line suggested—the cold, formal teacher that the college world knew.

"Beg pardon," the girl began, awkwardly. "I came to bring you this, Miss Blatchford," and she held out a paper.

Miss Blatchford took it silently. She made the terse comment as she glanced at the heading, "You should have had this in yesterday, Miss Fitch."

"Yes," the girl acknowledged, "but I—"

"It really doesn't matter," said the teacher, in evident annoyance, and the girl turned away with an uncomfortable sense of abrupt dismissal.

Miss Blatchford closed the door after her and threw the paper on her desk.

"Now, there!" she said, brightly, to the Mite. "Here's my hat, and here's my purse—and we're off for town."

They went swinging down to the Lodge together, and the Mite heard a car coming and tugged at "Bee's" gown in an agony of fear that they would miss it. You always either miss or catch a Vassar College car by a fraction of time; there is no golden mean. Miss Blatchford and the Mite had to execute a double-quick, which furnished great amusement to the careful of girls who were going in town.

In fact, the whole friendship between this unapproachable member of the faculty and one of the faculty babies was a source of amusement to most of the college girls. The difference in age, the difference in tastes and the difference in manners made it such a ridiculous thing! They raised their eyebrows in pity when they saw the Mite trotting down to Miss Blatchford's room with a book under her arm. "What can the two find to talk about?" they whispered when they saw them go walking together.

Nobody knew of the remark that Miss Blatchford had once made to the Mite's mother.

"When I am so tired and edgewise with the world," she had said, "nothing does me more good than to have that baby's arms around my neck."

The Mite's mother understood and was glad to loan her small daughter; and whether the Mite understood or not she was very willing to be loaned.

She could build a house in a corner of "Bee's" room, and it would stay there as long as her fancy dictated. Woe to the maid on dusting peregrinations who dared to disturb a brick! As for "Bee's" stories, they were the most enchanting in the

world, her paper dolls never met their match and "Bee's" paint-box held a host of rainbow-tinted enjoyment in itself. The Mite was always happy when with her grown friend.

Would she ever forget the day when she fell from grace and her punishment was a separation from "Bee"? For the Mite did fall occasionally. She had what is hard to deal with in a child but admirable in a woman—character. This time her mother had gone out, and the Mite was left forlorn. Nurse put her to bed with the birds—"Bee" generally did that for good girls when mother was away. The whole of the college world was lighted and everyone studying, but up in one dark corner was a miserable little child.

"Bee, dear Bee," the poor little Mite moaned softly to herself. "I didn't mean to be naughty, Bee. I will be good."

And how did it happen that "Bee" was close beside her almost the next minute to absolve her and comfort her, and hold her penitent child-hand until she was sound asleep?

If a day spent apart meant sorrow to the two friends, measles meant deep grief. The faculty babies started an epidemic among themselves, and the Mite was one of the first sufferers. Since Miss Blatchford must come into daily contact with the college girls she was forbidden to go near the Mite's room. The Mite mourned and Miss Blatchford grew colder to the rest of the world.

One day word came down from the infirmary that the Mite was worse, and then Miss Blatchford's face set in white sternness. And the next day the news was no better, for there was no change, and the next—

Miss Blatchford's conscience would not allow her to give any of her classes a cut, and she dragged herself unflinchingly through each hour. Between bells she hurried up to the infirmary to snatch a bit of information from the nurse. But she got no reassurance.

If the girls had known about it, that day's path might have been made smoother for her. But Miss Blatchford was uncommunicative. How could they tell that the sound of a baby voice was ringing in her ears and the soft touch of a baby hand was on her face. How could they tell that she was saying over and over to herself in dull misery, "They have cut off her yellow curls; she is calling for 'Bee.'"? So her classes chafed under her exacting strictness and her sarcasm.

"Yes?" Miss Blatchford remarked during the fifth hour, after a girl had floundered through a recitation. "That would be most interesting, if it were true."

The girl flushed scarlet. Miss Blatchford laid her pencil upon her desk and leaned back with the evident intention of making some forcible remarks on the subject of Freshman work.

The class-room door opened and the messenger came in with a note in her hand. Not a girl noticed the ashy-gray of Miss Blatchford's face as she held out her hand. Her heart caught for a moment and ached with a fearful foreboding. Word from the Mite's mother—and then she was filled with a burst of joy!

She folded the little note once more and nodded to the messenger to go. Then she smiled gladly at the girl who had just recited.

"What was it you were saying, Miss Collins?" she asked, kindly.

## II.

"That girl," said a professor when Marion Andrews came to college, "will either be made or marred."

One cannot say that about every sort of girl. There is small danger of marrying or even of jarring a conventional, conservative, calmly-contented character in a four years' college course. But a girl like Marion Andrews—well that is another matter.

"They didn't want me to come," she announced to her first Senior callers, waving her hand at a family group over her desk, "but I wanted to see what it is like, you know, and so I came. What is it like, please?"

The Seniors looked at one another with glances of responsibility.

"It is a long pull of steady work," began one of them ominously.

Marion laughed a light laugh.

"I fancy I won't do much of that," she said. "I've come for the good times. You do have some, don't you?"

"The best in the world," admitted the Senior grudgingly. This was not the way to impress a Freshman with a due sense of the dignity of her Alma Mater.

"Well, I want them," said Marion decidedly. "I've always had good times."

She got up and roamed uneasily around the room. She was

undeniably pretty, with her chestnut-brown hair, long-lashed gray eyes and the mouth with a funny little twist in it. She was undeniably graceful in every careless movement she made.

"Do you ride?" she asked her guests suddenly, and without waiting for an answer she went on, "I miss my horse already, would you have her sent on?"

The Seniors laughed.

"I don't know whom you'd get to chaperone you," she answered. "Horseback riders are scarce in college. And you won't have time to keep a horse properly exercised."

Miss Andrews, Freshman, smiled incredulously.

"You're not going?" she queried, as the visitors rose. "Come again soon and I'll show you some of my racing trophies. They're not unspiced yet."

The group of girls paused in the corridor to collect themselves before they swooped down upon the next unhappy Freshman on their list.

"A little inclined," said one of them weighing her words slowly, and the others nodded.

That was why the Freshman friends of Senior savants were guardedly warned not to mark themselves too hastily as friends of Marion Andrews. So for a little while the majority of her class stood off and watched her, and the girl went her own way.

Her rule of life was Epicureanism pure and simple. Books were not included in the scheme unless they happened to contribute some pleasurable knowledge. She posted her warnings and flunk notes in a scrap-book and kept them on exhibition as curiosities. She went to the fancy-dress parties in outrageous costumes and danced skirt dances after the faculty had taken its departure; she declared she intended to go on the stage. But with all her foolishness there was a courage and dash and spirit about the girl that was very attractive, and she slowly won herself friends.

Nobody thought she would come back after a year of it, and everybody was surprised when she did.

"Why do you suppose I ever began college," she asked the girls who expressed their wonderment to her, "unless I meant to finish it? That isn't my way."

"We thought you had finished it in the beginning," laughed the other girls, as they remembered her scrap-book.

But they reckoned without full knowledge. Marion's pride had received a stinging blow when her name did not appear on the register with her rightful class. She said little, but she decided to do work enough to get it back there again. So she really spent some time on her neglected books, studied and staided and, when she grew restless, threw herself with a rush into the consolation of athletics. There was no better basketball player, runner or hurdler in the whole college.

After Sophomore Christmas Marion came back without any of her pretty color and with her left arm in a sling.

"I sprained it," was her laconic explanation; and she took up her work again.

There was much of the Stoic in her after all. Only the college physician knew of the aching, throbbing hours which that arm caused. It was troublesome and refused to get well; just as it began to improve some jar would injure it again, until the girl was thin and worn with suffering. Finally, and very unwillingly, she was forced to go home for a rest cure.

"That ends college for her," said the professor who was interested. "She will never have the inclination to make up all she loses. It's a pity, too, poor child! There was good stuff in her. I like the pluck she showed this year."

The mistaken professor was glad to recant when she received a note in Marion's bold hand.

"I am trying to finish my semester's work at home," it ran. "If you have scheduled your lessons for the rest of the term, will you take the trouble to send them to me? With that help and the loan of some two-armed girl's class note-book I may be able to pull through in shape."

She did, too. Marion Andrews was a Junior in her third year.

"Marion's all right," drawled the warm-hearted girl who roomed with her. Unconsciously she voiced the sentiment of the class. There is nothing that girls admire better than an exhibition of pure grit, and Marion offered them a continuous performance. Willful, a good part of it was for the sake of the class, and that rendered it the more admirable. For it was Marion Andrews who made the Juniors' the big best record on Field Day; it was Marion Andrews's playing that won the match games of basket-ball; and it was to Marion Andrews's glory that her class bore off the championship banner of victory.

Fate takes delight sometimes in heaping indignities on us just to see how much we will stand before we turn. She usually

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chooses, too, the time when our star is highest and brightest. Probably that is the reason why Marion Andrews fell sick just as she was putting on the halo of a Field-Day heroine. And to the sick was bad enough, but to have the measles was worse! When the doctor ordered her to the tower—colloquially known as the "pest house"—Marion felt that sentence irrevocable had been passed and that she would never see day or friends again.

No wonder she grew gloomy and impatient over her long quarantine! So many interesting things were happening in college, and she was out of them all. For one matter, it was just time to elect officers for Senior year. Marion read with interest the bits of news which the girls wrote her about this suggested candidate or that one.

Class elections go by etiquette of precedence at Vassar College. It would be a heinous offence for the incoming Juniors to make nominations before the class ahead of them had selected its officers; it would be a crime punishable by expulsion for the Freshmen to supersede their superiors in this matter. So all eyes are centered on the elections of the first class—because it is really important to a part of the college and because the remaining part is in a hurry to have it over.

Marion stood looking idly out of the tower window on the day of her class meeting, thrumming the sill, wishing she had a vote and wondering what stage the girls had reached now.

After all it made very little difference to her who got the offices, she thought, for she had just about decided not to come back next year.

"Going to college is the only valuable thing I ever tried to do," she said to herself a little bitterly, "and everything seems determined against it."

She might as well give it up. She knew now "what it was like." She had had "good times." She hesitated only because, because—an indefinable because. That one word meant the three years she had spent in college. She had learned the college lessons which are not printed in books.

Elinor Hunt and half a dozen other girls came dancing out of the door and ran over the grass to a place under the tower window.

"All over, Marion," called Elinor to the figure in the window. Marion leaned far out to hear. "Hello!" she cried to the group of girls. "Who's Senior president?"

They called back something indistinctly. Unfortunately out of danger of infection is out of range of hearing.

"What?" Marion asked again.

"One, two, three!" she saw Elinor Hunt count down there. Then they shouted in unison—

Her own name! "Marion Andrews!" It came floating up through the window.

Marion pulled in her head and sat down in a heap on the floor for sheer surprise. She heard them calling for her again, but she could not move. At a louder demand she jumped up and looked out again. The girls were clapping her with enthusiasm. She laughed blithely and held out her hands to the crowd below.

"Girls!" she said, "you haven't gone and given me the biggest class honor there is!"

### III.

A delicious woody smell blew through the library window and, like wise counsels to foolish ears, went in at one side and out the other unheeded by most of the girls who were working there.

Only one reader paid any attention to it. She lifted her head as she turned a page and sniffed the breath of the pines and newly cut grass. Then she tucked the book under her arm and strolled down to the lake. In Senior vacation—if one happens to be a Senior—one has only to do as she pleases.

"There comes Carol Latimer," said a girl who was sitting on the steps at the end of the walk.

"Where are you going?" she asked.

"Nowhere," answered Carol smiling.

"Let's go with her," suggested the girl to her companions.

"No, don't," said Carol, sitting down beside them. "Let me stay here with you. What are you talking about?"

"Nothing," answered Marion promptly.

"Good!" "I'll help you," said Carol, and they all laughed.

To be a Senior and be silly is the greatest double achievement in a college course. For it takes a deal of sense to enable you

to be downright silly, and you cannot possibly make a success of it until after you have had three years' practice.

"We were wondering," admitted Elizabeth Lape. "what the various girls are going to do next year."

"That's rather a substantial nothing, I hope," commented Carol. "to speak for myself."

"Why, we thought you—" began Marion; she stopped a minute awkwardly, then rushed on with a sudden daring. "Carol, tell us true. Never mind about keeping it for class supper. Aren't you engaged?"

Carol shook her head with mock seriousness. "No, girls," she said. "There's small hope for me in the matrimonial line. I've never seen any one who approaches the ideal."

"But that really doesn't matter, you know," joined in quiet little Alice Mowbray from the bottom step. "Stevenson says it's better for a woman to marry ill than not to marry at all."

"There's a good deal in that," rejoined Marion. "I believe that a woman who doesn't marry never rounds her life out completely. She might better take someone a little lower than the angels."

"Well, I don't agree with Stevenson or with you," said Carol slowly. She was leaning forward, with her arms on her knees and her eyes fixed on the deepening shadows of the trees in the lake across the road.

"It's better for a woman never to marry than to marry ill. She'd infinitely better lose the rounding out that she might gain by going into the venture. I think that marrying ill would be more prone to develop angles in her character."

Carol was older than the other girls. She had taught school for several years to earn the money for her college course, and she had been enriched with experiences which few of the girls had yet known. They usually looked on her words with respect, because she was so clear-headed, thoughtful and practical. But Marion seemed doubtful over these utterances.

"Doesn't sound like you, Carol," she said, "all that about waiting for an ideal and such. I'd like to see you put to the test."

Carol only smiled. "Maybe you will," she said.

She thought over their conversation that night in her own room with a little pang of self-mistrust. She knew what it meant to battle for one's living. She had done it. She shrank a little from beginning the struggle once more. She was all alone and she was tired—so tired. It would be a great temptation. If someone should want very much to take care of her, would she be brave enough and strong enough to say no, because he wasn't her ideal?

The worst of it was that she knew the someone existed and she was not dealing with a merely hypothetical question.

He came up to the Class-Day exercises, and he had a long talk with Carol in the evening under the tree along the lighted walk. He stayed over Commencement morning and the girls saw how his eyes never left Carol's handsome face while she was speaking. And they waited for night and the Class Supper to bring the *dénouement*.

There is a Vassar custom of calling the roll at Class Suppers and making each girl answer "yes" or "no" to her name. That means "engaged" or "not engaged," and is recorded on the books for future reference. By this means many a girl makes open confession of the secret she has guarded so carefully.

Carol's friends watched for the L's from the beginning of the alphabet, for they expected a sensation. Carol sat at one end of the long V-shaped table, where the candles threw a soft light on her face and the bank of roses before her was a deep red. She seemed unconcerned and unconscious of scrutiny; she listened eagerly for the answers and applauded with the others every clever response. They were coming near her now.

"Kreley"—"No." "Kirkbride"—"No." "Konway"—"Provided for", a laugh greeted this unusual announcement, and someone merrily moved congratulations, everybody seconded the motion and confusion reigned supreme until the secretary's voice rang out above the jolly din.

"Latimer," she called.

Carol raised her head so that the candle light glinted squarely in her eyes and on her fine mouth.

"No," she said proudly.

NANCY VINCENT MCCLELLAND.

**SPECIAL INDUCEMENTS.**—The special inducements offered in the Pattern Check given on the Tinted Leaf following the Ladies' Figure Pages in this number represent a substantial saving to patrons who avail themselves of the advantages

thereby offered; the Reduced Prices of the Patterns should attract the attention of all, as the styles selected are chosen with reference to the requirements of the various members of the household.

## THE CULTIVATION OF THE VOICE.—FIFTH PAPER.

BY ELEANOR GEORGEN, DIRECTOR OF THE NATIONAL DRAMATIC CONSERVATORY, AUTHOR OF "THE DELSARTE SYSTEM OF PHYSICAL CULTURE."

Having practised each of the sixteen sentences given last month, with a single explosion of voice upon each word and in a monotone as directed, without regard to the sense of the sentence, the learner must next whisper the words and sentences in the same manner, at first with a great deal of breath and afterward with just as little breath as possible; and each day this exercise must be combined with the other. This will afford excellent practice for the articulatory organs, and the waist muscles will gain firmness from the efforts made to render the whisper clear and distinctly audible. In fact, the entire vocal system will be greatly benefited by the faithful performance of this part of the work.

The next point to be studied is the support of the voice by the abdominal muscles and diaphragm during a single speech, without the previous noticeable attack on each separate word. Close the lips tightly and utter a long groan, at the same time taking notice of the gradual expansive movement at the waist; this will show the support of the voice upon a phrase or sentence without emphasis. Then repeat the action and cough at the end; this will display the sustained action of the abdominal muscles, with an attack upon the final emphatic word as it occurs at the end of a sentence. Again utter a prolonged groan, cough slightly at the end and repeat several times. By this means a clear idea may be obtained of the action of the abdominal muscles and diaphragm during sustained speech, the groan representing the support of the voice and the cough each emphatic word. Be careful not to cough sufficiently hard to irritate the throat, as only the slightest effort is necessary to produce the desired effect, and no strain should be felt in the throat. We get an idea of the correct action for violent or excited speech during the convulsive action of laughing.

When a proper conception of these actions has been obtained, utter the single syllable *ah*, pronouncing it like *a* in *arm*, prolonging the sound exactly as you produced the groan, finishing with an explosive sound corresponding to the cough, thus, *ā-----h!* Repeat this several times.

The learner is now probably prepared to enunciate a sentence with the correct support to the voice: but do not forget the oft-repeated caution not to stiffen the upper chest or contract the throat. Sit or stand in a perfectly easy posture, holding the body naturally erect; and during vocalization occasionally place the hand upon the chest and throat to make sure that there is no restraint in either. Figure No. 21 illustrates the correct position of the chest and throat during vocalization, and figure No. 22 shows an incorrect position.

## ACCENT AND EMPHASIS.

When well assured of a correct attitude of the body, choose any word of four or five syllables, such as *Con-stan-ti-ni-ple*, *in-com-pre-hen-si-ble* or *com-pre-hen-sion*, and in as natural a voice as possible, supported by the proper action of the strong muscles, utter the word several times, carefully noting the action of these muscles during the articulation. It will be observed that very little motion can be seen or felt outwardly upon any but the accented syllable, unless the word be very forcibly spoken. Inwardly, however, there will be noticed a gradual expansion of the muscles at the waist to support the voice throughout the word, with a final attack, as in the cough, upon the accented syllable. This represents the action of the strong muscles. When we speak a phrase or sentence naturally, for example, in saying, "It is the *king*," very little action occurs

except a gentle expansion of the waist muscles until we say the emphatic word *king*. An expansive motion of the waist muscles is observed as soon as we begin a sentence, continuing until the emphatic word is spoken, when there is the final explosive attack, or climax. Then the recovery occurs by an immediate release of the strong muscles from contraction, when we are ready to deliver the next phrase or sentence.

By way of experiment say, "It is the *king*," as above described. Release the diaphragm immediately after delivering the emphatic word and say, "Every inch a *king*," with the same action, allowing the diaphragm to recover immediately after saying the emphatic word. Continue in the same manner throughout the sentences given in the fourth paper, placing the emphasis upon the last word of each phrase. After this practice take the same sentences once more and say each one with the emphasis upon the first or second word, thus, "It is the *king*," "Every *inch* a *king*," "Open, I say!" "On, ye brave!" etc.

Now when the emphasis occurs at the beginning of a phrase or sentence we feel the attack of the diaphragm and abdominal muscles instantly upon the emphatic word. Under these circumstances they must *not relax* after the emphatic word is spoken, but must retain their firm expanded attitude until the sentence is completed. Thus, when we say, "On, ye brave," the first word is spoken with a firm attack of the strong muscles on the word *On*, and they must be held firmly expanded until the last word is wholly uttered—by which we mean that the muscles must not gradually relax during the utterance of the word, but that they should relax the instant the last word is finished. This sustains the volume of the voice and prevents breathiness of tone.

In the sentence, "Halt! Who goes there?" say *halt!* in a deep, firm, ringing tone of voice produced by a very firm attack of the strong muscles. Then allow them to recover or relax immediately after uttering the word,

to be ready for the strong utterance of the question "Who goes there?" which follows, produced by a gradual expansion followed by an attack upon the last emphatic word "there," as previously described.

Sincerely hoping that we have made our meaning clear regarding the different methods of practising the foregoing sentences, we would now advise the student to take a number of commonplace utterances and endeavor to speak them with the same support of voice used in the formal exercises, but in a perfectly natural though distinctly clear voice. The exercises should always be practised with force and a full, ringing volume of tone. The following sentences might be used as examples in



FIGURE No. 21.



FIGURE No. 22.



FIGURE No. 23.



FIGURE NO 24

conversational exercise: "Good morning, sir! (Recover.) Are you feeling better?" (Recover.) "I am going down town (recover); will you go with me?" (Recover) "The weather is so unpleasant (recover), I am afraid I cannot go out." (Recover.) Any other simple like phrases will answer as well.

This kind of practice is beneficial, because often when the learner can use the voice very well in the mechanical exercises he or she does not exhibit the same improvement in the conversational tones on account of diffidence about using the new method of support to the voice in natural conversation, the ear being unacc-

customed to the deeper pitch of tone which the independent use of the strong muscles naturally occasions. But practice will soon overcome the novelty of the sound and the ear will rapidly become accustomed to the musical tones which the proper use of the strong muscles without constriction of the throat or chest must finally effect. The voice will, no doubt, have a mechanical sound at first, but this will rapidly wear away as the student progresses. There is nothing that we attempt to learn that is not mechanically performed at the outset.

BREATHING.

It is now time to formally take up the important subject of breathing, though for some time previous the student has unconsciously been taking rudimentary lessons in breathing and has prepared the lungs for the regular breathing exercises. The constant endeavor to hold the chest erect without strain, the poising of the head easily and properly at the apex of the spine and the daily use of the abdominal muscles and diaphragm in forcible vocal exercises has naturally and unconsciously induced a habit of deeper breathing. The voice cannot develop in tone, resonance or power without increased respiration. If, therefore, at each period of practice there seems to be even a slightly increased volume of sound, it may be safely assumed that the lungs have correspondingly increased in expansive power to produce that tone.

Upon each forcible contraction of the diaphragm and abdominal muscles required to produce a loud, resonant tone in practising the preceding sentences, the lungs have been naturally and unconsciously exercised, strengthened and increased in capacity for inspiration. Before entering into a detailed explanation of the relation of breathing to the speaking voice, we will first present a few simple exercises for immediate practice to assist in the development already begun.

EXERCISES IN BREATHING.

*First Exercise.*—Stand easily erect and place the hands upon the abdominal muscles. Close the lips firmly and inhale the air gradually but energetically through the nostrils, at the same time centering the mind upon the pressure of air forcing the abdominal muscles outward against the hands. (Figure No.

23.) When the lungs are filled to their fullest capacity, hold the air for a few seconds by a firm, downward pressure of the diaphragm, and then forcibly exhale it all at once on the aspirated syllable *hâ!* ("a" sounded as in arm).

*Second Exercise.*—Retain the same position of the body, but place one hand over the diaphragm and the other upon the chest. Inhale the air as before gradually but energetically, through the nostrils, at the same time centering the mind upon feeling the first outward pressure of air at the diaphragm, the lungs gradually filling until the chest finally expands, as shown at figure No. 24. Hold the air in the lungs a few seconds by retaining a downward pressure of the diaphragm and then expel it all at once upon the aspirated syllable *hâ!* as in the first exercise.

In these exercises, especially in that last described, resist the tendency to thrust the shoulders upward during inhalation. (Figure No. 25.)

*Third Exercise.*—Place each hand against the ribs, high up under the arms. Inhale as before, at the same time thinking of the outward pressure against the hands at the ribs, as seen in figure No. 26. When the lungs are expanded retain the air for a few seconds and again expel it upon the aspirated syllable *hâ!*

*Fourth Exercise.*—Place the hands at the back upon the waist-line. Center the mind as before, this time upon the outward pressure of the dorsal muscles at the back, during inhalation, as pictured at figure No. 27. Retain the air a few seconds and expel it all at once, as before.

*Fifth Exercise.*—Take an energetic breath through the nostrils with the idea of combining all four exercises in one by feeling the inspiration, first at the abdominal muscles, then at the diaphragm and the dorsal muscles, then at the ribs and, finally, in the chest. Retain the air a few moments and then exhale it. Be careful not to thrust the shoulders upward, but keep them in normal position and allow the body to expand.

Do not practise more than five minutes at a time nor more than ten minutes in a day. By carefully and leisurely going over each exercise twice, the time consumed will be almost five minutes. This is quite long enough to practise at one time, especially for beginners, and if the lungs are very weak, we should advise not more than six minutes a day, three minutes at a time.

The exercises are rather violent in character, as the lungs are meant to be filled to their utmost capacity; therefore, they must be practised with care. No benefit will be gained by straining them, but a great deal of injury may result. Their powers of expansion must be gradually developed; therefore, these exercises should be practised cautiously but regularly, always in a room containing plenty of pure, fresh air.

The student will derive benefit by breathing as deeply as possible at all times, endeavoring to observe the same principles employed in the last exercise, though in a modified form. Our next paper will treat more fully upon breathing in its relation to the support of the voice.



FIGURE NO. 25.

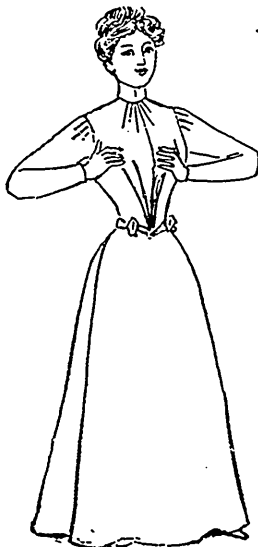


FIGURE NO. 26.

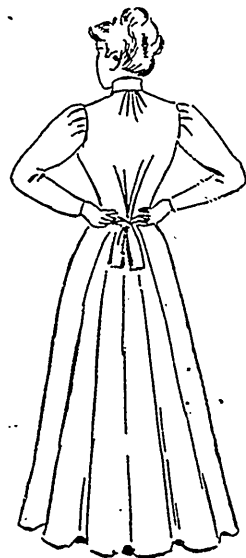


FIGURE NO. 27.

## TATTING.

ABBREVIATIONS USED IN MAKING TATTING.

d s.—Double-stitch or the two halves forming one sutch. p.—Picot. \*.—Indicates a repetition as directed wherever a \* is seen.

## PIN-CUSHION DOILY.

FIGURE NO. 1.—*For the Large Wheel in the Middle*—Use fine cotton. Begin in the center and make 15 long picots separated by 2 d. s., close and cut the thread.

*Second row.*—2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., fasten

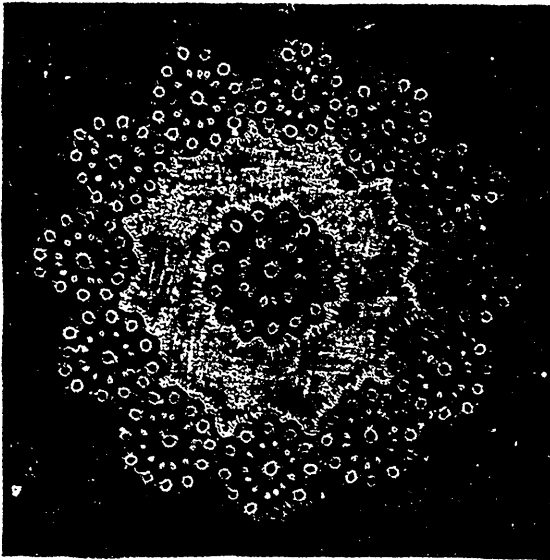


FIGURE NO. 1.—PIN-CUSHION DOILY.

to a p. of the center, 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., close, leave about  $\frac{1}{4}$  of an inch of thread, make a ring of 4 d. s., 7 p. separated by 2 d. s., 4 d. s., close, leave another  $\frac{1}{4}$  of an inch of thread and make a very small ring of 5 d. s., fasten to second p. of the center, 5 d. s., close. Continue making the large and small rings alternately until there are 15 of each.

*For the Edge Wheel.*—Begin in the center and make 12 p. separated by 2 d. s., close and cut. Around this make a row of 12 large and small rings—the small one thus: 5 d. s., fasten to a long p., 5 d. s., close; leave  $\frac{1}{4}$  inch of thread and make largering of 4 d. s., 7 p. separated by 2 d. s., 4 d. s., close. Fasten the wheels to each other in making by the middle p. of their last 2 rings, as seen in the engraving.

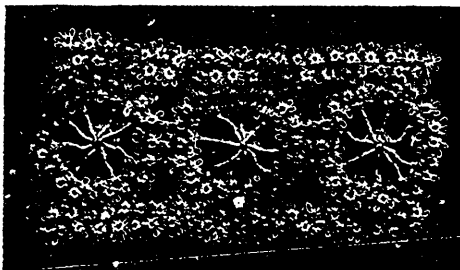


FIGURE NO. 2.—TATTED SPIDER'S-WEB INSERTION.

Baste the tating on a piece of linen, button-hole in long-and-short stitch all around it with silk and then cut the linen from beneath.

## TATTED SPIDER'S-WEB EDGING AND INSERTION.

FIGURES NOS. 2 AND 3.—First make the circles for the webs.

Each circle has 20 small and 20 large rings. Begin by making a small ring of 4 d. s., 3 p.; turn, and make a large ring of 12 d. s. and 5 p. separated by 2 d. s.; turn, make another small ring, join 1st p. to last p. of 1st small ring, turn, make another large ring, join 1st p. to last p. of 1st large ring turn; continue thus until there are 20 rings of each size. Then join last 2 rings to first 2 as before; continue working until strips of a sufficient number are formed. Then take a piece of stiff paper and sew a strip on it in a perfect circle. Next, take a needle with a long thread and tie to a p. of a small ring; carry straight across and tie to 11th p. from the one just tied; now put needle under thread and twist back to center of thread, tie a knot and put needle through the p. on side half-way between the two p. that are tied; then twist back and knot again, and then put the needle through p. on other side and twist back to center and tie again. Now divide each quarter-circle with twisted threads, which must be drawn tight. After the last one is twisted back to center, begin back stitching over the twisted threads around the center knot, as in lace-making, until the web is as large as you wish, then twist back on 1st thread to 1st knot tied in 1st p., fasten thread lightly and cut. Finish all circles in same way; then press, with right side down, on a damp cloth with a hot iron. Join a row of circles at sides with 3 rings to form a strip as long as desired.

*For the Point.*—Fasten circles together as shown.

Now, take shuttle and make a double row of rings along top side of 1st row of circles in the following manner: Each ring has 12 d. s. and 5 p. separated by 2 d. s. Make 1st ring, turn, make 2nd like 1st, turn, make 3rd like 1st, but join 1st p. to last p. of 1st ring and 3rd p. to 3rd p. of 6th ring on side of 1st circle; turn, make 4th ring, join 1st p. to last p. of 2nd ring, turn, make 5th ring like 3rd joining to 5th ring on side of circle, turn, and continue in same way until 5 rings are joined to circle, then make 3 rings between circles without joining; join 5 more rings to next circle and repeat for the length of lace.

The next row is composed of rosettes with 4 rings in each

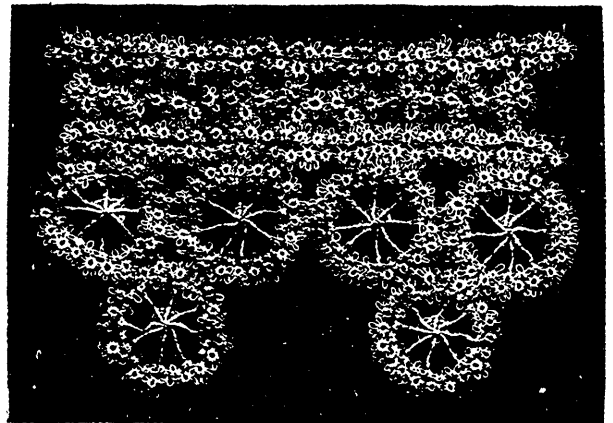


FIGURE NO. 3.—TATTED SPIDER'S-WEB EDGING.

The rings are formed of 16 d. s. and 7 p. separated by 2 d. s. Make 1st ring, join 4th p. to 3rd p. of 1st ring on side of double row, make 2nd ring, join 1st p. to last p. of 1st ring. Make 3rd and 4th like 2nd, join last p. to 1st p. of 1st ring, fasten thread under rosette, make 1st ring of 2nd rosette, join 4th p. to 4th p. of 2nd ring in 1st rosette, make 2nd ring join to 4th ring on side of double row, finish rosette same as 1st, continue the length of lace. Make the next double row same as 1st double row was made except that on the side next to the rosette, join every 4th ring to a rosette. No. 100 linen thread makes a beautiful lace.

The insertion requires no description as the directions for the edging and the illustration make the detail perfectly clear.



DRAWN-WORK.

FANCY DOILY.

FIGURE NO. 1.—This doily is made of fine white linen four inches and a half square. Threads are drawn to form four squares in the center and one at each corner. Hem stitch around both edges of drawn threads, making fourteen stitches in each edge of square. Cut out the center of the square and button-hole stitch around in each space made by hem stitching. Continue to button-hole in button-hole, round and round, skipping a stitch at each corner until one stitch is left. Cross the

edge with a needle and thread. The tatting is made as follows: 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw into a ring. Space, 4 d. s., join to 3rd p. on last ring; 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw into ring and repeat for whole border.

DRAWN-WORK DOILEYS.

FIGURES Nos. 2, 3 AND 4.—Two very pretty finger-bowl doilies, made of sheer linen elaborately drawn and knotted, are shown at figures Nos. 2 and 3. At figure No. 4 is seen a very

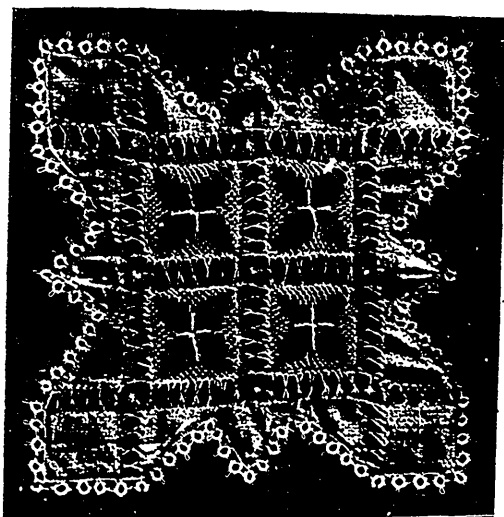


FIGURE NO. 1.—FANCY DOILY



FIGURE NO. 3.—FINGER-BOWL DOILY.



FIGURE NO. 2.—FINGER-BOWL DOILY.

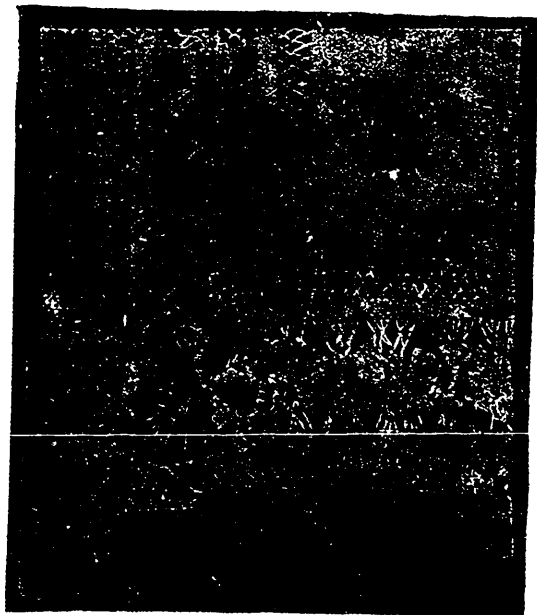


FIGURE NO. 4.—PLATE DOILY.

threads back and forth and whip them over to make the center. (See illustration.) The drawn-work border is very simple, and a reference to the engraving will make its detail plain.

Divide the space of linen left on the border in three parts on each side. Cut them in squares, turn down the corners of the squares to form points, and button-hole all round. Trim out the little corners that are turned under. The tatting may be made separately and whipped on; or it may be made on to the

attractive plate doily made of heavier linen. The central portion of its border may be made on fine linen and used as an insertion in trimming gowns or underwear.

## THE COMMON ILLS OF LIFE.\*

By GRACE PECKHAM MURRAY, M. D.—No. 11.—OBESITY.

"Oh, that this too, too solid flesh would melt!" is the exclamatory desire of many. No one seems contented with his or her avoirdupois. People may be divided into two classes—those that think they are much too fat, and those who think they are much too lean. The happy condition where the weight is just right does not seem to exist. Weighing machines, whether labelled "correct weight" or not, are always suspected of inaccuracy for the reason that the result indicated does not accord with the wish of the individual. Thinness does not border on disease. Emaciation is a symptom of many of the diseases which afflict the human race and disturbs the balance of nutrition; but the accumulation of fat is a condition which in itself may terminate in a disease that will result seriously. Corpulency is due to the deposits of fat about the tissues; but when the fat becomes incorporated into the tissues themselves the result is fatty degeneration, which destroys the functional power of muscle and of organ. The most common example of this and the most serious is fatty degeneration of the heart. The fat is deposited in the muscle itself, rendering it incapable of its pumping action. The blood is no longer propelled through the body, and the result is malnutrition and death.

### HOW AND WHY FLESH IS GAINED.

The inherited tendency to flesh is great. If your father and mother or your grandparents were persons of rotundity, or, as the expression goes, "it runs in the family" to be fat, it will be very difficult for you to avoid becoming fat, for whatever may be the opinion in regard to the transmission of mental and moral qualities, the inheritance of physical characteristics is most marked. The desire for certain foods is also inherited, as well as the tendency of the tissues to transform the nutrient materials into fat. The appetite is not always great in people who are fleshy, but they have a great desire for the kinds of food which make fat. They love sweets and starchy food. It is the fat man who does not need such things that drinks milk by the quart, that consumes eggs and quantities of bread and butter and loves the puddings and sweets of the dessert, while the thin little woman will not take eggs, for they make her bilious, nor milk, for it does not agree with her, and she does not like sweets.

It always happens that the stouter one is getting the more the appetite improves. Fat is seldom the trouble of children or youth unless the tendency toward it is inherited. The reason of this is that the system needs much more food while the body and its organs are developing. When the balance of growth is attained and the duty left to the organs is that of function alone the amount of nourishment required is much less; but the habit of eating a certain amount has been formed and the desire for certain rich and fat producing foods has been acquired, with the result that more nourishment is taken into the body than is needed and the surplus is stored up in the body in the form of fat.

Lack of exercise is one of the chief reasons for the accumulation of flesh. As one gets older the occupations become more or less sedentary, and, the appetite still remaining good, as much is eaten as ever. For the obese exercise is difficult, but when flesh is gaining slowly and surely day by day, as it does upon its victims, the inclination to move or walk or to undertake any diversion which requires effort becomes slowly extinguished, and it is not noticed how much less of movement and action is indulged in until the powers are considerably lessened. Then the effort to exercise becomes almost too much for the will of the individual.

### DRINKING AND INCREASED WEIGHT.

The amount of fluid has much to do in increasing flesh. Alcoholic drinks promote digestion and cause the storing up of fat in the tissues. This is especially the case with malted liquors, such as ale, beer and porter. The use of the different kinds of mineral waters will also increase the flesh. In many systems which have been devised for decreasing the weight very little fluids are allowed. Water is limited in the Schwenger system to five ounces—about a small tumblerful—and this can be taken only three times a day. The idea of decreasing the amount of fluid is that one can not eat very much if he does not drink while eating. Milk is used sparingly if at all. Even soups are not allowed, nor are succulent fruits and vegetables.

On the other hand Germain Séé recommends drinks in obesity as beneficial. He does not recommend alcoholics, though wine diluted with a little water may be taken; and he requires his patients to drink hot weak tea in quantity. He prohibits starches and sugars but allows meats and fats. Yeo, also, recommends hot water and hot aromatic drinks and allows light wines in moderation. The idea in taking plenty of fluid is that it promotes tissue changes and the waste is carried out of the system instead of being stored up in it.

The Weir Mitchell cure for obesity is likewise based on this idea. He gradually replaces all food with skim milk, which is given in quantity. The one who takes the treatment is put to bed and given massage and Swedish movements. The treatment lasts from four to six weeks. The flesh is reduced in this way very rapidly, so rapidly that the patient has to be put to bed and carefully watched. Sometimes a small quantity of beef, chicken or oyster soup is allowed to vary the monotony of the skim-milk diet.

### DIFFERENT SYSTEMS.

The study of the different dietary systems that have been invented for the reduction of flesh is enough to bewilder the brain of the corpulent. The French and the German physicians have been most active in inventing these regimens, and they are as varied as possible. The question of drinks which we have just been reviewing is but an example of it; one says that you must not drink even three glassfuls of water a day, and another says drink all the time quantities of hot water or skim milk. So it is with the different systems of foods; one will allow sugars and starches, and another will withhold fats. Nevertheless there is an unanimity in regard to one point—the amount of food allowed is very much less than that taken by an ordinary individual. The comparison of a half a dozen of these tables shows that the amount is reduced from one half to one third.

The various systems unwittingly display a most striking and instructive truth: namely, that corpulency should be reduced in accordance with the individual peculiarities, that to give one person a diet of one kind of food might reduce his flesh, while it would increase the flesh of the next. The quantity of food should also be adjusted to the individual: in one case a very little will be needed to meet the wants of the individual; the remainder is stored up in the system, and so in the course of a year considerable flesh is accumulated. Other persons who need more nutrition and who undertake the restricted diet of Banting or Oertel reduce the system to such a condition that they are much worse off than when they began to lessen their flesh. It is dangerous to restrict the amount of fluid in some cases, as the kidneys are unable to perform their work in consequence. The German systems have been severely criticised for this, and a number of cases of trouble have been reported. While it is interesting and suggestive to consider these systems which have been invented for the relief of obesity, it should be stated distinctly and emphatically that persons should not experiment too much or too widely without advice.

All foods that are taken into the system are classified, as albuminates—foods containing albumens, such as meat and eggs; fats—butter and lard and the fatty part of meats; or as

\*No. 1, Catching Cold, appeared in the Number for January.  
No. 2, Indigestion and Dyspepsia, in the Number for February.  
No. 3, Feverishness and Fevers, in the Number for March.  
No. 4, Headaches, in the Number for April.  
No. 5, Neuralgia, Gout, Rheumatism, in the Number for May.  
No. 6, The Liver and Biliousness, in the Number for June.  
No. 7, Nervous Prostration, in the Number for July.  
No. 8, Heart Troubles, in the Number for August.  
No. 9, Insomnia, in the Number for September.  
No. 10, Everyday Skin Troubles, in the Number for October.

carbo-hydrates—foods that contain starch and sugars. According to Playfair, a normal diet should be about four ounces of albuminates, an ounce and a half of fats and fifteen or sixteen ounces of carbo-hydrates, that is, bread and vegetables—about twenty-two ounces of solid food in the twenty-four hours.

#### MENU, À LA BANTING.

Mr. Banting, the Englishman, was in truth a great man. He weighed in 1862 two hundred and two pounds and reduced himself in the course of the year to one hundred and fifty-six pounds. He has received all the fame, although his physician Dr. W. Harvey outlined the course for him. It is no more than just, however, that he should be regarded as a hero, as he deprived himself of good living and ate only about one third the amount allowed other people. The process of flesh reduction has been culled ever since "banting." The following is the bill of fare for the day:

**BREAKFAST, at 9 A. M.**—Five or six ounces of meat or boiled fish (except pork or veal); a little biscuit or an ounce of dried toast (an ordinary slice of bread half an inch thick weighs about two ounces); a large cupful of tea or coffee without milk or sugar, equalling nine ounces of liquid.

**DINNER, at 2 P. M.**—Fish or meat (avoiding salmon, eels, herrings, pork and veal) five or six ounces (about the amount of an ordinary helping), or, instead of the above, any kind of poultry or game; any vegetables except potato, parsnips, beets, turnips or carrot; cooked fruit unsweetened; ten ounces of good claret, sherry or Madeira. (I quote as the authority gives it. It would seem that he allowed wines very liberally, in comparison with the other articles of food, but this may be the reason why he was able to sustain himself on so little solid food.) The total of solids is from ten to twelve ounces.

**TEA, 6 P. M.**—Cooked fruit—two to three ounces; a rusk or two; two to four ounces of solids; nine ounces of tea without milk or sugar.

**SUPPER, 9 P. M.**—Meat or fish as at dinner, three or four ounces; claret or sherry and water, seven ounces.

At the time that Banting published his experiments in dieting his regimen was widely followed, greatly to the injury of some who were not well enough to stand it.

#### THE GERMAN BILLS OF FARE.

Ebstein's method for reducing flesh had a great vogue in Germany, until it was superseded by that of Oertel, which was afterwards made famous by Schweningen, Bismark's physician. The latter's modification of the Oertel system was the complete suppression of drinks at meals; whatever fluids were allowed should be taken two hours after eating. Ebstein allowed a much greater proportion of fats than Banting, with the idea that it satiated the appetite and so less other food was desired. His regimen was as follows:

**BREAKFAST, 6 A. M.** In Summer, 7.30 A. M. in Winter:—White bread (rather less than two ounces) well toasted and well covered with butter; eight or nine ounces of tea (about two cupfuls) without sugar or milk.

**DINNER, at 2 P. M.**—Soup made with beef marrow; fat meat with fat sauce—about four or five ounces; vegetables (asparagus, spinach, cabbage, peas or beans); two or three glassfuls of light wine (white); after the meal a large cupful of tea without milk or sugar.

**SUPPER, at 7.30 P. M.**—An egg, a little roast meat with fat; about an ounce of bread well covered with butter; a large cupful of tea without milk or sugar. The fat and the tea enable the partaker to stand the very limited amount of food.

The Schweningen or Oertel cure, which is now the fashion in Germany and which has been adopted to a certain extent in other countries, has met with considerable success from the fact that it treats the condition of obesity from different standpoints and not alone from the diet. It aims to improve the muscular tone of the heart. This is done by enforced exercise, such as climbing hills. The patient walks slowly up the ascent until the heart palpitates, at which point he stops, but he must not sit down, until he breathes easily again, when he continues the exercise. He is to walk several hours a day, climbing as much as possible. He should go up and down stairs at intervals, by way of exercise. It is claimed the normal composition of the blood is preserved by the diet, which was formulated with this in view. More fat and more starchy food is allowed than

in the Banting system. The difference from Ebstein's in regimen is the allowance of twice as much starchy and albuminous foods and half as much fat.

The Schweningen or Oertel bill of fare is as follows:

**MORNING:**—A cupful of tea and coffee with a little milk, altogether six ounces; three ounces of bread.

**NOON:**—Three to four ounces of soup; seven to eight ounces of roast beef, veal, game or not too fat poultry; salad or a light vegetable; a little fish, cooked without fat; an ounce of bread or farinaceous pudding (never more than three ounces); three to six ounces of fruit, fresh preferred, for dessert. If it is hot weather or no fresh fruit is eaten, six to eight ounces of light wine may be taken.

**AFTERNOON:**—The same amount of coffee or tea as in the morning, with at most six ounces of bread as an exceptional indulgence.

**EVENING:**—One or two soft-boiled eggs; an ounce of bread, perhaps a small slice of cheese; salad and fruit; six to eight ounces of wine with four or five ounces of water.

It is hoped that this explanation of the various bills of fare for the reduction of flesh will not be without its use. It is not that they are recommended, but they display more strikingly than could be done in any other way the principles upon which the reduction of superfluous flesh is carried out. Think of only a small slice of bread or toast for breakfast or a half a slice at one meal; take away bread and water from a meal and you will see how little else you eat. All writers insist that the cause first, last and almost all the time of the increase of flesh is over-eating. More is consumed than the body needs, and the half ounce of surplus of to-day added to the half ounce of to-morrow gives a result of great weight to the individual before he or she is aware of it.

#### ACCESSORY MEANS OF FLESH REDUCTION.

The diet is more than two thirds of the treatment, but the other means are very necessary and some of them are more agreeable. Exercise, as incidentally mentioned in the description of the Schweningen cure, is of the greatest importance, and massage and the Swedish movements are of much advantage. The massage should be given by a capable operator and should be directed to stimulating the liver and the abdominal regions. Percussion along the spine and across the small of the back is recommended, together with vigorous flexing of the thighs upon the body, to strengthen the abdominal muscles. The use of baths has been found to be very valuable, especially vapor baths followed by the use of the douche upon the body and the spine. The douches are given in force represented by the fall of water from different heights. In the first the effect would be as of water falling a distance of thirty feet, in the second sixty feet, and in the full strength ninety feet. The first is called a pressure of one atmosphere, the second the pressure of two atmospheres and the third the pressure of three atmospheres. According to a high authority the douche as ordinarily applied has little effect in reducing flesh. The temperature should be in direct contrast to the temperature of the skin. A temperature of 70° F. should be tried for a minute the first time, and then the patient should rest five minutes. Then a douche of 60° may be tried with a pressure not exceeding one atmosphere. Five minutes should then elapse before the third douche is given, which should only be given to vigorous people. If full reaction has taken place, the last douche may be given at 50° or even 40°. No harm will ensue at the latter temperature if the douche is given in the form of a spray with a pressure of three atmospheres. When the patient's reactive temperature is ascertained a lower temperature may be begun with each vapor bath.

#### MEDICATIONS.

The outcome of the use of medicines in the reduction of flesh has been far from satisfactory. After it has once accumulated it is very difficult to reduce flesh without detriment to the general health, and after the penance of flesh reduction has been endured in the way of enforced exercise and the following of rigid dietaries the relaxation of vigilance is accompanied not only by the regaining of the former weight but also by addition of more. When returning to a normal diet one should be very careful to increase the amount of food slowly and carefully and not to lose all the benefit by a reckless carelessness.

GRACE PECKHAM MURRAY.

## MODERN LACE-MAKING.

## MODERN FLEMISH LACE.

FIGURES Nos. 1, 2 AND 3.—This is the newest lace made and is attracting much attention. It is developed, on the plan of

large number of the newest designs in Battenberg, Renaissance, Point, Honiton, Ideal Honiton and other modern laces. For the information concerning and the illustrations of modern Flemish lace thanks are due Sara Hadley, 923 Broadway, New York.



FIGURE NO. 1.—CENTER-PIECE WITH MODERN FLEMISH LACE BORDER.

all modern lace, with braids and threads, but the designs are unique and the filling-in stitches far more numerous than in Battenberg or Renaissance. The birds, insects, reptile and animal figures seen in the center-piece shown at No. 1, and in the edging illustrated at No. 3, may be purchased ready for use. The rest of the design is stamped and developed in braid.

The center of the piece shown at figure No. 1 is fine but close linen made expressly for centers to scarfs, doileys, etc.

The doily at figure No. 2 shows another design in the same lace.

In our new book, *Studies in Modern Lace-Making*, price 2s. or 50 cents are many examples of modern Flemish lace and the figures used in creating them and also of modern Venetian point, the other new lace of the season. In this book will also be found a very

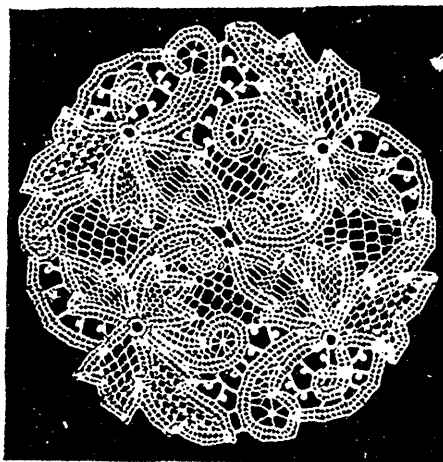


FIGURE NO. 2.—MODERN FLEMISH LACE DOILY.



FIGURE NO. 3.—MODERN FLEMISH LACE EDGING.

THE ART OF NETTING.

NETTED CENTER.

FIGURE NO. 1.—This center is netted with No. 50 crochet cotton and darned with No. 50 linen thread. Meshes of two sizes are used, a half-inch bone mesh and a No. 12 knitting needle.

Begin in the center with 16 st. over small mesh. Net 4 rounds over small mesh.

Fifth round.—Net 6 st. in every other st. of preceding round, using the large mesh.

Sixth and Seventh rounds.—Small mesh, plain.

Eighth round.—Net 4, thread around mesh, net 4 etc.

Ninth round.—Net 3, thread around mesh, net 1, thread around mesh, net 3, etc.

Tenth round.—Net 2, thread around mesh, net 2, etc.

Eleventh round.—Net 1, thread around mesh, net 3, thread around mesh, net 1, etc.

Twelfth round.—Thread around mesh, net 4, thread around mesh, net 4, etc.

Thirteenth round.—Net 1, thread around mesh, net 3, thread around mesh, net 1, etc.

Fourteenth round.—Net 2, thread around mesh, net 2, thread around mesh, net 2, etc.

Fifteenth round.—Net 3 over small mesh, 3 over large mesh in next st., 3 over small mesh, 3 over large, etc.

Sixteenth and Seventeenth rounds.—Plain, over small mesh.

Eighteenth round.—Large mesh, 4 in every other st.

Nineteenth round.—Plain, small mesh.

Twentieth round.—Net 12, thread around mesh, net 12, thread around mesh, net 12, etc.

Twenty-first round.—Net 11, thread around mesh, net 1, thread around mesh, net 11, etc.

Twenty-second round.—Net 10, thread around mesh, net 2, thread around mesh, net 10, etc.

Twenty-third round.—Net 9, thread around mesh, net 3, thread around mesh, net 9, etc.

Twenty-fourth round.—Net 8 thread around mesh, net 4, thread around mesh, net 8, etc.

Twenty-fifth round.—Net 7, thread around mesh, net 5, thread around mesh, net 7, etc.

Twenty-sixth round.—Net 6, thread around mesh, net 6, thread around mesh, net 6, etc.

Twenty-seventh round.—Net 5, thread around mesh, Net 7, thread around mesh, net 5, etc.

Twenty-eighth round.—Net 4, thread around mesh, net 8, thread around mesh, net 4, etc.

Twenty-ninth round.—Net 3, thread around mesh, net 9, thread around mesh, net 3, etc.

Thirtieth round.—Net 2, thread around mesh, net 10, thread around mesh, net 2, etc.

Thirty-first round.—Net 1, thread around mesh, net 11, thread around mesh, net 1, etc.

Thirty-second round.—Thread around mesh, net 12, thread around mesh, net 12, etc.

Thirty-third round.—Net 1, thread around mesh, net 11, thread around mesh, net 1, etc.

Thirty-fourth round.—Net 2, thread around mesh, net 10, thread around mesh, net 2, etc.

Thirty-fifth round.—Net 3, thread around mesh, net 9, thread around mesh, net 3, etc.

Thirty-sixth round.—Net 4, thread around mesh, net 8, thread around mesh, net 4, etc.

Thirty-seventh round.—Net 5, thread around mesh, net 7, thread around mesh, net 5, etc.

Thirty-eighth round.—Net 6, thread around mesh, net 6, thread around mesh, net 6, etc.

Thirty-ninth round.—Net 7, thread around mesh, net 5, thread around mesh, net 7, etc.

Fortieth round.—Net 8, thread around mesh, net 4, thread around mesh, net 8, etc.

Forty-first round.—Net 9, thread around mesh, net 3, thread around mesh, net 9, etc.

Forty-second round.—Net 10, thread around mesh, net 2, thread around mesh, net 10, etc.

Forty-third round.—With small mesh net 11, with large mesh net 4 in next st., small mesh 11, large mesh 4, etc.

Small mesh, 4 times around. Large mesh, 3 in every other stitch.

Small mesh, 4 times around.

For the Points.—Net 27 st., turn, net 26, turn, net 25, turn, net 24, etc., until point is made.

Make 10 of these points and darn as seen in the picture.

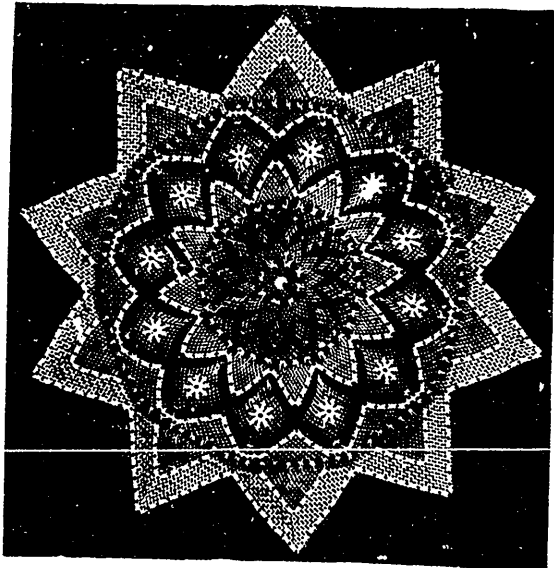


FIGURE NO. 1.—NETTED CENTER.

NETTED CAP FOR OLD LADIES.

FIGURE NO. 2.—This cap is made of No. 50 sewing cotton.

Begin with 44 stitches using a No. 12 knitting needle for a mesh. Net 1 row plain; turn, net 2, thread around mesh, net 2, etc.

Next row.—Plain. Repeat the last two rows 28 times which will make 60 rows in all.

Now net plain 5 times around the whole cap. Next, net once around using 1/4 inch bone mesh.

Next, use small mesh, draw 2nd st. through 1st, net, draw 1st through 2nd, net, draw 4th st. through 3rd, net, draw 3rd st. through 4th, net, etc., except on the end at which you began to make the cap; at that end net 5 together 8 times.

Next row.—Plain, with 1/2 inch mesh.

Next, use small mesh, draw 2nd st. through 1st, net, draw 1st through 2nd, net, draw 2nd through 1st, net, draw 4th through 3rd, net, draw 3rd through 4th, net, etc.

Next Two rows.—Net these two rows plain, using small mesh.

For the Ruffle.—Use 1/4 inch mesh and net 3 in first st., 1 in 2nd; alternate thus all round the cap. Now work as follows: One row plain, with small mesh; same with, 1/2 inch bone mesh; same with, small mesh; same with, 1/4 inch mesh; same with, small mesh. Line with black satin and insert two rows of No. 1 1/2 black satin ribbon in the spaces made for them. Make a bow of many loops of the ribbon, and sew in front.

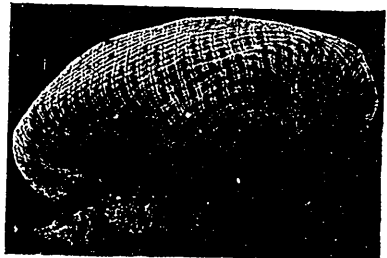


FIGURE NO. 2.—NETTED CAP FOR OLD LADIES.

## 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.—Trebble crochet.	sl. st.—Slip stitch.
repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.			

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next \*. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice more from \* (or last \*), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.

## COSEY FOR TEAPOT.

FIGURE No. 1.—This cosey is made of two shades of gray

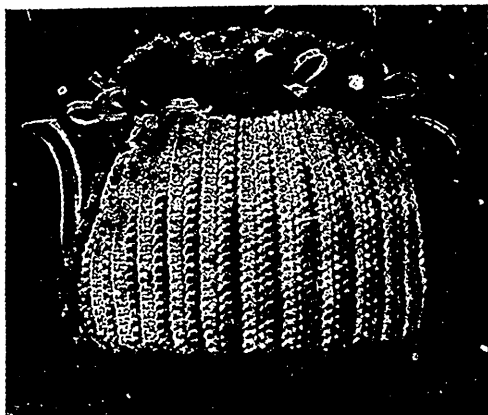


FIGURE No. 1.—COSEY FOR TEAPOT.

8-ply zephyr, combined with yellow 4-ply. Any other colors may be used, but the heavier wool should always be the darker. The cosey is very convenient as it need not be removed at the table. To make it will require, for a medium size, 2 ounces of each shade of gray and 4 ounces of yellow.

*For the Outside.*—Take one shade of the gray, make a chain to reach from the table to the edge of the lid of the teapot, then 1 s. c. into every chain stitch; turn and with the other shade, 1 s. c. into back of every stitch; make 2 rows of this shade, 2 of the other, and repeat till your work will reach half-way round the largest part of the pot; then make another section exactly like this one. With the yellow make a ch. that will go half-way round the teapot; 1 s. c. into every ch. st., turn, 1 s. c., under both parts of st. so as not to rib it; repeat like last row till the work is 2 inches deeper than the gray; then scallop the top thus: 4 ch., draw out a long loop, pick up 1 more in each of the first three chain stitches made, 1 loop in each of 2 s. c., draw a st. through all, through again, 1 s. c. in next s. c., 3 ch., pick up loops through 2-ch., last s. c. and next 2 s. c.; finish like last and repeat all across; make another section exactly like this one.

Thread a large needle with the gray wool and sew the two pieces together on the wrong side, leaving a 3-inch slit in the middle of both sides. Now, with yellow, sew up the yellow sections  $1\frac{1}{2}$  inch further at the bottom than the gray; leave 3 inches open and sew to the top; same on the other side. Then, with silk, make s. c. into the top of the scallops for an edge. Sew the two together at the bottom, draw the yellow sections inside with the slits evenly together, run a strong piece of wool through the top of gray and yellow portions which stand above it as a frill, draw up and tie on the inside, leaving just enough room to remove the lid; sew round the bottom just above the yellow, and round the slits work this scallop in yellow: Ch. 4, pick up loop in 3-ch., over and through all, through again, 3 ch., pick up loops in last 3 sts. and finish as before. Repeat this till you have 3 pieces of the required length. S. c. with

silk along the top of scallops and sew on. Trim round top with ribbon as seen in the illustration. In arranging the cosey put the spout of the teapot through first, then draw over the handle.



FIGURE No. 2.—DOLLS' CROCHETED HOOD.

## DOLLS' CROCHETED HOOD.

FIGURE No. 2.—This hood is made of white split zephyr and trimmed with white satin ribbon, about half an inch wide.

*To make the Lining.*—Chain 4, and join with a sl. st. to form a ring; turn.

*First round.*—2 ch., 11 d. c. in space formed by chain, and catch in top of the first d. c.; turn.

*Second round.*—2 ch., 2 d. c. in each d. c. underneath; join to first d. c.; turn.

*Third round.*—2 ch., 2 d. c. in first d. c.; \* 1 d. c. in next; 2 d. c. in next, repeat from \* until round is finished; join as before to first d. c.; turn.

*Fourth round.*—2 ch., 1



FIGURE No. 3.—CORDS FOR BATH-ROOM.



FIGURE No. 4.—DETAIL FOR LARGE CORD.

d. c. in each of the last three d. c. just made; turn.  
*Fifth round.*—2 ch., 3 d. c. in the side of last d. c. made; continue around the row, making 1 d. c. in each

d. c. of 4th round; then 3 d. c. in side of the 2-ch.; turn. Sixth round.—2 ch., 1 d. c. in each d. c. underneath until the round is finished; turn.

Seventh and Eighth rounds.—Same as sixth.

For Outside of Hood.—Fasten zephyr in a front corner; \*2 ch., 1 s. c. in next d. c. (both chains and short stitches should be made rather loosely); repeat from \* and work across front of hood. In working back catch the short stitch in the middle of each double. In the next row catch in top of round underneath; repeat for rest of work; the crown is worked in the same way.

With a needle run a thread of white zephyr across the top, near the outer edge in order to draw in the front of the hood. Sew on ribbon ties and place bows of ribbon as seen in the engraving. By working more rounds a hood large enough for an infant may be made.

#### CROCHETED CORDS FOR BATH-ROBE.

FIGURES Nos. 3 AND 4.—This cord was made with blue and white zephyr. Work as follows:

With the blue ch. 5: 1 d. c. into each of the ch., beginning with the first; join with a slip stitch and take the hook out of the last loop; now take the white wool and d. c. into the top of first 4 blue sts., taking up outside thread only of each

stitch so that the rough or wrong side of the work will be outward; drop last white loop same as blue loop in previous round; next, 4 d. c. with blue into 4 white. Alternate these two rounds, making 4 sts. of each color, until the strip is 2½ yards long. After the first few rounds are made pass a soft cord through (see figure No. 4) and continue to work round this. The small cord for the neck is made with s. c. instead of d. c., is 1 yard long and has no cord inside.

The tassels are made with blue and white zephyr, thus:

With the two threads cast on a fine steel knitting needle 3 sts.; make a blue loop by winding over needle and first finger 20 times and knitting as 1 st.; 1 loop of white, 1 of blue. Next row plain; repeat these 2 rows till long enough to go round the large cord, then bind off; make 4 pieces for large cords, then 2 for the small cord, winding for the latter very tightly 15 times over the end of finger. Cut the split zephyr for tassels, winding both colors together over a book that will measure 10 inches round, cut one side, lay the strands, open, around the cord, with the middle a little above the end of the cord and tie very tightly round it; turn down the upper ends of the strands and clip even to form the tassel; sew one loop-piece closely round the top and another 1½ inch higher up.

Finish the small cord with tassels cut 6 inches long.

## THE FORMATION OF A VILLAGE LIBRARY.

"A library is of more use in an educational way than a high school," said an editor, several years ago. And if the comparison is rather exaggerated, the fact is evident that it is almost a necessity for the country, where books must often take the place of more active pleasures. All towns ought to possess a library in which the entire community is interested, patronized by everyone able to read, and in the development of which each individual has a proper pride.

When the want of books is really appreciated in a small town, it is surprising how many things will combine to help the project of a public library, if it is undertaken in the right way. And every man, woman and child ought to feel, or be made to feel, that its success is a personal matter. Help will often come from the most unexpected sources; but alas! there are other times when the committee or society will find itself hampered or hindered at every turn.

In *The Story of My House* the author says: "A good library is rarely suddenly formed"; but in the case of the public library for the country town we must hasten the work or the interest is liable to die out, or, perhaps, some grumbler will ask, "What has become of the money?"

In all movements of this kind, whether undertaken by a club, a society or by the enterprising women of the village, a committee should be appointed that will have the responsibility and organizing of the work. A well-planned system of work by a few will accomplish more than the independent theorizing of the many. The committee may be as large or as small as is considered best, but it must endeavor to raise a certain sum of money as a basis for its plans. This may be done by soliciting donations or by entertainments. If the latter method is tried, it must be in a popular form, at the same time keeping the educational object in view. For instance, it would scarcely be appropriate to present a vaudeville entertainment for the benefit of the library. Flower sales, concerts, teas, book or card parties are allowable and often profitable. A book sociable has been found to work successfully in several cases; the guests bringing books, in which they have placed their cards. This makes each one responsible for the kind of book and allows of exchange in case of duplication.

The first one hundred books will be most difficult to collect; after that the number is likely to grow very rapidly. As the books are gathered they should be protected by Manila paper covers and carefully boxed. It may be months before a number is collected that will warrant the distribution. As this time approaches the place must be decided upon. If someone offers a room, it should be in a pleasant central location; and the committee will begin to plan and outline the work.

Shelves can be built about the room most cheaply and quickly, but books will be best protected from dust and mice in cases having locked doors. The working committee

or a sub-committee now takes charge of the classifying and indexing; then the books, covered, numbered and labelled, are placed on the shelves, according to their classes.

It is now necessary to form a system of work, the days and hours when the library will be open to the public, the plan for distribution of books and the rules for the interior management. As to the latter, experience proves that the fewer and briefer the regulations the better. Some system is necessary, but cast-iron rules cannot be enforced in the country libraries as they can in the city.

To cover books or not to cover them is an open question in the city, but the advantages can hardly be doubted in the country. The soiling of an ordinary paper cover is usually convincing. The large printed numbers sold by the sheet are excellent for library use; and on the labels pasted on the outside of the covers can be printed a few rules governing the use of the books, also a reminder of the fines if kept over the time allowed.

A catalogue of the library is often required; in some form it is necessary. If economy is to be practiced, three or four copies may be typewritten and kept upon the table. Even if there are only a few hundred books, classify them, this, however, need not be done too carefully, or certain classes may contain only two or three works. All that are absolutely necessary are Biography, Essays, History, Miscellaneous and Fiction. There should be a special list of books for little folks.

Having arranged the room and its contents and the time for opening the library, the next work is to provide librarians. If, as is often the case, the project is mothered by the women of the community, the names of all those willing to serve may be arranged alphabetically. On the first day appointed Mrs. A. will attend with Mrs. B.; on the next day Mrs. B. and Mrs. C.; then Mrs. C. with Mrs. D. The frequency of this service will depend on the number of volunteers.

A systematic register of subscribers and the books delivered should be kept. In a large book or register, must be recorded the name of each subscriber, the date of withdrawing a book, its number and the time of its return, the extra books taken and the fines paid. A complete index of names with their folio number should be kept in the front of the register.

A certain sum of money ought to be held for purchasing books. No library can live or have healthy growth unless new books are added each month. At least one volume on every monthly list ought to be what is termed 'solid reading.' Of course, the committee must cater to the public taste; the people are the real employers, and they demand fiction in large quantities. As the number of volumes to be purchased is limited, it is wisest to choose the best, the least sensational, and those that will be likely to be appreciated by the next generation as well as by this one.

MANNA C. HALE.

# 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.—Slip a stitch from the left needle to the right needle without knitting it  
 sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.  
 To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.  
 Row.—Knitting once across the work when but two needles are used.  
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.  
 Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. 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.

### KNITTED BORDER FOR DOILEYS, HANDKERCHIEFS OR CENTER-PIECES.

FIGURE No. 1.—Use thread or knitting cotton of any fineness desired and cast on 25 stitches:

*First row.*—Sl 1, k 7, n, o, n, o, k 8, o 2, p 2 to., k 1, o, k 2.  
*Second row* and all even rows plain.  
*Third row.*—Sl 1, k 6, n, o, n, o, k 2, n, o 2, n, k 3, o 2, p 2 to., k 2, o, k 2.  
*Fifth row.*—Sl 1, k 1, n, o 2, n, n, o, n, o, k 1, n, o 2, n, n, o 2, n, k 1, o 2, p 2 to., k 1, o, n, o, k 2.

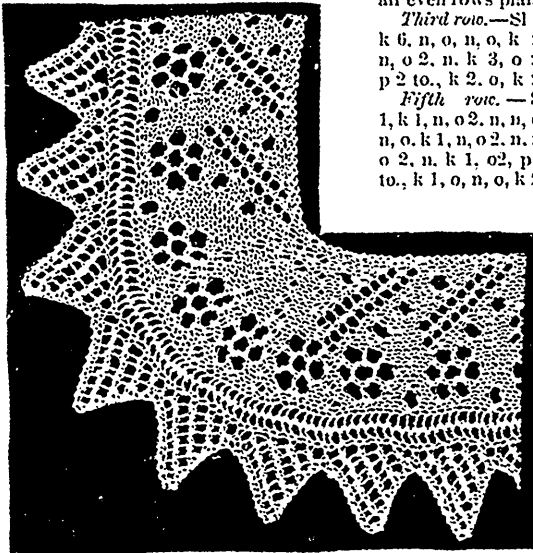


FIGURE No. 2.—KNITTED BORDER FOR DOILEYS, HANDKERCHIEFS OR CENTER-PIECES.

*Seventh row.*—Sl 1, k 4, n, o, n, o, k 4, n, o 2, n, k 3, o 2, p 2 to., k 2, o, n, o, k 2.  
*Ninth row.*—Sl 1, k 3, n, o, n, o, k 3, n, o 2, n, n, o 2, n, k 1, o 2, p 2 to., k 1, o, n, o, n, o, k 2.  
*Eleventh row.*—Sl 1, k 2, n, o, n, o, k 1, n, o 2, n, k 1, n, o 2, n, k 3, o 2, p 2 to., k 2, o, n, o, n, o, k 2.  
*Thirteenth row.*—Sl 1, k 1, n, o, n, o, k 14, o 2, p 2 to., k 1, o, n, o, n, o, n, o, k 2.  
*Fifteenth row.*—Sl 1, n, o, n, o, k 15, o 2, p 2 to., k 2, o, n, o, n, o, n, o, k 2.  
*Seventeenth row.*—Sl 1, k 1, n, o, k 1, n, o 2, n, k 7, n, o 2, n, o 2, p 2 to., k 1, o, n, o, n, o, n, o, k 2.  
*Nineteenth row.*—Sl 1, n, o, k 17, o 2, p 2 to., k 12.  
*Twentieth row.*—Bind off 9, k 2, o 2, p 2 to., k 20.  
 Repeat 4 times more (but if used for any other article repeat for the required length before turning the corner. For corner continue with same stitches.  
*First row.*—Sl 1, k 19, o 2, p 2 to., k 1, o, k 2.  
*Second row.*—K 4, o 2, p 2 to., k 13, leave 2.  
*Third row.*—Sl 1, k 10, n, o 2, n, k 3, o 2, p 2 to., k 2, o, k 2.

*Fourth row.*—K 5, o 2, p 2 to., k 5, p 1, k 10, leave 4.  
*Fifth row.*—Sl 1, k 6, n, o 2, n, n, o 2, n, k 1, o 2, p 2 to., k 1, o, n, o, k 2.  
*Sixth row.*—K 6, o 2, p 2 to., k 3, p 1, k 3, p 1, k 6, leave 6.  
*Seventh row.*—Sl 1, k 6, n, o 2, n, k 3, o 2, p 2 to., k 2, o, n, o, k 2.  
*Eighth row.*—K 7, o 2, p 2 to., k 5, p 1, k 6, leave 8.  
*Ninth row.*—Sl 1, k 2, n, o 2, n, n, o 2, n, k 1, o 2, p 2 to., k 1, o, n, o, n, o, k 2.  
*Tenth row.*—K 8, o 2, p 2 to., k 3, p 1, k 3, p 1, k 2, leave 10.  
*Eleventh row.*—Sl 1, k 2, n, o 2, n, k 3, o 2, p 2 to., k 2, o, n, o, n, o, k 2.  
*Twelfth row.*—K 9, o 2, p 2 to., k 5, p 1, k 2, leave 12.  
*Thirteenth row.*—Sl 1, k 7, o 2, p 2 to., k 1, o, o, n, o, n, o, n, o, k 2.  
*Fourteenth row.*—K 10, o 2, p 2 to., k 6, leave 14.  
*Fifteenth row.*—Sl 1, k 5, o 2, p 2 to., k 2, o, n, o, n, o, n, o, o, k 2.  
*Sixteenth row.*—K 11, o 2, p 2 to., k 4, leave 16.  
*Seventeenth row.*—Sl 1, k 3, o 2, p 2 to., k 1, o, n, o, n, o, n, o, n, o, k 2.  
*Eighteenth row.*—K 12, o 2, p 2 to., k 2, leave 18.  
*Nineteenth row.*—Sl 1, k 1, o 2, p 2 to., k 12.  
*Twentieth row.*—Bind off 9, k 2, o 2, p 2 to., k 20.  
 Repeat 3 times more.

There should be 5 points on each side and 4 on each corner. Join and sew around center. If very fine thread is used, the joining will not show.

### MITTENS IN PRINCESS' FEATHER PATTERN FOR A GIRL OF TEN YEARS.

FIGURE No. 2.—The materials required for a pair of mittens are. One skein of Saxony yarn or one ounce of medium knitting silk and three fine steel needles.  
 Twelve stitches are calculated for each inch of knitting. This pattern is also handsome when used in knitting ladies' gloves. When increasing the size of a glove, 10 stitches are needed for each plume or pattern added.  
 Cast 22 stitches on each of the three fine needles—66 in all.  
*First and Third rounds.*—Plain. *Second round.*—O, n, all round.  
 Turn the edge up inside and with each stitch on the needles

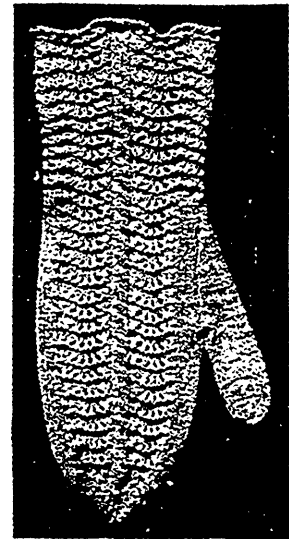


FIGURE No. 2.—MITTEN IN PRINCESS' FEATHER PATTERN FOR A GIRL OF TEN YEARS.

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one corresponding loop from the edge, forming a very fancy hem. Knit one round plain, narrowing the last two stitches together. The first 6 stitches in each round form a plume which runs straight down the middle of the mitten back, one plume on each side.

*For Fancy Wrist.—First round.*—Purl 1, slip the 2 next stitches on an extra needle, k 2, knit the 2 on the extra needle, 1, n 3 together; \* o, k 1, three times, o, u, n 3 together, n, at from \*. At the last narrowing, in each round, always k together instead of 2.

*Second round.*—P 1, k 4; purl the rest of the round.

*Third, Fourth, Fifth and Sixth rounds.*—P 1, k 4, p 1; knit in around.

Repeat these six rounds till the wrist is as long as desired.

*Fancy Mitten Back.—First round of the Hand.*—(In this round the thumb is also commenced; see below.) P 1, k 4, p 1, k 10 in. Then rearrange the stitches so that 26—10 each side of the 6 stitches forming the twist—will be on one needle at the back of the hand. On these the fancy pattern will be continued, thus:

*First, Second, Third and Fourth rounds.*—K 10, p 1, k 4, p k 10.

*Fifth round.*—N, n, o, k 1, o, k 1, o, k 1, o, k 3 to., p 1, 2 on extra needle, k 2, k the 2 on the extra needle, p 1, k 3 o, k 1, o, k 1, o, k 1, o, n, n.

*Sixth round.*—P 11, k 4, p 11. Repeat these six rounds alternately until the number of stitches on this needle are reduced to 20 by the narrowings at the tip of the mitten, when the fancy stripe should be discontinued.

*To Widen the Thumb.—First round.*—Commence the thumb widenings 5 stitches to the right of the fancy strip, for the left hand, or to the left for a right hand mitten by purling one stitch

and knitting one stitch out of 6th stitch from fancy pattern, k 1, and knit one and purl one out of next stitch. The purl stitches must be purl in each row, one just above the other, and wherever the widening should be made widen between the purl stitches at the beginning; purl and knit a stitch out of the first purl stitch; knit to the other purl stitch and knit and purl a stitch out of it.

Knit 3 rounds plain, except that you purl the purl stitches and widen again in the 4th round. Continue to widen the thumb every 4th round till there are 23 stitches gained. Slip them on a cord and leave for thumb; then cast on 6 new ones in their place. These 6 stitches are to be all narrowed off both in the hand and thumb to form the usual hand and thumb gores, thus: N, k 2, slip and bind 1; knit twice across the 4 remaining stitches. In the next row n, n, knit twice across the remaining 2 stitches. In the next row narrow these two stitches together, finishing the gore, this last being the seventh round of which the gore has formed a part. After the gore is finished knit the hand, continuing the pattern on back, until the hand is 2½ inches deep from the thumb-hole. Then begin to narrow off.

*To Narrow the Mitten or Thumb.*—K 1, n at each end of each needle, knitting other stitches plain, except the fancy back, which is continued to the required length as directed above.

*Second and Third rounds.*—Knit 2 rounds plain, except the fancy back. Repeat the last three rounds alternately until but 4 or 5 stitches are left on a needle; then narrow continuously until but 1 stitch is left. Draw the thread through and fasten.

Put the stitches for the thumb on the needles, pick up the 6 cast-on stitches and narrow off the 6 stitches in the gore as usual. Knit plain until the thumb is 1½ inch deep from the thumb-hole. Narrow off and fasten.

## THE TEA-TABLE.

### WAR'S REMINDERS.

Anyone who is fond of collecting has had many opportunities to indulge this inclination during the past few months. One energetic maiden has collected war souvenirs of all kinds, mounting them on a padded board covered with violet velvet to bring out to good advantage the colorings of the various objects. In this collection are found all kinds of army and navy buttons, pins, buckles, naval cap-bands, etc.; and the fair collector has not been contented with cheap pins, for some of them are beautifully made. Another wide-awake girl has a collection of cartoons referring to the war between Spain and the United States. Almost every incident since the war began and even previous to the decision to resort to arms has been most cleverly depicted by the cartoonist, and these pictures provide material for a collection well worth having. The pictures are most patriotic, and no cartoon is considered worthy of a place that does not include the familiar figure of Uncle Sam. By-the-way, these war cartoons provide material for very attractive tableaux that may be presented with little cost as to costumes. In plans for Winter fairs a set of war tableaux will be found a most successful form of entertainment, and these clever pictorial treatments of the various phases of the questions at issue will not fail to be appreciated.

The latest watch-charms are much prized because of their originality, inasmuch as no two of them can be quite alike. A stone, flower, leaf, even a bit of cloth from a sweetheart's uniform has been known to form the basis of a souvenir charm of this kind. The memento to be preserved is taken to a jeweller, who mounts it or encloses it between two disks of glass, rimming the latter with gold and attaching a solitary link to the rim by which it is hung on the watch chain or the châtelaîne. Valued possessions they are to be sure, because they mean more than most fads of the hour. The girl of the period has a great fondness for articles that dangle from her chain or her belt. Her waist is stuck full of fancy pins, and none of them is meaningless. In times of peace it was the college or class pin, but flag pins and regimental pins have crowded out the college emblems. The girl is not at all up to date, how-

ever, who does not wear some dainty souvenir of something or somebody.

### ARRANGING THE HAIR.

A woman who has just returned from a six months' sojourn in Paris is full of admiration for French women. In matters of the toilet she states that they far surpass us, particularly in the arrangement of the hair, for every French woman knows how to make the hair the most becoming possession. The fashion of arranging it has changed somewhat from that popular in the Spring. At night the hair is parted from ear to ear; then this front hair is divided into three portions and twisted over rather thick rolls of soft flannel or kid—rolling the hair off the face—in Pompadour style, the back hair being braided for the night. No French woman would think of retiring with her hair loose about her shoulders to tangle and be pulled out in the morning's straightening. When dressing the hair the curlers are removed and all the hair from the front is combed back. The hair is combed far up on the head and arranged in a loose Psyche knot, the front, sides and back being slightly loosened with the comb as the back is arranged. Side combs are slipped in to hold the hair out softly at the sides, while a back comb—similar to those of our grandmothers' day, only less round and high—is placed at the back of the head at the base of the Psyche. All loose hair at the back is gathered and held in place at the back by a jewelled or gold pin about two inches from the nape of the neck. Most women rebel at the use of gold in the hair in the daytime, but many are adopting this pretty French fashion. The hair often parts in the front when arranged loosely, but that is an added attraction that is encouraged by those to whom it is becoming. This arrangement of the hair lifts it above the brim of the hat, so that the twist is not seen when the hat is worn, and is a natural method of dressing the hair when the hat is worn tilted over the face. Loose effects are requisite, though this does not mean that the hair is drawn over the ears, a deplorable fashion that detracted from the intelligence of a face and one that we are happily rid of.

There are signs of the return of the curled bang. The plain

arrangement so long in vogue has not always been becoming, and a change to the soft bang will be welcomed by those to whom the part dressing has been anything but charitable. The French woman takes exquisite care of her hair; just prior to retiring she invariably massages the scalp, every inch of surface being gently rubbed with the tips of the fingers to stimulate circulation and thus keep the roots healthy. In the morning the scalp is again massaged. This method of caring for the scalp will require only five minutes in the morning and evening and will do much to prevent the hair falling out.

#### AS THE SEASONS CHANGE.

In the Autumn the hair is particularly inclined to fall out, so at this season its care should be more thorough. Specialists tell us that the hair is most sensitive to Nature's changes, falling with the Autumn leaves, growing but little during the Winter and in the Spring awakening to life and growth with the buds and flowers. As tenderly as the gardener cares for his plants should the hair be attended to, if the tresses would not grow less with each season's return. When a tonic is needed—and this is a necessity if the hair falls to any great extent—the old-time favorite, rum and quinine, may always be depended on. Any chemist will put up this preparation in the proper proportions. Though growing from the roots, if the ends of the hair are dead and split, its growth is retarded if not quite suspended. Again the similarity to plant life is apparent, the plant making slow progress if the dead leaves are not kept clipped. To cut off the split ends is ordinarily a tedious process, as each hair must be clipped separately, but expeditious cutting is possible if the hair is tightly braided in a number of braids and the braids brushed from the ends toward the head, thus bringing to view each split end. As healthy ground develops the healthy plant, so is there usually strength of hair with strength of body. There is a subtle connection between a good digestion and a perfect growth of hair. Simple food will be found to be kindest to woman's crown of glory. The specialist tells us that until the zenith of life is reached the hair should grow twelve inches in as many months; but with all proper treatment this is impossible.

As the cold days creep on care should be taken that the house

is not too warm, for when the living rooms are kept at a temperature the hair is over-dried and will split and break, stances being known where six inches of its length were lost as many months. The city apartment house with its steam is a veritable hot-bed. Plenty of fresh air and a bowlful of water in the room most frequented during the day will help give moisture to the air. In the case of excessive dryness of scalp, as indicated by dandruff and scaling of the cuticle, there is evidently a lack of natural oil; in this case nature should be assisted. Lanoline, an oil from the wool of sheep, has special properties to the natural oil, and if rubbed into the scalp will feed and strengthen the hair roots. The oil will not stay on the hair, if a number of partings are made and the scalp alone treated. Singeing the ends of the hair does not retard the indorsement it did a few years ago, although still practised. The fad brought sorrow to every woman who thought to benefit her hair by its use; the heat dried the ends further up, causing the hair to split continually and break, thus making the hair state worse than the first. Scarcely enough can be said against the process.

#### BEAUTIFYING THE BEDROOM.

The modern bedroom is a dainty nest, but it is not complete without a suitable dressing-table. These are of all degrees of elegance from the costly affair in rich mahogany to that of a painted pine. The newest of these lovely tables has a slightly curved front and either two or three drawers at each side below the top after the manner of sewing-machine drawers; or, they are from one to three drawers directly under the top. The upholstered tables add much to the furnishing of a room and may be very inexpensive, the cheapest of them having for foundation the regulation pine table so well known for kitchen use, and which may be bought at slight expense. This may be upholstered in any material desired—muslin, dotted Swiss, cretonne, or the material used for window curtains may be chosen. The covering for the top is usually handsome, and this is most perishable, a clever woman has originated a plain glass cover for protection. The lace cover is first put on, the glass over it, the embroidery or lace being seen through the glass and the brushes and combs showing to good advantage on the shining plate.

EDNA S. WITHERSPOON.

## A FLORAL HUNTING PARTY.

BY KATHERINE MAXWELL.

An invitation to a garden party in the middle of Winter fairly makes one shiver, and it must be confessed that Eva Damon's friends experienced something of a chill when they read her dainty note inviting them to attend an affair of this kind. Arrived at the house on the appointed afternoon they were pleased with the welcome extended, though mystified to find no evidence of a garden of any sort. After the guests had assembled and were made comfortable Eva threw open the doors into the library, saying laughingly, "Come into the garden, Maud," and all the rest of the girls."

The girls entered, but still no garden of any sort was visible—nothing to attract attention but a large table covered with a conglomeration of articles duly ticketed and numbered. No one was allowed to approach the table until each was presented with a booklet the cover of which was of water-color paper daintily decorated with sprays of flowers. The inside pages were blank, save for a row of numbers down the left-hand margin. A tiny programme pencil was attached to each booklet by a length of ribbon.

Eva then explained that the table was the garden and that the miscellaneous collection of articles upon it represented various plants and flowers; and as soon as discovered they were to be recorded in the little books opposite the corresponding numbers.

It seemed an almost hopeless task, for "Number 1"—a box of buttons with patent fasteners—had little resemblance to any flower that ever bloomed. But it soon flashed over the group of puzzled girls that the suggestion was, of course, "Bachelor's-

buttons." After that it was easier, and the girls commenced to fill their note-books. When the allotted time had elapsed, however, only one list was found correct. The flowers and their symbols were as follows:

- SWEET PEAS.—A dish of dry peas liberally sprinkled with sugar.  
 CORN-FLOWER.—Some corn-meal flour.  
 BLUEBELL.—A small bell painted bright-blue.  
 FLAGS.—Three flags stuck in a flower-pot.  
 CLOVER.—A clove glued to a card, with the letter R following.  
 LADY'S-SLIPPER.—A dainty slipper.  
 FOUR-O'CLOCK.—A timepiece with the hands pointing the hour.  
 TULIPS.—A picture of a mouth.  
 GOLDEN-ROD.—A small round stick gilded.  
 MAIDENHAIR (Fern).—A lock of golden hair.  
 UMBRELLA PLANT.—A tiny Japanese umbrella in a flower-pot.  
 BUTTERCUP.—Butter melted and poured into a tiny cup where it is moulded into shape.  
 CENTURY PLANT.—1900-2000, written on a card.  
 BROWN-EYED SANS.—A picture of a brown-eyed girl, with Susan written underneath.

The guessing of the various names afforded much amusement, and the awarding of the prizes was a pleasant feature of the afternoon. The first prize was a pretty vase; the second a floral calendar, and the "booby" a bunch of violets. After partaking of a dainty tea the girls left after expressing great enjoyment of the afternoon and congratulating their hostess for having thought of "something new."

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FIGURE No. 1.—**UMBRELLA AND TRIFLE CASE.**—The illustration shows a very useful article for umbrellas, shoes and all manner of things which are apt to accumulate upon the closet floor. It is made of linen and bound with linen tape, while a design in outline stitch gives a pleasing decoration on the two long center pockets.

# THE WORK-TABLE.

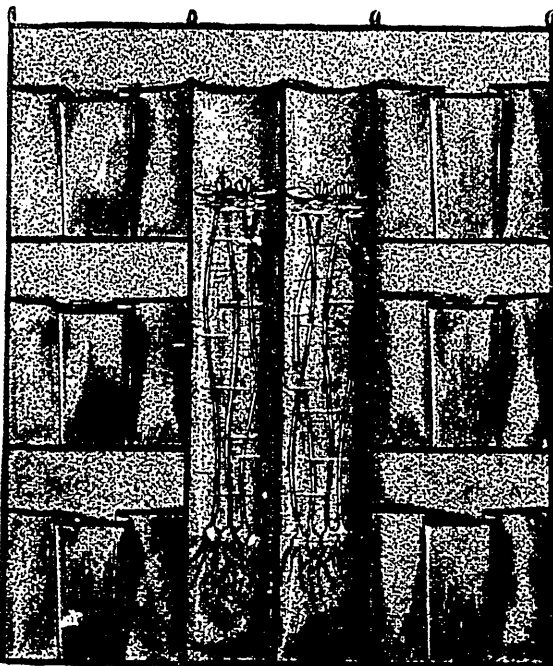


FIGURE No. 1.—UMBRELLA AND TRIFLE CASE.

Three shallow pockets are arranged on each side of the center and are bound with tape. Four brass hooks are sewed at the top, through which tiny brass-headed tacks secure it to the door or wall. A small brass rod may be run through a casing made in the top, and from each end a ribbon may be brought up to the center and tied. Canvas will be appropriate for making this case, as will also denim or duck. Pattern No. 1553, price 5d. or 10 cents, was used to shape this case.

FIGURE No. 2.—**FIVE-POINTED STAR.**—The design shown in the illustration makes clear the problem of accurately cutting a five-pointed star for flag or other purposes: Take a square of cardboard and draw the diagonal dotted line, as in figure A; fold the square on these dotted lines, and the result will be figure B. Then make the dotted lines shown here and bend this triangle over so that its point will touch A; this will give figure C.

When the cardboard is unfolded the perfect star, as at figure F, appears. The points may be blunt or sharp according to the position of the dotted line in figure E. By moving it further to the right the points will be made sharp and to the left broader. This process of making the star will be found simple, if the illustrations are carefully studied.

FIGURE No. 3.—**GROUP OF SOFA PILLOWS.**—The pillows are banked upon the couch or sofa in a manner suggesting ease and comfort, while variety of design adds to their beauty. The covers may be procured in all sizes and are filled with down. The pillow in the center of this comfortable group has a very handsome dark-blue velvet cover, with a wreath and monogram embroidered in gold in the center. The pillow at the top on the right side is covered in a fancy cotton and silk stuff in Bagdad effect. The pillow next that last described has a dark-blue center, and the ruffles are red and blue. Persian brocade covers the small pillow in the center; and a fancy silk lends a charm

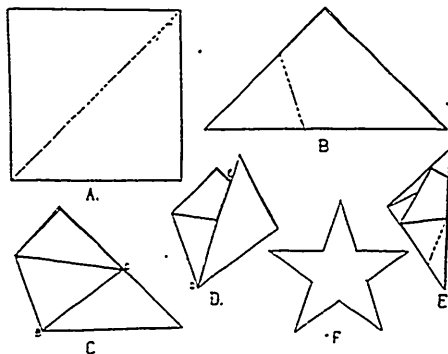


FIGURE No. 2.—FIVE-POINTED STAR.

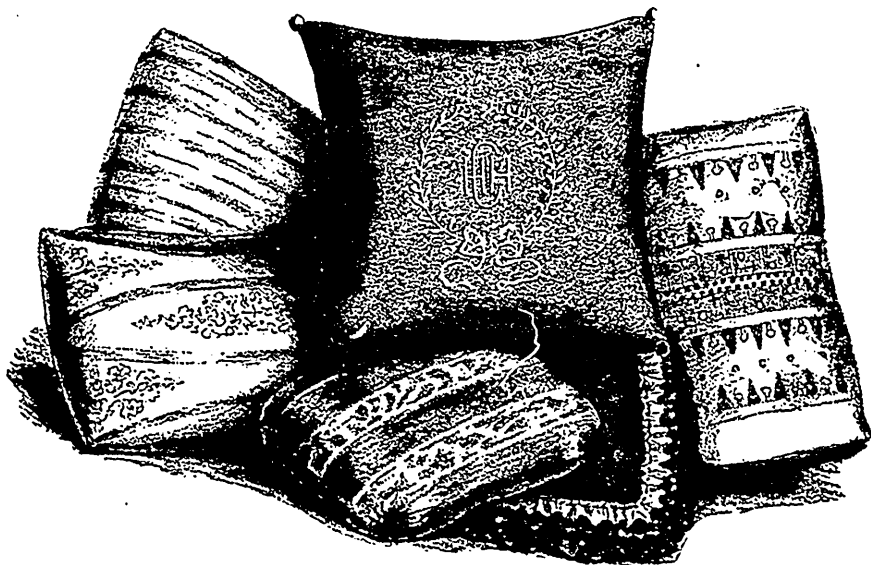


FIGURE No. 3.—GROUP OF SOFA PILLOWS.

to the one at the lower left-hand corner. A very durable cover of striped corduroy in brown was used on the remaining pillow.

## MADE ON EARTH.

BY CORNELIA ATWOOD PRATT, AUTHOR OF "THE BOOK OF MARTYRS," "THE DAUGHTER OF A STOIC," ETC.

Miss Hester Carpenter sat in the teachers' parlor at Hawthorne Hall, talking to her only brother with agitated intensity.

Hawthorne Hall is a boarding and day school for young ladies in one of the smaller cities of Illinois. The instruction given there is excellent of its kind; but scholarship and the aesthetic sense are not necessarily synonymous, and anything resembling that square room is not often seen in these enlightened days. The floor was covered with worn moleskin; a large angular table spread with figured oil-cloth showing bunches of blue and yellow flowers on a black background occupied the center of the room; the walls, clad in a dark-brown paper with sprawling green figures, were adorned with maps. The mantel was of marbled iron, green and black in streaks, and there were bunches of dried grasses upon the shelf. The chief piece of furniture was the ancient hair-cloth sofa with protruding springs, in one corner of which Miss Hester sat. She lifted her intense gray eyes to her brother's face, and he felt, as he had often felt before in his life, the strong compulsion of that vivid glance.

"I don't see what you're so bent on getting me married to Mary Bowne for," said Jim Carpenter gruffly.

Hester's eyes travelled slowly round the room, taking in each detail of the depressing combination.

"Don't you?" she said quietly. After an instant's hesitation she went on, "Of course, if you were keeping house in town I should hope to board with you. It wouldn't be a bad arrangement, since you are on the road so much. That is the difference it would make to me personally. But it has always been one of my great wishes to see you comfortably settled in life, Jim. I am so eager for it."

There was a faint impatient movement of Jim's head. His sister saw it with quick alarm. Her keen impelling eyes were still fixed upon his face, but her voice was very gentle and self-effacing as she continued,

"I hope I don't seem a foolish, meddlesome old sister. Of course, I can't direct your life. A man lives and decides for himself always. Whatever pleases you will seem best to me."

The lines of suspicion about Carpenter's eyes relaxed. This was more nearly the tone one's womankind should take.

"You seem to think more about me than you do about your friend," he suggested half jocosely. "Perhaps it wouldn't make her so happy!"

Miss Carpenter drew a long breath before she answered. There was a vein of sentiment in Jim's nature to which she knew she could appeal when other entreaties were useless. Why should she not invoke it now? He had always had a pitiful craving for spontaneous affection, which he of all men would be the last to inspire. It is not well to be born into this world with an insignificant body, a retreating chin, reddish hair and a hunger for adoration in your soul.

"Perhaps I know more about how Mary feels than you do," said Miss Hester, softly, but clearly and with intention.

"Well, I must be going," said Jim abruptly. "I'll drop in the next time I am in town. Good-by, Hester. Take care of yourself."

"Good-by, Jim."

As her brother went down the steps Miss Carpenter watched him from behind the blinds. There was a shame-faced, softened smile around his lips as he passed the window, which told her all she wished to know. Her last shaft had struck home.

"May the Lord forgive me!" wailed Hester Carpenter to herself, divided between exultation and distress. "That was the same as a lie I told him—to let him think that Mary cares for him. She doesn't. I know she doesn't. But maybe she might come to. And, perhaps, Jim will ask her now!"

Miss Carpenter's training had not been of the kind that condones doing evil even that good may come most abundantly, and she carried about with her for days a heart that was heavy and ashamed. She had been guilty of an untruth in order that benefit to herself might follow—that was the plain truth as she saw it—and her conscience smote her sorely. In vain she rehearsed her provocation and her excuses. She was too keen not to recognize a sophistry of her own construction. When all was

said and done, the hideous fact remained that Hester Carpenter had told a lie. Also, as the days passed and Jim did not come again she concluded that it was a lie wasted. To a moral perception which placed thrift besides truthfulness among the virtues, the fact of its uselessness doubled the burden of the transgression.

It was more than a month before Jim Carpenter found it convenient to call again at Hawthorne Hall, though he returned to the city weekly. When he came to the house at last he asked for Miss Bowne. Hester was out at the time, but when she returned to the room which she shared with her friend she discovered Jim's card—a business card and printed, although Jim knew better—lying upon the table. She drew a quick breath at the sight, which meant very much more to her than she had words to express, and moved restlessly about the room, giving a caressing touch here and there to her pet belongings as she passed.

She was a little creature with an angular figure and soft ashen hair. Only her passionate eyes betrayed the native force that was hers. She had lived in this world forty years, and during twenty of them she had not had a home. The domestic passion has very different developments in different individuals. Under the infliction of a husband and children Hester would have been helpless. For strong affection she had neither use nor wish. Jim's imperfectly concealed desire for adoration struck her as absurdly sentimental. Romance no longer made any appeal to her. It was like steam yachts and private cars—one of the unenvied luxuries of another class of being.

But, none the less, she had her longing and her dream. The blood of generations of exquisite housekeepers ran in her veins restlessly, and their ideals were constantly stirring in her heart. In such matters she was the culmination of her race and she knew her vocation as any artist knows it. The intensity of her desire for a home, for simply the bricks and mortar, lath and plaster of it, sometimes frightened even herself. Her constructive ability was great, but even she could not transmute a bedroom in a boarding-school into a home.

She had often hoped that she might be permitted to share Jim's home; so long ago that she herself no longer believed in the divine illusions of that far-off time she had sacrificed certain prospects of her own on the altar of Jim's education. The offering had been in vain, for after two unsuccessful years in college Jim turned restless, refused to be supported by his sister and declined the guidance of her ideals for his future. He was born for a business life, he said, and he took a position as travelling salesman for a local manufacturer. With occasional accessions of salary he had retained the position since. Hester did not consider this a triumphant demonstration of his statement. If she had been a business man, no such humdrum routine would have satisfied her instinct for affairs.

She went on teaching drearily enough, the only fruit of her sacrifice being a new scepticism regarding the stability of human affection. Her lover had declined to wait for her and married someone else. Since then she had leaned upon an ill-defined feeling that somehow, some day, Jim would give her a home in place of the one she had relinquished for his sake. But the years went on and he did not marry. He was now thirty-five. Mary Bowne was thirty-three. She had been teaching at Hawthorne Hall for five years, and she and Hester were bound together in the deep intimacy of privations shared.

It seemed to Hester that most people did not take the matter of home-making simply enough. Her creed was very simple, but she held to it with fervor. Without that environment a human life was a statue off its pedestal, a wheel off its axle, a cumbersome, misplaced thing. The material for a home was within her grasp. As matters stood here were three lives without a basis or a background. The hour of her opportunity was at hand, and she felt that she must prevail. And so she walked the floor with set lips until the door opened and Mary Bowne came slowly in. She crossed the room and sat down by the window, looking out with unseeing eyes. They were blue eyes, sweet and serious. Mary was a little woman with a grave, gentle face and heavy coils of brown hair wound about her dignified, small head. Just now there was an unwonted flush upon her cheeks.

Hester looked at her uncertainly. She opened her lips, then closed them again. At last, coming over and kneeling beside her friend, she put an arm about her gently. Her words were soft, her eyes beseeching.

"Mary, dear, did—did Jim ask you to marry him?"

"Yes, he did." There was a dryness in the tone before which Miss Carpenter recoiled.

"Mary! Don't say you refused him. O Mary, don't!"

Miss Bowne drew quietly away from her friend's embrace.

"I haven't refused him. I said I would think about it. But why do you care so much about it, Hester?"

"Why? I've a thousand reasons! Each of them is better than the others! I want to see Jim settled in life with somebody who will make him comfortable and happy. I want to see you married and out of this ghastly life of ours. And I want to know that there is a home in the world where I have a welcome and a right!"

Hester sprang up and began to walk about again.

"I want this more than I have ever wanted anything. Look here, Mary, you and I have spent our youth teaching mathematics and the elements of Latin to half-fledged girls at Hawthorne Hall for three hundred and fifty dollars a year and our board. Maybe some women can do it as if it were a sacred duty and feel blessed in doing it. I can't. I am not made that way. I hate it—hate it all! But I have got to go on doing it all the rest of my life. With you it is different. You can break away. Here is a chance to make a home. Why, Mary! Aren't you sick of living in this big square room with a bed behind a screen in one corner, a tea-table in another and the walls hung over with Madonnas and cloisters and angels' heads? Its such a makeshift and a sham! I want more space around my life and more beauty. I want to live in a real house, where I can have a little white bedroom that I don't have to turn into a sitting-room. I want a kitchen with a shiny range and a clean sink—a tiled sink—and some pink and white dish-towels. I want a dining-room where I can use my mother's table-linen and silver. Jim and I have some lovely old silver. Mary. The Carpenters had taste and money once. I want some of the pretty cheap French china I saw down-town last week. I want a sitting-room with a fire on the hearth and a white fur rug and a kitten on the rug. Oh," cried Hester, "it seems to me I would almost sell my soul just to be living in such a little house!"

"I wouldn't sell mine," said Mary Bowne, but her voice trembled a little.

Hester came and stood by the window looking down at her friend eagerly.

"Doesn't it appeal to you at all, Mary? Don't you care for it a bit? Can't you just see that little house all furnished and waiting? Jim is earning a fair income now, and if I boarded with you, there would be money enough for all the comforts. We could have such cosy, happy times!"

"It can't be right to marry for such things!"

"Don't believe it! It's right for a woman to marry for the chance to make a real home. She's doing the work the Lord cut out for her when she does. I know the novels talk about love, but I think they're all wrong, Mary, just listen to me a minute more. I have lived longer than you, and this is what I think. Love is just the argument Nature uses to convince young folks that the life of double self-sacrifice is the better one. We're selfish when we're young, and it takes some glamour to make us choose the harder life. When we get older it's all different. Difficulty and sacrifice get to seem worth while. So, when you can use your life to make somebody else contented and can have a home besides, I simply don't see how you can hesitate a minute. O Mary, do marry Jim!"

With a look of appeal more fervent even than her words Miss Hester rested her case. She had put all her soul into the argument and she could do no more.

Mary Bowne looked up at her wistfully. Hester had always influenced and led her. She relied upon her judgment and trusted her insight. The habit of submission was strong.

"I wish I knew whether the things you think are really true," she said slowly. "You make it sound as if housekeeping was divine!"

"It is," said Hester simply, and no fanatic was ever more profoundly convinced of the truth of his creed.

"I don't know what I mightn't do if your brother was as eloquent as that. If I could do everything you think I can"—Here Mary hesitated. Hester, holding her breath as she listened, felt her own pulses leap. She had fought a good fight for a hearthstone, and she foresaw that it had not been in vain.

## II.

There was a fine coating of dust on the sitting-room mantel. Miss Carpenter ran her finger across the edge with a frown of disapproval.

"That Betty!" she said with vexation. Then she reflected that it is a blessing to have a servant with whom to be dissatisfied, and she sat down before the open fire.

It was a May evening, but wild and wet. On the hearth-rug a Maltese kitten was languidly pursuing its tail. The cheerful glow of the fire revealed an attractive if simple, little room. There were a few water-colors and photographs on the walls; in one corner was a divan overwhelmed with pillows; in another were book-cases and a cabinet that held some good pieces of old Worcester. The breath of a bunch of violets on the low table at the corner of the hearth gave a suggestion of luxury to the atmosphere. Such as the room was it satisfied Hester Carpenter's domestic instincts completely. She exulted in it fiercely as she sat there. Though she hid her consciousness of possession from Jim and Mary, the nominal heads of the house, it was as much hers as if it had been her own. She had made it, and looking on her creation her heart leaped to pronounce it "very good."

Her satisfaction took, perhaps, too little account of the part her brother and his wife played in their own house. Jim was necessarily away much of the time, and Mary, though she had adapted herself admirably to housekeeping, was willing to let Hester assume as much responsibility as her teaching permitted. Their interest in their own establishment was distinctly less than hers. They seemed, however, quite as happy as most married people; or, at least, they had been until the baby died. Since then Mary had "fretted" to an extent which in Hester's eyes was out of all proportion to the cause. Hester's imagination was slow to grasp the fact that there might be strong developments of the domestic instinct other than her own. Frankly, she thought far less of Jim and Mary than of her own daily recurring satisfaction in the inexhaustible delights of home life. They had been keeping house for two years, and still she never came downstairs in the morning without stopping on the staircase landing to look out caressingly at the trees upon their little lawn; she never sat down at the daintily appointed table without a thankful thrill at its daintiness. New every morning and fresh every evening, her joy was a miracle even to herself.

Upstairs in the front bedroom blazed another open fire before which sat Mary Carpenter, leaning back white and petulant among her cushions, groping in an unlighted mind for the strength with which to go on living. Her child's life had been very brief, and its death had revealed a vista of endless loss to a heart not at all prepared to receive it. At first she was defiant and sceptical regarding her own pain; she had not divined that such a loss would leave her as it had, defrauded, defeated, rebellious and having no longer a stake in living.

"I want my baby," said Mary Carpenter forlornly to the leaping flames.

Her husband heard her. He had been standing between the parted curtains with his hands in his pockets looking out into the night, but now he came forward awkwardly to her chair. What he desired to do was to kneel down beside her and put his arms around her and speak words that should burn with the consciousness of their common loss. Deep within him stirred grief and pity and a defiance of all the robber universe. For the moment his impulse was to say that fate might despoil them as she would, it was still they two against the world.

Feeling all this, he stood on the hearth-rug with his hands in his pockets, twisting uneasily.

"I'm not much good, but I'm here, Mary."

She looked up at the plain anxious little man blinking at the fire, then averted her head irritably, and a few weak tears rolled down her cheeks. The exasperation of weakness somehow made her impatient even with his merits, but Jim was unequal to divining this.

"Am I not good to you, Mary?"

"You're very kind," she said wearily. "You're always that, Jim."

He shifted his position and put his hand upon her chair, but Mary was looking into the fire and did not see it. She was following out her own thought, and it was more to herself than him that she said listlessly,

"I suppose Hester was right when she said it would be the best thing for us all if I married you. I'm sure she has been happy. She loves the housekeeping so much."

Jim started slightly.

"What else did she say?"

"She said self-sacrifice was best and that love did not matter," answered the woman before the fire dreamily, and not in the least realizing the tumult she was creating in the mind of the quiet man beside her. "At first I did not think she was right, but I suppose, after all, the practical people do know. This world was made for them. They seem to understand it best."

"Mary! Then did you—didn't you ever—love me at all?"

There was a poignant note in his voice that was new to her. If she had looked up, she would have seen his face distorted with a sudden spasm. He was too commonplace to cherish many illusions, but certainly he had believed that in her quiet way his wife had cared for him. At another time she would have seen that he was suffering, but her own pain had absorbed her of late; it had reacted upon her physical health as well, and to the preoccupation of grief was added the temporary selfishness of illness.

"What difference does it make? Oh, what are you—or anyone? I want my baby!" cried Mary feverishly.

There seemed nothing more to say. Jim left the room softly and blundered down the stairs, hardly knowing what he did. On the lower step he sat down to think. His mind was working with extraordinary clearness and rapidity. He saw it all at last. He knew now why the process of living happily ever afterward had disappointed him. It was very simple. Both of them were Hester's puppets; she had bent them to her wish, and their union expressed her will rather than their own. Apparently the calm affection of his wife, in which he had rested more than he knew, had no relation to his own merit but was merely an expression of her desire to do her duty in the state of life to which Hester had called her. But Hester was happy—Hester, who "loved housekeeping so!"

The torturing resentment of the dupe filled his soul, and he ground his teeth helplessly; but even as he did so, in a flash of rancorous satisfaction, he realized how near was revenge to his hand.

He rose and crossed the hall. At the door of the living-room he stopped. Hester still sat beside the hearth. The kitten had climbed to her lap. The firelight playing over her face was mingled with the glow of a dream fulfilled. In that hour she was a supremely happy woman.

Jim contemplated her an instant curiously. It was as impossible for him to understand that there was nobility and pathos in Hester's belated, narrow joy as for her to realize that behind his hunger for affection had lain the broad tragedy of the human predicament.

"I want to tell you now, Hester, that I have decided to give up the house when the lease runs out in September."

"Give up the house? Jim!"

A torrent of protest and supplication rose to her lips, but as she looked up at his face she saw that it was useless. What had happened she could not guess, but she recognized in his meagre dignity the aspect of the man who is fully determined.

"You can live at the school as you did before, and Mary and I can board somewhere. I am away so much it doesn't pay me to keep house."

Hester bit her lip convulsively.

"I dare say you are right," she managed to answer calmly, then put the kitten down and left the room. If she had any rights in the disposition of Jim's life, he evidently did not acknowledge them, and she was too proud to let him see that Eve turned out of Paradise was not more desolate than she.

Jim looked after her half contemptuously and took her place before the fire. He, too, had been despoiled of Eden, and his heart was sore. He pondered the situation long before at last he rose and went back to his wife.

### III.

To be dignified is an excellent thing, but to break down is sometimes better. There are occasions in every woman's life when this malign and baffling world is endurable only if seen through the mist of wholesome tears. In Jim's presence Hester succeeded in maintaining her composure successfully. They were a reserved household, but by questioning Mary, Hester gained data for a glimpse into the working of Jim's mind and divined at last that the deprivation they would all suffer was her personal punishment for bringing about a marriage that had certainly made Jim comfortable if not ideally happy.

"Ideally happy? He!" said Hester to herself bitterly, as she packed the glass and china when the time for breaking-up arrived. "The Lord didn't make any ideal happiness for bony little red-haired men with retreating chins. They've got to make

their own, and Jim hasn't sense enough to hold on to what he got!"

She was kneeling beside the barrel destined to hold the purple and white ancestral ten-set, and her tears fell fast. It was the first time in all the bitter, silent Summer that she had given vent to tears.

"Things keep all the better for being packed in salt!" she said with grim humor and put in another cup, though her eyes were so dimmed that she could not see where it went. The suddenly, she found herself shaken and racked with sobs, she had not summoned nor expected, and for the moment she gave herself over to the blessed relief that they were.

"I'm very sorry you feel it so, Hester."

Mary was standing in the door looking down at her, and the air of gentleness and composure irritated her sister-in-law. Hester dashed away the tears savagely and would have denied them if she could.

"You may well be sorry for me," she answered harshly. "I suppose most people wouldn't understand, but I feel as if I were going back to life imprisonment—after a vacation. If I never have a home again in this life, I'll have one in some other. I don't get what I want if I have to hunt the universe over for it. Some time or other I mean to be satisfied," and the tenseness in the lines of her angular figure suggested that here was force enough to carry her through a hundred incarnations, seeking her heart's desire.

Mary looked down in silence. Life had grown much more comprehensible since it had occurred to her that to each mortal is appointed his own grief, and she pitied Hester.

"You're not the only one," she said at last. "Jim and I have both had things to bear, Hester."

"Jim!" said Hester scornfully. "I don't see what Jim has had to bear. Men are so selfish always!"

Mary hesitated. Speech on any subject near her heart was hard for her, but obviously Hester must be enlightened.

"Jim isn't selfish," said his wife steadily.

Hester said nothing but her look was eloquent.

"Jim isn't selfish," repeated Mary. "It doesn't become you to speak of him so, Hester. He says you told him what wasn't true."

The blood burned in the elder woman's cheeks.

"I wonder how it becomes Jim to speak of me," she said haughtily. "I did tell him a lie, I know. But I've cried over that lie and I've prayed over it. And—and if Jim had been any kind of a man, you would have cared for him by that time!"

To this extraordinary defence Mary said nothing.

"I don't believe I've forgotten that lie for more than an hour at a time since I told it," said Hester hoarsely, feeling herself accused. "And it isn't only giving up housekeeping that is breaking me up so. I've been worrying all Summer over something else. I suppose if you and Jim were happy, he wouldn't want to punish me so hard. Mary, tell me, are you very unhappy?"

Her distressed eyes beseeched Mary's face. A soft flush rose to the younger woman's cheek, and Hester wondered dully. In all the years she had known her friend she had never seen her so near beauty.

"It came near being so, perhaps, but I—I think we understand each other at last. I don't believe you appreciate Jim, Hester. There's so much that is fine in him!"

Hester's lips tightened slightly, but Mary did not notice.

"That night after he said to you that we would give up the house he came back to me and told me how he came to ask me to marry him. Hester!—he was so unhappy I couldn't bear it. And you and I had made him so, between us. I began to see how selfish I was myself—and I couldn't help caring more for Jim when I came to understand him."

Mary stopped abruptly. That revelation of a man's heart, its need and its helplessness, had stirred and shaken her as few things in her life had done, and had roused her to shake off in a single hour the apathy of grief and illness. But it was impossible to make the magnitude and value of that revelation clear to Hester, who was looking at her with unsympathetic eyes.

"I'm glad you can see it so," Hester said, wrapping up a plate with tenderer touches than she had ever bestowed upon any living thing. "It's so much less on my conscience if you and Jim aren't wretched after all. And I suppose I deserve to be unhappy myself. Well, I shall be! My eyes and heart and soul are starved at Hawthorne Hall. Mary—Mary, will Jim never keep house after this?"

"Perhaps—if Heaven should fill my arms again!" said Mary Carpenter with sudden fervor.

FOR THE CHILDREN.

Patience will accomplish a great deal, so do not become discouraged when you attempt to solve the seemingly impossible puzzle shown in the illustration. Things do not appear half so difficult, after we have undertaken them, as they did at first sight. And I am sure the little people who see this picture will be quite clever enough to reproduce the different designs shown, after reading a few simple directions. First take a large piece of cardboard and cut it perfectly square; then mark it off with a pencil to form triangles of different sizes and a small square. After this is finished cut it out on the lines drawn and you will have eleven pieces of various sizes.

The next step is to carefully study the designs given, and then make the eleven pieces and try them again and again together, until any or all of the odd shapes have been wrought. These are only a few of the feats which may be accomplished.

An original little person will succeed in developing as many more again as the designs shown, and many a leisure hour will pass delightfully when employed in this interesting occupation. A pretty effect as well as a lesson in colors may be the result when these triangles are painted or covered with different colors. There are many possibilities in this suggestion, so now, little folks, put on your thinking caps and let us see what the results will be.

PATIENT MARGERY'S REWARD.

It was a happy day to Margery Bell, though, for that matter, all days seemed happy to this little girl. Sorely afflicted as she was, there was the brightest, sunniest, most patient disposition beneath the poor, cruelly wracked body. In all the eight years of her little life she had not placed her foot upon the floor to take a step. A perfect bower of beauty in white and blue was her little "nest," as she chose to call the pretty room where the greater part of her life was spent, and everything heart could wish for was there. But this would not have made some little girls happy, even if they were well. It was her sweet soul that made all things lovely. To-day dear grandpa was to return from his long absence across the ocean. He had been to all the places of interest in the Old World, and Margery felt anxious to see him, not only for his own sake, but for the sake of hearing about these glorious sights. She enjoyed so much the stories mama read her of London, Paris and picturesque Switzerland. Just to think of it! Now she would see all these places with grandpa's eyes!

"My little 'Sunbeam,' this is better than the delights of my trip," grandpa said, as he folded his little Pet in the tenderest embrace. "Here are some little gifts for you, which grandpa picked up on his way; a perfectly lovely Parisian dolly, with her wardrobe made up in the most approved style; here is Master Jack of the English navy—he came from London, of course; and here is the pretty little Swiss peasant maid. Yes, and here are books with the pictures and little stories of all these interesting spots. A new wheel-chair, too, for the little woman to ride in about the beautiful grounds. And here is a little letter you may read when grandpa has gone away. Now, good-bye for a little while."

"What a fortunate little girl I am, mama," were Margery's first words after grandpa had closed the door.

The tears gathered in Mrs. Bell's eyes, when she looked upon her helpless child, and then thought of her sweet submission.

"Sometimes, mama, I do feel really naughty about having to lie here while the other little girls are playing and running about. But I sha'n't feel so any more—for see! I will be able to go out, too, in this lovely chair. Everybody is so kind to me, even Joe, who says 'girls are a nuisance; they are such scary things.' He is kind and good, and I heard him tell a boy the other day that he loved his little sick sister, and that he was going to be a Doctor when he was a big man, so he could make her well. Don't cry, dear mama, I am happy, and, perhaps, that great, wise Doctor who came to see me the other day can make me well. You know he told me to be brave and patient, and I

always will be. I want to get well for yours and papa's sake. Read the letter, do please, mama."

"For Margery Bell, from grandpa," was written upon it, and Mrs. Bell read:

*My Little Sunbeam:*

*The great Doctor has told grandpa that his Sunbeam will be like other little girls if she will come to him in the city and visit him for a long while. She must be good, brave and patient. And when she gets very well, grandpa has a surprise for her. God bless the Sunbeam!*

*Affectionately,*

*Grandpa.*

A year passed. Such sweet patience the Doctor had never seen. There were many little sufferers under his care—some worse than Margery, for they had no kind parents to get well for. When the frequent packages came from home their contents were always distributed among those poor little helpless people, and Margery forgot her pain in seeing the happiness these little offerings gave. The Doctor's skill had accomplished all that had been anticipated, and the day came when Margery went home quite like other girls.

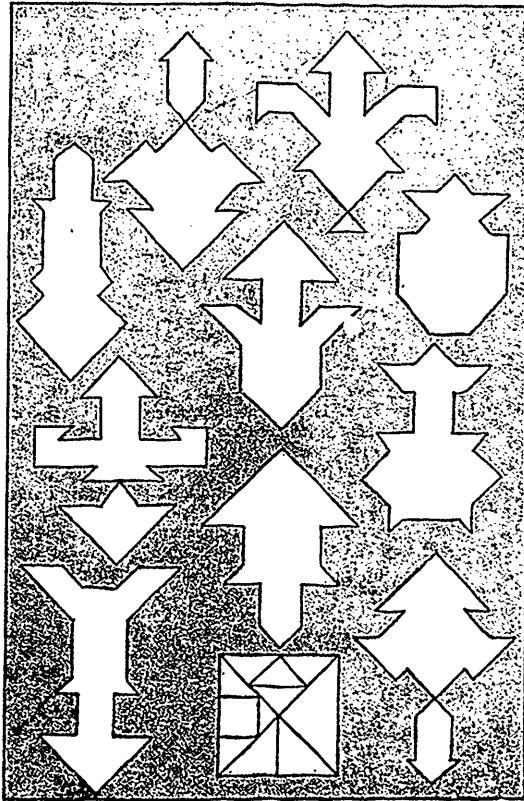
There was Joe awaiting her arrival at the station with just the dearest little Shetland pony drawing a little low carriage. Among the cushions was a card

addressed to Margery, and on it she found this message:

*Grandpa's Surprise:—The reward of merit for the most patient little girl in the world.*

Her joy was unbounded. But still she could not help thinking of those poor little sufferers she had left behind in the city. Some of them would never be well, and would have to go to their wretchedly poor homes where there was nothing to make up for the pain.

"Oh, papa, dear, this is so lovely! Oh! I am just the happiest little girl in the world, but I want to make some of the other little girls happy. May I not have one of them at a time to come spend a little while with us and enjoy all these lovely things? It will surely make them happy, at least for a little while, and I will prize that as my 'reward of merit' more than anything else."





### WASTE IN THE KITCHEN.

To spend less than one's income should be the aim of every housewife, for a surplus means some provision for the time when the income may be less or stopped altogether. It is a fact, however, that in many homes the first day of the new year finds no surplus, if, indeed, it does not usher in bills that cannot be met; the final result in such a home can readily be imagined. This deplorable condition of the finances is not always due to extravagant tastes and indulgences, for in many homes, in spite of self-denials, the saving of money still seems impossible; and the thoughtful woman will ponder these things and determine if the fault lies in her province. On a very moderate income it is impossible to evolve large savings at once, and the generous heart frets and chafes under the pettiness of the economies a small saving signifies. Life scarcely seems worth the living when it resolves itself into a saving of candle ends wherewith to light the house on the next dark night; and yet this struggle, so depressing to a noble nature, finds the ability to endure it in that same breadth of character.

There is, however, a healthy economy found in the oversight necessary to prevent waste in the kitchen that should have the sympathy of every woman; but the subject requires considerable study if success is to be achieved. So much has been written and the economies suggested have often been so ridiculous that the whole matter has had a discouraging effect upon many an earnest housewife struggling to do her best on a small allowance. We have been admonished to buy meat in large amounts and cut it up ourselves, to buy sugar, flour and potatoes by the barrel and butter by the tub; and small wonder is it that the would-be economist grows bewildered and discouraged when the money itself is lacking. Moreover, in the small homes of cities the apartment-house life provides no place for food beyond the day's supply, and were barrels of provisions to come in some of the family must needs go out. The truth in the matter of provisions is that much economy is possible in buying in small quantities. A barrel of sugar and a tub of butter invite extravagance that would not be thought of if they were bought by the pound.

Then, too, the allowance for the table may be kept within bounds when buying in small quantities, for a pound of butter should suffice for just so many meals; if the supply is practically unlimited, the allowance cannot be determined without ceaseless weighing, and this is very soon given up. Fruit bought in this manner has no time in which to grow soft, and cereals do not grow musty, nor flour wormy. If any faults are discovered in the goods, the grocer will make good the amount and the loss will not fall on the housekeeper. Meat bought by the quarter is a repelling thought to even a good digestion, for before it is consumed there is likely to be an inclination to place a boycott upon that kind of meat forever. The woman who would economize may take heart, therefore, even if she cannot buy in large quantities and thus secure wholesale rates.

Carefulness in buying does not of necessity signify thrift in the house, if there is waste in the use of the things provided. It does not require a very great knowledge of cookery to prepare appetizing meals from fresh roasts, steak, new vegetables, etc.; but one's capabilities have a greater demand upon them when she is obliged to utilize left-over food and make of it dishes worth eating. We live in days when proper food and methods of feeding are required in order to build up men and women; and it is necessary not only that we give those about our table a sufficient quantity of food but that the food be satisfying as well. The meat item in the menu is the hardest to reconcile to the allowance, and in the effort at economy here there should not be found a bit of waste.

The creed of the careful housewife should be that everything is worth while. It is worth while to make even two or three

plates of soup, rather than throw out a spare piece of meat and bone and a cupful of left-over vegetables. In the morning the ice-cream should be inspected and the meals so planned for the day that all left-over portions will be utilized. A cupful of turnip or carrot makes possible a delicious cream soup or serves as a soup for luncheon or supper; as a rule American women are afraid of soup-making and do not recognize the possibilities in this direction. For instance, an inspection of the bones to-day will reveal the bone from a leg of mutton; this is brought to the kitchen, cracked in two or two places, then put on the fire and

water added to cover it. Any other left-over bones or meat that cannot be used otherwise and any left-over vegetables well should be added to the mutton bone. A can of tomatoes is opened and a cupful added, the remainder sufficing for the dinner vegetable; half an onion, a bit of celery, parsley or another flavoring will properly season the soup. The soup should be slowly cooked, three hours sufficing to draw out the juices; it should then be strained through a sieve and the liquid obtained through a cheesecloth. The soup should be set in a cold place for the fat to collect on top. When using remove the fat, heat the clear soup, season it with salt and pepper and add half a cupful of boiled rice, vermicelli or barley. The fat from the top of hot soup may be removed by laying on soft yellow paper. This is often done when the soup is needed quickly.

This does not give a large quantity of soup, to be sure, but there will be quite enough for five for lunch, dinner or supper. This is not a day for offering large portions of food to persons at table, and when this fact is observed properly there are less occasions for waste. Better help a person two or three times rather than have more left on the plate than is consumed; we are growing refined in our living and revolt against a heaped plate. A small portion of soup is, therefore, quite enough. A bowlful of creamed carrots will provide a delicious soup; it may be made by passing the vegetable through a fine sieve, adding a pint and a half of milk to each pint of the vegetable, then thickening to a cream with flour and butter and seasoning with salt. Pepper is never added to a cream soup at the time of serving.

There is a multitude of methods of making over cooked meats, many of which lack the semblance of reason. Knowledge of food principles must teach the provider that worked-over meat cannot be as nourishing as that freshly cooked, but it may be made to lack the least property of food if not understandingly prepared. To be worth eating, roast beef and mutton, the staple meats of to-day, should only be warmed through in the process of re-cooking. A gravy is usually made from the dripping in the pan when the meat is first cooked, and this should be saved for use when warming the meat. Place a few spoonfuls in the frying-pan, and, if the sauce is too thick, thin it with hot water. Slice the meat thin and when the gravy is hot add the meat to it and cook just long enough to heat; then serve.

Hashes are delicious when made of veal, chicken or lamb. A creamed hash is made as follows: Chop the meat fine and to each pint allow a table-spoonful of butter and one of flour, rubbing the two together and adding half a pint of hot milk. Stir until the milk and flour mixture boils, then season with salt and pepper and add the chopped meat, stirring carefully to heat thoroughly. Have ready squares of toasted bread and when the hash is hot heap it on the toast. A poached egg is sometimes served on top of the meat, but this is a matter of taste rather than economy. Cold scraps of boiled ham may be utilized in many ways. Chop the pieces fine and lay them on a tin plate in the oven to just warm; then make an omelet as follows: To each egg allow a table-spoonful of milk and a dust of salt—an egg for each of the family is a sufficient allowance. Place a lump of butter in the frying-pan and when the egg, milk and seasoning are beaten together and the butter is hot turn the egg into it. As the egg sets in the cooking, slip the knife under it and thus allow the thin portion on top to slide into a spot to cook it. Continue this manipulation until all the egg seems cooked, then lay the ham on half of the omelet; transfer the whole to a platter and fold over on the ham the side that has no meat. This process does not require unusual skill, and it is a delicious solution of the problem of the use of scraps of ham.

In a small family the careful use of meat is more of a consideration than in a large one, for the less meat there is to warm



over the butter. In buying steak for two or three there need be little to warm over, if but part of the steak is cooked. A cut of two pounds will yield two good meals for them, the tenderloin and a bit of the end serving for one meal and the back-portion for the other—this does not, perhaps, provide an elaborate-looking dish, but it is far better than waste or warming over. Cooked fish is always easy to utilize, for cod, halibut or any large flaked fish may be served cold with mayonnaise dressing; or, if small bony fish is to be used again, it should be laid in a frying pan and set in the oven to heat, a cream or tomato sauce being added when the fish is hot.

The practical economist who yet would retain a refined degree of living must early learn the value of sauces. A sauce well made will glorify any dish. A tomato sauce may consist merely of boiled tomatoes, no water being used; the vegetable is cooked slowly for fifteen minutes, then strained through a sieve. To this pulp a thickening of butter and flour is added, then the seasoning, and it is ready to use. The thickening of sauces should be so well understood that they will always be creamy and smooth—not full of globules of uncooked flour and consequently impossible to eat. A table-spoonful each of flour and butter will thicken a pint of liquid. The flour and butter should be rubbed together until thoroughly blended, the liquid then heated and a table-spoonful of it added to the flour mixture and well stirred; more liquid—enough to thin the flour and butter—is then added and stirred until smooth; into the boiling liquid that remains is added the flour and water, which is stirred continually and cooked in a mild heat for three or four minutes. Sauce made in this way will never be full of lumps and will not be too thick. Tomato sauce and cream sauce are two possibilities that may always be depended on in the use of left-over food.

It is not alone in meats that care should be exercised in the home. Through lack of care and forethought Bread is often shamefully thrown out. Each morning it should receive as much attention as other food. The maid, where there is one, may early be taught that dinner is the only meal at which freshly cut bread is allowed if there are already slices cut. Cut bread should be used at breakfast, luncheon or supper, as the case may be, made into toast—a form of food that should always be welcome. Toast is not the most successful of dishes in every home, but only because it is not carefully made. Again it is worth while to do the work well, for the outcome always justifies the painstaking. Toast the bread at the end of a fork over the bright coals, allowing a light degree of brown on both sides. Toast that is burned at the edges indicates a careless cook and is inexcusable. Butter the toast and have ready a quantity of boiling hot milk to which has been added a lump of butter and a seasoning of salt. Pour this over the toast and serve at once in a deep dish. A thickened cream sauce is sometimes used on toast, but this is a matter of choice.

Surplus fat, the disposal of which is always a problem and which usually finds a resting place in the garbage pail, will make excellent soap for kitchen scrubbing and for dish washing, if economy be desired. A formula for making the soap was given in THE DELINEATOR for September and one has only to try it to appreciate how much may be obtained with little material and small effort.

Milk is often allowed to grow sour because of an over supply, but this may be prevented by adding two table-spoonfuls of lime water to each quart of milk, the lime water keeping the milk sweet for some time. Lime water is a very useful article to have at hand and is inexpensive. The woman who grows discouraged at the continued effort demanded to make her income cover expenses should make a study of her housekeeping; and with a will to do her best she will seldom fail of success. Even the most insignificant opportunities to save need not seem too small and unimportant to be considered.

## MAGIC SALT.

By MARION HILL.

To think that in some benighted houses it is kept solely for cooking purposes! Dear me, the sin and the ignorance of it! To have a beneficent little household fairy at your command, and to keep it imprisoned in a kitchen cupboard! Let it out and use it as a cosmetic, as a tonic, as a medicine, as a valuable little house-servant! Use what, do you ask? Why, common table-salt. Try some of the following suggestions and see if in a week's time you are not worshipping zealously at the shrine of sodium chloride.

Do you want to keep your teeth white and strong; your

gums firm and red? Use occasionally a spoonful of salt for tooth-powder.

Do you want a receipt for a tonic bath? Here it is: In the morning wash well with soap and warm water. Then take a handful of table salt and dry rub it vigorously into the skin; rinse in cold water, and you will begin the day feeling strong enough and happy enough to face all its housekeeping worries.

If you have been on your feet so long that those tired members are swollen and throbbing with fatigue, take a hot salt footbath and the pain will disappear like magic.

If you have a cold in the head which makes you feel a nuisance to everybody, and causes you to reverse the usual operations of Nature so that you breathe through your mouth while you talk through your nose, mix some salt and water in the hollow of your hand and vigorously sniff up the smarting compound, and in a few minutes you will have the relief of being able to breathe freely.

Hold salt and water in the mouth after having a tooth pulled. It will prevent bleeding.

Boil your new lamp chimney in salt and water, and you can use it for years and years before the heat cracks it.

If you are tired and hot and thirsty and despair of there being a drink in the world capable of refreshing you, don't give up until you have tried an iced lemonade salted instead of sugared.

Is your room covered with matting? Does it get soiled and "smelly" in hot, close weather? Wipe it occasionally with salt, well wet.

Brighten your carpets after sweeping by going over them with a cloth dipped in a strong brine made with coarse salt.

Are you going to do a little amateur whitewashing in your hen-house or in your discolored cupboards? Then put some salt in the whitewash so as to make it stick well.

Dainty china which has become stained with tea, especially in the cracks and crevices of quaintly shaped cups so much in vogue at present, can be perfectly and instantaneously cleansed by being scoured with damp salt.

Has your fine linen become stained with wine or fruit? Rub the spot thoroughly with dry salt, stretch the linen over a bowl and pour boiling water through it. This may have to be repeated several times, but it will eventually remove the stain.

Salt and lemon juice allowed to dry in a fabric stained with iron rust and then washed out will, if persistently used, succeed in removing the rust or in rendering it almost imperceptible.

If you wish to hasten the frothing of whites of egg when beating them, add a pinch of salt.

If flat-irons become rough and dirty and inclined to stick to starched articles, rub them while hot on a handful of salt thrown upon several thicknesses of paper.

Rubbing a griddle with fine salt before greasing it will prevent cakes from sticking to it.

Throwing salt in the fire, when meats are broiling, will keep the dripping fat from blazing and scorching the food.

The curved crooks and crevices in willow furniture may be successfully cleansed by rubbing in damp salt with a stiff brush.

To clean the mica of stove doors or of old-fashioned lamp-shades rub it with salt and vinegar.

Salt and vinegar will brighten to pristine newness brass kettles and salvers and lamp bowls.

Salt and vinegar has wonderful curative powers in cases of poisonous bites, as from snakes, squirrels, parrots, spiders or from domestic animals. A few years ago a correspondent of one of the daily papers gave her experience with this novel remedy, as follows: "I have been repeatedly bitten by dogs—once severely. A pet dog of a neighbor was very sick, and I was attempting to relieve it. It bit me in the left thumb, just below the nail. The member became black as far down as the wrist and remained so until the nail came off. The dog's owner talked of hydrophobia and said that the animal had not tasted water for over two weeks. Had I been afraid I should no doubt have taken nervous fits and died. The verdict would have been "hydrophobia." But I simply applied a solution of salt and vinegar—a little more vinegar than salt—washed the wound with it, then tied a clean rag around the thumb, keeping it well saturated with the solution, and moving the rag so that a fresh part covered the wound at intervals. I was soon cured.

"This remedy was once applied to my wrist by a colored woman in the South for a snake bite. My arm was then hard, black and painful. The remedy acted like a charm. In two hours the discoloration had disappeared, and with it the pain, leaving visible only the needle mark where the fang had entered. "Again, I was bitten by a weasel. A girl had it in a bag and

had placed it on the seat next to mine, remarking that it was a kitten. I put my hand upon it. Quicker than thought a couple of teeth punctured my left forefinger to the bone. I compelled the girl to tell me what was in the bag. Before I could reach home two hours had passed and my finger was badly swollen and painful. I used the same simple remedy with the same speedy result. I have also applied it successfully in other cases."

Though it seems as if express directions have been given to the contrary, the reader is entreated not to take these suggestions *cum grano salis*. Why not try them? Salt is cheap and is kept in every household. It is so absolutely harmless that the experimentalist can use it with a feeling of security. And it is as invaluable as it is cheap. No wonder that certain peoples of the Orient use it with devoutness in some of their religious observances.

## ROLLS AND FANCY BREADS.

There are few recipes more in demand than good ones for bread, muffins, and fancy cakes for breakfast and tea. The following have been tested by long use in families and will repay a trial:

### ROLLS.

Into a pint of scalded milk put half a cupful of butter, and when melted add a table-spoonful of sugar and half a tea-spoonful of salt. When cool mix with sifted flour, adding half a cupful of yeast until the dough is as stiff as white bread. Let the mixture rise until it is very light, then take it on the moulding-board and form it into whatever shape is desired. Put the rolls into the pans, let them rise a second time and bake in a rather hot oven.

### GRAHAM ROLLS WITH CREAM.

Take a cupful and a half of Graham flour, half a cupful of white flour, a quarter of a cupful of brown sugar, two eggs, salt and a tea-spoonful of baking powder; mix with rich cream into a stiff batter. If the cream is sour, use saleratus instead of baking powder. Bake in heated gem-pans in a moderate oven.

### RAISED MUFFINS.

Beat well together two eggs, a cupful of butter and a third of a cupful of sugar and then add a pint of sweet milk, half a tea-spoonful of salt and half a cupful of yeast; mix with the flour into a soft dough not as stiff as bread. Let it rise until very light, then add a quarter of a tea-spoonful of saleratus dissolved in two tea-spoonfuls of milk. Stir very thoroughly and put into the muffin rings. Let stand until light and then bake.

### BUCKWHEAT CAKES.

Mix with warm water at night a pint of buckwheat flour, a tea-spoonful of salt, a table-spoonful of molasses and a cupful of yeast. In the morning add half a tea-spoonful of saleratus dissolved in a spoonful of water. Bake on a well-greased and very hot griddle.

### SALLIE LUNN.

Mix a small half cupful of butter, a quarter of a cupful of sugar, a cupful of milk, one egg, two tea-spoonfuls of baking powder and a pint of flour. Bake in a loaf or in gem pans in a moderate oven. When fresh huckleberries are in season a pint stirred in just before baking will be an agreeable addition.

### GRAHAM MUFFINS.

Mix with thin cream to a stiff batter a pint of Graham flour, two tea-spoonfuls of baking powder, half a tea-spoonful of salt, half a cupful of brown sugar and one egg. If cream is not obtainable, use milk and a piece of butter as large as an egg. Bake in small tins or muffin rings.

### INDIAN PUFFS.

Scald a pint of milk and pour it over a pint of Indian meal; add a pint of cold milk, three eggs, with the whites and yolks beaten separately, and a little salt. Bake in a heated gem-pan.

### HOMINY CAKES.

Stir together two cupfuls of cold boiled hominy, two eggs broken in and two table-spoonfuls of melted butter and add three-fourths of a tea-cupful of flour. The batter should be about as stiff as that for cake. Use more or less flour, according as it is bread or pastry flour, to make it the right consistency. The hominy should be salted while boiling. Drop the

batter from a tea-spoon into small tins and bake slowly for half an hour.

### RICE BUTTER-CAKES.

Into a pint and a half of milk put a cupful of soft-boiled rice, piece of butter the size of an egg, a tea-spoonful of salt, a scant pint of Indian meal, a table-spoonful of flour and two well-beaten eggs. Bake half an hour in shallow tins in a quick oven.

### BANNOCKS.

Scald two cupfuls of Indian meal, but do not make it thin, add a piece of butter the size of a walnut. When cool add one well-beaten egg, a little salt and a tea-spoonful of baking powder. Roll in balls and fry in very hot fat.

### CORN BREAD.

Mix two cupfuls of white corn-meal, half a cupful of flour, one egg, two table-spoonfuls of sugar, a little salt, two tea-spoonfuls of baking powder, a cupful of cream and milk enough to make a thin dough. Bake in thin cakes in a quick oven.

### FRIED CORN-MUSH.

Pour a pint of corn-meal mixed smooth with half a pint of cold milk and a tea-spoonful of salt into a quart of boiling water and let it boil for a quarter of an hour, stirring constantly that it may not burn. Pour the mixture into tins and set away to cool; cut in slices and fry in a spider in very hot fat. The mush should be made the day before it is fried.

### RUSKS.

Experienced judgment is required for the success of this recipe: In two tea-cupfuls of bread dough which has been raised over night mix thoroughly half a cupful of soft butter, two table-spoonfuls of sugar and one egg, adding a little flour. Let the dough rise until very light, roll it out on the moulding-board, cut into biscuits and put into pans. Have the biscuits raised again by tea-time and bake in a moderate oven. Care must be exercised to keep the dough at such a temperature that it will not sour.

## THE USES OF SULPHUR.

The virtue of sulphur as a medicine is well known; many housekeepers use it for bleaching, and many more, in recent years, in the convenient form of sulphur candles, as a disinfectant. But comparatively few know what an admirable weapon it is—in this same convenient form—in the hands of the careful housewife who is obliged to wage continual warfare against various insects.

A New England lady who had moved into a new house and appropriated one of the hall bedrooms—in the absence of a New England attic—for a storage room was fairly appalled when she went to it one day after the rest of the dwelling was in order, to find it, as she said, "alive with moth millers." Fearing that they would invade the rest of the house, she darted back, shut the door and then "put on her thinking cap," for she was a clever woman and fertile in expedients. She had some sulphur candles, and the thought flashed into her mind, "If they will kill germs, why not moth millers and moth worms?" Procuring a china jar, she placed a sulphur candle in it, lighted it and went out, leaving it to burn. At the end of four hours she opened the door, threw up the window, making her escape again as quickly as possible, and then, closing the door, waited until the fumes had passed away.

When she had an opportunity to examine the contents of her store-room she found, to her delight, that her experiment had been a success; millers and mothworms were lifeless. Encouraged by this she tried her new weapon on other household pests.

Close the doors and windows of a kitchen in which water-bugs, roaches, or that almost invisible torment red ants flourish; put a sulphur candle in a deep earthen or iron vessel—so deep that there will be no possibility that the flame can set fire to anything—and leave it until the following morning. Then open the windows to let the fumes escape. For weeks not a vestige of insect life will appear. Every fly will, of course, be killed, and their eggs are evidently destroyed, too, for their buzzing will not be heard until fresh ones are admitted from outside.

Care must be taken to guard against fire, and whoever lights the candle must avoid inhaling the sulphur. It must also be remembered that the candles should not be used in a room in which there are gilt paper, picture rods or picture frames.

MARY J. SAFFORD.

## A THANKSGIVING MENU.

In these days tables do not, in the old-fashioned sense, groan under the load of viands heaped upon them: the day of the generous dinner served with pompous ostentation is past. The old-fashioned Thanksgiving dinner was plentiful and good, but could scarcely be called dainty. Heavy dishes were the rule rather than the exception, and of the finer shades of flavor—the poetry of the table—there was no hint. The modern housewife regards cookery as one of the fine arts, and she has raised the art of dining to a science. The menu is carefully studied, ingeniously prepared and well presented; and in modern homes there is a nameless grace in the arrangement of the table and flowers and an unobtrusive service without hurry or delay that reveals womanly tact. While it is true the kitchen is responsible for a certain success in the dining-room, a fickle appetite will often vanish entirely at the sight of a tasteless, ill-spread table. This is where the dainty housewife saves the situation, for through the eye she adroitly arouses the most capricious appetite. Drape the table with spotless damask and for the center-piece fashion a mound of ruddy apples interspersed with greenery. Around the fruit bank some fluffy white and red chrysanthemums with a fringe of fine ferns. At each side the tall silver andelabra with white candles and red shades are surrounded by wreaths of red and white chrysanthemums; and at the corners of the table horns-of-plenty made of red Japanese koma (a fine straw cloth) are placed on mats of green leaves. These are filled with bonbons, sugared chestnuts or almonds. The olives are served in small glass dishes garnished with sprays of green and small peppers, and the salted almonds are placed in tiny red baskets with a border of green leaves. These add effectively to the decorations.

The following menu is suggested as a dainty dinner:

	Anchovy Canapes.	
	Clear Soup.	
Salted Almonds.		Olives.
Timbale of Fish, Oyster Filling.		
Sauce Normande.		
Roast Turkey.	Celery Stuffing.	
Giblet Sauce.	Cranberry Jelly.	
Boiled Chestnuts with Onions.		
Green Peas Served in Cases.		
Lettuce and Walnut Salad.	Wafers.	Neufchâtel Cheese.
Frozen Rice Pudding.	Orange Compote.	
Bonbons.	Assorted Cakes.	Fruit.
	Black Coffee.	

Begin the dinner with some delicate appetizer in the form of a canape. This may consist of anchovies, caviare or shrimps on fried toast. Slices of bread are stamped into rounds about the size of a silver dollar and fried a delicate brown in hot butter. A smearing of anchovy paste or caviare is then spread on them with a finely chopped olive. There may be the faintest sprinkle of some fragrant herb, parsley, pimpernelle or chervil. To serve, arrange the canapes on a round platter in a star pattern, with a bunch of green cress in the center.

Then comes the soup, clear and delicately flavored. A heavy soup will so far cloy the appetite as to render one indifferent to the rest of the dinner, while a clear soup refreshes and stimulates and prepares the palate for what is to follow.

After the soup serve a delicate fish entrée in lieu of a regular fish course. White-fish timbales are excellent. For a course sufficient for eight persons use a pound and a half of firm white-fish. Chop very fine, then pound and lastly rub it through a coarse sieve. Cover half a pound of fine bread-crumbs with half a pint of hot milk and allow them to absorb it all. Add to the fish a table-spoonful of onion juice, a tea-spoonful of finely minced parsley, a tea-spoonful of salt, a dash of cayenne, a dessert-spoonful of lemon juice and mix in one at a time the unbeaten whites of three eggs. Stir briskly until well mixed. Butter some very small timbale moulds; put a table-spoonful of the fish in each, then line the sides half-way up, leaving the centers hollow.

Open two dozen small oysters, scald them quickly in their own liquor and drain. Strain the liquor carefully and set it aside. Add to the oysters a table-spoonful of butter, half a tea-spoonful of salt and a little pepper; toss them about and drop a few oysters

in each timbale, covering them with a table-spoonful of the fish mixture. Set the timbales in a baking-panful of boiling water, cover with a piece of buttered paper and cook in a hot oven for half an hour. When done invert on a pretty dish, remove the moulds, sprinkle them with chopped parsley and pour about them the sauce. Garnish the edge of the dish with sprays of parsley. To make the Normande sauce: Put the oyster liquor (there should be a generous pint) in a saucepan, add half a pint of small button mushrooms, a tea-spoonful of salt, half a tea-spoonful of white pepper and two tea-spoonfuls of lemon juice and let it boil for five minutes. Beat the yolks of three eggs until thick, then add a gill of sweet cream and half a table-spoonful of butter; stir this into the sauce, place over hot water and stir until thick and creamy. Do not allow the mixture to boil, or it will curdle. A very delicious sauce, if oyster liquor is not on hand, may be made by using weak veal or chicken broth.

The gobbler claims attention next. Never use bread in the stuffing, as it draws all the flavor and juices from the meat. A delicious stuffing is made in this way: Blanch and boil a pound and a half of sweetbreads, drain and chop them very fine with half a pint of celery and half a pint of mushrooms. Add a table-spoonful of onion juice, a tea-spoonful of finely minced parsley and a quarter of a tea-spoonful each of extract of lemon, thyme and sweet basil. Incorporate the whole and add the grated rind and juice of one small lemon, a tea-spoonful of salt and a dash of pepper. Stuff the turkey with this, truss neatly and wrap the breast in buttered paper. Roast, basting frequently and serve on a large platter, with a garnish of parsley and slices of lemon. Serve the giblet sauce in a gravy boat and have the jelly nicely moulded and garnished with a few sprigs of parsley.

Canned peas should be drained, reheated and seasoned with salt, pepper and a few spoonfuls of rich cream. Serve in small paper cases. The chestnuts also are served with the turkey. Take two pounds of large chestnuts, remove the outer rind and let them remain in hot water for five minutes, when the inner skins may be slipped off. When all are blanched cover them with a quart of boiling water, add a tea-spoonful of salt and simmer until tender, which will be in half an hour; drain when quite tender. Fry half a pint of finely chopped onions in a large table-spoonful of butter until well cooked and of a pale-brown color; add the chestnuts, a table-spoonful of lemon juice, a tea-spoonful of salt and half a tea-spoonful of pepper. Serve in a deep dish.

The salad course comes next. Have the lettuce crisp and tender and everything very cold. If the wafers are not crisp, toast them and place the cheese on a glass dish with a border of green. Cover a pint of shelled walnuts with boiling water; add two cloves, two bay leaves, a slice of onion, a tea-spoonful of salt and let them simmer for ten minutes. Dip out the onion and spices, drain the walnuts and set them away until very cold. Wash and dry the white hearts of two heads of lettuce. Tear these into shreds and place them on a shallow glass dish; sprinkle the walnuts over the lettuce and pour over the whole a French dressing consisting of two table-spoonfuls of olive oil, a table-spoonful of vinegar, a tea-spoonful of salt, half a tea-spoonful of pepper and a tea-spoonful of chopped chives.

The dessert may be prepared early in the morning or a part of it the day previous. This will facilitate the cook's work to a great extent and render an elaborate dinner as easy to serve as an ordinary one. To make frozen rice pudding wash six ounces of rice, cover with a quart of milk and cook in a double boiler until tender. Add a tea-spoonful of salt, three eggs well beaten and four ounces of sugar. Let this cool, add a tea-spoonful of vanilla extract, turn into a freezer and allow it to freeze until solid. When well congealed remove the dasher and hollow the pudding in the center, making a deep well; fill the cavity with the following: Whip a pint of cream until thick, add a quarter of a pound of candied pineapple, four ounces of sugar and a quarter of a pound of seedless raisins that have been sprinkled with two table-spoonfuls of orange juice and allowed to remain covered for two hours. Mix well, fill the hollowed center and pat the rice over so as to completely cover it. Cover with a sheet of oiled paper, fasten on the lid and bury in ice and salt for two or three hours or even longer. When ready to serve remove the pudding from the mould to a

large platter and serve in slices with an orange compote made as follows: Cover half a pound of sugar with a scant pint of water and boil for ten minutes. Peel six oranges, remove as much of the white skin as possible and divide them into small pieces without breaking the thin skin with which they are surrounded. Add the oranges to the syrup with a few pieces of the yellow rind and let them simmer for five minutes. With a perforated spoon carefully take out the oranges and reduce

the syrup by boiling it quickly until thick; pour the syrup over the oranges after removing the peel and allow the oranges to become very cold.

The cakes are made of sponge-cake batter, baked in paper moulds and masked with white and yellow icing flavored with vanilla and lemon.

Serve the coffee in small cups, making it very strong and

ELEANOR M. LUCE

## AMONG THE NEWEST BOOKS.

From Houghton, Mifflin and Company, Boston and New York:

*French Literature of To-Day*, by Yetta Blaze de Bury.

*Cheerful Yesterdays*, by Thomas Wentworth Higginson.

*Penelope's Progress*, by Kate Douglas Wiggin.

*French Literature of To-Day*, is, as its title indicates, a comprehensive description of the works of modern French writers, with here and there sketches of their personalities. Its dedication to M. Ferdinand Brunetière, of the Académie Française, is more than a hint of the writer's standards of literary and constructive excellence. The work deals with the writers Pierre Loti, Guy de Maupassant, Emile Zola, Edmond de Goncourt, Jean Charcot, Paul Bourget, Eugène Melchior de Vogüé, Jules Le Maître, Anatole France, Madame Blanc, Theo Bentzon, Paul Verlaine and, of course, includes Ferdinand Brunetière. The work is descriptive and recapitulatory rather than critical. Pierre Loti is pronounced a pessimist of the pathetic cast and Zola a pessimist in regard to the morals of humans. Loti fails to make life desirable, whereas Zola describes it as hopelessly bad. The latter attempts to prove that the body subordinates the moral nature to its own impulses, while Loti kills the body with the stings of the moral nature; sadness—a passionate sadness—dominates both. Loti appears to be a victim to his temperament, while Zola is ruled by a mischievous and powerful evil imagination. Each is a student and exponent of physiology and psychology. One allows poetic impulses to overthrow reason; the other instinctively destroys the poetic and the ideal. A curious and not easily comprehended comparison is made between Loti and Gautier, of whom it is said "he talks little, and never conversed with his equals." Zola is an evolutionist of the immoral, says this essayist, and not without justification, since sin and brutality are the subjects of most of his many creations. Literary appetites for the nauseating grow and strengthen upon what Zola provides.

Guy de Maupassant is a strange expression of increasing degeneracy. He deals with complicated passions and follows his creations to pitiful ends.

Edmond and Jules de Goncourt were inseparable in their lives, each so much influencing the work of the other that it was only after the death of Jules that Edmond was or could be fairly judged, so supersensitive was the former and so insistent upon perfection of form. Edmond is said to have idealized nature and elderly women. He says of one of them: "She is a beneficent fairy concealed beneath a mask of wrinkles, and her young smile and her amiable reason belie her white eyebrows. She is the father confessor overflowing with absolutions. She is the mother of loves. She is a bridge between the two sexes, or, more justly, an old man with the bewitching characteristics of a woman." Could any matron wish to be less than in her full maturity or desire to be more.

It seems curious at first that Jean-Martin Charcot is introduced among imaginative writers; and yet but for his imagination he could never become by those modern and strange ways that place him among the Immortals a friend and healer of the suffering. A philosopher, tender and wise, he really belongs where this author has placed him.

Paul Bourget is regarded in the character of poet, critic and novelist—but not a novelist of the imagination so distinctly as of the seen and of what the brain portrays, rather than what the emotions and feelings enjoy and suffer. His characters bear the stamp of no period, but are born of the fashions of all epochs—hence the permanency of interest in his writings. Bourget is an emphatic contrast to Zola; he loves the fine and the beautiful in society and also in creative art.

Anatole France has a diversely gifted mind. His criticisms are subtle and discriminating, and if sometimes one is so drawn as to be almost whimsical, it is as brilliant as his imagination fertile; and his perception of comedy is as quick and keen as Loti's is of tragedy. He is complex but never bitter, delighting in the exalted to-day and in the flatly plebeian or eclectic to-morrow. These contrasts prove not that he is insincere, but that his range of tastes and emotions is wide. To the width of his imagination is due also the growing fascination which a critical public feels for him.

Madame Blanc is too well known in America to be explained yet the author with due appreciation devotes many interesting pages to her. Of Paul Verlaine less might have been written, as is also true of Brunetière, whom all readers of contemporary French literature know, especially through *The Evolution of Lyric Poetry in the Nineteenth Century* and in the *Revue des Deux Mondes*. Searchers after sips of French literature will find this volume a treasure.

Higginson's reminiscences have a distinctively historic value covering as they do that period in American history when manliness, high-mindedness and a veneration for justice and liberty were breeding and establishing a nation. His *Cheerful Yesterdays* will make cheerful to-days for many a reader. He is personal but delicate and not too egotistic; he tells the story of his eventful life as he cannot avoid relating it, with the personal equation fairly but not too emphatically stated and considered. Higginson comes of a long line of Puritan ancestors, and he is himself Puritanic in the generous, gracious fashion that begs freedom for itself while gladly bestowing it upon every human being who is capable of shaping his own life. He forestalls criticism of his attentions to himself on the first page of his book, where he quotes from Pope's "On the Importance of a Man to Himself." Higginson was born late in the year 1823 and is to-day as youthful and genial as a person should be who has lived more devoted to others than to himself. He was a Harvard man, a reformer while reform was sorely needed, an Abolitionist when to be a friend of the negro was neither safe nor aristocratic. He was a warm personal friend of John Brown of Ossawatimie to the day of his martyrdom and to his memory ever since, and was colonel of a black regiment during the war of the Rebellion. Higginson writes about his soldiers with delightful frankness. "There was a happiness," he says, "in dealing with an eminently trustful and affectionate race." To serve and to obey made negroes apt subordinates. After the war came placid literary life to this man, and he for the most part looked on, under a not too brilliant light but peaceful and honored because sanely useful. "Literary London and Paris" of twenty years ago is instructive and charming reading, and so also is his last chapter, which he naïvely calls, "On the Outskirts of Public Life."

If we took life more simply, we should all wish to go at once to Scotland in order to grow away from cares that are carking and luxuries that are devalizing. The sentiment is a consequence of reading Mrs. Kate Douglas Wiggin's story *Penelope's Progress*. Penelope and two other young women began their Edinburgh life among nobility of the church and persons of title or at least honorables by birth. Mrs. Wiggin describes persons and the historic associations that haunt places; indeed, she is a guide-book through which a reader may tread those social intricacies which are limited and bounded by Edinburgh traditions. She discloses to us the differences between the three Presbyterian creeds and their varying church customs, without a knowledge of which in Scotland none can be truly intelligent, much less intellectual. There is a naïve charm in Mrs. Wiggin's

ways of relating her own love-story and also that of the youngest of the three in her travelling group. Her memory of apt verse and its quotation at the right moment is delightful. She is so vividly sympathetic that she assumes the spirit, habits and almost the citizenship of the countries she visits. This gift or versatile mental condition becomes drolly quaint in Scotland where, if she can, she does not escape the peculiar vernacular. The incidents of her life farther north and her accounts of the cares and prejudices and the kindnesses and ignorance of village folk are delicious. Her effort to assume American household habits with one Scotch servant, whom she calls Miss Grieve, is most amusing. The book is but a semi-romance, because it contains much half-forgotten history, many nearly obsolete poems and in addition the fine but prickly differences there are between Scotchmen's prevailing ideals of church truths.

From Charles Scribner's Sons, New York:

*Yesterdays in the Philippines*, by Joseph Earle Stevens.

*The King's Jackal*, by Richard Harding Davis.

Timely and enlightening is the book on the Philippines written by Joseph Earle Stevens. Few foreigners have been through the experience of a residence in that strangely peopled group of islands. The climate, the products of the country, their harvesting and exporting, the homes of the people, the ways of living, also the travellers' way, are all described with vividness and are particularly interesting at this time when a necessarily ignorant public needs to know much about the immense Philippine archipelago. The scenery of the islands is impressive, both by reason of contrasts of mountains and plains and on account of the flora and fauna. Of religious ceremonials there is much to be learned; there are many holidays and festivals, and idleness, at least legal freedom from work, occupies, including Sundays, nearly half the days of the year. Fights of caged beasts are familiar amusements, and among the peasants it is a social diversion and almost an obligation to keep fighting cocks. The Padre Faure, who is well known scientifically all over the world, presides over the most complete astronomical, meteorological and seismological observatory east of the Mediterranean. The coming of a typhoon or an earthquake is duly signalled in all directions. This Manila observatory is in a school building, which is six-hundred feet square, with a courtyard that encloses flowers and a fountain. *Yesterdays in the Philippines* is written with a due regard for facts, but none for literary standard. A free use is made of idioms that are more eloquent than elegant; but a lack of severe editing lessens not a whit its wealth of information about a country which lately was scarcely known except by name.

Richard Harding Davis has a way of telling stories that the general public likes. The title to his last one is far less alluring than the tale itself. He writes of a place and people quite out of the common, and not too well known to himself, and the nimble and effective application of his fancy will delight his readers. An exiled king of Messina and his little son are the figures around which the web of a disgraceful conspiracy is woven. That "kings can do no wrong" has not received credence for many a century; and that they can stoop to low, disgraceful expedients is pitifully true. A bold American journalist and a rich, noble-minded American girl, devoted to the spirit of her church, and the setting in Tangiers of the active and concluding events of a conspiracy for returning the unworthy exile to his throne, make up an uncommon combination of characters and scenic effects which Davis names *The King's Jackal*. The drama is exciting, and the "jackal" a rare portrayal of high character under strange conditions.

From J. B. Lippincott Company, Philadelphia:

*For Freedom's Sake*, by Arthur Patterson.

*Our Nation's Navy*, by Charles Morris.

Patterson tells the story of John Brown's life and its tragedies in Kansas. Its hero's character was probably drawn from that of Wendell Phillips. Refugees from slavery—that slavery which included the lash, which, by-the-way, was not as common as many abolitionists believed—stole over the borders of their own States into Kansas only to suffer more terribly than at home, so deadly was the political enmity between Free-Soilers and their opponents. From Ossawatimie, John Brown's life and martyrdom are described with an ingenious indirectness that allows a brilliant love-story to thread its progress. Perhaps no more fitting time than the present could have been selected for bringing forth in detail this great hero's deadly hatred of tyranny and especially of human slavery.

The evolution of the warship is one of the most amazing

growths of the era. Charles Morris, in *The Nation's Navy*, without in the least meaning to be sensational, startles his readers by picturing what ships were and what by ten years growth they have become. The ship of the past has vanished utterly; the vessel of wood has been replaced by that of steel. The sailing ship has become almost a memory, and search-lights have dimmed St. Elmo's fire. Submarine boats and rapid-firing guns—to what an extent may they not punish an enemy! Morris' book contains all that the layman or landsman can want to know about United States naval affairs, from the first battle on the sea in 1775 to the present time. An appreciation of the number of first, second and third rate war vessels now in commission and a free speculation upon the number ten years hence should remove any fear of national overthrow by sea. Turreted and double-turreted monitors, armored cruisers, steel-armored rams, dynamite cruisers, Maxim guns and all sorts of mines and disappearing guns—in fact, everything that is a mystery to landsmen is clearly explained and illustrated, from the base of construction to completion. The United States has produced two ships the like of which it is claimed, no other nation has devised or employed: one is a repair ship, armed only for self-defense and equipped with machinery and mechanical devices, and manned by skilled mechanics for quickly repairing injuries to war ships; the other is an ambulance ship—a perfect hospital for receiving the wounded at once and thus saving life.

From D. Appleton and Company, New York:

*The Terror*, by Felix Gras.

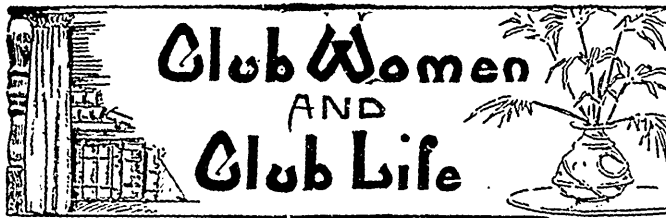
*The Disaster*, by Paul and Victor Margueritte.

*The Queen's Cup*, by G. A. Henty.

A romance of the French Revolution written in Provençal by Felix Gras is translated by Catharine A. Janvier with a freedom in English that leaves little flavor or tone or idiom of the original. The story is a horrible tragedy to be suffered and remembered. We all know that the Revolution was savage in its conduct, but perpetual stabbing, thrusting of sword, swinging of guillotine and other barbarities far exceeding those of the red Indians of the plains and cañons—creatures who claimed no civilization—make the book a perpetuated terror. It requires an excess of credulity to believe one-tenth of its barbarities and a high degree of courage to read the book at all. A liking for bloody horrors must have possessed its author. Curiously are a few persons contrasted by their tenderness, loyalties and self-sacrifices with an immense majority of fiends who, without adequate enmities apparently, loved to torture and to slay.

General Margueritte, a hero of Metz, was a man of large attainments. He was a soldier by education and profession, but, more than that, he was a man of broad tastes and high ideals. He could and did fight valorously, but he could not like war. He recognized its necessity and was an honor to the soldiers he commanded. *The Disaster* is in marked contrast to Zola's *La Débâcle*, though a narrative of the same conflict between Germans and Frenchmen. Zola's account of it is written from the standpoint of subordinates, while *The Disaster* is the point of view and the conclusions of commanding officers. Each tale is humiliating to French rulers and a blot upon humanity. This book is written by two sons of General Margueritte, and is a biography and a story, its chief character or hero being a staff officer of General Margueritte, Pierre du Breuil. Its second man in importance is Marshal Bazaine, who was more than suspected of treason and who, escaping from his island prison, died in obscurity and want in Spain. Here and there these collaborators provide readers with a description that has the flavor of Tolstoi, then of Stevenson, and again of a very modern writer who described war as he imagined it. These diverse qualities in *The Disaster* leave readers in doubt about the literary domination of one or the other sons of the General; but, no matter, the book has a distinct interest and value for students of French history and observers of human types. Frederick Lees is the translator, and he needs no commendation.

A story of fierce adventure, of battles in the Indies, of an heiress kidnapped from London and retaken in San Domingo, of horse and yacht racing with criminal trickery in both, and a few abnormally good people is lively. These are the materials G. A. Henty has chosen for *The Queen's Cup*. The title is provided by the least thrilling of its events but the one that is the most influencing upon the fate of its most important characters. Perhaps it is because we are in the unfamiliar currents of warfare that tales of conflicts, bloody disposals of disliked persons and avenging has become such favorite material for novel writers and readers.



The history of the woman's press clubs and associations of the United States would fill a long chapter. These associations are formed for the mutual good of the work and the workers, although it must be confessed that this good is confined largely to the social side, promoting acquaintance and goodfellowship, rather than to the benevolent side and toward providing work for those anxious to get it.

The promoter of the woman's press clubs which have now become so numerous was Mrs. Marion A. McBride, who was instrumental in starting the first press association of this kind in the United States. At the great fair in New Orleans some fifteen years ago Mrs. McBride met some of the more prominent women in newspaper work from all parts of the country; and, although in those days women's clubs were comparatively few and far between, she saw the benefit and the practicability of uniting these newspaper women in a common bond of sympathy. To this end she formed what was called the International Press Association. Mrs. Eliza Nicholson, of the New Orleans *Picayune*, was interested in the scheme, and she was made the first president, with Mrs. McBride as secretary. There were officers also in foreign countries and vice-presidents in the various States. This organization, however, never materialized into anything practical, but from it grew others which are to-day among the most flourishing clubs in the country.

The New England Woman's Press Association was formed in 1865 by six women, one of whom was Mrs. McBride and another the present writer. Mrs. Sallie Joy White, of the Boston *Herald*, was the first president and Miss Estelle M. Hatch, now Mrs. E. M. H. Merrill, was the first secretary. This club flourished from the first year, and at its meeting the second year some twenty-five members were enrolled, and the list of members soon increased to one hundred and fifty, most of them being residents of Boston and vicinity. The club has had a brilliant record in the past; it has entertained leading celebrities from all parts of the world and has had at its receptions and banquets many of the most prominent of Boston's literary and social sets. Mrs. White was succeeded by Mrs. Merrill as president, who was in turn succeeded by Miss Helen M. Winslow and Mrs. May Alden Ward. Mrs. Elizabeth M. Gosse, of the Boston *Herald*, is the present incumbent.

This club has made a brilliant record in other ways than the social. A bureau was early started which was to provide work for those who needed it, and impatient editors at first hand with workers. This institution was not a success, however, and probably could not be under any circumstances. Editors, as a rule, have more applications from women who are anxious to

work than they possibly know what to do with and it is not necessary for them to consult a bureau outside of their own. A journalists' fund, however, has been established, which has helped many a weary worker to tide over hard places and in one case at least has given decent burial to a sister who died in harness. The club has always been foremost in all good work connected with public life in Boston, and is always consulting early whenever any philanthropic scheme is afoot.

About this same time Mrs. McBride visited Chicago and assisted in organizing the Illinois Woman's Press Club. Miss Mary Allen West, who was for many years editor of *The Union Signal*, was made the president and continued so to the time of her death, which occurred in Honolulu. Most of the prominent workers in Chicago and throughout Illinois have belonged to the Illinois Woman's Press Association at one time or another, this standing in Chicago for the same thing that the New England Woman's Press Association does in Boston. The membership of this club numbers

about one hundred and twenty-five; and this, too, has given many brilliant receptions to distinguished visitors from all parts of the world. The president is Mrs. Sallie M. Moses.

Out from this association, which numbers authors as well as newspaper workers and which draws a membership from the entire State of Illinois, has grown the Chicago Woman's Press League, which is made up of the women actively engaged in newspaper work in Chicago. The latter is making a brilliant record for itself, although comparatively young yet.

Another of the early press associations was the National Press Association of Washington, D. C., which is, however, only national in name, that adjective being applied to many things in Washington which do not extend outside. This is a very large organization for a press club, however, there now being three hundred members. Mrs. Mary S. Lockwood was for many years the president, but her large interests in the Order of the Daughters of the American Revolution and in the General Federation compelled her to drop this work, and she was succeeded by Mrs. E. S. Crom-

well. This club includes authors as well as newspaper workers and is one of the most cosmopolitan clubs in the country.

From this large and flourishing club has grown a new press league, which is to be known as the International Press League, with its active officers residing in the District of Columbia. Mrs. Lockwood is the president of this, and the membership is made up from the newspaper workers all over the civilized world. There are vice-presidents in each State, and members can join only by invitation. There are a number of vice-presidents in London, France, Germany, Australia and other foreign countries. The first annual convention will be held in February next, immediately following the annual congress of the Daughters of the American Revolution.

The next woman's press club to be formed was the Pacific Coast Woman's Press Association, with headquarters in San Francisco. This also numbers many well-known names among the Western workers. Mrs. E. S. Marshall is the president, and Mrs. Nellie Blessing Eyster, Miss Adeline Knapp and other brilliant women have served at the head as efficient and untiring presidents. The membership is largely in San Fran-



MRS. MARION A. MACBRIDE.

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isco, although the other cities of California contribute a quota. The club numbers about one hundred members.

These four were the first of the woman's press clubs formed which proved lasting, although a Southern Woman's Press Association was formed about the same time of the Illinois Woman's Press Association. This was soon superseded by the Georgia Woman's Press Club, which has always been an active club, dating back some twelve years or so. Mrs. Rosa Woodbury, Mrs. Georgia Byington and Mrs. Mary L. Myrick have been the presidents of this club. While the other press clubs hold their meetings twice a month during the club season, the Georgia club has a meeting but once a year, holding a two or three days' convention and having an annual outing during the Summer.

Doubtless this is because the membership is scattered throughout the State and there are but few workers in any one city. Atlanta has the most members, with Mrs. Ohl (well known as "Maude Andrews") at the head. Rome has Mrs. J. Lindsay Johnson, the editor of the *Rome Georgian*, which is the organ of the Georgia Federation of Woman's Clubs, and there are several other good workers in that State.

The New York Woman's Press Club was early in the field, with Mrs. Jennie C. Croly at the head, a position she has kept from the beginning. This club numbers one hundred and thirty-five members and holds two meetings a month, one of which is for literary purposes. Most of the prominent newspaper workers in New York City belong to this club, although those engaged in the daily work, such as Mrs. Westover Alden of the *Tribune* and Miss Jordan of the *World* and others who have charge of large interests, are unable to attend the meetings regularly.

At Denver last May the newspaper women of that city, whose number is now large, suddenly decided that a press club was a necessary preparation for the coming biennial. They, therefore, organized with the rapidity for which Western hustle is noted, with Miss Minnie J. Reynolds of the *Rocky Mountain News* at their head. Within six weeks they had not only a flourishing organization, but they had engaged as headquarters for visiting press women during the biennial one of the high rooms in the top of the Brown Palace, commanding a magnificent view of the city and of the Rocky Mountains with the western sunset. This room was much enjoyed by all who visited Denver, and there were hundreds of press women there. It was furnished simply but in good taste and had all the daily papers, with plenty of facilities for writing, so that those who had let-

ters to send to their home papers could retire there and write in comparative solitude. They also gave a garden party, which was one of the finest entertainments of the week, Mrs. C. R. Gallup opening her house and beautiful grounds, and the wife of Governor Adams, with other prominent society ladies, assisting Miss Reynolds in receiving the hundreds of guests.

Certainly no club has ever had a more auspicious beginning or a more sudden expansion into growth and activity.

The Penn Woman's Press Club has been in existence several years in Philadelphia and numbers the newspaper women of the Quaker city, with many of the casual workers on the press and occasional writers. When the International Press Union met there several years ago this club entertained the ladies of the party, while the Pen and Pencil Club did the honors for the men. All the other press associations are federated clubs, but this one has not yet come into the General Federation.

In Texas, Waco has a press club which is about three years old and is in a flourishing state. Cleveland, Ohio, has a press club, and so has Cincinnati, the latter belonging to the General Federation. Doubtless there are others in the various cities where newspaper women are employed to such an extent that a club would flourish. In these days when every daily newspaper and many of the weeklies and monthlies are employing women in numbers which run from one to fifty on each paper there is plenty of room for press clubs and plenty of material with which to make them.

It is not recorded, however, that these clubs have been instrumental to any extent in providing work for those who need it. Doubtless, few of us who have been at the head of these clubs have not received many and many a letter from women far and near anxious to obtain work and strong in the belief that it can be had through the woman's press clubs: but the cases where it has been possible to give these aspirants for honor and fame a lift through any such medium have been few indeed. The newspaper woman's club is a medium for interchange of thoughts and ideas concerning work and for promoting acquaintance and good fellowship, as most of the constitutions say. In these ways they have brought much benefit as well as a great deal of pleasure to their members, but there seems to be no reason why the woman's press clubs should be maintained as eleemosynary institutions any more than are the other woman's clubs.

HELEN M. WINSLOW.

## NOVELTIES IN SLEEVES FOR LADIES, MISSES AND GIRLS.

To be strictly up to date one must look well to the cut and fit of her sleeves, whether they belong to the coat, jacket or waist. Some of the smartest sleeves show a remarkable departure in their shaping at the top, where they are fitted in an ingenious way to be perfectly smooth without losing any of the stand-out effect essential in giving the correct shoulder appearance, which is distinctly military in breadth and slope. The illustrations show two special novelties of the season and are exactly alike for ladies, misses and girls. The entire absence of fullness gives a novel effect, but the ingenious shaping causes the sleeves to stand out broadly and thus makes a narrow shoulder effect impossible. In the sleeves with a cap top, a combination is often effected, the cap being of velvet or some other ornamental fabric. If the sleeve is for a coat, a band of fur could define the lower edge of the cap or cover the darts in the dart-fitted sleeve, and dress sleeves fashioned in the former style could have a knife-plaiting of silk included in the cap seam, while those dart-fitted could show a braiding design or other decoration over or at each side of the darts. A coat, jacket or gown of a past season may be made quite up to date by remodeling the sleeves by these patterns. Full descriptions of which will appear in *THE DELINEATOR* for December.

### LADIES' SLEEVES.

**SLEEVES FOR LADIES' COATS.**—A handsome sleeve for ladies' coats is No. 2179, which is in seven sizes for ladies from ten to sixteen inches, arm measure, and costs 10 cents. It is fitted smoothly into the arm-hole by four darts at the top, the darts

being shaped so as to give a round or sloping effect that is decidedly stylish. The darts may be cut out or not, as desired, and may be strapped with the material.

A more rounded shoulder is produced by ladies' coat sleeve pattern No. 2195, which is in seven sizes for ladies from ten to sixteen inches, arm measure, and costs 10 cents. It is distinguished by a smooth cap-top that is joined to the shortened upper part of the sleeve in a seam that curves in an odd, pretty way across the arm. The seam joining the cap to the upper portion may be pressed open and the edges stitched, or the edges may be lapped and stitched as will best accord with the finish of the seams of the coat.

Both sleeves follow the arm closely and are wide enough to be comfortable.

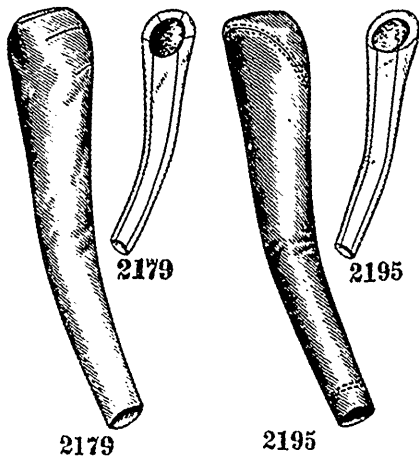
**SLEEVES FOR LADIES' JACKETS.**—The jacket sleeves here shown are like the two sleeves above described for coats, except that they are slightly smaller. The dart-fitted sleeve, No. 2181, which is in seven sizes for ladies from ten to sixteen inches, arm measure, and costs 10 cents, also shows a very slight difference in effect at the top, the darts being shaped to be less rounding in effect than the coat sleeve. The cap-top sleeve is No. 2190, which is in seven sizes for ladies from ten to sixteen inches, arm measure, and costs 10 cents.

Both these styles of sleeves are used in Eton and other jackets and in blouses. The wrist may be finished in any desired way.

**LADIES' DRESS SLEEVES.**—Ladies' dress sleeve pattern No. 2176, which is in seven sizes for ladies from ten to sixteen inches, arm measure, and costs 10 cents, is fitted by four darts at the top—a fac-simile of the dart-fitted jacket sleeve in reduced size.

The cap-top dress sleeve for dresses is No. 2193, which is in seven sizes for ladies from ten to sixteen inches, arm measure, and cost 10 cents, and will give good style to a waist, basque or gown having its sleeves fashioned by it. Where a combination is developed in a gown, the cap top may be of a different material from the rest of the sleeve and may be striped across or lengthwise with braid, ribbon or insertion. A bell cuff, a

and girls from four to sixteen years of age, and costs 10 cents. The sleeve fitted with a cap top is exceedingly military looking. It is No. 2196, which is in seven sizes for misses and girls from four to sixteen years of age, and costs 10 cents.



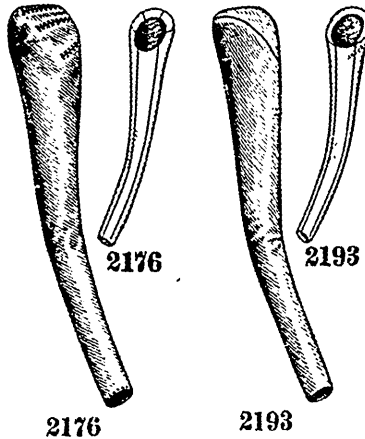
**2179** **2195**  
SLEEVES FOR LADIES' COATS.—(Both these patterns are in seven sizes for ladies from ten to sixteen inches, arm measure, and each costs 10 cents.)

circular ruffle or a frill of chiffon would furnish a stylish wrist finish, or the wrist could be finished with a cuff facing or a trimming to match the cap top or any part of the bodice. In the dart-fitted sleeve trimming can be arranged over the darts.

These patterns are appropriate for entirely new garments, as well as for remodelling sleeves of a season or more ago. The lining for these sleeves will be cut exactly like the outside.

**MISSES' AND GIRLS' SLEEVES.**

The sleeves for misses' and girls' coats, jackets and waists here illustrated are like those already described for ladies. The lining for them will be cut exactly like the outside, and the darts or cap seams will usually be strapped or stitched to correspond with the seams of the coat or jacket.



**2176** **2193**  
SLEEVES FOR LADIES' DRESSES.—(Both these patterns are in seven sizes for ladies from ten to sixteen inches, arm measure, and each costs 10 cents.)

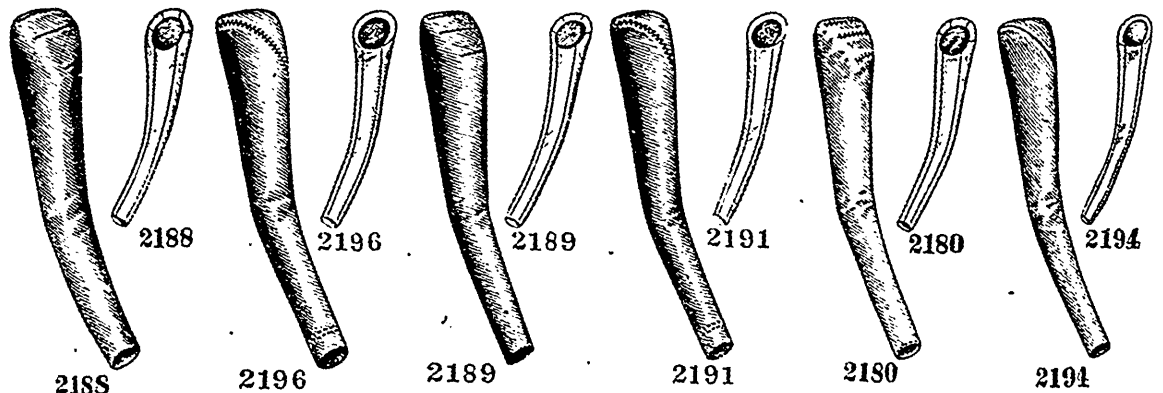
sizes for misses and girls from four to sixteen years of age, and costs 10 cents.

The sleeve fitted with a cap top is No. 2191, which is in seven sizes for misses and girls from four to sixteen years of age, and costs 10 cents.

SLEEVES FOR MISSES' AND GIRLS' DRESSES.—A waist or a gown of past seasons may be given quite an up-to-date appearance by made-over or new sleeves shaped by either of these patterns. These sleeves will also be added to entirely new gowns. The wrist may be trimmed with lace, a fancy cuff or with braid, passementerie, etc., in any way desired.

The dart-fitted sleeve, which is No. 2180, will give stylish shoulder-breadth. It is in seven sizes for misses and girls from four to sixteen years of age, and costs 10 cents.

The sleeve fitted with a cap top is particularly odd and pretty; the pat-



**2188** **2196** **2189** **2191** **2180** **2194**  
SLEEVES FOR MISSES' AND GIRLS' COATS. SLEEVES FOR MISSES' AND GIRLS' JACKETS. SLEEVES FOR MISSES' AND GIRLS' DRESSES  
(All these patterns are in seven sizes for Misses and Girls from four to sixteen years of age, and each costs 10 cents.)

SLEEVES FOR MISSES' AND GIRLS' COATS.—The dart-fitted sleeve for coats is No. 2188, which is in seven sizes for misses

and girls from four to sixteen years of age, and costs 10 cents. The pattern is No. 2194, and is cut in seven sizes for misses and girls from four to sixteen years of age, and costs 10 cents.



## AN UNBORN CHILD

Takes health or disease from its mother. A strong, healthy, vigorous mother has strong, healthy, vigorous babies. Health, strength and vigor are the physical characteristics of the *pure-blooded woman*. The pure-blooded woman is the one whose kidneys are working properly.

## DODD'S KIDNEY PILLS

Make the kidneys work properly, providing abundance of pure blood, and health, strength and vigor for both mother and child. They prepare the mother's system for the period of labor, giving her new strength, and making her sufferings shorter and less severe. Mothers who use them once use them ever afterwards.

Price fifty cents a box; six boxes \$2.50; sold by all druggists and medicine dealers, or sent, on receipt of price, by THE DODDS MEDICINE CO., LIMITED, TORONTO.

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Will not injure the finest fabric. Lasts forever. Writes with any Pen. Particularly adapted for Marking Linen, Cotton, Silk, etc. You can't wash it out. Sold 25c. for a bottle if your storekeeper is just out, don't take something claimed to be "just as good."

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NEW YORK and MONTREAL

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### DR. T. FELIX GOURAUD'S ORIENTAL CREAM, OR MAGICAL BEAUTIFIER.

Removes Tan, Pimples, Freckles, Moth Patches, Itch and Skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 48 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-touche (a patient): "As you ladies will use them, I recommend 'Gouraud's Cream' as the most harmful of all the skin preparations. For sale by all Druggists and Fancy-Goods Dealers in the U.S., Canada and Europe.

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THE BEST ANTI-RHEUMATIC PLASTER MADE

EACH PLASTER IN ENAMELED TIN BOX PRICE 25¢ ALSO IN VARD ROLLS PRICE \$1.00

DAVIS & LAWRENCE CO. LTD. MANUFACTURERS MONTREAL

### ANSWERS TO CORRESPONDENTS.

**A. G.:** - Whitewash made with lime is excellent for use in cellars, for the lime, being a good disinfectant, helps to counteract any impurity of the atmosphere arising from dampness or closeness. To prepare whitewash for this purpose, pour boiling water on unslacked lime, and stir the lime occasionally while it is slacking to render it perfectly smooth. To one peck of lime add half a pint of salt, and half an ounce of indigo dissolved in water, and stir in sufficient water to render the whitewash of the proper consistency for smooth applications.

**HOUSEWIFE:** - Valuable linens that are unused should, at least once a year, be washed, thoroughly dried, and refolded. This will prevent yellowing, and also the injury which results when creases are allowed to remain too long.

**JESSIE K.:** - Trim the front and back of your organly waist with two rows of baptiste insertion put on to form a point at the centre of the front and back. Insertion about four or five inches wide will be most effective, and will almost have the appearance of a lace overbody. Ribbon bows can be added in plenty at the waist-line, on the bust and on the shoulder. A ribbon stock is, of course, a necessity.

**J. K. L.:** - A large number of Japanese, Chinese and Portuguese are included in the population of Hawaii, as well as a small proportion of American and English people.

**G. W. M.:** - To make wild cherry syrup, steep for thirty-six hours four ounces of wild cherry bark, well bruised, in a pint of cold water; press out the infusion, let it stand until clear, decant and add a pound and a half of fine white sugar; mix and strain. Another method is to moisten with water five ounces of wild cherry bark in coarse powder and let it stand for twenty-four hours in a closed vessel. Then pack it firmly in a percolator and pour water upon it until one pint of fluid is obtained. To this add twenty-eight ounces of sugar.

**Apoplexy.** - Dr. Agnew's Cure for the Heart is equally effective in apoplectic symptoms. If you have unpleasant dizziness, lightness or sudden rush of blood to the head, take precautions against a recurrence. This great remedy will remove the cause. The press of the land has daily a long list of sudden deaths which would not be chronicled if Dr. Agnew's Cure for the Heart were used. - 49.

"ACCORDION" PLAITING.  
Price for making and plaiting skirts, complete, - \$5.00  
L. A. STACKHOUSE  
124 King St. West,  
opposite Rossin House,  
TORONTO.  
Send for Circular.



## IMPERIAL



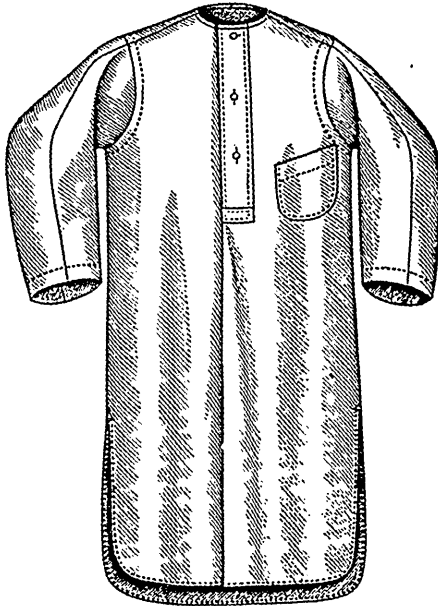
## BAKING POWDER

PUREST, STRONGEST, BEST,  
LONDON, ENG. E. W. GILLET, CHICAGO, ILL.,  
TORONTO, ONT.

PATTERNS FOR HOSPITAL USES.

MEN'S SURGICAL OR HOSPITAL SHIRT. (TO BE CLOSED WITH TAPES FROM THE NECK TO THE WRISTS AND ALSO UNDER EITHER ARM OR TO HAVE SEAMS CLOSED IN THE USUAL WAY.) CONVENIENT FOR OPERATIONS, DRESSING WOUNDS, ETC.

No. 725.—This shirt, for which white cotton cloth was used, is practically designed for hospital or surgical use, and its convenience for operations, dressing wounds, etc., is apparent. It is made with a shallow back-yoke to which the back, which is gathered at the top at each side of the center, is joined. The front is slashed at the center to a convenient depth, one edge of the slash being hemmed and the other formed in a box-plait through which the closing is made with button-holes and small pearl buttons. The fulness below the box-plait is arranged in a wide side-plait. The shoulder-seamed edges and the seam edges of the sleeve in line with the shoulder edges and also the under-arm edges



725

at either side may be finished with underfacings and closed with tape ties; or, if the shirt is to be used ordinarily, the seams may be closed in the usual way, the under-arm seams being discontinued some distance above the lower edge. The neck is finished with a narrow band, and a patch pocket is conveniently placed on the left front.

We have pattern No. 725 in three sizes, small, medium and large. To make the shirt in the medium size, requires four yards and three-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MEN'S PAJAMAS.

No. 2079.—These pajamas are shaped on correct lines and are pictured developed in striped flannel. The trousers are shaped by the customary inside and outside leg-seams and a center seam. The top of the trousers is deeply underfaced and stitched to form a casing for a thick, tassel-tipped white silk cord that adjusts the trousers about the waist. A deep hem finishing each leg is confined by two rows of machine-stitching made quite close together, and another row of stitching is made near the fold.

The blouse has well-shaped center and side seams, and its loose sack fronts are lapped widely and closed at the throat with a button-hole and small pearl button and below with frogs, the loops and buttons of which are made of the material. The collar is in Byron style. On the left breast is a handkerchief pocket in patch style with rounding corners; it is fastened to place by two rows of machine-stitching, and the top of the pocket is turned over in a pointed lap that is stitched at the top and bottom. The sleeves are shaped with one seam, which is at the outside of the arm, and are finished with deep cuffs that are fastened to position at the top with two rows of machine-stitching.

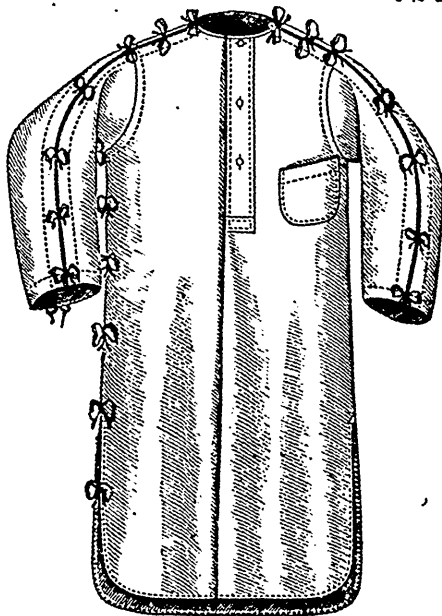
The seams of these garments are all made in fell style, and the finish for the lower edge is usually a narrow hem.

We have pattern No. 2079 in ten sizes for men from thirty-two to fifty inches, breast measure. To make the pajamas for a man of thirty-six inches, breast measure, needs seven yards and three-fourths of goods twenty-seven inches wide. Price of pattern, 1s. 8d. or 80 cents.

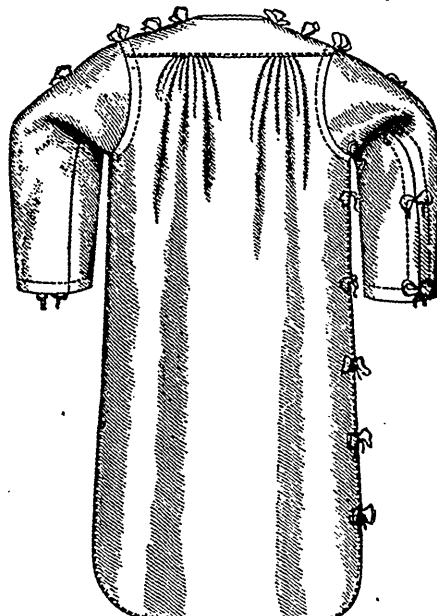


2079

MEN'S PAJAMAS.



725



725

MEN'S SURGICAL OR HOSPITAL SHIRT. (TO BE CLOSED WITH TAPES FROM THE NECK TO THE WRISTS AND ALSO UNDER EITHER ARM OR TO HAVE SEAMS CLOSED IN THE USUAL WAY.) CONVENIENT FOR OPERATIONS, DRESSING WOUNDS, ETC.

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TRADE

The G

RHEU Dr.

The only Muscular, I does not c organs. W matism or any case, at 24 hours' t

DEAR SIR. matter for th in the city. recover. I h bottle. She now perfect recommend

See testimon Sent to J COR. BLEEC



32 Pr



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"But, bless me, how little you look!"  
—CHARLES LAMB.

Perhaps the Wearer  
of the Qebeh



Has not a small waist, yet it invariably looks small, because of the admirable symmetry and glove-like fit of these beautiful modeled corsets. It would be difficult to find stylish stays which give more satisfaction, with regard to comfort and durability, than the

"QEBEH"  
Sold by all the Stores.

MANUFACTURED ONLY BY  
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Toronto, Ont.

**RHEUMATISM** 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:

75 YONGE STREET, TORONTO.  
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. GUNNING<sup>SR</sup> JR.  
See testimonial in next issue.  
Sent to any address on receipt of price, \$2.00  
**J. MCINTYRE, DRUGGIST,**  
COR. BLEZCKER AND CARLTON STS., TORONTO, ONT.

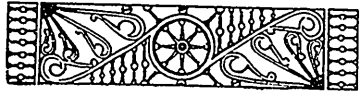


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For Pot Plants and Flowers  
IN TABLET FORM  
No more trouble in raising house plants. Has no odor and is not poisonous.  
One tablet is sufficient for a plant in a pot six inches in diameter.  
Fifty tablets in box. Price, 10 cents per box; by mail 12 cents.  
For sale by Druggists, or mailed by—

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Dominion Agents.

**ONE CENT.**



Send us your address and we will forward you one of our latest Catalogues of  
**Grill and Fret Work.**  
**OTTERVILLE MANUFACTURING CO. LIMITED**  
OTTERVILLE, ONT.

ANSWERS TO CORRESPONDENTS.—Cont.

- X. Y. Z.:—To make cheese straws, allow:  
Flour ..... 3 tablespoonfuls.  
Parmesan cheese ..... 3  
Butter ..... 1 tablespoonful.  
Milk ..... 1  
Salt ..... salt-spoonful.  
Pepper ..... "  
Nutmeg ..... "  
Egg (yolk only) ..... 1

Mix the dry ingredients, add the milk, the yolk and the butter, softened. Mix all well with a spoon and when smooth divide the dough into two parts. Roll these very thin, cut them into narrow strips three inches long, and bake in a slow oven for fifteen minutes. These straws may be served hot or cold, either as a cheese course or with lettuce in the salad course. They may be arranged in bunches of six or eight, each bundle being tied with a narrow ribbon, or they may be piled on a plate in log-cabin style. In making nasturtium salad the seeds and leaves are used. Wash carefully, place in a salad bowl, season with salt and pepper and cover with a dressing made of good oil and vinegar.

IONE.—Sulphur mixture is a spring medicine that often proves effective in removing humors which come to the surface. It is composed of—

- Powdered sulphur - - 2 ounces.  
Cream of tartar - - 1 ounce.  
Molasses - - 1 pint.

M<sup>c</sup> until very smooth, and take a tablespoonful three mornings in succession; then omit for three mornings, and take again for three more, thus continuing until you have taken it nine mornings. After a week or so you may repeat the doses. Sometimes the medicine is taken every other morning for a fortnight or more, but the first method is the one actually belonging to the old remedy. Do not begin to take it in cold weather and during its use avoid getting into draughts and any exertion that induces profuse perspiration, as sulphur freely opens the glands and pores of the skin, and colds are then more easily contracted.

MADEL.—To clean kid gloves according to the French method put them on and wash well in spirits of turpentine, exactly as if washing the hands. The fingers and soiled parts must be well rubbed, and when the gloves are taken off they must be stretched and allowed to dry in a strong current of air.

MARTHA.—To make an excellent emollient for chapped hands and face first cut a quantity of mutton tallow into small pieces and place it in a saucepan without water. Set the pan in a kettle of boiling water, let it remain until the tallow is melted and then strain the liquid grease through a fine sieve, and to every cupful add a teaspoonful of essence of camphor. When the two are thoroughly mixed add a teaspoonful of any perfume, pour the preparation into toilet jars and set it away to cool. It will keep indefinitely and costs but a trifle when made at home, while in the shops the same remedy is offered under an attractive name at several times its actual value.

**Head Relief in Ten Minutes.**—Dr. Agnew's Catarrhal Powder gives almost instant relief and permanently cures Catarrh, Hay Fever, Colds, Headache, Sore Throat, Tonsillitis and Catarrhal Deafness. One short puff of the powder clears and cleanses the nasal passages. It is painless and delightful to use.—50.

**FREE.**  
Advice on Will-Power, Success, etc.  
NATIONAL INST., D.I. 118,  
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by Pimples, Blackheads, Flesh worms, or any form of Acne, no matter how chronic, is always cured when

**PRINCESS ACNETINE**

is used externally and that complexion—Ergo-Nervine—is taken internally. They never fail.

wonderful remedy for all troubles of the skin and complexion—Ergo-Nervine—is taken internally. They never fail.

IF you have any mark or blemish on, in or under your skin or scalp, we can remove it. Consultation free.

The permanent removal of Superfluous hair, etc., by Electrolysis a specialty. Send for our new book, "HEALTH AND GOOD LOOKS."

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**Jaeger's Underwear**

if the price was same as the many cotton mixtures sold as natural wool. The first cost is little more, but those who have worn "JAEGER'S" know it to be **BEST VALUE**, for The best is cheapest and lasts longest, and that is why each year increases our sales.

We will mail you Price List, but call if possible and see goods at

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To introduce Dr. Weston's Improved Pink Iron Tonic Pills for enriching the blood, for pale people, delicate ladies, liver and kidney diseases, rheumatism, backache, nervousness, general debility, etc. we give **FREE** a 14k gold-plated watch, Ladies' or Gents' reliable time-keeper, warranted. The Pills are 50c per box, 43.00 for 8 boxes. Send this amount and you receive 8 boxes and the watch, or write for particulars. This is a genuine offer.  
**THE DR. WESTON PILL CO.**  
856 Yonge St., Toronto, Ont.

**ART NOVELTY ROOMS**

Accordion and Knife Pleating, Fluting and Pinking.  
Homming Chiffon, and Tucking, Cording and Stitching.  
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Permanently Cured  
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**DR. KLINE'S GREAT NERVE RESTORER**  
Positive cure for all Nervous Diseases, Fits, Epilepsy, Spasms and St. Vitus' Dance. No Fits or Nervousness after first day's use. Treatise and \$2 trial bottle sent through Canadian Agency free to Fit patients, they paying express charges only when received. Send to Dr. Kline's (Limited) Bellevue Institute of Medicine, 331 Arch St., Philadelphia, Pa. 1

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CHILDREN'S DRESSES

Children's dresses are measured in front from neck-band to bottom of skirt. We annex an appropriate scale of sizes:

Length, 20, 22, 24, 26, 28, 30, 33, 36 inches.  
Age, 1, 2, 4, 6, 8, 10, 12, 14 years.

- No. 5305. Children's zephyr flannel dresses, colors cardinal, indigo, cadet blue, with white bonnaz embroidery, lengths 20, 22 and 24 inches, \$1.50.
- No. 5339. Children's dresses, in fancy wavy plaids and check patterns, all dark shades, lengths 20, 22 and 24 inches, 98c.
- No. 5338. Children's dresses, made of fancy colored materials, with braid trimming, lengths 20, 22 and 24 inches, \$1.25.
- No. 300. Children's dresses, made of silk and wool, French plaids, with braid trimming and lined all through, 20 inches long, \$2.75; 22 inches long, \$3.00; 24 inches long, \$3.25; 26 inches long, \$3.50.
- No. 5316. Children's dresses of all-wool cheviot serge, colors cardinal, navy and royal blue, lined, and trimmed with white braid, 20 inches long, \$1.50; 22 inches, \$1.75; 24 inches, \$2.00; 26 inches, \$2.25.
- No. 5313. Children's dresses, of all-wool cheviot serge, colors cardinal, indigo, blue and green, trimmed with braid and lined throughout, 20 inches long, \$2.00; 22 inches \$2.25; 24 inches, \$2.50; 26 inches, \$2.75.
- No. 5385. Children's dresses, of all-wool cheviot serge, lined throughout and trimmed fancy braid, shades grenat, royal blue and navy, 20 inches long, \$2.50; 22 inches, \$2.75; 24 inches, \$3.00; 26 inches, \$3.25.
- No. 5349. Children's sailor suits, made of all-wool navy flannel, with white braid trimming, 20 inches long, \$1.50; 22 inches, \$1.75; 24 inches, \$2.00; 26 inches, \$2.25; 28 inches, \$2.50.
- No. 5405. Children's sailor suits, made of all-wool cheviot serge, with white or red braid trimming, 20 inches long, \$2.25; 22 inches, \$2.50; 24 inches, \$2.75; 26 inches, \$3.00; 28 inches, \$3.25.
- No. 5358. Girls' cheviot serge dresses, colors navy, royal blue and myrtle, with white braid trimming, 26 inches long, \$3.50; 28 inches, \$3.75; 30 inches, \$4.00; 33 inches, \$4.25; 36 inches, \$4.50.
- No. 5407. Girls' cheviot serge dresses, colors cardinal and royal blue, trimmed with black velvet ribbon, 26 inches long, \$3.75; 28 inches, \$4.00; 30 inches, \$4.25; 33 inches, \$4.50; 36 inches, \$4.75.
- No. 301. Girls' dresses, made of silk and wool, French plaids, lined throughout and trimmed soutasche braid, 28 inches long, \$4.75; 30 inches, \$5.00; 33 inches, \$5.25; 36 inches, \$5.50.
- No. 5387. Girls' diagonal cheviot dresses, colors myrtle, royal blue and grenat, trimmed with velvet ribbon on white facings, 28 inches long, \$5.50; 30 inches, \$5.75; 33 inches \$6.00; 36 inches, \$6.25.

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THE G hats; cord in navy. THE C trimm edge. nal, n

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190 YONGE STREET, - TORONTO, ONT.

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# Ladies' Popular Ready-to-Wear Hats.

The largest and best assortment we ever had, and one that has no equal in Canada. The cream of the market is here for your choosing. Our own expert buyers have visited the Fashion Centres and personally selected the choicest and most stylish novelties. Can't tell you all, so we'll let these four popular lines represent dozens of others just as worthy:—



"The Golf."



"The Oregon."



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"The Wheel."

**THE GOLF**—One of our most popular outing hats; fine soft American felt, trimmed with a silk cord in two shades. Your choice of black, brown, navy, russe, fawn, grey and royal ..... **1.10**

**THE OREGON**—The newest shape in ladies' trimmed sailors, with corded silk band and welt edge. Comes in black, brown, navy, russe, cardinal, nutria, grey, royal, cadet and garnet ..... **1.00**

**THE CYCLE**—Another popular outing hat, semi-stiff felt, and trimmed with silk cord in two colors. Your choice of black, brown, navy, russe, cardinal, cadet, fawn and grey ..... **1.10**

**THE WHEEL**—Ladies' fine soft felt walking hat, corded silk band, colors black, brown, navy, nutria, grey and cadet. Special at ..... **.95**

# Children's Fine Lawn Pinafores.



Sizes 1, 2, 3, 4, 5, 6.  
Ages 2, 4, 6, 8, 10, 12 yrs.  
No. 700. Crossbar muslin, trimmed with insertion and lace, 85c.  
No. 706. Lawn, deep waist, trimmed with edge of lace, 17c.

No. 701. Lawn, deep frill, trimmed with Valenciennes lace, 60c.  
No. 707. Lawn, Mother Hubbard, frill of lawn, fancy braid, 28c.

No. 702. Lawn, trimmed with embroidery insertion, pointed frills, finished with lace, 75c.  
No. 708. Lawn, same style as No. 707, in very fine lawn, 35c.

No. 703. Lawn, shirred and trimmed with insertion, frill edged with lace, 65c.  
No. 709. Fine lawn, Mother Hubbard, trimmed with embroidery, 40c.

No. 704. Lawn, square yoke, with embroidery insertion, frill edged with embroidery, 85c.  
No. 710. Print, Mother Hubbard style, frill of goods, 35c.

No. 705. Lawn, yoke of embroidered insertion, frills finished with edge of Valenciennes lace, 90c.  
No. 711. Print, fine quality, same style as No. 710, in fancy stripes and checks, 45c.

**Orders by Mail** for any of these lines will be filled promptly. That means the same day as received. Money refunded if goods do not prove satisfactory.

**T. EATON CO. LIMITED**  
190 YONGE STREET  
TORONTO, ONT.

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190 YONGE STREET  
TORONTO, ONT.

**T. EATON CO. LIMITED**  
190 YONGE STREET  
TORONTO, ONT.

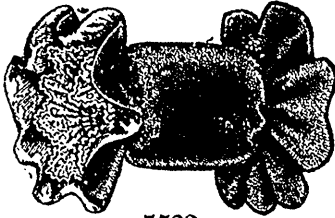
UPON this page we have illustrated an assortment of

**Muffs for Ladies', Misses', Girls' and Children's Wear**

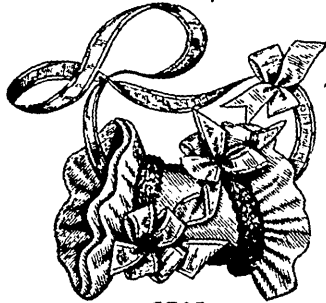
which will no doubt prove of especial interest to our many readers . . . .

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.

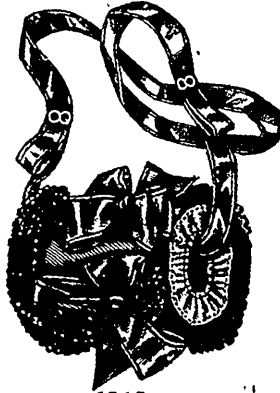


**1523**  
Ladies' and Misses' Muff, with Circular Frills: 2 sizes, ladies' and misses'. Either size, 5d. or 10 cts.



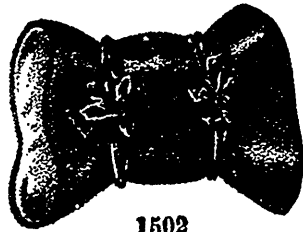
**1215**

Misses', Girls' and Children's Fancy Muff: 3 sizes, misses', girls' and children's. Any size, 5d. or 10 cents.



**1213**

Ladies' Fancy Round Muff. One size: Price, 5d. or 10 cents.



**1502**

Ladies' Muff with Circular Frills: 2 sizes. One size: Price, 5d. or 10 cents.

One can't always tell what it is that gives a figure the indefinable something that we call style, but every woman with eyes in her head knows it the instant she sees it."

**Braided Wire**

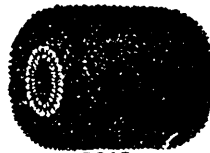
**BUSTLES AND BUST FORMS**

Give Style with Coolness  
Style with Lightness  
Style with Comfort  
Style with Cleanliness

Sold in All Stores. Always ask for "Braided Wire." If you don't find them, we will send, postpaid, on receipt of price.

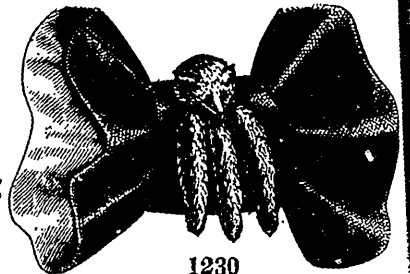
**BRUSH & CO. TORONTO**

- La Mode Bust Form 50 Cts.
- Empire Bust Form 35 Cts.
- Imperial Bust Form 75 Cts.
- Hygienic Bust Form 50 Cts.



**6613**

Pattern for a Muff: 4 sizes, children's, girls', misses' and ladies'. Any size, 5d. or 10 cents.



**1230**

Ladies' Muff, with Circular Ripple Ruffle. One size: Price, 5d. or 10 cents.



**1529**



**1529**

Misses' and Girls' Fancy Muff and Collarette: 4 sizes, 4 to 10 years. Any size, 5d. or 10 cents.



**1214**

Ladies' Fancy Muff. One size: Price, 5d. or 10 cents.

# Bovril

Is the Vital Principle of Prime Ox Beef obtained from selected cattle, reared in South America and Australia.

## Ladies

Whose social engagements preclude the possibility of regular meals, until perhaps a late dinner has to be faced with a jaded appetite, will find that a cup of **BOVRIL** taken at luncheon, or whenever fatigue asserts itself, will Strengthen, Nourish and Invigorate the System without impairing the Digestive Powers.

For Sale by all Druggists and Grocers.

at v O It Si T 3

Ladies' 42 inches

Ladies' Known measures

Ladies' Bust measures

Ladies' 46 inches

Ladies' 46 inches

ON this and the succeeding page are illustrated an assortment of our latest styles of

**CAPES FOR LADIES' WEAR,**

an inspection of which by our readers is invited. The patterns can be had from either ourselves or Agents for the Sale of our Goods. In ordering please specify the Number and Sizes desired.

The Delineator Publishing Co.  
of Toronto (Limited),  
33 RICHMOND ST. W., TORONTO, ONT.



1915



1915

Ladies' Circular Cape: 7 sizes. Bust measures, 30 to 42 inches. Any size, 10c. or 20 cents.



1913



1913



1913

Ladies' Circular Cape (To be Double or Triple) Known as the Tally-Ho or Coaching Cape: 7 sizes. Bust measures, 30 to 42 inches. Any size, 10c. or 20 cents.



1910



1910

Ladies' Circular Cape, with Circular Flounce: 7 sizes. Bust measures, 30 to 42 inches. Any size, 10c. or 20 cents.



1888



1888



1888

Ladies' Golf Cape: 9 sizes. Bust measures, 30 to 40 inches. Any size, 10c. or 20 cents.



1872

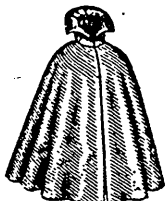


1872



1872

Ladies' Military Cape: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10c. or 20 cents.



9601



9601

Ladies' Circular Cape (To be Made with a Lafayette Collar or a Turn-Down Military Collar and With or Without a Center Seam): 9 sizes. Bust measures, 30 to 46 inches. Any size, 15c. or 25 cents.

EASY QUICK WORK  
SNOWY WHITE CLOTHES.

# SURPRISE SOAP

MAKES CHILD'S PLAY OF WASH DAY

**FREE!** A SOLID GOLD SHELL STONE SET RING, *Warranted,*  
or a CURB CHAIN BRACELET WITH GENUINE  
PADLOCK AND KEY

DON'T send money. Just your name and address on a Post Card, and we will send you post paid 20 packages of AROMATIC CACHOUS (which are a delicious confection to purify and perfume the breath) to sell for us, if you can, at 5 cents per package. When sold send us our money, \$1.00, and we will send you FREE for your trouble your choice of the beautiful prizes illustrated above.

These are the handsomest and most costly free premiums ever offered by any house with a view to increase their sales. Any energetic person can sell the cachous in an hour or so.

Send us your name and address on a Post Card at once, state you wish Cachous, and mention this paper and we will send them (do not wait till others get in the field ahead of you). No money required, we take all risk. Goods returnable if not sold. This is a clean business proposition by a company of high financial standing.

**TISDALL SUPPLY CO.,**  
Snowdon Chambers,  
TORONTO, Ont.

EDDY MAKES  
**30,000,000 Matches**  
EVERY WEEK-DAY IN THE YEAR.  
THAT'S ABOUT FIVE MATCHES PER HEAD OF OUR POPULATION.

Do You Get Your Share?  
\* Your Full Share of **Eddy's Matches**

GOOD THINGS ARE IMITATED

So be Sure you get EDDY'S—E. B. EDDY'S  
The E. B. EDDY Company's MATCHES.

HULL, MONTREAL, TORONTO, QUEBEC, HAMILTON, LONDON, KINGSTON,  
ST. JOHN, HALIFAX, WINNIPEG, VICTORIA, VANCOUVER, ST. JOHN'S, N.W.F.'d.



2018 2018  
measures, 30 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Cape, with Circular Founce Extending in Jabots to the Neck in Front: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



1718 1718

Ladies' Cape (To Be Made With or Without the Tab): 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



1893



1693

Ladies' Cape (To be Made with Standing or Flare Collar, with One or Two Circular Ruffles and with Square or Round Lower Corners): 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



1763



1763

Ladies' Double Circular Cape, with Vandyke Collar (To have the Front Edges Stayed by a Ribbon Belt or Left Loose): 8 sizes. Bust mea., 30 to 44 ins. Any size, 10d. or 20 cts.



9402



9402

Ladies' Cape (To be Made with a Lafayette Collar or with a Military Turn-Down Collar): 9 sizes. Bust measure, 30 to 46 inches. Any size, 1s. or 25 cents.



9997

Ladies' Cape, with Sectional Tab-Collar: 9 sizes. Bust measure, 30 to 40 inches. Any size, 10d. or 20 cents.



9997



1651



1651

Ladies' Cape, with Merle Antoinette Fichu Hood: 7 sizes. Bust measure, 30 to 42 inches. Any size, 10d. or 20 cents.



9806



9806

Ladies' Pointed Circular Cape: 9 sizes. Bust mea., 30 to 46 inches. Any size, 10d. or 20 cents.



9859



9859

Ladies' Circular Cape: (Known as the Frou-Frou Mantle): 8 sizes. Bust mea., 30 to 44 ins. Any size, 10d. or 20 cents.



9745



9745

Ladies' Circular Cape: 9 sizes. Bust measure, 30 to 46 inches. Any size, 10d. or 20 cents.



2039



2039

Ladies' Cape: 9 sizes. Bust measures, 30 to 45 inches. Any size, 10d. or 20 cents.



1856



1856



1856

Ladies' Cape (Known as the Bernhardt Mantle): 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.



1890



1890



1890

Ladies' Pointed Circular Cape, with Yoke: 9 sizes. Bust measure, 30 to 46 inches. Any size, 10d. or 20 cents.

GOLD MEDAL,

Health Exhibition,

London.

**BENGER'S**  
**FOOD**  
For INFANTS,  
INVALIDS,  
and the AGED.

This delicious and highly nutritive Food has been used with remarkable success in the rearing of Infants, and by delicate and aged persons in England for many years. It can now be obtained in sealed tins of leading Chemists, &c., in the Colonies, and will prove a boon to mothers and nurses.

BENGER'S FOOD is sold in various sized Tins by Chemists, &c., everywhere.

Wholesale of Leading Importers, or of Evans & Sons, Ltd., Montreal and Toronto.



ON this and the two succeeding pages is illustrated an assortment of our Latest Styles of Patterns for

**LONG COATS AND WRAPS**

For Ladies' Wear.

An inspection of which by our readers is invited.

The Patterns can be can from either Ourselves or Agents for the Sale of our goods. In ordering, please specify the Numbers and Sizes desired.

The Delineator Publishing Co. OF TORONTO (Limited), 33 Richmond St. W., Toronto, Ont.



1981



1981

Ladies' Long Coat-Wrap, with Circular-Flounce Lower Part Extending up the Fronts to Make them Double-Breasted and Form Revers; 5 sizes. Bust measures, 30 to 46 ins. Any size, 1s. 8d. or 30 cents.



1625



1625

Ladies' Easy-Fitting Long Coat, with Hip Seams (To be Made with the Sleeves Box-Plaited or Gathered); 5 sizes. Bust meas., 30 to 44 inches. Any size, 1s. 3d. or 30 cents.

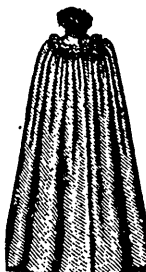


1482



1482

Ladies' Long Coat (To be Made with a Bishop, Leg-o-Minton or Circular Collar (Sleeve) 5 sizes. Bust measure, 30 to 46 inches. Any size, 1s. 6d. or 25 cents.



1305



1305

Ladies' Long Wrap, with Square Yoke and a Storm or Medical Collar (Known as the Mother Goose Collar); 4 sizes. Bust meas., 32 to 44 inches. Any size, 1s. 8d. or 40 cents.



**EARN A WATCH**

Earn this valuable Watch, Chain, and Charm by selling twenty **Topaz Scarf Pins**, at 15 cents each. Send your address and we forward the Pins and our Premium List, postpaid. No money required. These Pins will almost sell themselves, for the **Topaz** has all the brilliance of the best diamonds, and has never before been offered at anything like this price. The Watch is neat in appearance, thoroughly well made, and fully guaranteed. Unsold Pins may be returned.

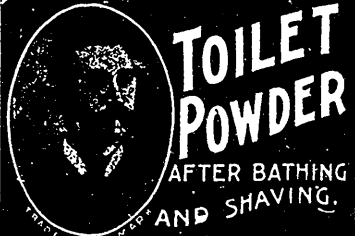
THE GEM PIN CO., FREEHOLD BUILDING, TORONTO, ONT.

**FREE WATCH!**

We want Agents all over Canada to introduce our **Whitelight Wick**, the only wick that is perfectly odorless; that never crusts; and that always gives a strong white light. These wicks have been on the market less than two years, but have already driven out the old wicks wherever introduced. To each agent selling two dozen wicks at ten cents each, we give a handsome American Watch, with Chain and Charm. We have such confidence in our wick that we ask no money in advance. Simply send your name and address and we will forward the wicks, postpaid. When sold, return us the money, and we will mail you the watch, chain and charm, all charges paid. Write at once and secure an agency for your district.

THE WHITELIGHT WICK CO., FREEHOLD BUILDING, TORONTO, ONT.

**MENNEN'S BORATED TALCUM**



Delightful after Bathing - a luxury after shaving. A positive Relief for Prickly Heat and all afflictions of the Skin. Removes odor of perspiration. GET MENNEN'S. The only genuine with a National reputation, as a perfect Toilett 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. Refusal of other Powders, which are liable to do harm. Sold everywhere or mailed for 25 cents. (Sample free.) GERHARD MENNEN CHEMICAL CO. Newark, N. J.

**THE AMERICAN Corset and Dress Reform Co.**



**SUPERFLUOUS HAIR**

Because women have been so unmercifully humbugged in the past, they can't be blamed for being sceptical when we claim to have a recently discovered treatment which actually kills hair growth. No dissolving or burning hairs, but destruction by absorption. Not a cosmetic, but a distinctively medical treatment, based on reason, common sense and practical knowledge. Write for information.

THE MONOGRAM CO., - 107 Pearl St., NEW YORK

**MOTHERS** Your Children cured of Bed-wetting. **SAMPLE FREE.** Dr. F. E. MAT, Bloomington, Illinois.

**DEAFNESS & HEAD NOISES CURED.** My Tubular Cushions help when all else fails. As glasses help eyes. Whis-pers heard. No pain. Available. F. Hiscox, 843 Broadway New York, sole depot. Send for book and proofs **FREE.**

One of the chief attractions at our GREAT EXHIBITION was

**The Little Beauty Hammock Cot AND BABY JUMPER**



**\$6, \$8, \$10 Swings Gently** THREE WAYS. Baby's Own Weight and Motion Does It. **PATENTED.** Some 300,000 people expressing their appreciation of its beauty and utility. Manufactured by **The GEORGE B. MEADOWS WIRE, IRON AND BRASS WORKS COMPANY, Limited,** 117 KING ST. WEST. - - - TORONTO **AGENTS WANTED.**

ANSWERS TO CORRESPONDENTS.  
(Continued.)

**VICTORIA:**—The method once generally followed to preserve autumn leaves was to press them with an iron that had been rubbed on a piece of beeswax; but this produces a very stiff effect, and renders the tips of the leaves quite brittle, while the wax imparts a high, unnatural gloss. A newer and more successful plan consists in painting the under side of each leaf with linseed oil, ironing it immediately, and then painting and ironing the upper side in the same way. This treatment gives the leaves sufficient gloss, while they remain quite pliable. It is not necessary to press and dry the leaves beforehand, but there are some painstaking ones who do this. It is said that the tints may even be well preserved by painting only the upper side of leaves with oil and then laying them, without ironing, between newspapers under heavy weights, and leaving them quite dry.

**Mrs. F. C. R.:**—William Blackwood (b. 1776, d. 1834), the founder of the Edinburgh firm of publishers bearing his name, began life as a bookseller, and his antiquarian knowledge enabled him to publish a valuable catalogue of Scottish historical and antiquarian books. In 1816 he turned to publishing, and started the magazine which made his name a familiar word in Great Britain.

**G. H. F.:**—To remove iron stains from marble use a mixture of spirits of wine and oxalic acid. Let the fluid remain only a very short time, and wash it off with warm water. Lemon juice will also frequently remove iron stains. Apply it directly from the lemon, wipe it off in a few minutes, and, if necessary, make a second application, then wash the surface and wipe it dry.

# A Diamond Mine

## Worked for the Benefit of all Economical Homes.

A diamond mine! Where? Right here in our own Canada, and worked for the benefit of all economical homes.

The variety of diamonds in this mine is wonderful, and the supply is practically inexhaustible. All the latest colors are represented in these diamonds; they are of the first water, and under the most severe tests they are always found reliable, true and genuine.

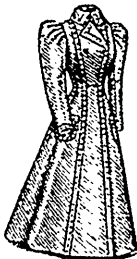
These diamonds are known as Diamond Dyes, celebrated all the world over for their brilliancy, purity and durability. These Diamond Dyes possess marvellous and astonishing powers. When used according to directions that accompany each one they give new life and beauty to all faded, dingy and dead-looking garments. Each of these Diamond Dyes gives a return to the user in money value of from ten to twenty times their cost.

Have you tried any of these Diamonds—Diamond Dyes? If not, then look up some old faded dress that you have laid aside, or some jacket, blouse, ribbons or hose, and give these wonderful Diamonds a trial. They will surprise you with the magnificence of their work.

Now, just a word of warning if you are a novice in the work of dyeing. Beware of adulterated package and soap grease dyes that bring only trouble, disappointment and vexation of spirit, as well as complete ruin to your materials.



9550 Ladies' Double-Breasted Great Coat: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.



9604 Ladies' Double-Breasted Long Coat, with the Overlapping Front Buttoned to the Top or Folded Over in a Lapel: 9 sizes. Bust meas., 30 to 46 ins. Any size, 1s. 6d. or 35 cents.



1103

Ladies' Long Empire Coat, Box-Plaited at the front and back and having a Square Yoke (7/8 in.) Made with Flaming Circular Collar or Turn-Up Collar: 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



996

996

Ladies' Long Wrap, with Yoke and Circular Collar: 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



1487

1487

Ladies' Cloak or Wrap (To be Made with a Medical Collar or a Turn-Down Military Collar and with Box-Plaited Circular Bell Sleeves and Coat Sleeves or with Either Style of Sleeve): 7 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 8d. or 40 cents.



1308

1308

Ladies' Long Cloak, having Sling Sleeves: 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 8d. or 40 cents.



9748

9748

Ladies' Double-Breasted Long Wrap, with Watteau Back and Bell Sleeves: 6 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 8d. or 30 cents.

## Free SOLID GOLD RING



GET WITH GENUINE DIAMOND.

For selling 25 Packages of our Perfumes at 10cts each. No money required—Perfume sent post free. When sold return money and we forward Premium absolutely Free. Illustrated

Premium List sent with goods. Your choice of Watches, Silverware, etc. Mention this paper and write to-day.

CANADIAN AGENCY CO., Toronto Junction.

## MOTHERS!

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 Diarrhea.

TWENTY-FIVE CENTS A BOTTLE.

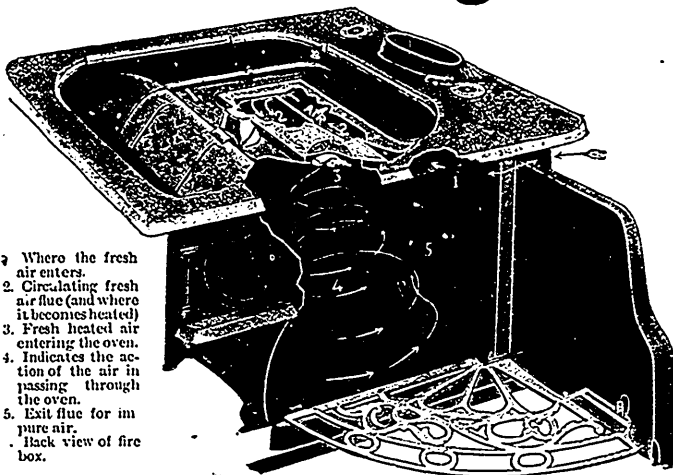


NOTICE OF SCRIPT NAME OF LABEL, AND GET THE GENUINE



Ladies' Bust m 40 cents

# Souvenir Range with Aerated Oven



1. Where the fresh air enters.
  2. Circulating fresh air flue (and where it becomes heated)
  3. Fresh heated air entering the oven.
  4. Indicates the action of the air in passing through the oven.
  5. Exit flue for impure air.
- Back view of fire box.

An old adage, perhaps a little inelegant, but they say none the less truthful, has it that the way to reach a man's heart is through his stomach. It is true, at any rate, that the man who has his daily meals served to him poorly cooked will soon lose what sweetness of temper he does possess.

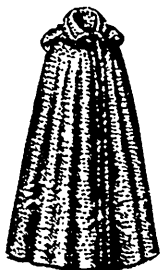
The bread in the oven; the roast of beef; the delicious turkey; the toothsome pudding, are never spoiled in the cooking if the good wife has a Souvenir Range installed in the kitchen.

These things are possible, because the Souvenir is the only range made with an aerated oven. Our illustration is suggestive of the advantages that come from this oven. It is just the opposite of an air-tight or old style oven, for the air circulates freely all through it. The impurities that gather in cooking food are made to pass out into the exit flues connecting with the chimney, and none is allowed to escape into the room. In a word, the aerated oven produces fresh, not foul or impure air—it forces a rapid circulation of fresh heated air in exactly the same manner as we airify our lungs. All the natural juices of the food are retained and only good cooking is possible.

**\$155**  
IN  
PRIZES

We want to influence Canadian housewives to tell their sisters the good time they have with the Souvenir Range, and are offering \$155.00 in prizes for those who will write the five best essays on the Souvenir Range and its aerated oven. Circular giving particulars of contest and a booklet describing very fully the good points of the Souvenir will be given free on application to any of the agencies of Souvenir Ranges anywhere in Canada, or will be sent direct on application to the manufacturers.

THE  
**Gurney-Tilden Co.**  
(Limited)  
HAMILTON, CANADA.

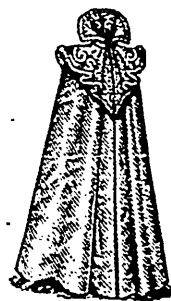


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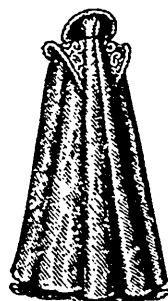


914

Ladies' Long Circular Wrap, with Hood: 10 sizes. Bust measures, 28 to 43 inches. Any size, 1s. 8d. or 40 cents.



9747



9747

Ladies' Circular Russian Wrap, with Wattle Back: 5 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



9746



9746

Ladies' Double-Breasted Long Wrap, Circular at the Front, in Princess Style at the Back and with Ornamental Caps: 5 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



1310



1310

Ladies' Long Empire Wrap, with Holero that may be Square or Round in Front: 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 6d. or 40 cents.

## BEAUTY...

Send for latest treatise on Health and Beauty, by Prof. Duval. Sent free, postpaid, to all ladies writing for same to

**THE WINSOR BARKER CO.,**  
50 Adelaide St. W., TORONTO.

## DRESSCUTTING

**W. SPAULDING,**  
278 Euclid Ave.,  
TORONTO.

Inventor, Manufacturer  
and Dealer in

**SYSTEMS, SQUARES AND  
CUTTING MACHINES**

Wholesale and Retail

## STAMPS BOUGHT AND SOLD

Packet 100 different stamps, 25c.; 200 different stamps, 60c.; 35 mixed stamps, 60c. Price lists free, also sample copy "Canadian Philatelic Magazine," 25c. a year. Wanted—Jubilee Stamps, current issue, Canada; Collections, etc. 50c. 100 for 5c., 6c., 8c. current issue.

**WM. R. ADAMS,**  
401 Yonge St., Toronto, Ont.

**Fat Folks**—I am a nurse, reduced 45 pounds by a harmless remedy; have not regained; health perfect; nothing to sell. Will tell how it was done. Address, with stamp, Mrs. M. D. MacCROSE, 4 Schwarz Park, Rochester, N. Y.

UPON this page we have illustrated an assortment of

**CHILDREN'S  
Long Coats and Jackets**

which will no doubt prove of special interest to our many readers.  
The Patterns can be had in all Sizes from Our-elves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers and Ages desired.

The Delineator Publishing Co.  
of Toronto (Limited),  
33 RICHMOND ST. WEST, TORONTO.



9660

9660

9660

Little Girls' Coat with Circular Skirt: 8 sizes. Ages, 4 to 7 years. Any size, 7d. or 15 cents.



9799

9799

9799

Child's Long Coat in Greenway Style: 8 sizes. Ages, 4 to 7 years. Any size, 7d. or 15 cents.



2015

2015

2017

2017

2005

2005

1907

1907

1907

1955

1955

1955

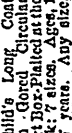
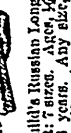
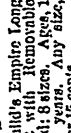
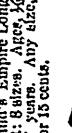
Child's Empire Long Coat: 9 sizes. Ages, 1 to 9 years. Any size, 7d. or 15 cents.

Child's Long Coat: 6 sizes. Ages, 1 to 6 years. Any size, 7d. or 15 cents.

Child's Long Coat: 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 50 cents.

Child's Empire Long Coat: 8 sizes. Ages, 1 1/2 to 7 years. Any size, 7d. or 15 cents.

Child's Long Coat with Circular Skirt: 6 sizes. Ages, 3 to 8 years. Any size, 7d. or 15 cents.



2011

2011

Child's Empire Long Coat: 8 sizes. Ages, 1 1/2 to 7 years. Any size, 7d. or 15 cents.

Child's Empire Long Coat with Removable Hood: 8 sizes. Ages, 1 to 8 years. Any size, 7d. or 15 cents.

Child's Empire Long Coat with Removable Hood: 8 sizes. Ages, 1 to 8 years. Any size, 7d. or 15 cents.

Child's Russian Long Coat: 7 sizes. Ages, 1 1/2 to 8 years. Any size, 7d. or 15 cents.

Child's Russian Long Coat: 7 sizes. Ages, 1 1/2 to 8 years. Any size, 7d. or 15 cents.

Child's Russian Long Coat: 7 sizes. Ages, 1 1/2 to 8 years. Any size, 7d. or 15 cents.

Child's Russian Long Coat: 7 sizes. Ages, 1 1/2 to 8 years. Any size, 7d. or 15 cents.

Child's Russian Long Coat: 7 sizes. Ages, 1 1/2 to 8 years. Any size, 7d. or 15 cents.

Child's Russian Long Coat: 7 sizes. Ages, 1 1/2 to 8 years. Any size, 7d. or 15 cents.

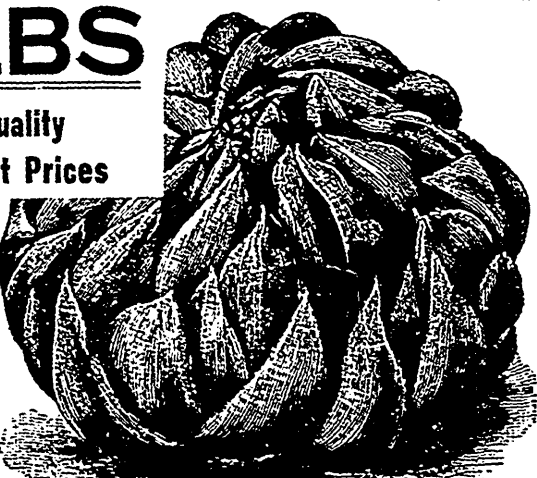
Child's Russian Long Coat: 7 sizes. Ages, 1 1/2 to 8 years. Any size, 7d. or 15 cents.

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OF Highest Quality  
AT Lowest Prices

Do not buy Bulbs till you see our offers of Hyacinths, Crocus and all Dutch Bulbs, also Easter Lilies, Freesia, etc.—all true to name and the finest money can buy.

Bulbs by mail a specialty. Catalogue free. 25 Perennials and Shrubs for Fall Planting.



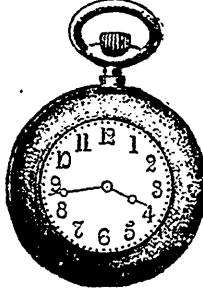
**WEBSTER BROS.,** The Leading Canadian Florists  
HAMILTON, ONT.

**PIMPLES AND FRECKLES ARE THINGS OF THE PAST.**

DR. CAMPBELL'S SAFE ARSENIO COMPLEXION WAFFERS FOUL'S ARSENIO SOAP and FOUL'S ARSENALIN CREAM are the most wonderful preparations in the world for the complexion. They remove Pimples, Freckles, Black-heads, Mollusks, 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; 6 large boxes, \$5.00. Soap, 50c. Cream, 50c. Address mail orders to H. B. FOUL, 255 Yonge St., Toronto. Sold by all Druggists.



**FREE—NO MONEY REQUIRED**



We give this beautiful Ladies' Watch to any one who will dispose of 35 packages of our **Elite Bouquet Perfume** for us at 10 cents per package. Send your full address on a post-card and we will send the Perfume, postpaid. When sold, send our money, \$3.50, and we will send the watch by mail, postage paid. The watch is open-face, 10 size (just the right size for a lady or girl), stem-wind and set, with finely engraved case and warranted a reliable time-keeper. If you do not care for the watch, we will allow you to keep one-half of the money from what Perfume you dispose of, returning all packages that you cannot sell, together with five cents on each package sold. Address,

**GEM NOVELTY CO., Toronto, Ont.**



1989

1989

1965

1965

Child's Empire Coat or Jacket with Sailor Collar: 7 sizes. Ages, 1 1/2 to 6 years. Any size, 7d. or 15 cents.

Child's Reefer Coat or Jacket: 6 sizes. Ages, 1 to 6 years. Any size, 7d. or 15 cents.



1950

1950

1648

1648

Child's Empire Jacket: 7 sizes. Ages, 1 1/2 to 6 years. Any size, 7d. or 15 cents.

Child's Reefer Jacket (To be Made with One or Two Sailor Collars): 7 sizes. Ages, 1 to 8 yrs. Any size, 7d. or 15 cents.



1766

1766

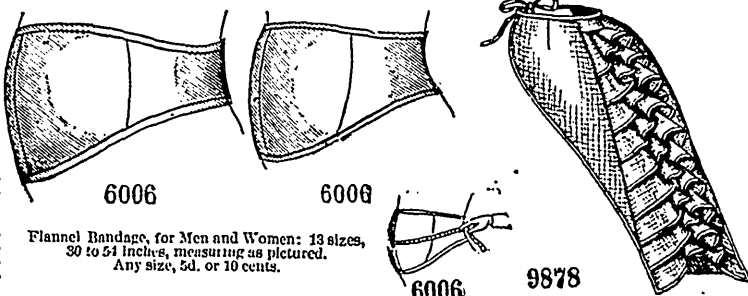
1768

Child's Empire Jacket and Panty Collar: 8 sizes. Ages, 1 to 8 years. Any size, 7d. or 15 cents.

ON THIS PAGE IS A DISPLAY OF  
**BUSTLES, ETC.,**  
FOR LADIES' WEAR.

The Patterns can be had from either Our-  
selves or Agents for the Sale of our Goods.  
In ordering, please specify the Numbers  
and Sizes desired.

The Delineator Publishing Co.  
OF TORONTO (Limited),  
33 Richmond St. W., Toronto, Ont.

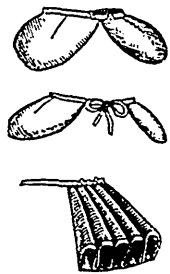


Flannel Bandage, for Men and Women: 13 sizes,  
30 to 54 inches, measuring as pictured.  
Any size, 5d. or 10 cents.

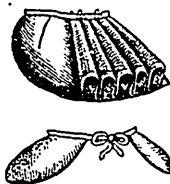
Ladies' Separate Bustle and Hip-Pads. One  
size: Price, 3d. or 5 cents.



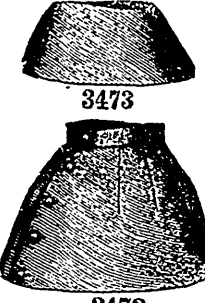
Ladies' Bustle. One size :  
Price: 3d. or 5 cents.  
Ladies' Bustle and Hip-Pads.  
One size : Price, 3d. or 5 cents.



1572



1571  
Ladies' Bustle and Hip-  
Pads in One. One size :  
Price, 3d. or 5 cents.



Ladies' Skirt Yokes: 9 sizes. Waist measure  
20 to 30 inches. Any size,  
5d. or 10 cents.

PURE  
**Drinking Water**  
CAN BE OBTAINED  
BY USING  
THE...  
**Pasteur Germ-Proof  
Filter**

AIKENHEAD HARDWARE CO.  
6 ADELAIDE ST. EAST, TORONTO

**LADIES,  
A WORD WITH YOU.**

A perfect fitting corset permits  
of perfect freedom of movement  
and never distresses: such a corset  
is the most comfortable article of  
ladies' wearing apparel.

Most corsets are little better than  
"Straight-jackets" and they cer-  
tainly were never designed for  
comfort.

French corset-makers have won  
world-wide fame as corset cutters,  
and in gay Paris, the centre of the  
world's fashion, no corset enjoys  
the fame and enormous sale of the  
tailor-cut, hand-finished

**P.D. CORSET**

the lightest, coolest, most comfort-  
able corset made.

At all dry goods stores.  
\$1 to \$30 per pair.

ANSWERS TO CORRESPONDENTS—Continued.

H. H.:—To prepare celery with grated  
cheese serve crisp white celery neatly upon  
a long, low dish and ornament it with bits  
of ice. The cheese should be finely grated  
unless it is cream cheese packed in a jar.  
Grated cheese should be heaped upon a  
pretty dish and served with a spoon upon  
the plate of each guest who desires it. The  
celery is dipped into the cheese and bitten  
off. For hot crisp crackers thin wafers or  
crackers should be used and toasted for  
three minutes in a hot oven. If Boston  
crackers are preferred, split them, arrange  
the halves rough side up on a plate, lay a  
bit of butter on each and brown them in the  
oven.

Mrs. R. P. T.:—To exterminate red ants  
grease a plate with lard and set it where the  
vermin abound—they prefer lard to any-  
thing else and will forsake sugar for it.  
Place a few sticks around the plate for the  
ants to climb upon. Occasionally turn the  
plate bottom up over the fire and the ants  
will fall in with the melting lard. Reset  
the plate and in a short time you will catch  
them all. Also try sprinkling powdered  
borax around the infested places.

ANXIOUS INQUIRER:—Hands are some-  
times moist and clammy without exactly  
perspiring; they may be made more com-  
fortable by washing and brushing them in  
tepid water in which a few grains of alum  
or a few drops of aromatic sulphuric acid  
have been dissolved. Dry them with a  
rough towel and then dust the palms with  
infant powder or with powdered starch and  
Florentine iris mixed, wiping the superfluous  
powder off with a soft handkerchief.

**ASTHMA**

Can be permanently cured by the wonderful  
Kola Plant, which grows along the Kongo  
River in Africa. Dr. Clarke's Kola Compound  
represents this wonderful plant in a highly  
concentrated form. Three bottles are ab-  
solutely guaranteed to cure any case of Asthma  
or money refunded. This remedy is now being  
used in the leading Hospitals and Homes for  
Incurables throughout the world, and is recog-  
nized by the highest medical authorities to be  
the only permanent cure for Asthma yet  
discovered. Price \$2.00 per bottle, or 3 for  
\$5.00 with guarantee. Over 500 cases have  
already been cured in Canada alone. Free  
sample to any sufferer from Asthma. Enclose  
5 cent stamp. Mention this paper. Address  
THE GRIFITHS & MACPHERSON CO.,  
121 Church Street, Toronto, or Vancouver,  
B.C. Sole Canadian Importers. Sold by all  
druggists

**It  
Doesn't  
Pay**

to take risks on a poor dyer  
when you have expensive  
plumes to dye. The finest  
ostrich feathers can be dyed  
with safety in these works.  
And yet this rule does not  
apply to fine goods only.  
Whatever we dye we dye  
well—"thoroughness" is our motto.

**R. PARKER & CO.,**  
Dyers and Cleaners.

HEAD OFFICE AND WORKS,  
787-791 YONGE ST., TORONTO

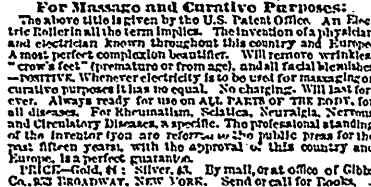
BRANCHES:  
Hamilton, Woodstock, London,  
Brantford, St. Catharines and Galt.



WILL DEVELOP OR REDUCE  
ANY PART OF THE BODY A  
PERFECT COMPLEXION BEAUTI-  
FIER AND EXPELLER OF  
WRINKLES.

**DR. JOHN WILSON GIBBS' ELECTRIC MASSAGE ROLLER**

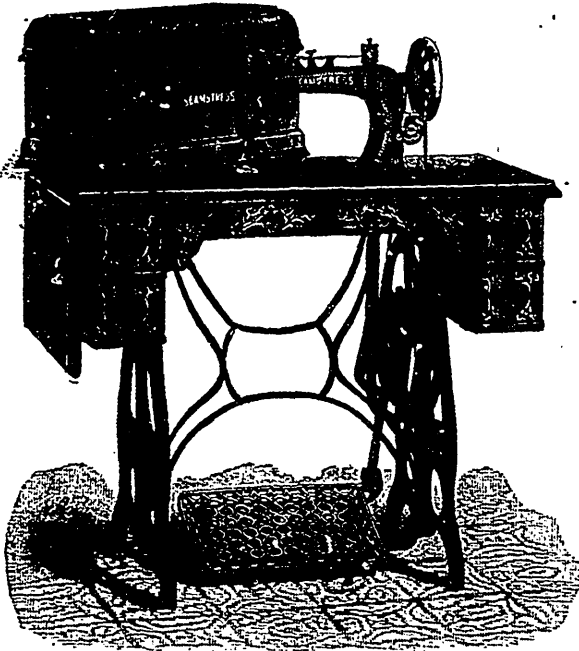
Patented United States, Eng-  
land, Canada, France, Germany,  
Italy, etc.  
"Its work is not confined to the  
face alone, but will speedily re-  
store to the body to which it is  
applied, developing or reducing as  
desired. It is a very pretty addi-  
tion to the toilet table."—Chicago  
Tribune.  
"This delicate Electric Beautifier removes all facial  
blemishes. It is the only possible remover of wrinkles and  
feet. It never fails to perform all that is expected."—Chicago  
Times-Herald.  
"The Electric Roller is certainly a simple device, and is pro-  
ducer of good results. I believe it the best of any appliances.  
It is safe and effective."—Harriet Hubbard Ayer, N.Y. World.  
For Massage and Curative Purposes:  
The above title is given by the U.S. Patent Office. An Elec-  
tric Roller in all the terms implies. The invention of a simple  
and electrician known throughout this country and Europe.  
A most perfect complexion beautifier. Will remove wrinkles,  
crow's feet, furuncles or from face, and all facial blemishes  
—POSITIVE. Whenever electricity is to be used for massaging or  
curative purposes it has no equal. No chafing, Will last for-  
ever. Always ready for use on ALL PARTS OF THE BODY, for  
all diseases. For Rheumatism, Neuralgia, Nervous, Stomach  
and Circulatory Diseases, a specific. The professional standing  
of the inventor from are reformer as the public press for the  
past fifteen years, with the approval of this country and  
Europe, is a perfect guarantee.  
PRICE—Gold, \$1; Silver, \$1. By mail, or at office of Gibbs  
Co., 823 BROADWAY, NEW YORK. Send or call for Book.



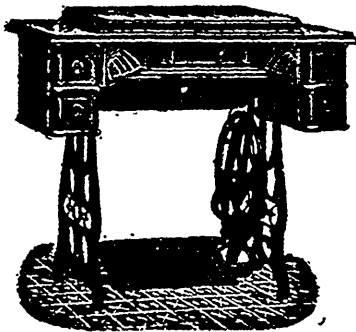
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"Can take a pound a day of a patient, or pill on."—New  
York Sun, August 27th, 1901. NO DIRTING. NO HARD WORK.  
Dr. John Wilson Gibbs' Obesity Cure  
FOR THE PERMANENT REDUCTION OF EXCESSIVE FAT.  
Purely Vegetable, Harmless and positive. NO PAINFUL. Your  
reduction is assured—reduced to stay. \$2 a box. Three for \$5. One  
month's treatment. Mail or office, 823 Broadway, New York.  
"The c. is based on Nature's laws."—Sci. Herald, J. U. A.

# Sewing Machines.

**THE "SEAMSTRESS" SEWING MACHINE** which we have selected for our trade, we believe, and experience has proved, to be equal to the best. It is manufactured by some of the best mechanical talent on the continent. It is simplified in all its details, and dispenses with all complicated surroundings generally found in other machines. We have sold large numbers and have not yet received the first complaint. A guarantee of five years goes with every machine. The Cabinet work is in either Black Walnut or select quality of fine Antiquo Oak, highly polished. The Machine Heads are all alike, fitted in five different styles of woodwork.



With three Drawers for	- -	\$22.50
" five " (as cut) for	- -	24.50
" seven " for	- -	26.50



**Drop Head Seamstress, \$29.50.**

The Improved Now Drop Head Stand. When not in use the Machine Head drops down out of sight (as shown in cut) into dust proof case, thus making the cabinet a useful as well as ornamental piece of furniture. In Oak or Walnut.

The SEAMSTRESS Machine is fitted with straight self-setting needle and makes the double thread "Lock-Stitch."

It is adapted to every variety of sewing, from the lightest muslin to the heaviest cloth, and will do as great a range of work as any other sewing machine.

*Five Years' Guarantee is given with every "Seamstress" Machine. Do not pay more than we ask for any machine. We consider the "Seamstress" equal to any family machine for general household sewing.*

*Try one, and if it does not give satisfaction return it and we will refund you your money.*

*We will be pleased to give you further information if desired.*

**THE EXPERT HAND MACHINE**, fitted with the latest triple action hand gearing. Will do similar work to foot-power machine. Fitted with large self-threading shuttle and automatic bobbin winder. **\$11.50.**

With full set of attachments, \$1.50 extra.

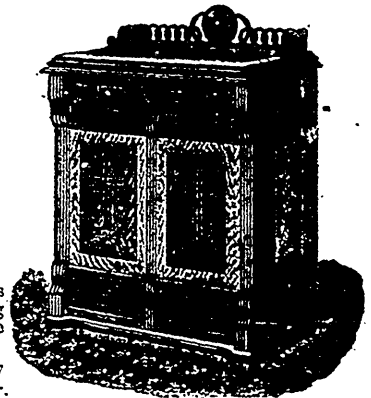
GUARANTEED FOR FIVE YEARS.

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**High Arm. Light Running.  
Rotary Shaft Movement.  
Hardened Steel Bearings.  
Self-Adjusting Working Parts.  
Self-Threading Shuttle.  
Automatic Bobbin Winder.**

**Combining:  
Simplicity, Durability, Reliability,  
Speed, Strength and Beauty.**

**The Attachments** supplied free with each machine are of the latest improved pattern, interchangeable, and cannot be put on wrong. Constructed to slip on the presser bar, requiring neither screw-driver nor thumb-screw to fasten them. They are made of the best steel, polished and nickel-plated. They consist of Ruffler, Tucker, Binder, Under Braider Slide Plate, Sherring Slide Plate, 4 Hemmers assorted widths, Quilter, Thread Cutter, Foot Hemmer, Feller, and 2 Screw-drivers.



Enclosed Spring Desk, full cabinet, latest improved style, fitted with Seamstress Machine Head. In quarter-cut oak and solid walnut case, **\$38.50**

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190 Yonge Street, TORONTO ONT.

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# COLONIAL HOUSE

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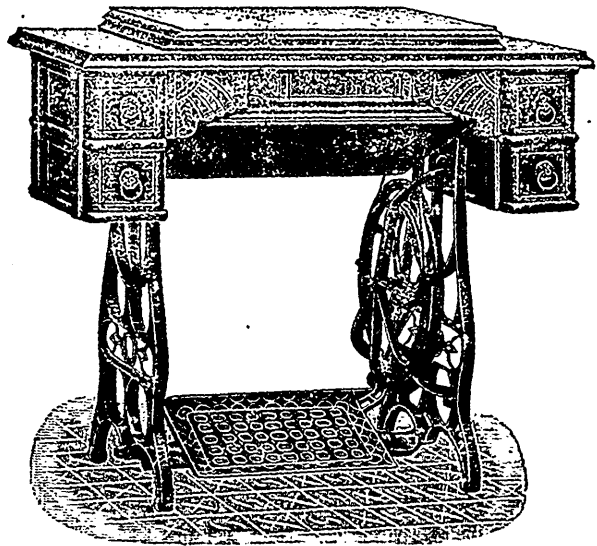
Colonial  
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Made Expressly for

Henry Morgan & Co.

Montreal, P.Q.



## Sewing Machines.

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**LEADER MACHINE FOR \$17.50 NET CASH.**

THIS machine is fully guaranteed for five years, and is fitted up with all the necessary attachments. Also the COLONIAL HOUSE MACHINE at the following prices:—

"COLONIAL HOUSE," 3 Drawers .....	\$24.00
"COLONIAL HOUSE," 5 Drawers .....	27.50
"COLONIAL HOUSE," 7 Drawers .....	30.00
"COLONIAL HOUSE," Drop Head Cabinet .....	35.00
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Also a FIRST-CLASS HAND MACHINE .....	12.50
Less 5 Per Cent. for Cash.	

Any customer being dissatisfied within 30 days of purchase can have money refunded.

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Mail Orders Promptly and Carefully Attended to.

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