

MIDWINTER NUMBER.

VOL. LI.

NO. 2.

THE DELINEATOR

A JOURNAL
of
FASHION.

CULTURE

and

FINEARTS.



CANADIAN EDITION

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MARDI-CRAS IN NEW ORLEANS, BY FRANCES COURTENAY BAYLOR, IN THIS NUMBER.

THE COMMON ILLS OF LIFE, BY DR. GRACE PECKHAM MURRAY, IN THIS NUMBER.

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Scott's Emulsion cures weak throats and lungs because the cod liver oil supplies just the fat necessary for the body to enable it to successfully resist the disease. Without this fat, the body rapidly loses in weight and power, and the germs of disease stand a fair chance of winning.

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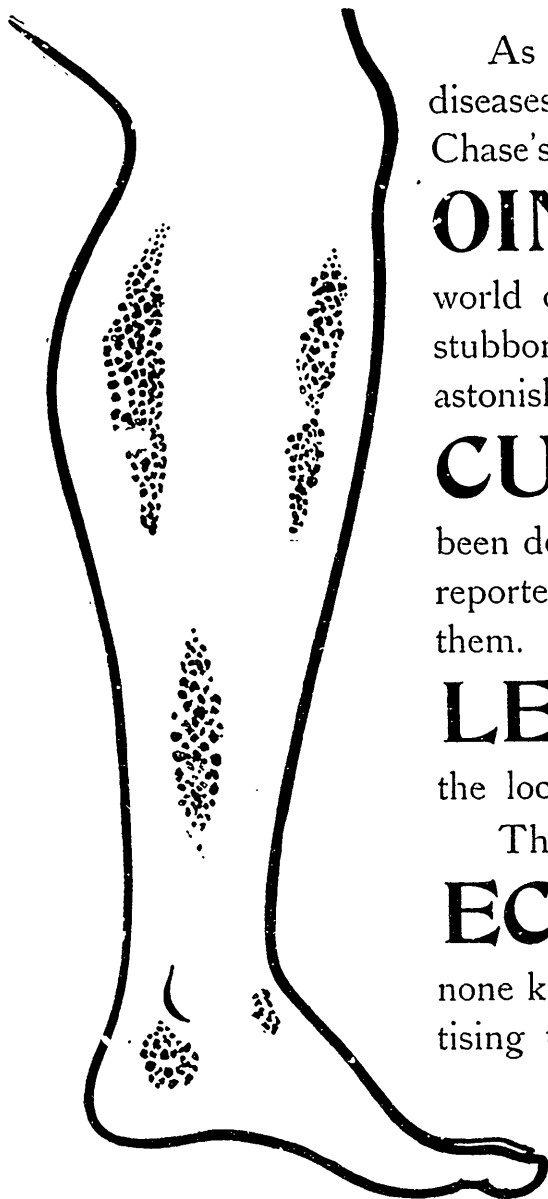
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THE DELINEATOR FOR FEBRUARY.

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DR. CHASE'S



As the result of his special studies of diseases of the skin, the reputation of Dr. Chase's

OINTMENT has been established the world over as a positive cure for the most stubborn chronic sufferings, which are so astonishingly prevalent

CURES in thousands of cases where relief even had been despaired of have been so frequently reported that volumes could not contain them. Dr. Chase's Ointment has cured, **LEG** in over fifty instances in this city, cases which have baffled the local specialists.

This distressing form of disease afflicts **ECZEMA** nearly one-third of the population, and none know this fact so well as those advertising to cure it.



MR. McMICKEN, General Passenger Agent of the Great North Western Railway, resident here, says :—" Dr. Chase's Ointment is worth its weight in gold."

REV. CHAS. FISH, of the Methodist Conference, says :—" After suffering ten years, I found Dr. Chase's Ointment a blessing, and gladly testify to its merits."

MR. R. D. ROBBINS, of Toronto, says :—" I had leg eczema that was unsightly, one great sore extending from the knee to the ankle, and badly swollen. Dr. Chase's Ointment gave me immediate relief, though eight or nine doctors during several years had failed to do me any good. Now, after using 36 boxes during a year there is nothing to recall my sufferings except the scars."

House Furnishing and Decoration.

Printed cottons figure prominently among the fashionable drapery textiles. Their rich color schemes appeal to the aesthetic sense and their draping qualities are not surpassed even by richer stuffs. Cretonnes, Chintzes and Liberty prints are deservedly popular for bed-room furniture and draperies, being usually shown in cheerful colors and floral patterns.

In the figured drapery combined with white mull on the dressing-table in the engraving of the bed-room interior here given the ground is cream and the flowers are pink rosebuds. The top is in the form of a canopy. From it depend short curtains of mull that are held back by rosettes of pink satin ribbon, and a festoon drapery is adjusted over a valance of mull, which in turn is finished with a self-headed plaited ruffle of the same goods. Ribbon bows with long ends are tacked at the corners. A puffing of the sheer goods is arranged about the oval mirror frame. The usual appointments equip the table, the top of which is also covered with mull. Old-rose denim is draped curtain-wise above the table, tassel fringe edging the drapery. The walls are panelled with old-rose paper, which furnishes a pleasing background for several engravings and etchings. The washstand with its chest of drawers is a graceful shape in maplewood and on it are placed various ornaments. This stand together with an Indian stool and a light chair which is placed before the dressing-table are attractive furnishings of the room. The floor is of hard wood and upon it is a large rug and a small mat. Willow rockers and several easy chairs could be added.

In the second picture a most inviting retreat is ar-



ranged in suggestion of an Oriental bower, prints in eastern color harmonies being selected for the purpose. The walls are hung with dark-red paper. Below a deep window-seat is placed a couch upholstered with printed cotton goods and furnished with a goodly supply of cushions variously covered with printed cottons and thrown on the couch at random. A valance matching the couch falls about the bottom. At one end is placed a low book-case supporting ornaments, and directly above hang a picture and a candle-sconce with a red silk shade. Ornamental spears support draperies, one of which is a plain red cotton with a blue and red border in an Oriental design, and the other a print in imitation of a Bagdad rug. A wrought-iron lantern with colored glass depends from the center. A Turkish mat lies across the polished hard-wood floor and a tabouret supports a jardinière with a growing palm; this might be replaced by a Turkish coffee set, if preferred. If a more subdued light be desired, the windows can be hung with a printed cotton curtain fabric, the designs and coloring of which suggest stained glass effects. The curtains could be simply hung from brass rods. Either wool or silk drapery stuffs may be chosen in place of the cotton goods suggested, a richer though not a more effective appearance resulting from their use. Oriental rugs are frequently used for draperies of this character. If the couch be placed against a wall without windows, a rug is plainly hung on the wall and may furnish a background for Indian fans and other trifles of Oriental design.



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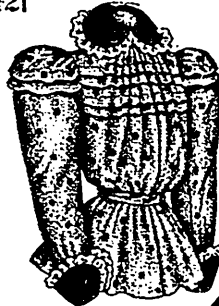
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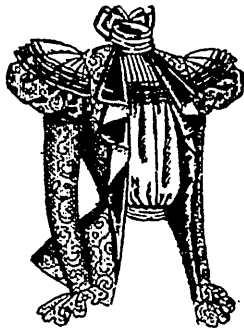
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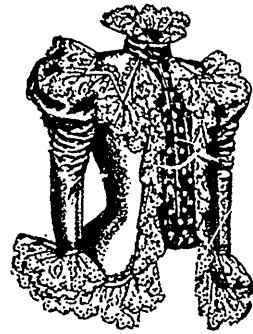
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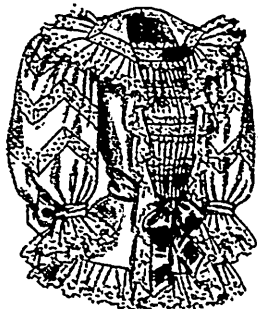
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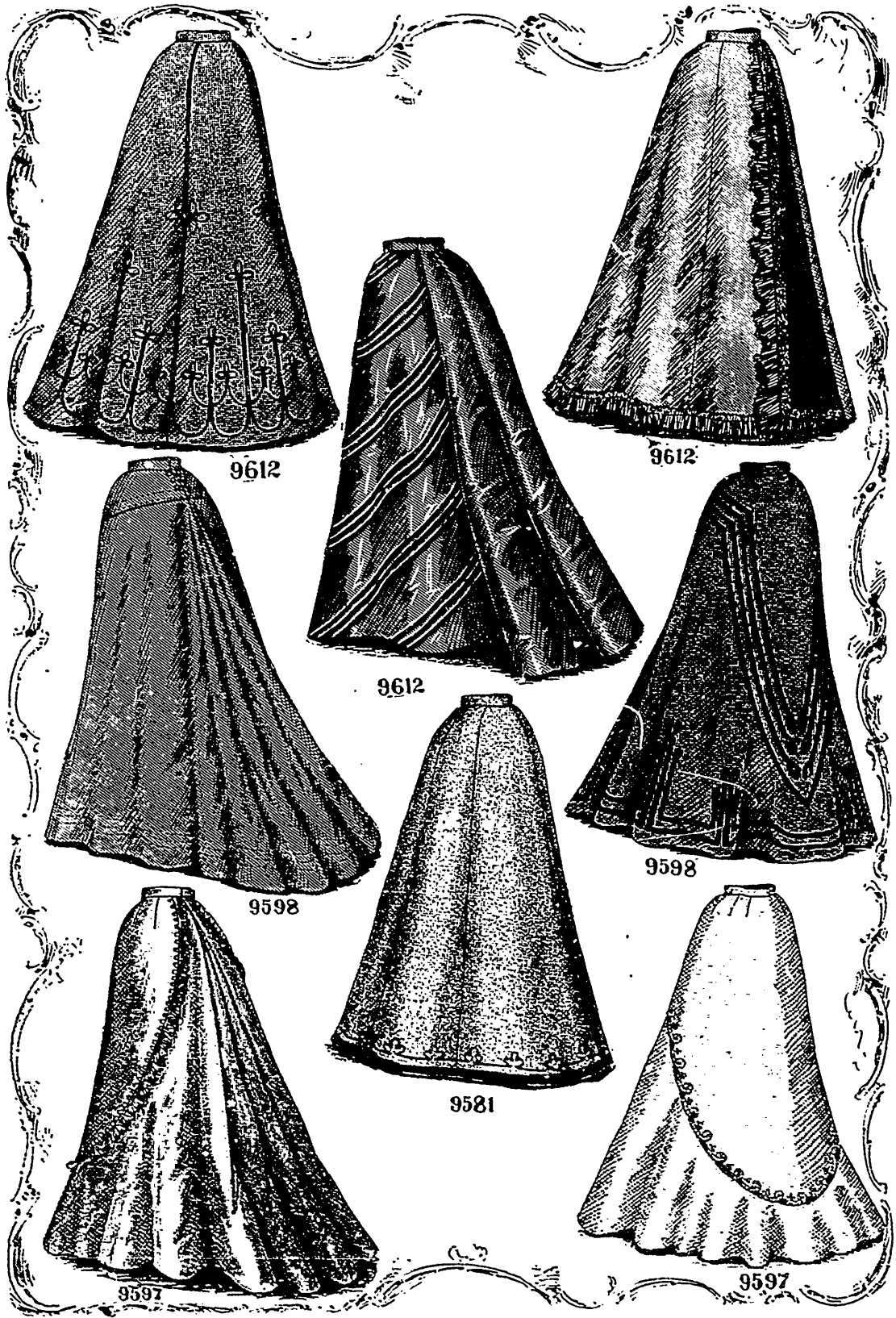
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NEW STYLES
IN
HOUSE
GARMENTS

(For Descriptions see Pages 166
and 167.)



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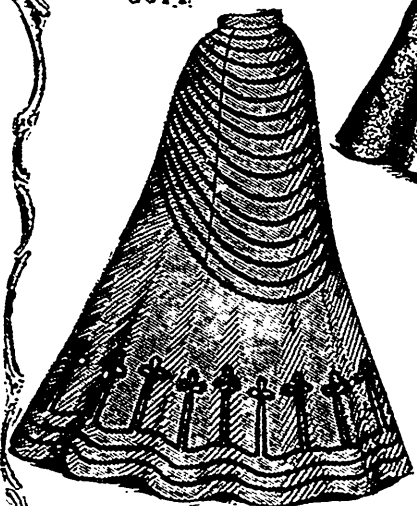
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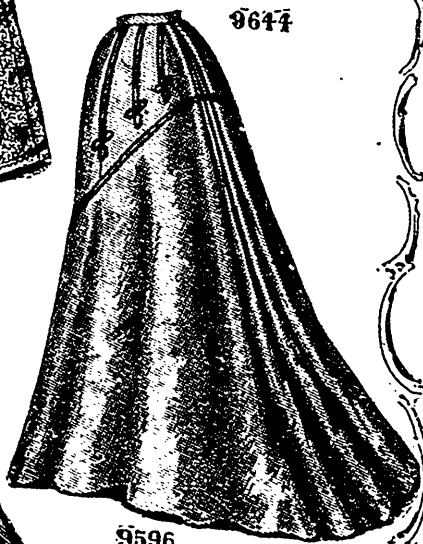
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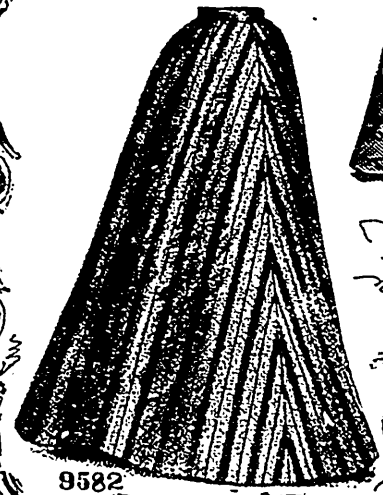
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THE NEWEST
 - SKIRTS -
 AND THEIR
 TRIMMINGS

(For Descriptions see Pages
 168 and 169.)

Cable address, "Hendry." A. W. Hendry, Lloyds' Agent, Agent for Yarmouth S. S. Co.

LIVERPOOL, N.S., Nov 2nd, 1897.

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New York, Dec. 20, 1897.

"Myself and family have derived so much benefit from the Electropoise, and I have become so thoroughly convinced of its merits as a practical curative agent, that I feel warranted in commending it to the public."

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Cures ..
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Cases ..

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"Incurable."



THE whole system is revitalized by the oxygen taken into the blood as a result of polar attraction produced on the surfaces by its application; this general distribution of vitality through the skin avoids the necessity of imposing the burden of cure on any one organ, and explains why it is often possible for the ELECTROPOISE to effect cures where other remedies fail. Write for descriptive book.,

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NEW YORK.

**CURES WITHOUT MEDICINE,
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BATTERY
OR BELT**



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Hair Goods, Hair Dressing, Turkish and Russian Bath Establishment . . .



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Instructions for measuring the head on application.

Pember's Pompadour Bang, curled or waved, in every shade and to suit the different features.

Pember's Parted and Princess Louise Bangs are in great demand.

Our Naturally Wavy Head Covering. the hair can be worn high or low, and our Naturally Wavy Switches cannot be equalled in quality or price.



Hair Ornaments in great variety.

Switches from \$1.00 up. Bangs from \$1.00 up.

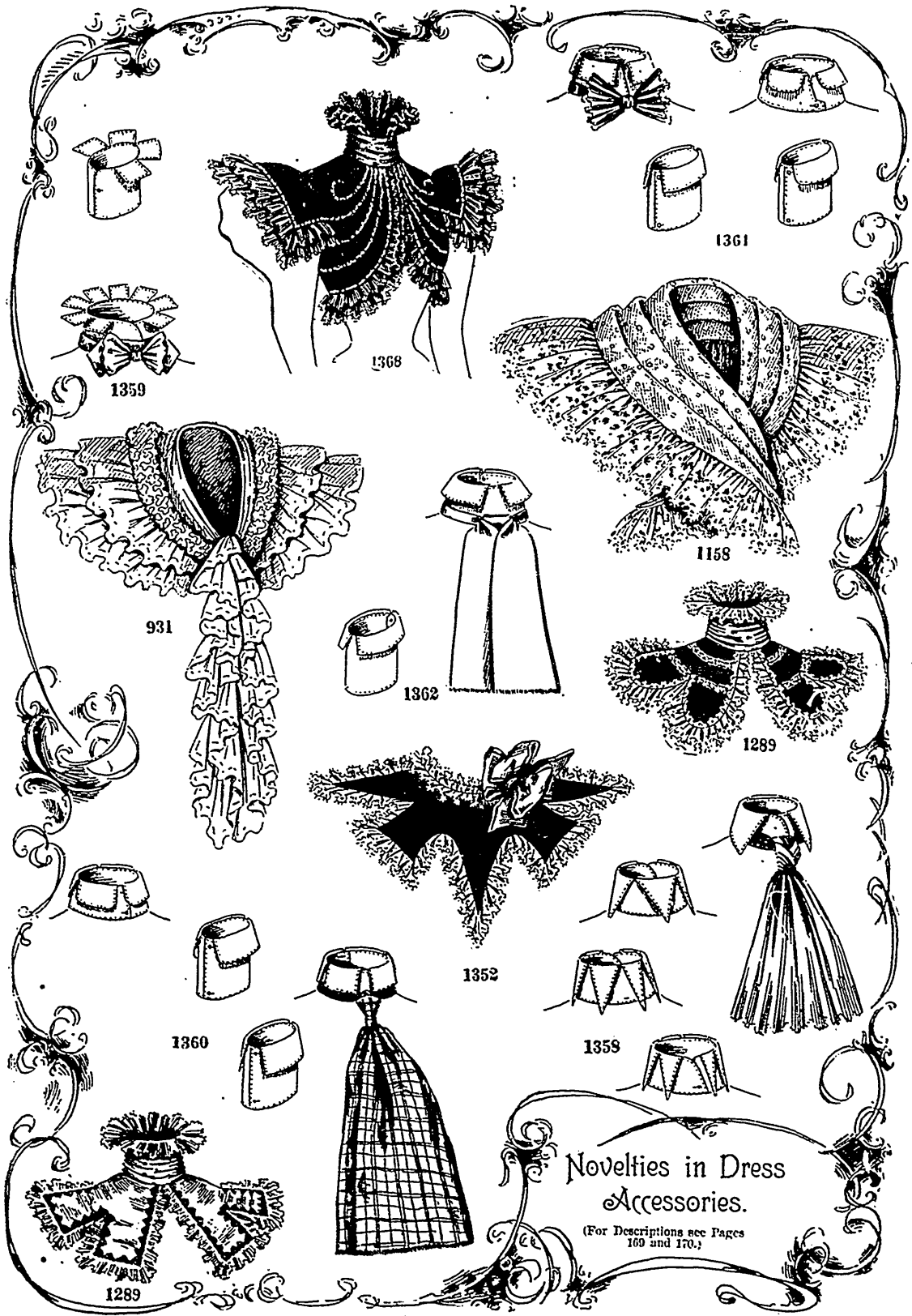
We also make a specialty of all kinds of Hair Dyes, including Scheffler's Colorine, Imperial Hair Regenerator, and all kinds of Lotions, Creams, Cosmetics Brilliantine and Golden Hair Wash for Brightening the hair.

Special Attention given to Mail Orders

W. T. PEMBER,

127, 129 and 778 YONGE STREET, TORONTO

Telephones 2275, 3553



Novelties in Dress Accessories.

(For Descriptions see Pages 169 and 170.)

CANADA'S GREATEST HAIR GOODS HOUSE

This style represents our open ventilated wig. The long hair can be done high or low. Front can be combed in pompadour, curly, or parted style.

Established 1868.

OUR VENTILATED OPEN WIG.

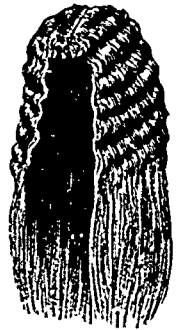
With Long Wavy Front, at \$10, \$18, \$22, \$25, \$30, \$35, and up.

The DORENWEND CO.

OF TORONTO (Limited)

103 and 105 YONGE ST., TORONTO

PROF. H. DORENWEND, Manager.



Wave fronts, thin or thick, made of long hair, to cover the head all over, at \$2.50, \$4, \$6, \$7, \$8, \$9, \$10.

Among the many Bang Styles we have are parted, curly, pompadour and wavy, at \$1, \$1.50, \$2, \$3, \$4, \$5, \$6, and up.

OUR VENTILATED OPEN WIG.

The long hair can be arranged high or low. At \$15, \$20, \$25, \$30, and up.

THE RUSH OF ORDERS BY MAIL is steadily increasing. Our Hair Goods styles are acknowledged perfection, and our prices, considering quality, are lower than elsewhere. Wigs, Bangs, and all kinds of curly or wavy front pieces, especially Switches, are shipped every day to all parts of Canada and the United States.

Our SWITCHES, so well known to the ladies for their fine quality and evenness of hair, are exceptionally in demand.

Every lady who curls, or tries to do her own front or back hair, knows that often in a great many cases it is impossible to arrange her hair satisfactorily. Why? Because the front of her own hair is thin—it will not stay curled, and the back hair is to a great extent very much broken. With the use of our art front pieces, curly or wavy, and the addition of one of our even-haired Switches, wavy or straight, for the back, in a few minutes the head-dress can be artfully and satisfactorily arranged into any of the latest styles, and made becoming to the face and its whole surroundings.

We give here a few of our leading styles. Those who wish further information on a larger variety of our styles should send for Our Illustrated Catalogue, which is forwarded to any part, postage free. Our goods are manufactured of strictly first quality hair. We have our own cutters in Germany and France who exclusively cut for us the finest quality of hair from poor but healthy girls. We are therefore in a position to serve the public at lowest prices.

If you live ten miles away, or five thousand, we serve you alike. If you Order by MAIL, your wants are attended to immediately, and with the greatest care.

Bear in mind, when ordering Hair Goods, cut sample of hair full length from roots to secure perfect match. Enclose amount per Registered Letter, Express or Post Office Order, and goods will be forwarded by next Mail or Express.

Any Article will be exchanged if found not suitable

All correspondence strictly confidential.

No advertisements on our packages or letters.

Address all communications to

THE DORENWEND CO.

OF TORONTO, LIMITED,

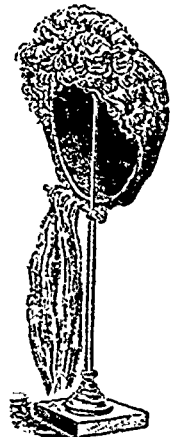
103 and 105 YONGE STREET,

TORONTO, CANADA.



HOW TO MEASURE HEAD FOR WIGS.

1. Around head.
2. From forehead to pole of neck.
3. From ear to ear across forehead.
4. Ear to ear over top of head.
5. Temple to temple around the largest part of head.



With our open wigs any lady can dress her hair in a few minutes. We have every kind in stock—long haired, wavy, plain or curly. Prices range from \$10 to \$100, according to amount of material and work.

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Light, Durable and Strong.

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Over 33,000 toupees in use.

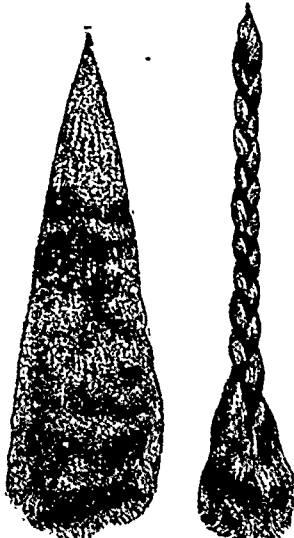


P.S.—We also manufacture Hair Growers, Hair Tonics, and other Toilet Preparations, Masks, Theatrical Wigs. We keep every kind of Hair Ornaments in real Tortoise Shell, Silver, Cut Steel, etc.

THE BELLENA BANG STYLE is a big seller. \$3, \$5, \$6.50, \$8, and up.



FLUFFY, WAVY and STRAIGHT SWITCHES. From \$1, \$2, \$3, \$4, \$5, \$7, \$8, \$10, and up.



The FASHIONABLE DESIGNER

VOL. LI.

February, 1898.

No. 2.

PRINTED AND PUBLISHED IN TORONTO.

DESCRIPTION AND ILLUSTRATION OF A FASHIONABLE AND BECOMING BASQUE-WAIST.

FIGURE No. 81 G.—This illustrates a Ladies' basque-waist. The pattern, which is No. 9602 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 157.

The effectiveness of this basque-waist is here shown to advantage in a combination of royal-blue velvet and white silk, the silk being spangled for the vest and standing collar and covered with lace net on the fancy collar the lapels and the turn-down section of the standing collar. The fronts pouch stylishly and are rolled back to the waist in lapels that flare prettily from the deep fancy collar and reveal a full vest that is closed with studs through a box-plait. The back has fulness at the bottom and the peplum has fulness to match, although it is smooth at the sides and in front. The peplum is made separate so that it may be used or not, and the belt completing it is covered by a pretty metal belt. Jet gimp edges the peplum, the turn-down section on the standing collar and also the lapels and fancy collar. The sleeves have only slight fulness, defining the outline of the arm nearly to the shoulder; they may be finished with fancy turn-up cuffs, but in this instance they are simply trimmed with gimp and lace frills. A different effect may be produced by lapping the

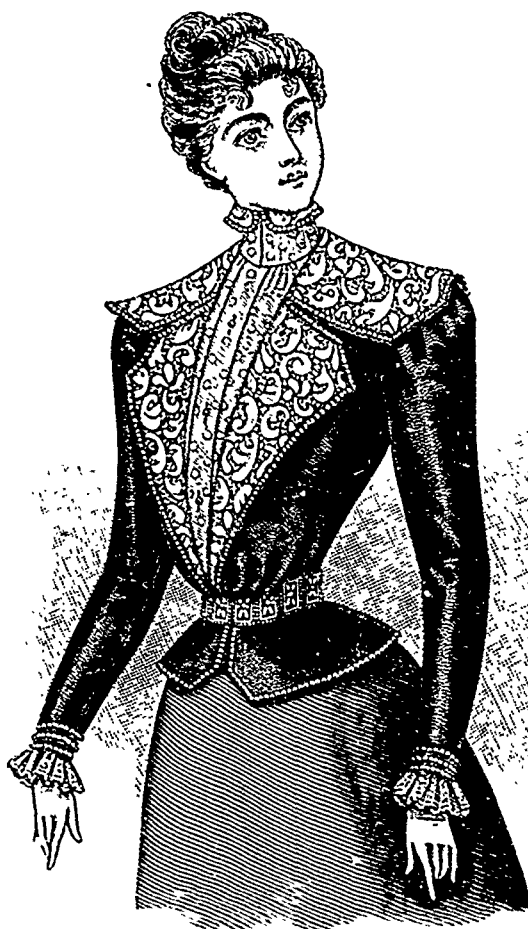


FIGURE No. 81 G.—This illustrates LADIES' BASQUE-WAIST.—The pattern is No. 9602, price 10d. or 20 cents.—(For Description see this Page.)

fronts in double-breasted style instead of rolling them in lapels.

All fine materials, such as *asdrap d'été*, camel's-hair, satin-finished cashmere or cloth, Venetian cloth and silk-and-wool novelty weaves will combine with spangled or brocaded silk or satin in this waist, with highly satisfactory results. If but one material is to be used, the effect of a combination may be approximated by overlaying the fancy collar or other portions with lace, or the fancy collar and lapels may be ornamented with rows of fine lace or embroidered insertion or with milliners' folds of Liberty satin. Any band trimming, lace, beaded or spangled, may be combined with lace edging or ribbon in the decoration, or a perfectly plain completion may be adopted. The belt may be of leather or ribbon, but to be entirely up to date one should wear a metal or jewelled belt or one of the French enamelled novelties. The latter are often made more fancy by jewels or settings of metal and the buckles of all but the simplest of these belts are gleaming with imitation gems. The iridescent band trimmings made on lace net or chiffon are handsomely offset by these belts, which are very effective, however, with any of the season's garnitures, or with a severe braided tailor gown.

All rights reserved.

DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 6, 7 AND 8.

FIGURE D 8 AND D 9.—VISITING TOILETTES.

FIGURE D 8.—This consists of a Ladies' basque and skirt. The waist pattern, which is No. 9606 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in four views on page 161. The skirt pattern, which is No. 9612 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 170 of this publication.

This graceful toilette is here pictured made of green broadcloth and cream velvet, with appliqué trimming on the velvet, and a fancy belt and a frill of lace edging at the neck to give the ornamental touches. The Russian waist displays the fashionable pouch over the belt in front and the overlapping front is rolled back in a revers that is wide at the top and tapers toward the belt. The back has fulness at the bottom and is drawn down tight. The shapely sleeves are gathered at the top.

A handsome revers reaching from the belt to the foot at the left side of the front is a novel and stylish feature of the three-piece skirt, which may be gathered or box-plaited at the back and made with a slight sweep or in round length.

Artistic combinations may be arranged in a toilette of this kind, which is appropriate for church, visiting, theatre or concert wear.

The felt hat is in perfect harmony with the toilette.

FIGURE D 9.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9625 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 157. The skirt pattern, which is No. 9562 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

In this toilette the basque-waist is here shown made of silk and broadcloth and decorated with embroidered bands, lace edging and a velvet ribbon stock and belt. The fronts and back of the waist are cut low in 1830 style and above them is a deep yoke of silk laid in upright tucks. The fronts are gathered at the bottom to pouch prettily over the belt and the closing is made in Russian style at the left side. A peplum lengthens the waist and the sleeves are formed in very short puffs at the top and are fancifully finished at the wrists.

The circular skirt is of novelty dress goods showing a raised scroll design.

The toilette gives opportunity for dressy effects and brilliant or subdued contrasts. Silk and cloth or velvet and cloth may be associated, with fine results.

The velvet hat accords with the toilette, being trimmed with plumes, an ornament, velvet and lace.

FIGURES D 10 AND D 11.—DRESSY TOILETTES.

FIGURE D 10.—This illustrates a Ladies' costume. The pattern, which is No. 9568 and costs 1s. 8d. or 40 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure.

Lustrous broadcloth is the material here pictured in this stylish Russian costume, with a decoration of fancy braid in straight lines and soutache braid in an elaborate embroidery. The blouse has the fashionable droop over the belt at the center of the front, and the closing is made at the left side in Russian style. Small caps stand out on the two-seam sleeves with stylish effect and a novel turn-down collar flares prettily.

Seven gores are comprised in the skirt, which may be arranged in rolling box-plaits or gathered at the back. The method of decoration is suggestive and very effective.

A costume of this style is not only effective for promenade and church wear, but is also appropriate for dinner, concert and theatre uses if made up in the delicate shades of lustrous broadcloth, poplin or camel's-hair. As the blouse is in no way attached to the skirt, it may be used as an independent garment to wear with various skirts of either silk, cloth or fancy mixtures. Braid may be used in scant or generous quantities, according to the material and the degree of elegance to be attained.

The hat is a modified English walking shape profusely trimmed with feathers, ribbon and a fancy buckle.

FIGURE D 11.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 9642 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is differently depicted on page 159. The skirt pattern, which is No. 9598 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in three views on page 169.

This exceedingly stylish toilette will be appropriate for various occasions; it is here represented made of plain and checked silk, with insertion and a fancy belt to give the decorative touches. The waist is tucked all the way round from the neck to the waist and the sleeves are tacked at the top. The pretty stock is formed of a standing collar and plaited lace lies that are arranged in a four-in-hand knot.

The skirt is entirely new in shape, consisting of a pointed tablier extending in a yoke at the sides and back and a circular portion joined on smoothly. It may be made in round length or with a sweep. A row of insertion defines the joining.

This toilette will be appropriate for many social functions if made up in handsome colored silks, which need not necessarily be extravagant in price. The decoration will depend upon the quality and color of the material, but lace insertion, spangled or embroidered bands and velvet ribbon are suggested.

The stylish hat is trimmed with a bird having stiff outspread wings and velvet prettily puffed.

FIGURES D 12 AND D 13.—FASHIONABLE TOILETTES.

FIGURE D 12.—This consists of a Ladies' box-plaited blouse and skirt. The blouse pattern, which is No. 9617 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in five views on page 161. The skirt pattern, which is No. 9634 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 167.

A Norfolk jacket or box-plaited blouse and a graceful gored skirt are associated in this smart toilette, which is here represented made of camel's-hair, with a finish of machine-stitching. Three box-plaits are formed in front and back of the blouse, the middle plait in front concealing the closing. The fronts are reversed in lapels by the rolling collar, and a linen chemise is revealed in the open neck. A satin band-bow is worn. The shapely sleeves are in correct style.

The seven-gored skirt is gathered at the back.

A fashionable street suit for early Spring may be made up in this way of chevrot, cloth, serge or novelty dress goods.

The velvet hat is becomingly trimmed with feathers, ribbon and a handsome ornament.

FIGURE D 13.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9600 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in four views on page 157. The skirt pattern, which is No. 9644 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 165.

Plain and figured taffeta silk are here combined in this *distingué* toilette and narrow lace edging, a ribbon stock and a silk sash with fringed ends give the smart decorative touches. The fronts of the Russian basque-waist open with a flare toward the shoulders over a full vest that is closed at the center; they have gathered fulness at the lower edge and puff out with the vest in the fashionable way. The fronts are reversed in pointed lapels that taper to the waist. Triple-pointed caps stand out with fine effect over the stylish two-seam sleeves, which are finished with pointed roll-up cuffs.

The six-gored skirt is trimmed at the bottom with three lace-edged ruffles of the silk.

An exceedingly stylish and effective adjunct to a toilette of silk is the ribbon sash, which is now knotted at the left side of the front, as in this instance, or at the back. A combination of figured and plain silk or wool goods and silk will be stylish made up in this way and the ribbon sash and stock will add a pleasing ornamental touch.

The velvet hat is in harmony with the toilette.

Fashions of To-Day.



THE blouse back is gradually disappearing from Russian coats.

In one Russian jacket the regulation coat back combines with a pouch front to create a stylish result. The overlapping front may be worn closed to the top or reversed in a revers.

Plaits are again folded in the Norfolk jacket and a chemisette fills in the space left by the lapel collar.

Fanciful sleeve-caps are an innovation in an Eton jacket. Its outline may be round or square.

The yoke of a double-breasted sack coat has one deep point at the back and two in front; the cuffs on the full sleeves are likewise pointed.

A golfing coat of the box reefer style is improved by a storm hood, a flaring collar and many-pointed cuffs.

The Newmarket ulster may be fashioned with a lapel or closed to the throat. A short pointed strap buttoned across the back holds in the fulness.

A broad hood and a rolling collar with deep points at front and back are stylish adjuncts of a short circular cape.

Ripples appear only at the sides of a double circular cape. A choice of collars is offered in this and other top garments between the Lafayette and military turn-down styles.

The introduction of a center seam in a long, flaring circular cape is optional.

A waist tucked horizontally from neck to belt is a new and fetching fashion. The shirt sleeves are tucked at the top in suggestion of epaulettes.

The fronts of shirt-waists pouch very considerably, and in addition to this commendable feature there are yokes, applied only on the back or on back and front.

A yoke made at the back of one style of shirt-waist has an undulating outline. The yokes in another style of shirt-waist, which may be

made up either straight or bias, are uniquely shaped in points.

Either a full back or a regulation basque back may be adopted for a Russian basque revealing a full vest between pouch fronts.

The blouse effect is admirably produced in a surplice waist, lengthened, like most blouses, with a peplum. The fulness in the sleeves takes the form of deep folds at the top.

A revers varying the pouch front of a Russian waist may extend to the bust or waist-line, according to preference.

The yokes extend from shoulder to shoulder in front and back of a basque-waist drawn to the figure at the back and pouched in front.

By the omission of the lapels which frame a full vest in a dressy basque-waist the vest may be converted into a yoke.

Peplums are variously designed, with an underfolded box-

plait at the back, with ripples at the back and widely flaring ends or in two circular sections with scarcely a ripple.

The box-plaited shirt-waist has a drooping front and a pointed yoke back.

The extreme of severity is attained in a close-fitting military basque with a lapel collar and chemisette.

Gored skirts still obtain; they are either box or fan plaited at the back or gathered.

Many of the new skirts are made with a slight sweep, though the round length is abiding.

A gored foundation supports a six-gored skirt planned for thin textiles.

The late Winter fashions in skirts have certain novel features. In one style a pointed tablier with an added circular portion assumes the form of a yoke at the back and sides. In another a tablier suggestion is carried out by the combination of a circular lower portion with a five-gored upper portion.

A full-length revers applied over a side-front seam is a decorative feature of a three-piece skirt made with a box-plaited back.

The utmost simplicity distinguishes a

house-dress made up of a four-gored fan-plaited skirt and a shirt-waist having a yoke back and a Russian pouch front.



FIGURE No. 82 G.—This illustrates LADIES' CIRCULAR CAPE.—The pattern is No. 9621, price 10d. or 20 cents.—(For Description see Page 142.)

FIGURE No. 82 G.—LADIES' CIRCULAR CAPE.

(For Illustration see Page 141.)

FIGURE No. 82 G.—This represents a Ladies' circular cape. The pattern, which is No. 9621 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently illustrated on page 152.

The cape is here shown handsomely made of black velvet and decorated with fur band and jet. It consists of two circular capes, but one cape may be used alone, if preferred; it falls in ripples below the shoulders, but is perfectly smooth at the top. The Lafayette collar may give place to a turn-down military collar.

Capes of this style may be made of melton, cheviot, faced cloth, velvet or velours, according to the intended uses or the degree of warmth required. When made of light-weight cloth a warm lining will add to the comfort of the garment, but a lining of plaid or Roman-striped silk is requisite to give a dressy finish, unless reversible cloth is used.

The hat is adorned with ribbon, plumes and an aigrette.

LADIES' DRESS, CONSISTING OF A RUSSIAN SHIRT-WAIST (THAT MAY BE MADE WITH OR WITHOUT FITTED LINING AND WITH CUFFS OR WRISTBANDS), AND A FOUR-GORED SKIRT (THAT MAY BE PLAITED OR GATHERED AT THE BACK).

(For Illustrations see this Page.)

No. 9633.—By referring to figure No. 84 G in this issue of THE DELINEATOR, this dress may be seen differently developed.

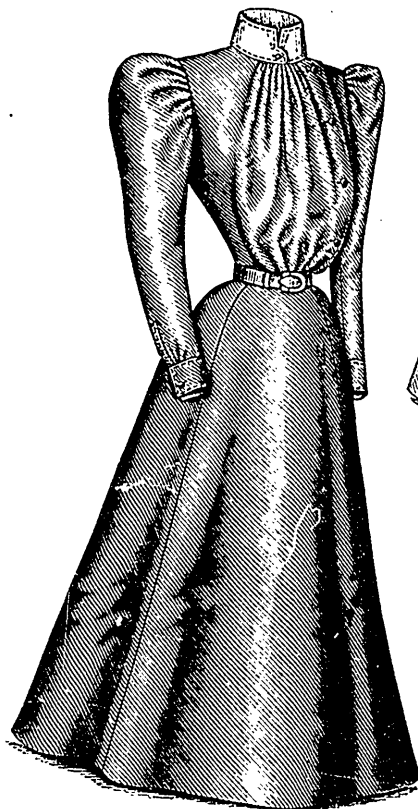
Serge was here selected for the dress, with white linen for the removable standing collar. The shirt-waist is in Russian style and may be made with or without the fitted lining. The right front is wide and lapped to the left side, where the closing is made with buttons and button-holes in correct Russian style; and the fronts pouch over in the fashionable way at the center, gathers at the neck edge of the right front and at the waist in both fronts adjusting the fulness properly. The back is joined to a pointed bias yoke made with a center seam; it is smooth at the sides, but has fulness drawn to the center in gathers at the upper edge and at the waist. The sleeves are shaped with only inside seams and the fulness at the top is gathered; they may be completed with straight link cuffs or with wristbands and the slash at the back is finished with the customary underlap and pointed overlap that are closed with a button and button-hole. The neck is finished with a neck-band, to which is buttoned a removable standing collar with bent corners.

The skirt comprises a narrow front-gore, a wide gore at each side and a back-gore. Each side-gore is smoothly fitted by a dart at the top and falls in slight ripples below the hips. At the back the skirt may be laid in two backward-turning plaits at each side of the center or it may be gathered at the top. It is worn over the shirt-waist and a removable belt is closed with a buckle. The skirt measures four yards round at the bottom in the medium sizes, and a small bustle or any style of skirt extender may be worn.

This dress may be satisfactorily made up in cashmere,

mohair, zibeline, gingham and seersucker. Braid may be used for lecoration, although a plain finish is not undesirable.

We have pattern No. 9633 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 of goods forty-four inches wide, and half a yard of linen thirty-six inches wide



9633

Front View.

LADIES' DRESS, CONSISTING OF A RUSSIAN SHIRT-WAIST (THAT MAY BE MADE WITH OR WITHOUT FITTED LINING AND WITH CUFFS OR WRISTBANDS), AND A FOUR-GORED SKIRT (THAT MAY BE PLAITED OR GATHERED AT THE BACK).

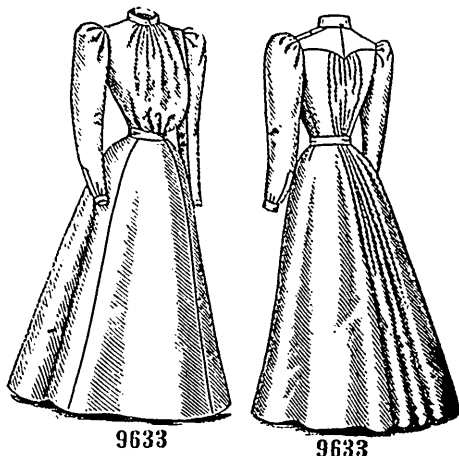
(For Description see this Page.)

for the collar. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 83 G.—LADIES' EVENING TOILETTE. (For Illustration see Page 143.)

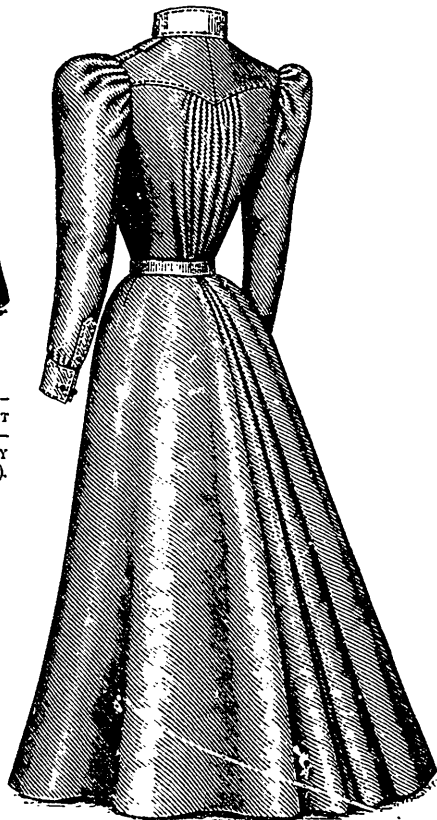
FIGURE No. 83 G.—This consists of a Ladies' blouse-waist and skirt.

The blouse-waist pattern, which is No. 9626 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again portrayed on page 159. The skirt pattern, which is No. 9644 and costs 1s. or 25 cents, is in nine sizes, from twenty to thirty-six inches, waist measure, and is also pictured on page 166.



9633

9633



9633

Back View.

This toilette is here pictured made of white chiffon and apple-green silk, the silk in the fronts of the waist being

foliage. The fronts of the blouse-waist lap in surplice style and pouch softly, but the back, which has a little fullness in the lower part, is drawn down tight. Rovers rolling back on the fronts are decidedly smart and elbow sleeves standing out in puffs and downward-turning folds at the top complete the waist.

The six-gored skirt of chiffon is hung over a gored foundation-skirt of silk. It is gathered at the back and may be made with a sweep or in round length.

Toilettes like this of silk, Liberty satin, lace net over silk or any other rich texture in evening shades will be appropriate for the most ceremonious functions, and the mode will be perfectly adapted to day wear if the waist is made high-necked and long-sleeved. A peplum is a stylish accessory provided by the waist pattern.



LADIES' WRAPPER. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT THE FANCY COLLAR AND FITTED LINING.)

(For Illustrations see Page 144.)

No. 1596.—Lawn was chosen for this pretty wrapper and a dainty decoration is arranged with frills of the material, lace insertion and lace edging. Fine tucks are taken up in the back and fronts in Pompadour-yoke effect and the closing is made with buttons and buttonholes at the center of the front. The fullness in the back is drawn in at the waist by shirrings, and the fronts are made smooth under the arms by long darts and held in prettily by tie-strings of the material that are tacked at the shirrings in the back and bowed over the closing. Small bretelles sewed on along the tucks in the front and back are bordered at the ends and outer edges with two lace-edged frills of the material that stand out over the gathered two-seam sleeves. The collar may be in rolling or standing style. A fitted body-lining is provided, but its use is optional.

Those who are making wrappers for Summer wear in advance will choose lawn, organza, etc., while for the present season cashmere, challis or Henrietta will be selected. Lace and ribbon may decorate any material.

We have pattern No. 1596 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, requires six yards and a half of goods thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WRAPPER OR MORNING-GOWN. (TO BE MADE WITH THE CUFFS AND REVERS-COLLAR PLAIN OR SLASHED.)

(For Illustrations see Page 147.)

No. 1597.—A charming wrapper or morning-robe is here pictured made of cord-down and elaborately trimmed with lace edging and ribbon ruchings a *cordelière* adding to the good effect. The back has a center seam that ends at the waist above an underfolded double box-plait and side-back seams that disappear under under-folded backward-turning plaits, the effect of the plaits being very graceful. Long under-arm darts render the fronts smooth at the sides, but gathers at the neck and waist arrange pretty fullness at each side of the closing, which is made at the center. The fullness is framed to the waist by a handsome revers-collar that shapes two broad, deep tabs at the back. The standing collar has rounding ends; and roll-up cuffs that may be plain or notched at the inside and outside of the arm com-

FIGURE No. 33 G.—This illustrates LADIES' EVENING TOILETTE.—The patterns are Ladies' Blouse-Waist No. 9626, price 10d. or 20 cents; and Skirt No. 9644, price 1s. or 25 cents.

(For Description see Page 142.)

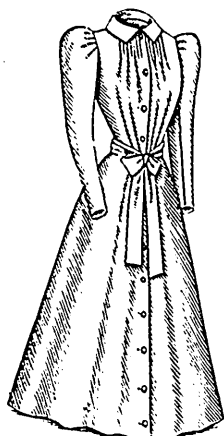
embroidered with iridescent beads. Garniture is arranged with chiffon, apple-green ribbon and la France roses with

standing collar has rounding ends; and roll-up cuffs that may be plain or notched at the inside and outside of the arm com-

plete the two-seam sleeves, which have very slight fullness gathered at the top.

Pretty morning-ropes are constantly in demand and simplicity combined with graceful lines makes this one satisfactory in every way. Flannel, cashmere, outing flannel or any inexpensive woollen in colors neither too delicate nor too dark will make up with excellent effect by the pattern, and fancy braid or ribbon may be used alone or with lace to trim.

We have pattern No. 1597 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrapper needs eight yards and seven-eighths of material twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.



1596

FIGURE No. 84 G.—LADIES' RUSSIAN DRESS.

(For Illustration see Page 148.)

FIGURE No. 84 G.—This illus-

four-gored skirt and is here shown made of figured French-challis, with a most effective decoration of lace insertion and edging. The shirt-waist may be made with or without a fitted lining and the stylish shirt sleeves may be finished with straight link cuffs, as in this instance, or with wristbands so that linen cuffs may be worn. The back has fullness at the center below a pointed yoke, and the front, which is gathered at the neck and waist, pouches gracefully and closes at the left side in Russian style. The neck is finished with a neck-band, to which is attached a linen standing collar, and a red satin band-bow is worn.

The skirt is four-gored and may be gathered or fan-plaited at the back. A leather belt closed with a harness buckle completes the dress.

Lansdowne, Henrietta, cashmere and vailing make pretty and tasteful gowns for house wear and elaboration is unnecessary if only a neat and simple dress is desired, although lace or fancy bands may be added in any way fancied.

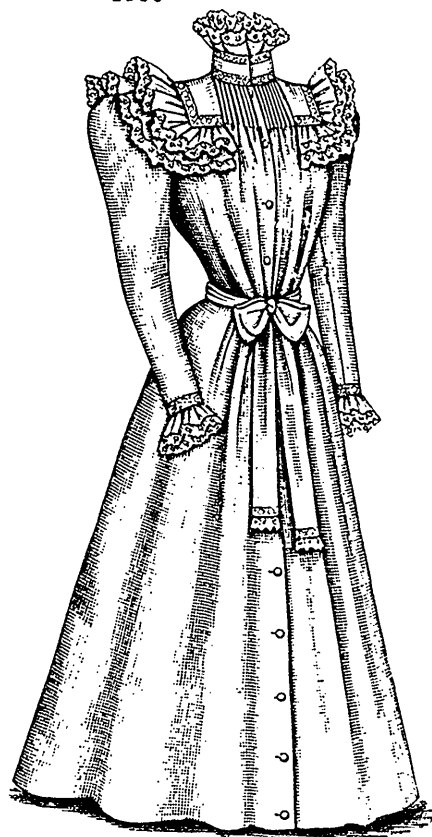
LADIES' DOUBLE-BREADED LONG COAT, WITH THE OVER-LAPPING FRONT BUTTONED TO THE TOP OR FOLDED OVER IN A LAPEL. (KNOWN AS THE NEWMARKET ULSTER COAT.)

(For Illustrations see Page 149.)

No. 9604.—Another view of this coat is given at figure No. 86 G in this magazine.

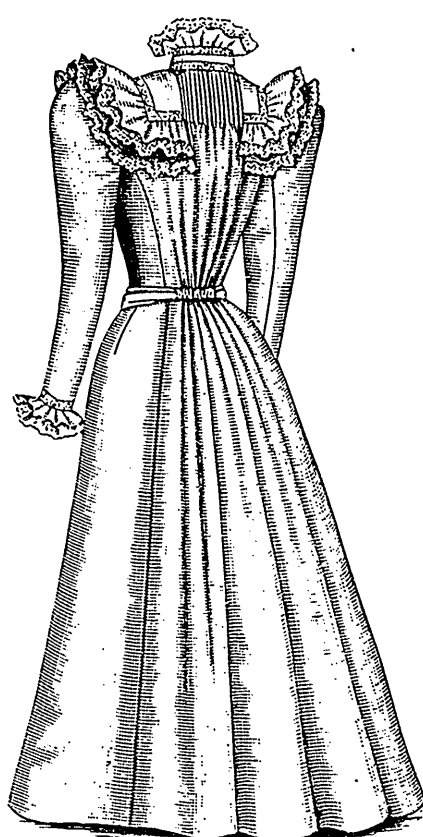
An exceedingly stylish long coat, fashionably known as the Newmarket ulster coat, is here represented made of tan cloth and finished in tailor style with self-strappings. The fronts are fitted by side-front seams extending from the shoulders to the lower edge, long under-arm darts and a short upright dart at the neck; they are lapped in double-breasted style and may be closed in the regular double-breasted way to the throat with button-holes and buttons, or the right front may be turned back at the top in a pointed revers, with stylish effect. The back is shaped with a center seam that terminates at the waist above coat-laps and has becoming fullness taken up in a backward-turning plait at each side of the seam, the plaits flaring prettily into the body and having the effect of regular coat-plaits in the skirt. The plaits are tacked to position at the waist under a short strap having pointed ends fastened under large buttons. A round patch-pocket with a round lap is stitched on each front back of the side-front seam. At the neck is a deep, handsome collar that may be turned down or worn standing in Medici fashion. The two-seam sleeves are gathered at the top and may be finished plainly at the wrist or completed with a flaring circular cuff that gives a bell effect at the wrist.

A coat of this style is proper use, such as travelling. Kersey, chevot, box cloth, melton and light-weight coating in plain, striped or plaid effects are suitable for the coat, which may have a finish of machine-stitch-
(Descriptions Continued on Page 147.)



1596

Front View.



1596

Back View.

LADIES' WRAPPER. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT THE FANCY COLLAR AND FITTED LINING.)

(For Description see Page 143.)

trates a Ladies' dress. The pattern, which is No. 9633 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently illustrated on page 142 of this number of THE DELINEATOR.

The dress combines a Russian shirt-waist with a stylish

use, such as travelling. Kersey, chevot, box cloth, melton and light-weight coating in plain, striped or plaid effects are suitable for the coat, which may have a finish of machine-stitch-

(Descriptions Continued on Page 147.)



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Fashionable Toilettes.
DESCRIBED ON PAGE 140.

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(Descriptions Continued from Page 144.)

ing or be decorated in any unpretentious way with braid or strappings of the material.

We have pattern No. 9604 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, needs five yards and three-eighths of material fifty-four inches wide. Price of pattern, 1s. 6d or 35 cents.

LADIES' CIRCULAR CAPE, WITH-OUT DARTS. (TO BE MADE WITH A LAFAYETTE COLLAR OR A TURN-DOWN MILITARY COLLAR AND WITH OR WITHOUT A CENTER SEAM).

(For Illustrations see Page 150.)

No. 9601.—Dark-blue broadcloth was used for this handsome circular cape, which surrounds the figure in flutes, although having neither darts nor fulness at the top. The flutes are most pronounced at the sides, and the cape is in three-quarter length, with a sweep of about four yards and a fourth in the medium sizes. The cape may be made with or without a center seam, as will be most effective in the materials used. The neck may be finished with a military turn-down collar or with a Lafayette collar that is formed of four joined sections and rises and flares in Medici style.

This cape will usually be made of cloth in black, dark-green, gray or any admired brown or tan shade. Either collar may be inlaid with velvet, and fur bands, passementerie or braiding will form suitable garniture.

We have pattern No. 9601 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape for a lady of medium size, requires two yards and three-fourths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

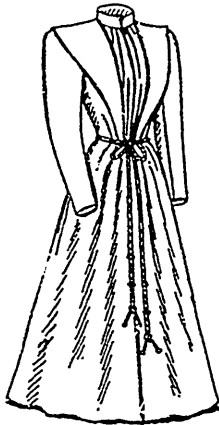
FIGURE No. 85 G.—LADIES' TOILETTE.

(For Illustration see Page 151.)

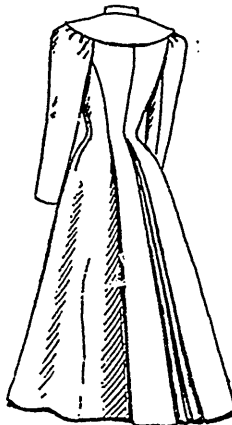
FIGURE No. 85 G.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 9619 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 163. The skirt pattern, which is No. 9634 and costs 1s. or 25 cents, is in nine sizes, from twenty to thirty-six inches, waist measure, and is again shown on page 167 of this issue.

In this instance the shirt-waist is shown developed in plaid silk made up bias and plain silk, with ruffles of the latter for trimming. The shirt-waist has a fancy yoke at the back and at each side of the front, and an applied

box-plait cut straight extends to the neck between the front-yokes and conceals the closing. The fronts have gathered fulness and pouch at the center over a leather belt, and the back is laid in backward-turning plaits at the center. Under-arm gores give a smooth effect at the sides. Roll-up link cuffs complete the shirt sleeves, but straight cuffs may be used.



1597



1597



1597

Back View.

LADIES' WHAPPER OR MORNING-GOWN. (TO BE MADE WITH THE CUFFS AND REVERS-COLLAR PLAIN OR SLASHED.) (For Description see Page 143.)

The stock has frilled ends closed at the back and a doubled frill rises above it.

The seven-gored skirt is an admirable mode for all narrow goods; it is here shown made of armurette, with a novel braid decoration. It is gathered at the back and may be made with a sweep or in round length.

Velvet skirts, plain or decorated, are worn with simple or dressy silk waists. This mode is an excellent one to follow in making a toilette of these materials or of less expensive fabrics.

LADIES' CIRCULAR CAPE. (TO BE MADE DOUBLE OR SINGLE AND WITH A LAFAYETTE COLLAR OR A MILITARY TURN-DOWN COLLAR.)

(For Illustrations see Page 152.)

No. 9621.—This stylish cape is again shown at figure No. 223 in this number of THE DELINEATOR.

This cape is exceedingly graceful in effect and may be made single or double, as preferred. Cinnamon-brown cloth was here selected for it and machine-stitching gives a tailor finish.



1597

Front View.

Both the upper and lower capes are of circular shaping, with a center seam; they fit smoothly at the neck and ripple below the shoulders. The lower cape has a sweep of about three yards and three-fourths in the medium sizes. The neck may be finished with a turn-down military collar or with a Lafayette collar that is composed of four sections, rises high and protectively about the neck and flares in the fashionable manner.

The smooth-faced cloths in dark hues will be chosen for this cape, and so will chevrot, fancy cloaking and the two-toned cloakings that show a dark shade on one side and a bright hue on the other. Braid or machine-stitching may be used for decoration.

We have pattern No. 9621 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the double cape calls for two yards and an eighth of material fifty-four inches wide; the single cape needs a yard and seven-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

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

(For Illustrations see Page 152.)

No. 9618.—This cape is stylish and comfortable and is shown made of green rough cloth and lined with plaid silk; machine-stitching gives a tailor completion. The cape extends to the waist and its circular shaping causes it to fall in ripples below the shoulders. It has a sweep of nearly a yard and three-fourths in the medium sizes. At the neck is a stylish collar consisting of a close-fitting standing portion and a turn-down portion that is shaped to form a point at the center of the back and at the ends, which flare prettily. Included in the seam with the collar is a stylish hood the use of which is



FIGURE No. 84 G.—This illustrates LADIES' RUSSIAN DRESS.—The pattern is No. 9633, price 1s. 3d. or 30 cents.

(For Description see Page 144.)

optional; it is shaped by a seam reaching from the point to the outer edge and has a fitted facing of the cloth at its edges and is lined with plaid silk.

Nothing can take the place of the jaunty cape, which is so easily donned and so simple in construction as to be readily reproduced. Cloth lined with plaid, checked or changeable silk is popular for this practical garment and velvet, Astrakhan, plush and fancy cloaking that shows two colors—a solid color on one side and plaid on the other—are other available and well liked materials.

We have pattern No. 9618 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the cape requires a yard and three-fourths of material fifty-four inches wide, with five-eighths of a yard of plaid silk twenty inches wide for the hood lining. Price of pattern, 1s. or 25 cents.

LADIES' CAPE. (TO BE MADE WITH OR WITHOUT ONE OR TWO CIRCULAR RUFFLES AND WITH A LAFAYETTE COLLAR OR A MILITARY TURN-DOWN COLLAR.)

(For Illustrations see Page 153.)

No. 9599.—This is a new and dressy cape, for which black velvet was here used in combination with mahogany cloth, black feather trimming and ribbon furnishing an attractive decoration. The cape is made with a center seam and fitted closely at the top by a dart over each shoulder. Below the shoulders it falls out in flutes. It has a sweep of nearly two yards and five-eighths in the medium sizes. A circular ripple ruffle is arranged to give the picturesque 1830 effect about the shoulders and a similar ruffle is adjusted to fall even with the lower edge

of the cape. The ruffles form ripples that are entirely due to their circular shaping, and either or both may be omitted. The neck may be completed with a Lafayette collar that rolls

in Medici style, or with a turn-down military collar. The cape is closed at the throat.

Made without the ruffles the cape will be serviceable for general wear, and will be finished simply. The ruffles make it dressy enough for the theatre or for visiting, and passementerie, braid, fur bands, etc., may elaborate it in any way fancied. A silk lining is a highly desirable addition and it is often of a color to accord with a trimming of appliqué bands or embroidered bands if these form the decoration.

We have pattern No. 9599 in eight sizes for ladies from thirty to forty-four inches bust measure. For a lady of medium size, the garment needs one yard of cloth fifty-four inches wide, with three yards of velvet twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' RUSSIAN COAT OR JACKET, WITH COAT-FITTED BACK. (TO BE MADE IN EITHER OF TWO LENGTHS, WITH THE SLEEVES BOX-PLAITED OR GATHERED, WITH A LAFAYETTE COLLAR OR A STANDING MILITARY COLLAR AND WITH THE OVERLAPPING FRONT CLOSED TO THE TOP OR ROLLED IN A LAPEL TO THE BUST OR WAIST.)

(For Illustrations see Page 153.)

No. 9609.—By referring to figure No. 88 G in this number of THE DELINEATOR, this coat may be seen differently made up.

This coat or jacket displays a trim coat-fitted back and blouse fronts in Russian style. It is here illustrated made of dark-blue broadcloth. At the sides and back it is fitted by under-arm and side-back scores and a center seam and coat-laps and coat-plaits are arranged in regular coat style. The fronts may be lapped so as to close at the left side in Russian style, or the right front may be rolled over in a pointed lapel to the waist or bust, as illustrated; they are smooth at the top, but have fulness collected in two rows of shirring at the bottom, the shirring being tacked to a belt-stay so as to make the fronts pouch in the fashionable way over shaped belt-sections that are included in the under-arm seams and fastened with a buckle at the center of the front. The coat is lengthened at the front by smooth front-skirts that lap with the fronts. The neck may be completed with a standing military collar or with a high flaring Lafayette collar that is composed of four joined sections. The two-seam sleeves may be arranged in five box-plaits or gathered at the top. The coat may be made in one of two lengths, as illustrated.

Velvet, kersey, diagonal, melton and fancy coating will make a stylish coat of this kind. Velvet or silk could be used for facing or inlaying the lapel and fur band of any variety admired and braid will be very appropriate for decoration.

We have pattern No. 9609 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 two yards and three-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 86 G.—LADIES' NEWMARKET ULSTER COAT.

(For Illustration see Page 154.)

FIGURE No. 86 G.—This illustrates a Ladies' coat. The pattern, which is No. 9604 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on this page.

This protective long coat is here represented made of gray broadcloth and has a correct tailor finish of machine-stitching. The fronts are fitted by side-front seams extending to the shoulders and the back shows only a center seam ending at the top of coat-laps. The fashionable loose effect at the back is achieved by a backward-turning plait at each side of the center seam, the plaits extending in coat-plait



9604



9604

Front View.



9604

Back View.

LADIES' DOUBLE-BREADED LONG COAT, WITH THE OVERLAPPING FRONT BUTTONED TO THE TOP OR FOLDED OVER IN A LAPEL. (KNOWN AS THE NEWMARKET ULSTER COAT.)

(For Description see Page 144.)

effect to the lower edge of the coat and flaring above the waist. The coat is lapped and closed in double-breasted style with button-holes and buttons and the right front is reversed to the bust in a stylish pointed lapel. The two-seam sleeves are gathered at the top. The collar rises high and flaring about the neck in Medici style and rolls and flares becomingly. Large pockets finished with round-cornered laps are applied on the fronts.

A tailor-made long coat of faced cloth, chevot, tweed, etc., accurately fitted and neatly lined and finished, is an essential garment in almost every wardrobe, being invaluable to wear

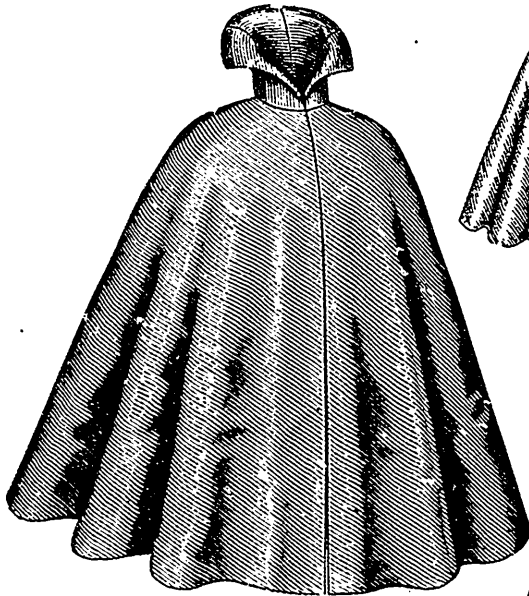
when travelling and driving, as well as stylish for promenade and general wear.

The felt hat is stylishly trimmed with satin ribbon and wings.

LADIES' BOX REEFER. (TO BE MADE WITH TURN-DOWN OR FLARING COLLAR AND WITH OR WITHOUT THE CUFFS AND STORM HOOD.) ALSO KNOWN AS THE GOLFING COAT.

(For Illustrations see Page 135.)

No. 1587.—This stylish box reefer, also known as the golfing coat, is made of red kersey combined with plaid silk. It has a seamless box back and is made to follow the lines of the figure at the sides by under-arm darts and broadly lapped side seams that terminate a little above the lower edge at the top



9601
Front View.

of under-laps cut on the fronts. The fronts are lapped and closed in double-breasted style with buttons and button-holes and are made smooth at the top by a dart extending from the neck nearly to the bust. A patch pocket with rounding lower corners and a pointed lap of the plaid silk fastened under a button near the point is stitched to each front. The comfortable two-seam sleeves are laid in five box-plaits at the top and may be finished with or without roll-up fancy cuffs, the ends of which flare in points at the back of the arm. An attractive adjunct is a pointed storm hood that is shaped by a center seam and prettily lined with the plaid silk. The neck may be completed with a turn-down military collar or with a high storm collar that is shaped by a center seam and rolled softly all round in Medici fashion. Machine-stitching gives a tailor finish to the garment.

Chinchilla, cheviot, broadcloth and melton, with silk or satin for the hood lining, will stylishly develop this garment, which may be machine-stitched or finished with strappings of the material. A smart coat of rough brown cheviot had a hood lining of red plaid silk and was closed with large pearl buttons.

We have pattern No. 1587 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, calls for two yards and five-eighths of cloth fifty-four inches wide, with three-fourths of a yard of silk twenty inches wide, and a yard and an eighth of silk twenty inches wide extra to line the hood. Price of pattern, 1s. 3d. or 30 cents.

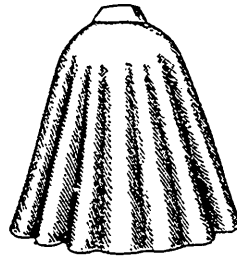
LADIES' DOUBLE-BREASTED SACK OR BOX COAT, WITH APPLIED YOKE. (TO BE MADE WITH A LAFAYETTE COLLAR OR A TURN-DOWN MILITARY COLLAR AND WITH FANCY OR STRAIGHT ROLL-UP CUFFS.)

(For Illustrations see Page 135.)

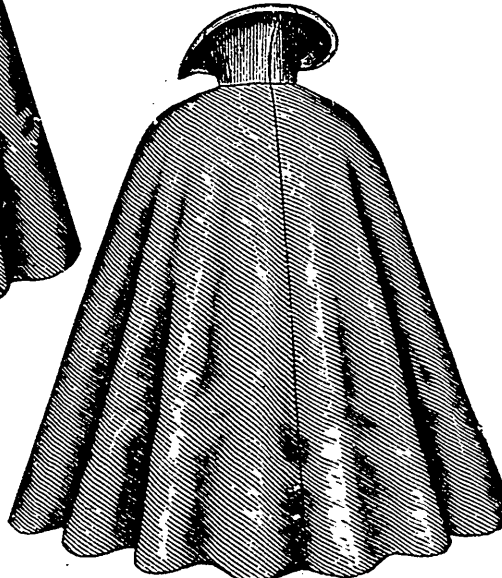
No. 1584.—The double-breasted sack or box coat is among the popular styles for golfing, cycling, driving, etc. It is pictured made of laurel-green faced cloth, with velvet for the collar and cuffs; machine-stitching gives a tailor finish. The wide double-breasted fronts join the loose, seamless back in shoulder and under-arm seams and the back and fronts stand out from the figure in the manner peculiar to the box styles. A pleasing feature of the mode is the applied yoke, which passes into the shoulder seams and is pointed at



9601



9601



9601
Back View.

LADIES' CIRCULAR CAPE, WITHOUT DARTS. (TO BE MADE WITH A LAFAYETTE COLLAR OR A TURN-DOWN MILITARY COLLAR AND WITH OR WITHOUT A CENTER SEAM.)

(For Description see Page 147.)

yard of velvet twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' ETON JACKET. (TO BE MADE ROUND OR SQUARE AND WITH OR WITHOUT CAPS.)

(For Illustrations see Page 136.)

No. 1612.—The Eton jacket is still popular and is seen in many beautiful and novel effects. The low-necked Eton jacket is here shown in several charming variations. It is of velvet, lined with silk and decorated with lace appliqué band trimming. The seamless back is separated by under-arm gore from the fronts, which may meet or be apart at the neck and be in square or rounding outline; and the back may be

the center of the back and at each side of the center in front. The closing is made at the left side with hooks and loops and with two button-holes and buttons. The neck may be completed with a turn-down military collar or with a Lafayette collar that is high and flaring and composed of two narrow and two wide sections. The full sleeve is gathered at the top and bottom and may be finished with a straight roll-up cuff or with a fancy cuff pointed on the outside and flaring at the back of the wrist.

Smooth-surfaced cloths in any of the fashionable shades or cheviot, diagonal, etc., may be used to make the coat and velvet will be stylish in association, as illustrated. Machine-stitching is the popular completion.

We have pattern No. 1584 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, calls for two yards and a fourth of cloth fifty-four inches wide, with five-eighths of a

slashed at the center and show square or rounding lower corners. The neck may be square or round, as preferred. Sleeve caps shaped to form a square tab between rounding tabs are effective over the dress sleeves, but they may be omitted without detracting from the good effect of the jacket.

Velvet in black or in colors; silk, cloth and jetted or spangled net may be made up in this style and worn with waists that may have full or plain fronts.

We have pattern No. 1612 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket calls for a yard and three-eighths of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' BASQUE. (TO BE MADE HIGH-NECKED WITH STANDING COLLAR AND WITH OR WITHOUT NOTCHED COLLAR, OR WITH OPEN NECK, A NOTCHED COLLAR AND LAPELS AND A REMOVABLE CHEMISETTE AND WITH THE SLEEVES GATHERED OR PLAITED.)

(For Illustrations see Page 156.)

No. 9608.—This basque is shown made of other materials at figure No. 89 G in this magazine.

Dark-blue broadcloth was here selected for this handsome coat-basque and coiled soutache braid decorates it. The adjustment of the basque is perfectly close and is effected by double bust darts, under-arm and side-back gores and a center seam, and coat-laps and coat-plaits are formed in true coat style. The basque is closed with hooks and eyes at the center of the front and may be made high-necked and finished with a standing collar and with or without a notched collar; or it may be made with an open neck and notched collar and lapels. A removable chemisette made with a cape back and a standing collar and closed on the left shoulder is provided to wear with the open neck. The two-seam sleeves are made over coat-shaped linings and may be gathered or arranged in five box-plaits at the top.

This mode is appropriate for fabrics of firm weave, such as Venetian cloth, cheviot, covert cloth, serge, etc., which are shown in an endless variety. Braid is the favorite decoration, but machine-stitching will afford a neat completion.

We have pattern No. 9608 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque needs two yards and an eighth of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SINGLE-BREADED EQUESTRIAN BASQUE. (TO BE MADE WITH A HIGH NECK AND STANDING COLLAR OR WITH AN OPEN NECK, A NOTCHED COLLAR AND REMOVABLE CHEMISETTE.)

(For Illustrations see Page 156.)

No. 1590.—Dark-green broadcloth was used for this handsome equestrian basque, which is up to date in outline and effect. The basque is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and is closed with button-holes and buttons at the center of the front, the fronts separating in short points at the end of the closing. The back is in narrow postillion style, with coat-plaits at the side-back seams, the plaits being marked at the top by buttons. The basque may be finished with a high neck and a standing collar, or the

fronts may be reversed in small lapels and the neck completed with a coat collar that forms wide notches with the lapels, a removable chemisette of fancy vesting being worn in the latter

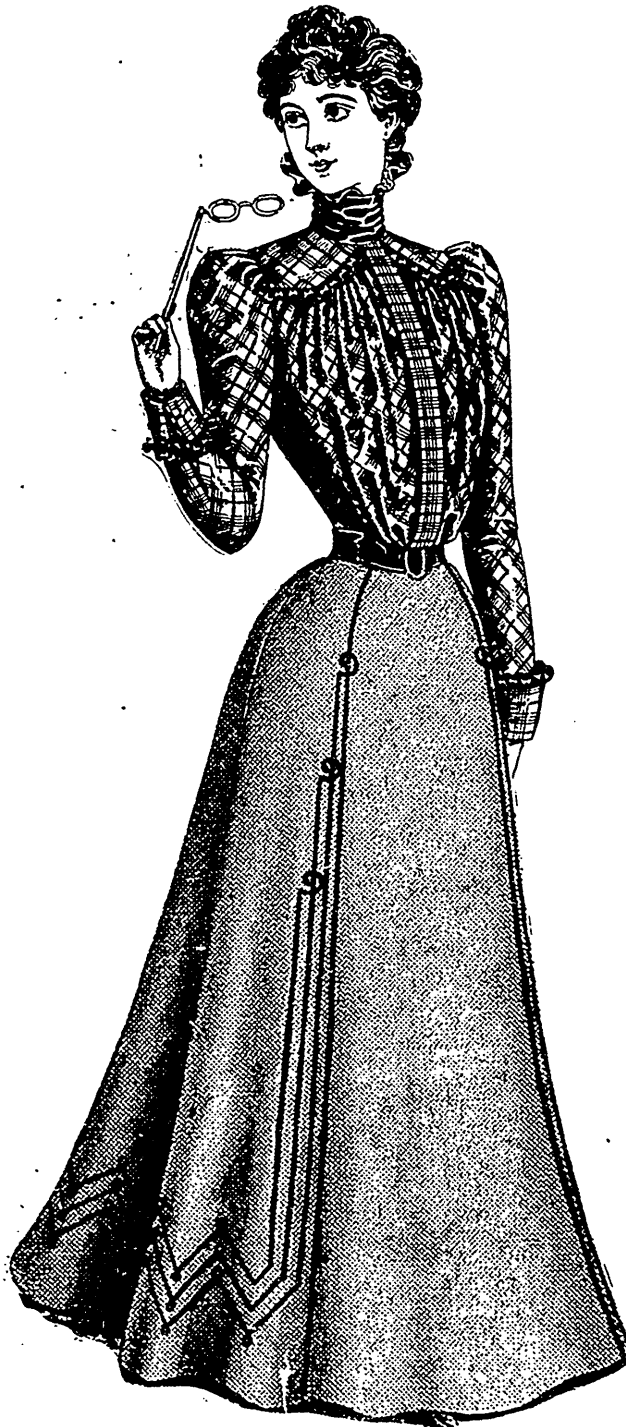


FIGURE NO. 85 G.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Shirt-Waist No. 9619, price 10d. or 20 cents; and Skirt No. 9634, price 1s. or 25 cents.

(For Description see Page 147.)

instance. The chemisette has a short cape back and is finished with a standing collar and closed invisibly at the center of the front. The close-fitting coat sleeves are closed with three buttons and button-holes at the back of the wrist. Machine-stitching finishes the basque in correct tailor style.

Whipcord, serge, Venetian cloth and covert suiting may be made up in this way and buttons and stitching will afford the most approved finish.

We have pattern No. 1590 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque calls for a yard and a half of goods fifty-four inches wide, with three-eighths of a yard of fancy vesting twenty-seven inches wide for the chemisette. Price of pattern, 1s. 3d. or 30 cents.

LADIES' RUSSIAN BASQUE-WAIST. (TO BE MADE WITH A FULL BACK OR A CONVENTIONAL BASQUE BACK, WITH A MEDICOR TURN-DOWN COLLAR, WITH THE FRONTS REVERSED TO THE BUST OR WAIST AND WITH OR WITHOUT THE PEPLUM AND CAPS.)
(For Illustrations see Page 157.)

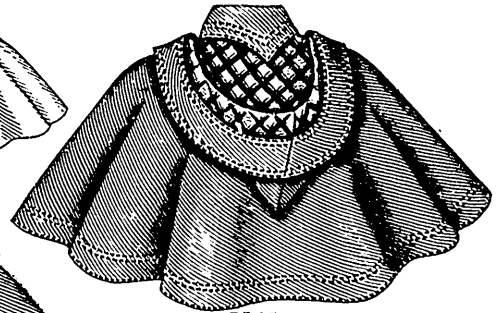
No. 9600.—At figure No. 87 G in this number of THE DELINEATOR this basque-waist may be seen differently made up.

A smart Russian basque is here shown made up in a combination of gray dress goods and green silk, with a pretty trimming of coiled soutache braid. The basque may be made with a conventional basque back or with a back that is smooth at the top and has fullness below shirred in closely at the waist. A fitted lining supports the basque and under-arm gores give a smooth adjustment at the sides. The fronts open with a flare toward the shoulders over a full vest that is closed

back. A high flaring collar shaped with a center seam and rising above the close-fitting standing collar at the back and sides adds to the stylish effect. Pointed ripple caps stand out



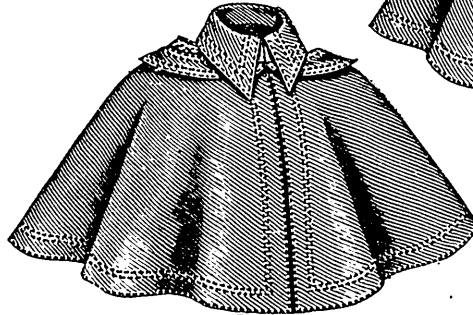
9618



9615

Back View.

LADIES' CIRCULAR CAPE (TO BE MADE WITH OR WITHOUT THE HOOD.)
(For Description see Page 148.)



9618

Front View.

on the gathered two-seam sleeves, which are mounted on coat-shaped linings and finished with pointed roll-up cuffs. The peplum, caps and flaring collar may be used or not.

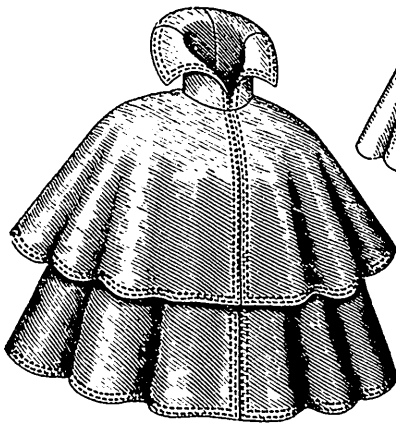
The basque will be most pleasing when made up in a combination of plain or fancy wool or silk-and-wool goods and silk. Frills of narrow ribbon, bands of lace or passementerie, jet gimp or spangled trimming will give a neat edge finish and may be otherwise disposed for garniture.

We have pattern No. 9600 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque-waist for a lady of medium size, needs two yards and a fourth of dress goods forty inches wide, with one yard of silk twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST. (TO BE WORN WITH OR WITHOUT THE PEPLUM AND WITH THE BLOUSE FRONTS ROLLED TO THE WAIST IN LAPELS OR LAPPED IN DOUBLE-BREADED STYLE.)
(For Illustrations see Page 167.)

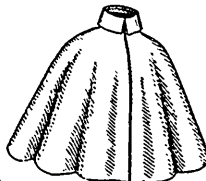
No. 9602.—This basque-waist is shown differently made up at figure No. 81 G in this magazine.

Drap d'été and silk are here united in this attractive basque-waist, which is made over an accurately fitted lining that is closed at the center of the front. The seamless back is smooth across the shoulders and has pretty fullness below drawn well to the center by two rows of shirring at the waist. A smooth effect is given at the sides by under-arm gores, and the fronts, which are double-shirred at the bottom and tacked along the shirring to the lining to pouch over in the fashionable way, may be rolled back in pretty tapering lapels to the waist or lapped in double-breasted style, as preferred. A deep fancy collar in two sections that separate with a wide flare at the center of the back is quite an elaborate accessory. A full vest that is gathered at the neck, double-shirred at the waist and closed with studs through an applied box-pleat is exceedingly effective whether seen only above the fronts when they are lapped or revealed all the way between the lapels. Cord loops and tiny buttons arranged in pairs form a very smart closing when the fronts are lapped. At the neck is a standing collar on which is mounted a shallow turn-over portion having rounding corners. The

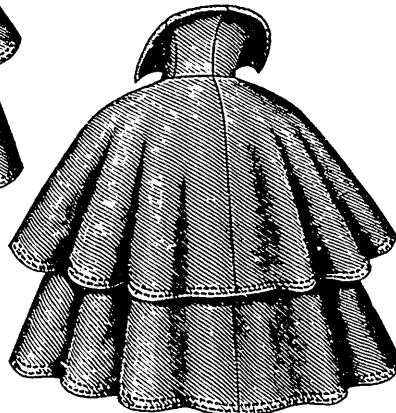


9621

Front View.



9621



9621

Back View.

LADIES' CIRCULAR CAPE. (TO BE MADE DOUBLE OR SINGLE AND WITH A LA-FAYETTE COLLAR OR A MILITARY TURN-DOWN COLLAR.)
(For Description see Page 147.)

at the center and they are smooth at the top but have gathered fullness in the lower part. The vest and fronts puff out without pouching and the fronts may be reversed in pointed lapels to the waist or bust, as illustrated. A shaped belt closed with a buckle conceals the joining of a smooth circular peplum, the ends of which flare very slightly at the front and

basque-waist may be worn with or without the peplum, which is formed of two circular sections joined in a center seam and gathered at the back. The ends of the peplum flare slightly at

supports the waist. A circular peplum that ripples prettily at the back and shows its ends wide apart at the front may be added or not, as preferred. The standing collar closes at the left side. The two-seam sleeves are novel and pretty; their shaping forms them in very short puffs at the top, although they are gathered only at the upper edge, and the wrists may be plain or slashed at the back and trimmed with lace frills.

Among the many fancy waists that are now displayed this one is noticeable for its good style combined with simplicity of outline. It will make up suitably in wool or silk goods, with a contrasting fabric for the yoke, and lace edging, bands of lace, passementerie or fur will be used for decoration, together with a belt of metal or ribbon.

We have pattern No. 9625 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs a yard and seven-eighths of dress goods forty inches wide, with a yard and an eighth of silk twenty inches wide. Price of pattern, 10d. or 20 cents.

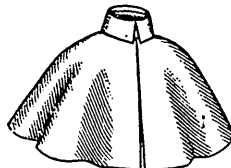


9599

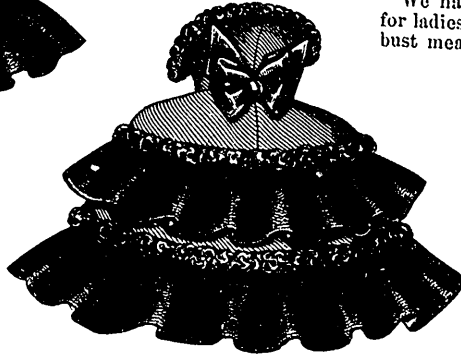
Front View.

LADIES' CAPE. (TO BE MADE WITH OR WITHOUT ONE OR TWO CIRCULAR RUFFLES AND WITH A LAFAYETTE COLLAR OR A MILITARY TURN-DOWN COLLAR.)

(For Description see Page 148.)



9599



9599

Back View.

FIGURE No. 87 G.—LADIES' TOILETTE.

(For Illustration see Page 158.)

FIGURE No. 87 G.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9600 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-

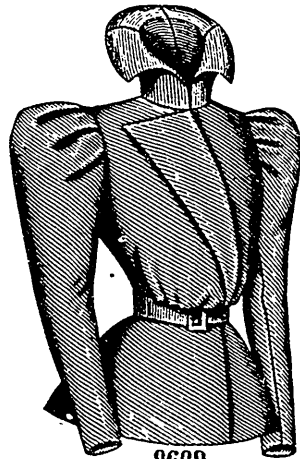
four inches, bust measure, and is again shown on page 157. The skirt pattern, which is No. 9596 and costs 1s. 3d. or 30 cents, is in nine sizes, from twenty to thirty-six inches, waist measure, and may be seen in three views on page 171.

This toilette is charming for concerts, afternoon receptions

the center of the front and the lower front corners are cut off in an ornamental way; the peplum is joined to a belt that fastens at the front with a buckle. The two-seam sleeves are made over coat-shaped linings; they are gathered at the top and finished with turn-up cuffs that are fancifully shaped at the upper edge. A row of appliqué passementerie follows the free edges of the fancy collar, lapels, peplum and cuffs and covers the shallow turn-over portion on the standing collar.

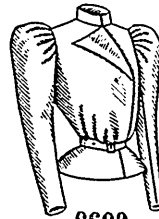
Poplin, cashmere, serge, cloth, velvet, silk and novelty goods in combination with silk or velvet will satisfactorily develop this style and braid, gimp, lace insertion and passementerie will be suitable for ornamentation.

We have pattern No. 9602 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, calls for two yards and three-eighths of dress goods forty inches wide, with five-eighths of a yard of silk twenty inches wide. Price of pattern, 10d. or 20 cents.

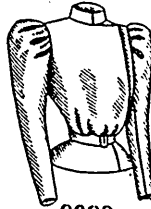


9609

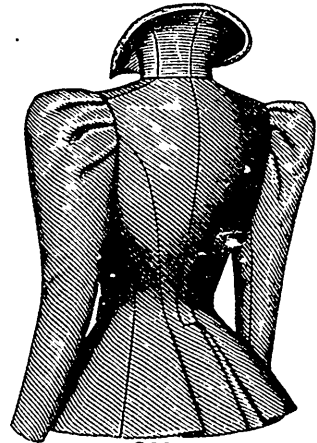
Front View.



9609



9609



9609

Back View.

LADIES' RUSSIAN COAT OR JACKET, WITH COAT-FITTED BACK. (TO BE MADE IN EITHER OF TWO LENGTHS, WITH THE SLEEVES BOX-PLAILED OR GATHERED, WITH A LAFAYETTE COLLAR OR A STANDING MILITARY COLLAR, AND WITH THE OVERLAPPING FRONT CLOSED TO THE TOP OR ROLLED IN A LAPEL TO THE BUST OR WAIST.)

(For Description see Page 149.)

LADIES' BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE PEPLUM.)

(For Illustrations see Page 157.)

No. 9625.—An exceedingly attractive basque-waist is here shown developed in cashmere and silk, the silk being tucked in groups of three tucks for the deep yoke. Lace insertion, edging, baby ribbon and wide ribbon form a most effective decoration. The yoke has a prettily curved lower outline and closes on the left shoulder. The back and fronts are cut quite low in 1830 style and the back has fullness at the bottom plaited to a point, while the fronts are gathered at the bottom to pouch over prettily at the center and are closed at the left side in Russian style. A fitted lining closed at the center of the front

or theatre wear. The skirt is here pictured made of dark-green silk, while the basque combines pale violet silk with green silk, the green silk being covered with jet on the revers

and caps and the violet silk used for the vest and stock being overlaid with embroidered chiffon. The fronts are reversed in large pointed lapels to the bust and open over the full vest, which closes at the center; they pouch with the vest over a jewelled metal belt that conceals the joining of a smooth peplum. Fullness in the lower part of the back is drawn down tight. Black satin knife-plaitings trim the fronts and also the pointed caps that stand out over the two-seam sleeves. At the wrists are lace frills, but these may be replaced by fancy roll-up cuffs. A flaring Medici collar rises above the standing collar, which is encircled by a stock.

The skirt is one of the newest modes, consisting of a five-gored upper part and a circular lower part that deepens toward the back; it may be made with a sweep or in round length.

Standard weaves like cheviot, Henrietta and cashmere are as appropriate for the toilette as are richer materials, and inexpensive silk may be combined with these weaves to develop a very tasteful toilette for afternoon wear.

LADIES' SURPLICE BLOUSE-WAIST. (To

BE MADE WITH A HIGH OR V NECK, WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH OR WITHOUT THE PEPLUM AND REVERS.)

(For Illustrations see Page 139.)

No. 9626.—Other views of this blouse-waist are given at figures Nos. 83 G and 90 G in this number of THE DELINEATOR.

A charming blouse-waist is here depicted made of brown camel's-hair and lace net over silk and effectively trimmed with a stock and belt of ribbon, wide and narrow lace insertion and plaitings of silk. It is arranged over a lining that is closely fitted by double bust darts and the usual seams and closed at the center of the front. The fronts, which are smooth at the



FIGURE NO. 86 G.—This illustrates LADIES' NEWMARKET ULSTER COAT.—The pattern is No. 9604, price 1s. 6d. or 35 cents.

(For Description see Page 149.)

top and gathered at the bottom, pouch in the fashionable way; they cross in surplice style below the bust and separate above in V shape, revealing a smooth chemisette that is overlaid with lace net. The seamless back, which meets the fronts in shoulder and under-arm seams, is smooth at the top and has fullness at the bottom drawn well to the center by gathers; it is faced in shallow V shape at the top with silk overlaid with lace net, and the arrangement of the trimming at the edge of the facing gives the effect of a V neck showing a guimpe. The neck may be high and finished with a standing collar, a knife-plaited frill of the silk and a ribbon stock that is formed in a loop and closed with a buckle at the left side, or it may be in V shape. The fronts may be plain or have tapering revers joined to them, whether the neck be high or low; and the waist may be worn with or without a peplum that is gathered at the back and lapped with the fronts. The crush belt of ribbon is finished and closed to match the stock. The two-seam sleeves, which are made over coat-shaped linings, are gathered at the top and formed in small puffs by three downward-turning plaits laid in the side edges of the upper portion, the plaits being tacked at the center to the lining to give the effect of tucks.

A large variety of dress goods will be found suitable for this mode, among them being silk, cashmere, zibeline, étamine, crêpe de Chine, etc., and any stylish trimming may be added.

We have pattern No. 9626 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the blouse-waist for a lady of medium size, call for two yards and a fourth of dress goods forty inches wide, with a yard and a half of silk twenty inches wide, and half a yard of lace net twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

LADIES' WAIST. (TO BE TUCKED OR PLAIN.)

(For Illustrations see Page 159.)

No. 9642.—This waist may be made up either tucked or plain, both effects being illustrated; it is pictured made of silk. It is provided with a lining fitted by double bust darts and the usual seams and closed at the center of the front. The seamless back joins the full fronts in shoulder and under-arm seams, and is smooth across the shoulders but has fullness at the center formed in plaits at the bottom. The fronts have fullness formed in forward-turning plaits at the neck and lower edge and the closing is made at the center of the front with studs through an added box-plait. The waist may be tucked all across the front and back from the neck to the waist, the tucks being of uniform depth and continuous across the sides, or it may be made without tucks, as preferred. The sleeves are gathered at the top and very slightly at the bottom; they may be completed with straight link cuffs or with link cuffs showing a shallow roll, and may be plain or have a large cluster of tucks at the top, as preferred.



1584



1584

Front View.



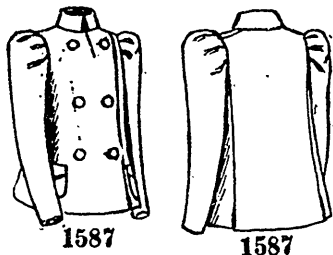
1584

Back View.

LADIES' DOUBLE-BREADED SACK OR BOX COAT, WITH APPLIED YOKE. (TO BE MADE WITH A LAFAYETTE COLLAR OR A TURN-DOWN MILITARY COLLAR AND WITH FANCY OR STRAIGHT ROLL-UP CUFFS.)

(For Description see Page 150.)

thirty to forty-four inches, bust measure. To make the waist tucked for a lady of medium size, will require six yards and three-eighths of goods twenty-two inches wide; the waist plain needs two yards and five-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



1587

1587

FIGURE No. 88 G.—LADIES' STREET TOILETTE.

(For Illustration see Page 160.)

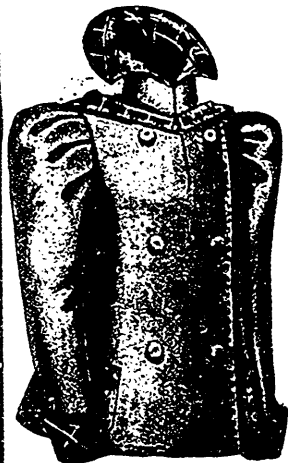
FIGURE No. 88 G.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 9609 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in four views on page 153. The skirt pattern, which is No. 9571 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

The Russian jacket which forms part of this smart toilette is here shown made of garnet broadcloth and decorated with braiding and ribbon. It has a coat-fitted back and pouch fronts that are smooth at the top, gathered at the bottom and made uniform in depth with the back by joined-on smooth skirts. The fronts are crossed in surplice fashion and the overlapping front is rolled back in a shapely lapel to the waist. The closing is made to the throat. The two-seam sleeves are box-plaited and at the neck is a Lafayette collar that rises protectively high and rolls and flares in the fashionable way.

The six-gored skirt is of gray cheviot and is trimmed with braiding. It may be fan-plaited or gathered at the back.

There are many attractive weaves in which this toilette may be made up, *en suite* or with the jacket contrasting in color and weave with the suit. Faced cloth, velvet, whipcord, cheviot and like textures are suggested for the jacket, with fur or braid for decoration; while silk, cheviot, serge or camel's-hair may be used for the skirt.

The velvet and silk toque is adorned with a bird.



1587

Front View.



1587

Back View.

LADIES' BOX REEFER. (TO BE MADE WITH TURN-DOWN OR FLARING COLLAR AND WITH OR WITHOUT THE CUFFS AND STORM HOOD.) ALSO KNOWN AS THE GOLFING COAT.

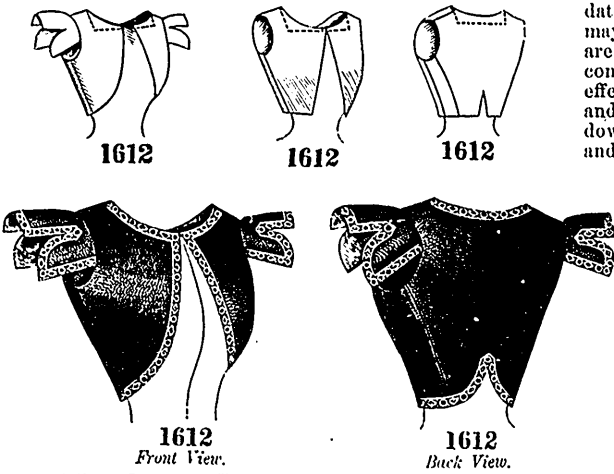
(For Description see Page 150.)

LADIES' RUSSIAN WAIST, WITH POUCH FRONT. (TO BE WORN WITH OR WITHOUT THE PEPLUM AND WITH THE OVERLAPPING FRONT CLOSED TO THE TOP OR ROLLED IN A LAPEL TO THE BUST OR WAIST.)

(For Illustrations see Page 161.)

will silk, the stylish English chevots, gingham, Madras, etc. We have pattern No. 9642 in eight sizes for ladies from

No. 9606.—The various effects possible in this Russian waist are shown in the illustrations. Poplin is pictured in the waist and braiding provides the decoration. The



LADIES' ETON JACKET. (TO BE MADE ROUND OR SQUARE AND WITH OR WITHOUT CAPS.)

(For Description see Page 150.)

back, which is smooth at the top, has gathered fulness in the lower part drawn down tight, while the front, which has graceful fulness gathered at the bottom, pouches stylishly. The right front may be lapped to the left side and the closing made in true Russian style, or it may be reversed in a lapel to the bust or to the waist and crossed with surplice effect. The lining is accurately fitted and closed at the center of the front. A peplum laid in a backward-turning plait at each side of the center seam may have its ends lapped like the fronts or flaring slightly at the center of the front; it is completed with a belt and, although a stylish accessory, its use is optional. The standing collar is closed at the throat. Gathers collect the slight fulness in the two-seam sleeves, which have coat-shaped linings.

This mode is suitable for heavy goods like broadcloth, velvet or corduroy, and also for satin, *drap d'été* and other soft fabrics. Trimming will usually be placed on the peplum, collar, sleeves and either on the revers or along the closing.

We have pattern No. 9606 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, calls for two yards and an eighth of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BOX-PLAITED BLOUSE. (TO BE MADE WITH OR WITHOUT FITTED LINING AND WITH A HIGH NECK AND TURN-DOWNS OR STANDING COLLAR OR WITH AN OPEN NECK, A NOTCHED COLLAR AND REMOVABLE CHEMISSETTE.) KNOWN AS THE NORFOLK JACKET.

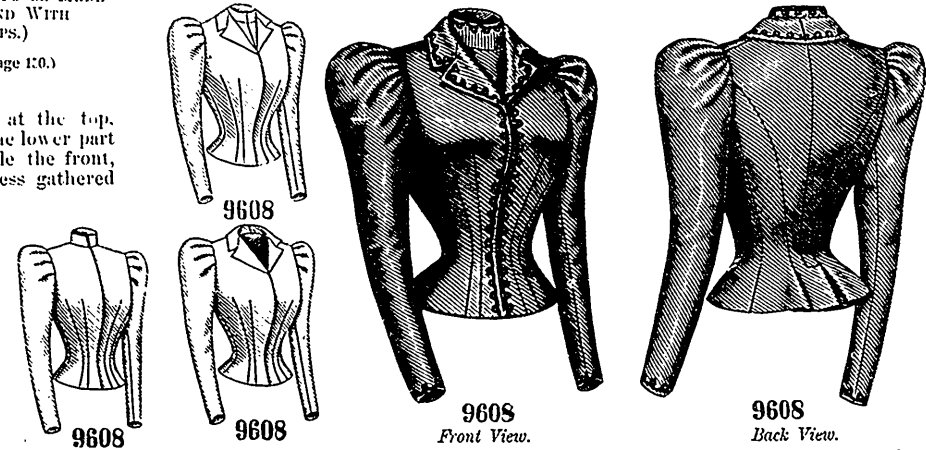
(For Illustrations see Page 161.)

No. 9617.—This popular blouse, which is in reality an up-to-

date Norfolk jacket, is illustrated made of brown cheviot. It may be made with or without a fitted lining. Three box-plaits are formed in the front and back, the middle plait in front concealing the closing; and under-arm gores give a smooth effect at the sides. The fronts may be closed to the throat and the neck finished with a standing collar or with a turn-down collar having flaring ends; or they may be shaped low and the neck completed with a notched collar and lapels, as illustrated. A removable chemisette made with a standing collar and a cape back and closed on the left shoulder is worn in the open neck. The two-seam sleeves have coat-shaped linings; they are gathered at the top and finished plainly at the wrist. The belt has pointed ends and is closed in front.

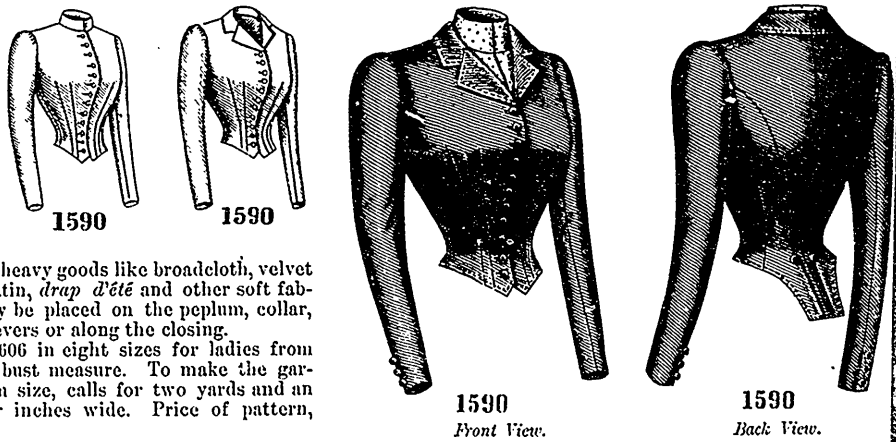
A blouse of this style is very comfortable for wear while cycling, golfing, etc., as well as practical for general wear, and may be appropriately made of serge, cashmere, covert cloth, Venetian cloth, tweed and mixed suitings. Machine-stitching will provide a neat finish for a garment of this kind.

We have pattern No. 9617 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady



LADIES' BASQUE. (TO BE MADE HIGH-NECKED WITH STANDING COLLAR AND WITH OR WITHOUT NOTCHED COLLAR, OR WITH OPEN NECK, A NOTCHED COLLAR AND LAPELS AND A REMOVABLE CHEMISSETTE AND WITH THE SLEEVES GATHERED OR PLAITED.)

(For Description see Page 151.)



LADIES' SINGLE-BREADED EQUESTRIAN BASQUE. (TO BE MADE WITH A HIGH NECK AND STANDING COLLAR OR WITH AN OPEN NECK AND A NOTCHED COLLAR AND REMOVABLE CHEMISSETTE.)

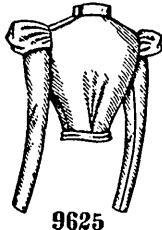
(For Description see Page 151.)

of medium size, the garment needs two yards and five-eighths of goods fifty inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 89 G.—LADIES' TAILOR-MADE SUIT.

(For Illustration see Page 162.)

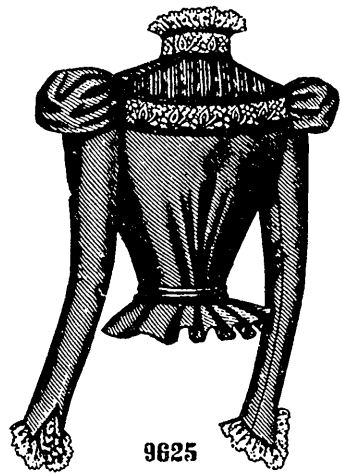
FIGURE No. 89 G.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9608, and costs 10d. or 20 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is differently depicted on page 156. The skirt pattern, which is No. 9570 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure. This suit is calculated to gratify a refined taste, being an excellent mode for all tailor cloths. It is here represented made of green and écaru covert cloth and decorated elaborately with braiding. The basque is fitted with perfect accuracy and is



9625



9625



9625

Front View.

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE PEPLUM.)

(For Description see Page 153.)

and above the closing the fronts are reversed in pointed lapels that form notches with the rolling collar; between the lapels a removable chemisette of écaru cloth is revealed.

The chemisette is topped by a standing collar, and in shape and general effect the sleeves are quite new.

The seven-gored skirt flares stylishly at the bottom and may be gathered or box-plaited at the back, according to preference.

This suit may be appropriately worn on the promenade, when visiting and at church, as well as at nearly all the social functions

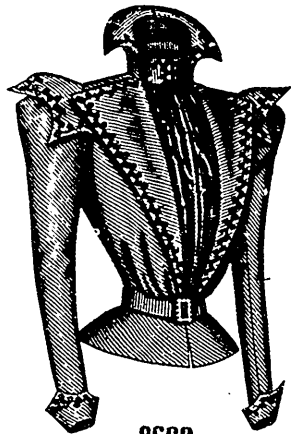
that arise in church circles where refinement and perfect taste without garishness are especially desired. The popular shades of cloth—bronze, olive, laurel and forest green, marine and Russian blue—and cheviot, the heather mixtures, camel's-hair and serge will be chosen, with braid for decoration. A stylish and unpretentious suit was made of black cheviot, with scarlet cloth for the chemisette to give a relief note of color and a decoration of soutache braid.

The stylish toque is of green velvet with feathers to give it height.

LADIES' SHIRT-WAIST. (TO BE MADE BIAS OR STRAIGHT, WITH STRAIGHT OR TURN-UP CUFFS AND WITH OR WITHOUT FITTED LINING.)
(For Illustrations see Page 163.)

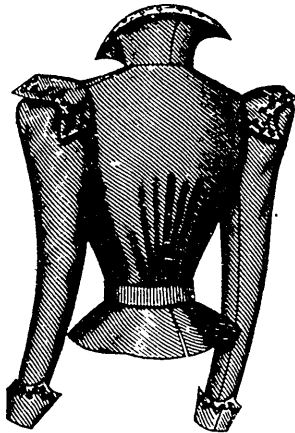
No. 9619.—Another view of this shirt-waist is given at figure No. 85 G in this magazine.

A notably handsome shirt-waist is here represented made up bias of plaid silk, but it may be made straight, if preferred. It may be made with or without a fitted lining. The upper part of the back is a fancifully shaped yoke and the back is laid in two backward-turning plaits at each side of the center at the top, the plaits being creased in



9600

Front View.



9600

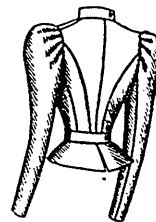
Back View.

LADIES' RUSSIAN BASQUE-WAIST. (TO BE MADE WITH A FULL BACK OR A CONVENTIONAL BASQUE BACK, WITH A MEDICI OR TURN-DOWN COLLAR, WITH THE FRONTS REVERSED TO THE BUST OR WAIST, AND WITH OR WITHOUT THE PEPLUM AND CAPS.)

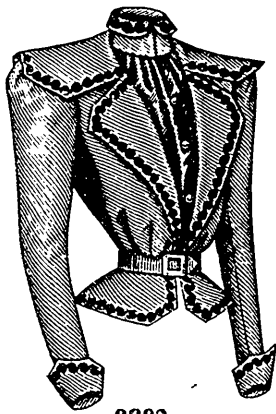
(For Description see Page 152.)



9600

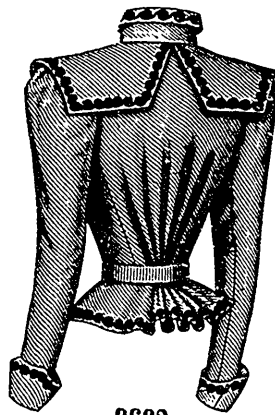


9600



9602

Front View.



9602

Back View.

LADIES' BASQUE-WAIST. (TO BE WORN WITH THE PEPLUM AND WITH THE BLOUSE-FRONT ROLLED TO THE WAIST IN LAPELS OR LAPPED IN DOUBLE-BREADED STYLE.)

(For Description see Page 152.)

a style that will display a symmetrical figure to advantage. Coat-laps and coat-plaits appear below the waist at the back,

their folds to the waist, where they may be closely lapped or their fulness taken up in gathers. Under-arm gores insure a smooth effect at the sides, and the fronts are gathered at the top and waist and pouch stylishly. The closing is made under an applied box-plait cut straight of the goods so as to contrast prettily with the bias parts, and back of the plait the fronts are joined to pointed yoko sections. The shirt sleeves, which are gathered at the top and bottom, have only enough fulness to be strictly fashionable; they may be completed with straight or roll-up cuffs, as preferred. The cuffs are closed with a stud just below the usual slashes, which are finished with underlaps and pointed overlaps, and with link buttons below. The neck is finished with a neckband to which linen collars may be attached, or about which may be worn a wrinkled stock that has frill-finished ends closed at the back and flaring frills that meet at the back and narrow to points at the sides.

Shirt-waists of this style may be made of silk or woollen textures and, in season, of cotton materials. Plain goods will be made up straight, but checked, plaid or striped goods are most effective made up bias.

We have pattern No. 9619 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, will require four yards and three-eighths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SHIRT-WAIST, WITH REMOVABLE COLLAR.

(For Illustrations see Page 163.)

No. 9640.—This smart shirt-waist is pictured made of Scotch gingham. The back is gathered at the center at the top and sewed to a yoko that is novel in effect, showing an undulating lower outline. Becoming fulness in the fronts is collected in gathers at the neck at each side of the closing, which is made with studs through a box-plait formed in the right front. The fulness at the waist is drawn closely to the figure by a draw-string inserted in a casing and a belt of the material is worn. The shirt sleeves are gathered at the top and slightly at the bottom; they are completed with straight link cuffs and the openings at the back of the wrists are finished with underlaps and pointed overlaps that are closed just above the cuffs with a button and button-hole. The neck is finished with a fitted band to which the removable standing collar is attached with studs.

All shirt-waist materials, including Madras and other washable fabrics, as well as flannel, silk, etc., may be made up in this style.

We have pattern No. 9640 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist, except the collar, for a lady of medium size, requires two yards and five-eighths of material thirty-six inches wide. The collar needs half a yard of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BOX-PLAILED SHIRT-WAIST, WITH REMOVABLE STANDING COLLAR.

(For Illustrations see Page 163.)

No. 9595.—At figure No. 91 G in this number of THE DELINEATOR this shirt-waist is again illustrated. This smart shirt-waist is here shown made of red cash-



FIGURE No. 87 G.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Russian Basque-Waist No. 9600, price 10d. or 20 cents; and Skirt No. 9596, price 1s. 3d. or 30 cents.

(For Description see Page 153.)

mere, with white linen for the collar. Three box-plaits are laid, in the back, and to effect a perfectly smooth adjust-

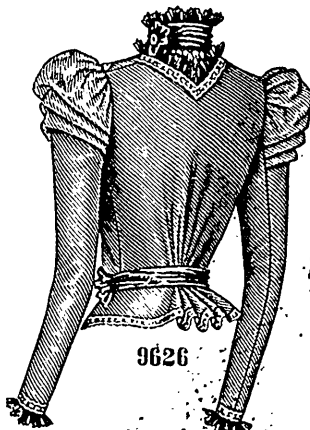
ment and bring the plaits close together at the waist, a side-plait is formed under each side of the middle box-plait. A

the upper side and stand out with the stylish short puff. The plain flare skirt comprises seven gores, and the front-



9626

Front View.



9626

Back View.



9626



9626

trimmed with appliqué bands and knife plaitings of heliotrope silk.

LADIES' SURPLICE BLOUSE-WAIST. (TO BE MADE WITH A HIGH OR V NECK, WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH OR WITHOUT THE PERLUM AND REVERS.)

(For Description see Page 154.)

LADIES' SIX-GORED SKIRT, HAVING A GORED FOUNDATION-SKIRT. (TO BE MADE IN ROUND LENGTH OR WITH A SWEEP.)

(For Illustrations see Page 165.)

pointed yoke having a center seam forms the upper part of the back. Under-arm gores separate the back from the fronts, which also show three box-plaits, the middle plait concealing the closing. Tapes inserted in casings draw the fronts in to the waist, and the fronts pouch in Russian style over the belt. The shirt sleeves are gathered at the top and have very slight fulness gathered at the bottom; they are made with the usual slashes finished with underlaps and pointed overlaps that are closed with a button and button-hole above straight link cuffs. At the neck is a neck-band to which is secured a removable, standing collar of white linen.

Flannel is popular for shirt-waists at this season, and corduroy, satin and silk, the last particularly in Roman stripes, are also liked. The collar is invariably of linen and neat hand-bows of satin in red, blue or black, plain or polka-dotted, are in vogue.

We have pattern No. 9595 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, needs two yards and three-fourths of material thirty-six inches wide. The collar requires half a yard of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

No. 9644.—At figure No. 83 G in this magazine this skirt is pictured differently developed.

This skirt is highly commended for cotton goods and sheer fabrics, but is also appropriate for the seasonable novelty goods and standard weaves. It is here shown made of figured French gauze over a silk foundation-skirt, and may be made in round length or with a sweep, as illustrated. The skirt comprises a front-gore, two gores at each side and a straight back-breadth and is smooth-fitting at the top in front and at the sides and compactly gathered at the back, where it falls in full folds. The foundation skirt is made with a front-gore and side-gores like the skirt so as to bring all the seams



9642



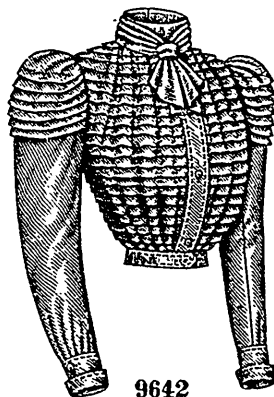
9642

FIGURE No. 90 G.—LADIES' AT HOME TOILETTE.

(For Illustration see Page 164.)

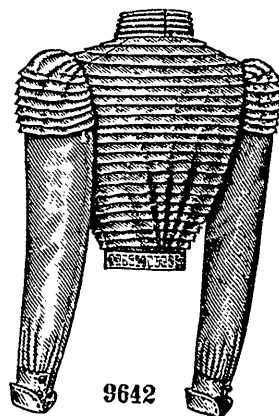
FIGURE No. 90 G.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 9626 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown again on this page. The skirt pattern, which is No. 9426 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

This strikingly effective blouse-waist is here pictured made of changeable silk—blue shot with gold—and handsomely decorated with appliques of lace and frills of the silk; the skirt is of blue cloth trimmed in a novel way with fancy braid. The back of the blouse-waist has fulness at the center drawn in gathers at the bottom. The fronts, which are gathered at the bottom, pouch slightly and cross in surplice style below the bust and separate above to reveal a chemisette that is topped by a standing collar encircled by a wrinkled stock. The waist is lengthened by a peplum that is smooth across the front and sides and has gathered fulness at the center of the back. The novel two-seam sleeves are gathered at the top and formed in three downward-turning plaits that cross



9642

Front View.



9642

Back View.

LADIES' WAIST. (TO BE TUCKED OR PLAIN.)

(For Description see Page 155.)

even, but has two back-gores instead of a straight back-breadth so as not to be too full at the back. In the round length the

outside skirt measures three yards and three-quarters at the foot in the medium sizes and the foundation skirt about three yards and a half. A small bustle or any style of skirt extender may be worn.

Transparent fabrics, challis, silk and various novelty weaves will be made up in this manner over a silk foundation-skirt or one of nearsilk or percaline. Decoration may be applied, although the effect without garniture is extremely pleasing.

We have pattern No. 9644 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, needs four yards and an eighth of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' MOUSQUETAIRE DRESS SLEEVE. (TO BE MADE IN FULL LENGTH OR IN THREE-QUARTER OR ELBOW LENGTH.)

(For Illustrations see Page 165.)

No. 1602.—This sleeve is a very fanciful mousquetaire style. It is shaped by one seam and mounted on a coat-shaped lining. The sleeve is gathered along the edges of the seam and has three tuck-shirrings on the upper side of the arm; the tuck-shirrings begin in a point at the wrist and widen gradually toward the shoulders, where they stand out to give breadth. The sleeve may be in elbow, three-quarter or full length, and a lace frill drooping softly over the hand forms a pretty and fashionable finish for the lower edge in any length.

This shape will make up with attractive results in sumptuous materials like rich satin or velvet and in sheer textiles such as chiffon, *mousseline de soie*, crêpe de Chine, Liberty satin, silk mull, organdy, Liberty crêpe or silk, etc. On the latter class of fabrics a row of narrow lace at the edges of the tuck-shirrings would provide a very dainty trimming. We have pattern No. 1602 in five sizes for ladies from ten to fourteen 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 a yard and seven-eighths of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

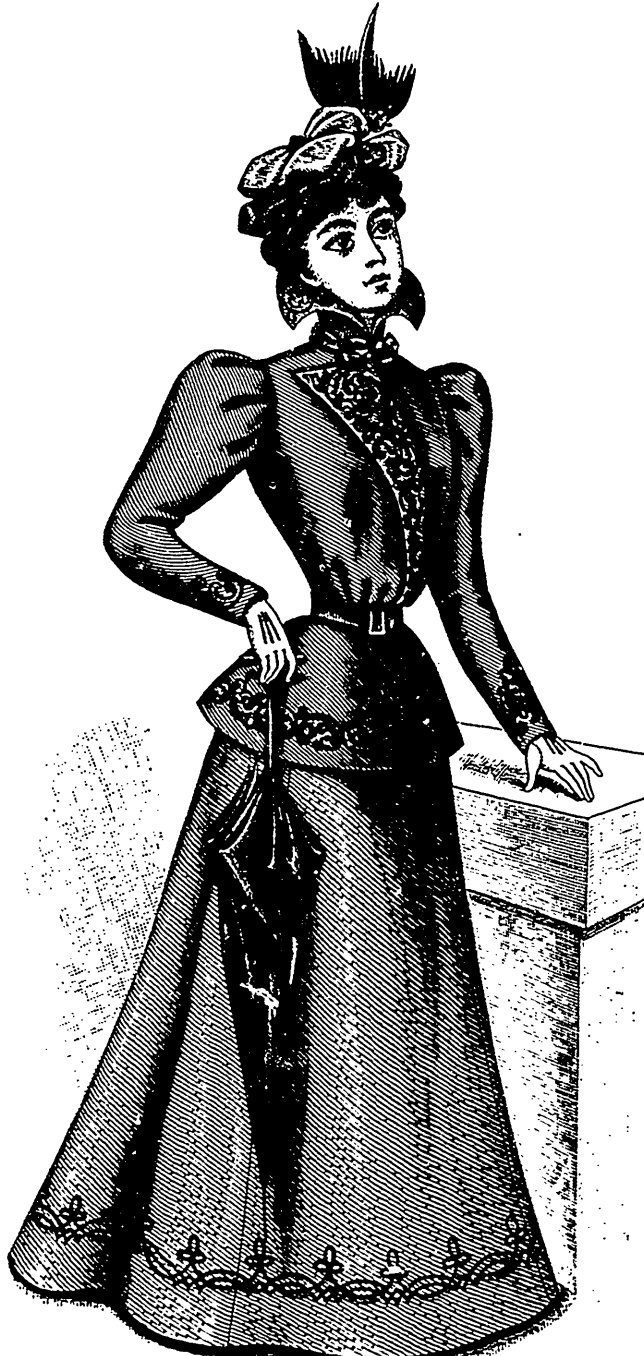


FIGURE No. 99 G.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Russian Coat or Jacket No. 9609, price 1s. or 25 cents; and Skirt No. 9571, price 1s. 3d. or 30 cents.

(For Description see Page 155.)

FIGURE No. 91 G.—LADIES' BOX-PLAITED SHIRT-WAIST.

(For Illustration see Page 166.)

This illustrates a Ladies' shirt-waist. The pattern, which is No. 9595 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen differently developed on page 163.

Plaid flannel is here pictured in this becoming shirt-waist, with white linen for the collar and a handsome belt of French enamel. Under-arm gores renders the sides smooth and three box-plaits are formed in the back and three in the front, the middle plait in front concealing the closing. A bias, pointed yoke shaped by a center seam forms the upper part of the back. The fullness at the waist in front is regulated by tapes inserted in casings and the fronts show the fashionable droop over the belt. The comfortable shirt sleeves are gathered at the top and bottom and completed with straight link cuffs.

There is no garment in which the search for novelty is more apparent than in the shirt-waist, which constantly appears in new forms. Silk, plaid gingham, flannel, cheviot, Madras, linen, batiste and a host of other seasonable materials are appropriate for this mode.

LADIES' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH ONE OR TWO FRILL CAPS.)

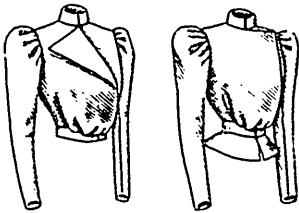
(For Illustrations see Page 166.)

No. 1601.—This sleeve is shaped by two seams and is close-fitting and perfectly plain except for the frill caps, which are gathered at the top and stand out in pretty flutes. The ends of the caps pass into the seams of the

sleeve. Either one or two frill caps may be used. A row of velvet ribbon trims the lower edges of the caps, and a frill of lace is dainty at the wrist, which may be slashed at the outside of the arm with pretty effect, if desired.

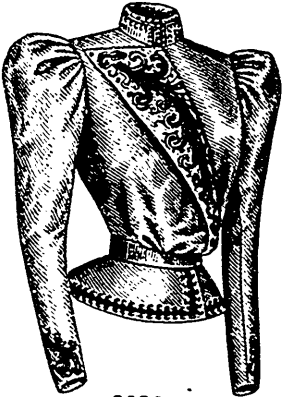
The sleeve is suitable for dress goods of any texture and the caps may be of the same or a contrasting material. Trimming may be added lavishly or the finish may be very simple. The caps will always be lined with some pretty shade of silk when they are cut from dress goods.

We have pattern No. 1601 in seven sizes



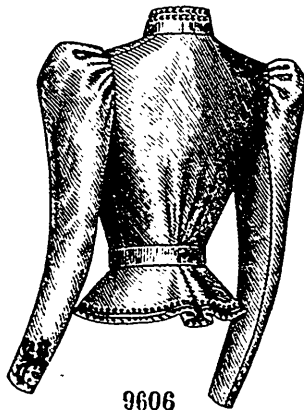
9606

9606



9606

Front View.



9606

Back View.

LADIES' RUSSIAN WAIST, WITH POUCH FRONT. (TO BE WORN WITH OR WITHOUT THE PEPLUM AND WITH THE OVERLAPPING FRONT CLOSED TO THE TOP OR ROLLED IN A LAPEL TO THE BUST OR WAIST.)

(For Description see Page 155.)

for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves requires a yard and a fourth of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' LEG-O'-MUTTON SHIRT SLEEVE. (TO BE MADE WITH A STRAIGHT OR TURN-UP CUFF OR WITH A WRISTBAND.)

(For Illustrations see Page 167.)

No. 1585.—This shirt sleeve is in leg-o'-mutton style, gathered only at the top and joined smoothly to a straight or a turn-up cuff or to a wristband, as preferred, the wristband being used when removable cuffs are to be worn. A slash made at the back of the arm is finished with an underlap and pointed overlap, and the cuff is closed with link buttons and a stud.

This sleeve may be inserted in any shirt-waist or loose waist and is suitable for silk, cotton or woollen textures. When the shirt-waist is of wool or silk goods the sleeves, if made with the turn-up cuffs, may have them edged with a tiny knife-plaiting of silk or satin. Frequently, the wristbands will finish the sleeves, so that linen cuffs may be worn.

We have pattern No. 1585 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, will require one yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SEVEN-GORED SKIRT, GATHERED AT THE BACK. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) DESIRABLE FOR SILKS, VELVETS AND OTHER NARROW GOODS.)

(For Illustrations see Page 167.)

No. 9634.—By referring to figures Nos. 85 G and D 12 in this number of THE DELINEATOR, this skirt may be seen differently developed.

The skirt is here pictured made up in brocaded satin, for which, as well as for silk, velvets and other narrow goods, it is eminently appropriate. It is composed of a front-gore, a gore at each side and four back-gores, and each side-gore is smoothly fitted over the hip by a dart. The skirt is gathered at the back to hang in full folds and may be made with a sweep or in round length, as preferred. In the round length it measures three yards and five-eighths at the bottom in the medium sizes. A small bustle or an extender of any sort may be worn, if desired.

The skirt is so excellently shaped that it will often be selected for novelty goods, cheviot, etc., as well as for narrow goods, such as silk and velvet. Both plain and brocaded satin may be used, the brocades offered being particularly handsome.

We have pattern No. 9634 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, it needs four yards and a half of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

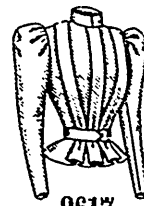
LADIES' SMALL BISHOP DRESS SLEEVE. (TO BE FINISHED WITH A BAND OR IN A FRILL.)

(For Illustrations see Page 163.)

No. 1602.—A graceful one-seam Bishop dress sleeve



9617



9617

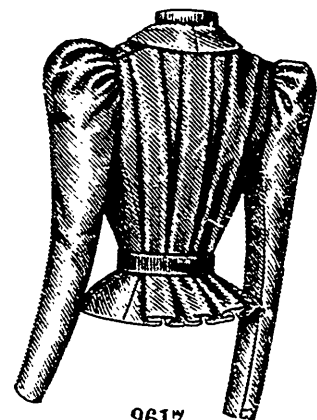


9617



9617

Front View.



9617

Back View.

LADIES' BOX-PLAITED BLOUSE. (TO BE MADE WITH OR WITHOUT FITTED LINING AND WITH A HIGH NECK AND TURN-DOWN OR STANDING COLLAR OR WITH AN OPEN NECK, A NOTCHED COLLAR AND REMOVABLE CHEMISETTE.) KNOWN AS THE NORFOLK JACKET.

(For Description see Page 156.)

in the size now approved is here portrayed. The top is gathered and the lower edge may be either gathered and finished with a band, or underfaced and double-shirted to form a frill finish, both effects being illustrated.

The sleeve is suitable for waists or dresses for general

wear and may be prettily trimmed with lace at the wrist, a lace frill arranged inside the frill of the sleeve giving a neat and dainty finish. When the band is used it may be overlaid with lace insertion or with bands of braid or ribbon.

We have pattern No. 1603 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs a yard and three-eighths of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SHIRT SLEEVE. (TO BE MADE WITH A STRAIGHT OR TURN-UP CUFF OR WITH A WRISTBAND.)

(For Illustrations see Page 167.)

No. 1592.—This shirt sleeve is up to date. It is shaped with only an inside seam and is gathered at the top. The lower edge is gathered slightly and the sleeve may be completed with either a straight or turn-up link cuff or with a wristband. The sleeve is slashed at the back of the arm and finished with the usual underlap and overlap.

The mode is intended for shirt-waists of silk, chevrot, Madras, lawn, flannel and all washable materials.

We have pattern No. 1592 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 one yard of goods thirty-six inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SKIRT, CONSISTING OF A TABLIER AND A CIRCULAR PORTION. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 163.)

No. 9597.—The tablier effect is introduced in many of the new skirts and is exceedingly smart. It is seen in the handsome skirt here illustrated made of brown faced cloth. The skirt consists of a deep round tablier that is fitted smoothly at the top by three darts at each side, and a circular portion that is joined smoothly to the tablier and reaches to the belt at the back. The circular portion springs out in flutes at the front and sides in a way that is greatly admired, and at the back it is laid at each side in two backward-turning plaits that spread in a graceful fan to some distance below the belt and then roll in graceful flutes. The skirt may be made in round length or with a slight sweep and worn with a small bustle or any device that will extend it at the back, if desired. In the round length it measures five yards and an eighth at the foot in the medium sizes.

The skirt cannot fail to win admiration, for its effect is exceedingly graceful, and its outlines, although entirely new, are not sufficiently pronounced to offend conservative tastes. It is adapted to all kinds of dress goods and the tablier could be all-over braided or otherwise trimmed.

We have pattern No. 9597 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs four yards and three-eighths of material forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SKIRT, CONSISTING OF A POINTED TABLIER EXTENDING IN A YOKE AT THE SIDES AND BACK AND A CIRCULAR PORTION. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 169.)

No. 9598.—A novel skirt is here represented made of French serge. It consists of a deep pointed tablier which extends in a yoke at the sides and back, and a circular portion that joins the tablier and yoke smoothly and falls in graceful ripples at the sides and in deep flutes at the back. There is no fulness in the yoke at the back and the deep flutes in which the skirt falls are produced by the circular shaping. The tablier-and-yoke is trimmed along the joining of the circular portion with three rows of black braid and a row of three buttons is arranged along

each back edge of the yoke. The skirt may be made with a sweep or in round length and a small bustle or any style of

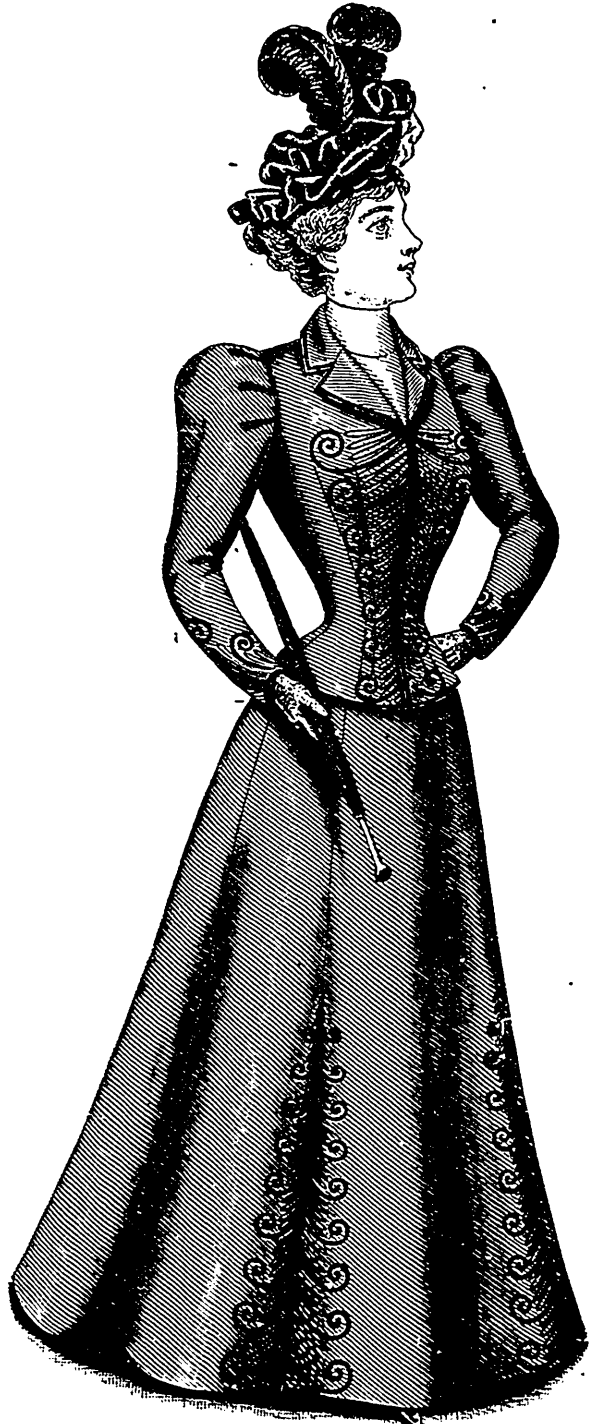
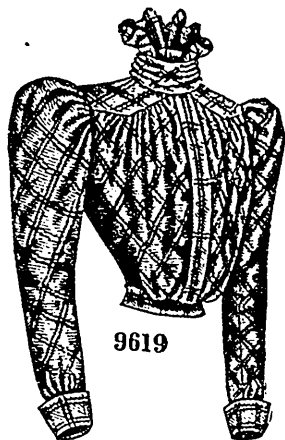


FIGURE No. 89 G.—This illustrates LADIES' TAILOR-MADE SUIT.—The patterns are Ladies' Basque No. 9608, price 10d. or 20 cents; and Skirt No. 9570, price 1s. 3d. or 30 cents.

(For Description see Page 157.)

extender may be worn. In the round length the skirt measures four yards and seven-eighths at the foot in the medium sizes.



9619



9619



9619

Front View.

Back View.

LADIES' SHIRT-WAIST. (TO BE MADE BIAS OR STRAIGHT, WITH STRAIGHT OR TURN-UP CUFFS AND WITH OR WITHOUT FITTED LINING.)

(For Description see Page 157.)

Broadcloth, étamine, mohair, *drap d'été* and novelty goods will develop this skirt satisfactorily and braid, gimp, passementerie and velvet ribbon may be used for decoration. The tablier could be all-over decorated with braid and the circular portion trimmed at the bottom to match.

We have pattern No. 9598 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, require five yards of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DRESS SLEEVE. (TO BE MADE WITH A TUCKED OR PLAIN PUFF AND WITH THE WRIST PLAIN OR IN VENETIAN STYLE.)

(For Illustrations see Page 160.)

No. 1600.—A puff arranged at the top of this close-fitting coat-shaped sleeve stands out to give the fashionable breadth across the shoulders. A plain puff or a puff in which a group of five tucks is made may be used, as preferred, and the wrist may be finished plain or in a Venetian point, a lace frill forming a pretty completion in either case.

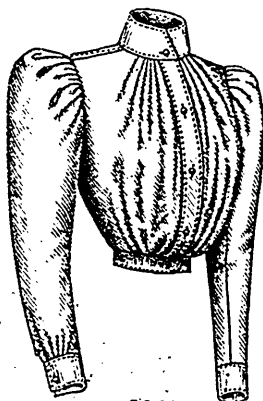
The sleeve will make up well in any material, the plain puff, however, being used for heavy goods.

We have pattern No. 1600 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs a yard and a half of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' THREE-PIECE SKIRT. (TO BE GATHERED OR BOX-PLAIED AT THE BACK AND MADE WITH OR WITHOUT THE REVERS AND WITH A SWEEP OR IN ROUND LENGTH.)

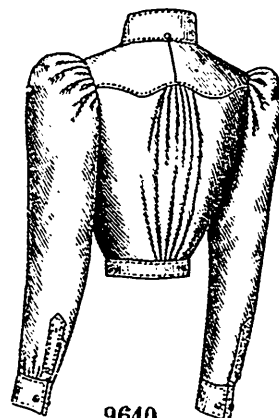
(For Illustrations see Page 170.)

No. 9612.—This handsome skirt is represented made of French poplin. It consists of a front-gore and two wide circular portions, the back edges of which



9640

Front View.



9640

Back View.

LADIES' SHIRT-WAIST, WITH REMOVABLE COLLAR.

(For Description see Page 158.)



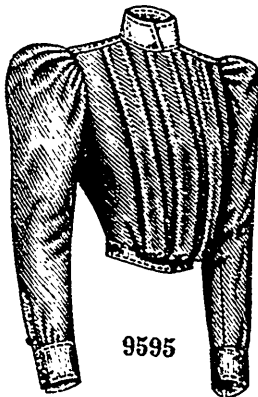
9640



9595

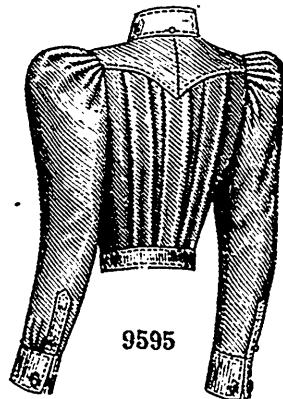


9595



9595

Front View.



9595

Back View.

LADIES' BOX-PLAIED SHIRT-WAIST, WITH REMOVABLE STANDING COLLAR.

(For Description see Page 158.)

silk-and-wool novelty suitings and serge, with braid or appliqué trimming for ornamentation, will admirably develop this mode.

An attractive skirt was of green faced cloth with the revers of fawn cloth all-over decorated with black lace appliquéés.

We have pattern No. 9612 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require three yards and three-fourths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SKIRT,
CONSISTING OF A
FIVE-GORED
UPPER PART AND A
CIRCULAR LOWER
PART. (TO BE MADE
WITH A SWEEP OR IN
ROUND LENGTH.)

(For Illustrations see
Page 171.)

No. 9596.—Another view of this skirt is given at figure No. 87 G in this magazine.

The skirt is a novelty that is extremely graceful. It is pictured made of *drap d'été* in a dull green shade. The upper part consists of five gores and is shallow at the back, but deepens in tablier outline at the front; it is perfectly smooth across the front and sides. The circular lower part is joined smoothly to the gored upper part but springs out in graceful flutes toward the foot and a silk cording included in the joining gives an ornate finish. The skirt may be made in round length or with a sweep, as preferred, but is of conservative width, measuring only four yards and seven-eighths at the foot in the round length in the medium sizes. Two closely lapped backward-turning plaits at each side of the placket spread in fan style quite far below the belt and then roll in soft flutes. A small bustle or any style of skirt extender may be worn, if desired.

In this mode the close effect at the top and spring at the foot are effected in a charming way. All kinds of dress goods are made up in this way for both street and ceremonious wear, and ruches and flat trimmings are effective on the seams.

We have pattern No. 9596 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs three yards and five-eighths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CLOSED UMBRELLA DRAWERS. (KNOWN AS THE
LOIE FULLER DRAWERS.)

(For Illustration see Page 171.)

No. 1598.—Nainsook was selected for these umbrella drawers, which are called the Loie Fuller drawers, and the dainty trimming consists of embroidered edging, insertion and tucks. The drawers are shaped by inside leg seams and a center seam and are gathered at the top and finished with yokebands that are buttoned at the sides above slashes in the drawers, the slashes being finished with continuous laps or in any way desired. The legs are shaped to be shortest at the outside, and a flounce of the material that is deepest at the outside of the leg is gathered and joined to the lower edges of the drawers. The tucks are only a decoration and are not allowed for in the pattern.

The drawers may be made of cambric, long cloth, lawn or fine muslin and may be simply edged with embroidery or lace or elaborately trimmed with lace insertion, edging and beading run with ribbon.

We have pattern No. 1598 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the garment for a lady of medium size, will require three yards and three-fourths of material thirty-six inches wide. Price of pattern, 7s. or 15 cents.

NURSES' OR WORK
APRON, FORMING
A SAILOR COLLAR
AT THE BACK.

(For Illustrations see
Page 172.)

No. 1607.—This practical apron for nurses or for wear while performing any kind of housework, is pictured made of fine Victoria lawn. It is calculated to protect the dress thoroughly and is slipped on over the head, the only means of securing it being the wide ties plaited to the ends of the belt and bowed at the back. The full skirt, which is hemmed at the bottom and at the ends, is gathered at the top and joined to the belt; and a triple-pointed sailor collar extending in lapel effect to the belt, is joined to the side

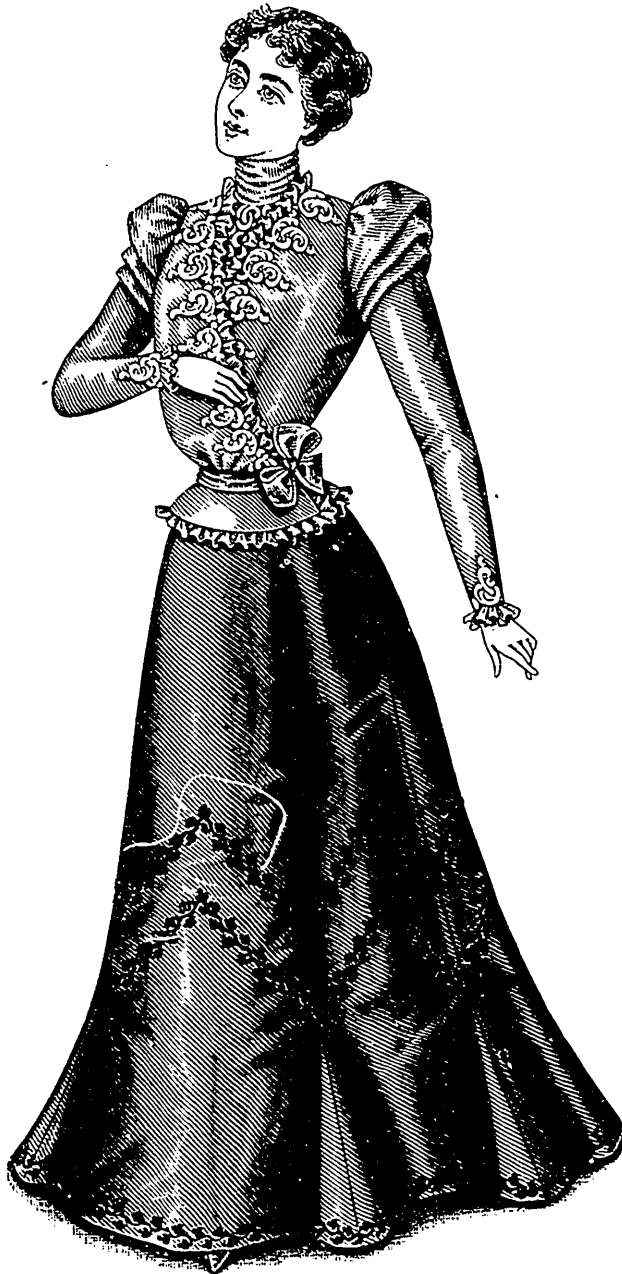


FIGURE No. 90 G.—This illustrates LADIES' AT HOME TOILETTE.—The patterns are Ladies' Blouse-Waist No. 9626, price 10d. or 20 cents; and Skirt No. 9426, price 1s. 3d. or 30 cents.

(For Description see Page 159)

edges of a narrow bib that is gathered at the bottom and turned under and gathered to form a frill at the top.

Linen will make neat-looking and very durable and serviceable aprons for nurses, and for artists, denim, jean, etc., are good wearing materials, while for general wear, cross-barred muslin, gingham, lawn or cambric will be appropriate.

We have pattern No. 1607 in one size only and to make an apron like it needs four yards and three-eighths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

NURSES' OR WORK APRON.

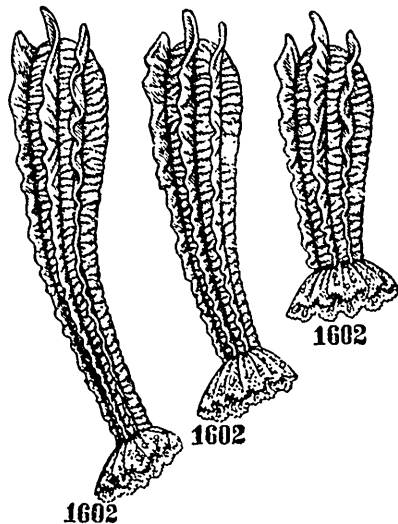
(For Illustrations see Page 172.)

No. 1606.—A pretty apron that may be suitably worn by nurses or used as a work apron, is here illustrated made of Victoria lawn. The ends of the skirt almost meet at the back and the upper edge of the skirt is gathered and finished with a belt, to which the plaited ends of wide tie-strings are joined, the ties being bowed at the back. Pretty fulness is arranged in the narrow bib by a short double row of shirring

LADIES' NIGHT-GOWN OR LOUNGING ROBE, WITH POUCH FRONT.

(KNOWN AS LA BELLE RusSE NÉGLIGÉE.) (For Illustrations see Page 173.)

No. 1618.—A charming night-gown or lounging



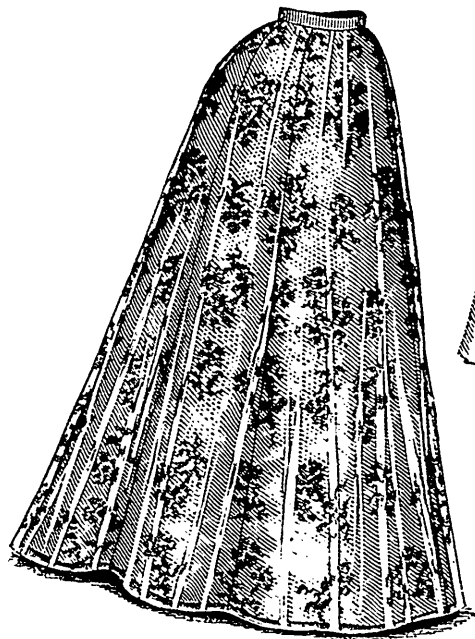
LADIES' MOUSQUETAIRE DRESS SLEEVE. (TO BE MADE IN FULL LENGTH OR IN THREE-QUARTER OR ELBOW LENGTH.)

(For Description see Page 160.)

robe, known as *La Belle Russe Négligée*, is here pictured made of nainsook. It is shaped by shoulder and under-arm seams and has a wide box-plait at the center of the back, the plait being sewed along its underfolds as far down the waist and falling in graceful Watteau fashion. The fronts are each formed of a long portion and a short pouch portion that ends a little below the waist. The pouch portions are gathered at the top and bottom and connected at the bottom with the long portions by a belt section, over which they pouch slightly. Insertion is arranged in lengthwise rows on the pouch portions, and the closing is made in a fly above the belt-sections, the fronts being lapped and stitched together below.

The neck is completed with a narrow band over which droops a frill of lace, and a graduated lace-bordered frill of the material is arranged at each side along the joining of the pouch portions. Lace-bordered frills of the material joined to narrow bands of insertion finish the full sleeves, which are gathered at the top and bottom. The neck-band, sleeve bands and belt section are covered with ribbon-run beading, the ribbon being prettily tied in bows.

Lawn, fine cambric, mull and nainsook as well as fine woollens like challis, cashmere, Henrietta, etc., will charmingly develop this gown and lace, embroidery and ribbon in any delicate, becoming tint will give it a dainty finish.



9644

Side-Front View.

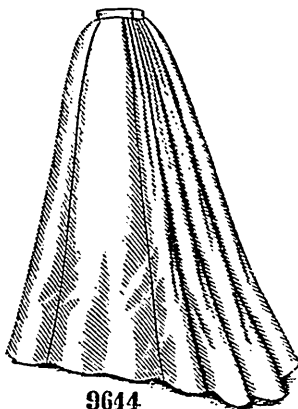
LADIES' SIX-GORED SKIRT, HAVING A GORED FOUNDATION-SKIRT. (TO BE MADE IN ROUND LENGTH OR WITH A SWEEP.)

(For Description see Page 159.)

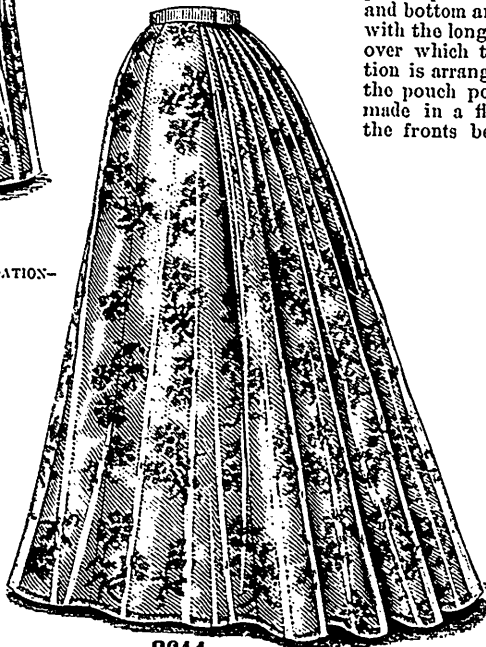
made a little below the upper edge, which is turned under deeply. Straps joined to the side edges of the bib and with the bib to the belt, are carried over the shoulders, crossed at the back in brace fashion and buttoned to the belt. Epaulette frills joined to the inner edges of the straps and turned over on the straps are novel and very attractive accessories.

For nurses, this apron will be made of white cambric, Swiss or nainsook and finished plainly. As a work apron it will be of gingham or muslin completed plainly or trimmed in some simple way with frills of the material or embroidered edging.

We have pattern No. 1606 in one size only. To make the apron will require three yards and three-fourths of any suitable material thirty-six inches wide. Price of pattern, 7d. or 15 cents.



9644



9644

Side-Back View.

We have pattern No. 1618 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the lounging-robe for a lady of medium size, calls for ten yards and five-eighths of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

NEW STYLES IN HOUSE-GARMENTS.

(For Illustrations see Pages 132 and 133.)

The daintiest laces and ribbons seem scarcely lovely enough to fittingly adorn the beautiful silks and soft woollens that are made up into such charming indoor raiment as wrappers, tea-gowns and similar garments.

Flowing lines are the rule and in trimming a soft fluffiness is usually aimed at, frills or knife-plaitings of chiffon, Liberty silk, etc., or lace frills being lavishly added and supplemented by ribbon bows and quillings. When a simple wrapper is to be made, lace bands or fancy braid is used alone, and on dressing sacks a dainty finish of lace edging is sufficiently decorative.

Tea-jackets are elaborately fashioned from velvet or brocade and lace-covered silk and their trimming cannot be too rich.

A handsome matinée or tea-jacket showed a combination of dark-green brocade, black satin and lemon Liberty silk. A tucked pouch front framed by jabot revers and tucked caps over sleeve puffs were features of the mode, which is known as the Watteau Marquise jacket. It was shaped by pattern No. 1511, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents.

A delightful Watteau tea-gown may be made by pattern No. 1582, which is in seven sizes from thirty to forty-two inches, bust measure, and costs 1s. 6d. or 35 cents. The combination

and dainty. The Watteau back, pouch front, fancy collar and pretty sleeves combine to produce an extremely pleasing result.

A lovely dressing-sack made with the neck square in front is of lawn lavishly trimmed with edging, insertion and ribbon. The pattern is No. 9:27, in nine sizes from thirty to forty-six inches, bust measure, price 1s. or 25 cents. If rich materials are used, this will make a handsome tea-jacket.

A short surplice kimono or pajamas dressing-sack can be made by pattern No. 1514, in four sizes from thirty to forty-two inches, bust measure, price 1s. or 25 cents. The picturesque Japanese style is effective made of Japanese figured silk, with red silk for the broad band at all the edges. The sack is a most comfortable garment.

Pattern No. 9259, in nine sizes from thirty to forty-six inches, bust measure, price 1s. 6d. or 35 cents, is used in making the wrapper or tea-gown for which a combination of figured and plain silk is here selected. The full fronts are held in by ribbon ties; the sleeves have short puffs and are fancy at the wrists, and the dressy effect is heightened by the fancy pointed collar and the trimming of lace and ribbon.

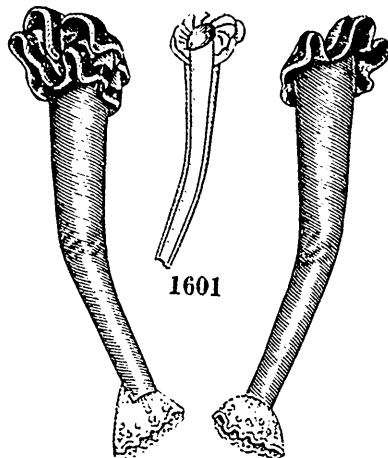
Blue albatross and maize silk are united in the matinée or tea-jacket made by pattern No. 1503, in nine sizes from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents. A square-necked front shirred at the top appears between smooth side-fronts trimmed with lace edging that is continued about a large fancy collar, which is further ornamented with insertion. Edging headed by ribbon finishes the full sleeves and belt ribbons are prettily bowed.

Tucked pouch fronts and tucked sleeves lend novelty to a wrapper made of fine French flannel, decorated with lace insertion, lace wrist frills and ribbon belt-ties enhancing the good effect. A pointed flaring collar and pointed ripple sleeve-caps are attractive features of the wrapper, which is cut by pattern No. 1575, in seven sizes from thirty to forty-two inches, bust measure, price 1s. 3d. or 30 cents.

A Louis XV. tea-jacket is made of green velvet, white satin and cream lace over the satin, with a rich trimming of iridescent gimp and lace edging. Plaited caps over mousquetaire sleeves, revers and full fronts made shorter than fitted side fronts in vest style are smart features of the mode, which is embodied in pattern No. 1513, in seven sizes from thirty to forty-two inches, bust measure, price 1s. or 25 cents.

A matinée or dressing-sack of heliotrope India silk and black satin overlaid with lace was fashioned after pattern No. 1503, which is in nine sizes from thirty to forty-six inches, bust measure, and costs 1s or 25 cents. A ribbon stock surrounds the standing collar and lace edging is generously added.

Figured green silk and plain heliotrope silk are associated in a delightful French matinée which has tucked pouch fronts under flowing side-fronts and long epaulettes standing out over mousquetaire sleeves. The decoration of ribbon and lace edging is arranged with exquisite taste. The pattern is No. 1504, in eight sizes from thirty to forty-four inches, bust measure, price 1s. or 25 cents.



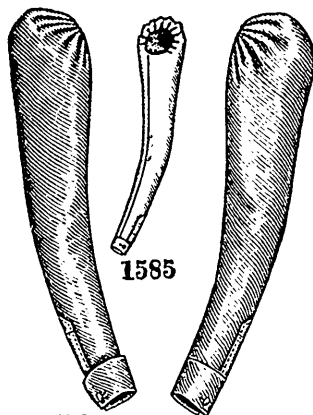
1601 1601
LADIES' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH ONE OR TWO FRILL CAPS.)
(For Description see Page 160.)



FIGURE NO. 91 G.—This illustrates LADIES' BOX-PLAILED SHIRT-WAIST.—The pattern is No. 9395, price 10d. or 20 cents.
(For Description see Page 160.)

of figured sage-green silk and white satin is effective and the garniture of cream lace and darker green satin ribbon is stylish

exquisite taste. The pattern is No. 1504, in eight sizes from thirty to forty-four inches, bust measure, price 1s. or 25 cents.



1585

1585

LADIES' LEG-O'-MUTTON SHIRT SLEEVE. (TO BE MADE WITH A STRAIGHT OR TURN-UP CUFF OR WITH A WRISTBAND.)

(For Description see Page 161.)

silk and white lace over green taffeta. Side-fronts box-plaited below yokes frame a center-front, having soft fulness below a tucked yoke, and the sleeves have pretty fulness. Lace edging and ribbon trim the jacket, the pattern of which is No. 9239, in seven sizes from thirty to forty-two inches, bust measure, priced 1s. 3d. or 30 cents.

A wrapper in Empire style may be fashioned according to pattern No. 1574, in seven sizes from thirty to forty-two inches, bust measure, and costing 1s. 3d. or 30 cents. This dainty house-gown is shown made of

Red cashmere was made up into a stylish house-gown by pattern No. 9499, a yoke of lace over black velvet and a garniture of lace and ribbon suitably subduing the bright color. The pattern is in nine sizes from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents.

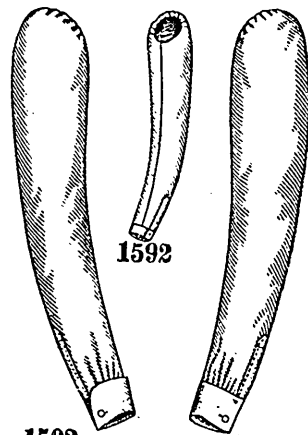
A graceful Russian wrapper was made of gray vailing, with a trimming of lace insertion and edging and broad red satin ribbon ties. The left-side closing peculiar to Russian modes gives a novel effect and the front pouches fashionably. The pattern is No. 9358, in nine sizes from thirty to forty-six inches, bust measure, and costs 1s. 6d. or 35 cents.

The Empire tea-jacket is a graceful style; it is shown made of pink India

and insertion supply a tasteful garniture. The gown flows full from the yoke and the sleeves have short Empire puffs at the shoulder, the effect being quaint and graceful.

A Russian blouse house-jacket, also to be used as a dressing-sack, is made of striped French flannel and the decoration consists of washable braid and lace edging. The blouse closes at the left side in true Russian style and the fronts puff out stylishly. The garment may be attractively made of cashmere in any becoming tint by pattern No. 1509, in seven sizes from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents.

An attractive effect is produced in a tucked morning-jacket or house-



1592

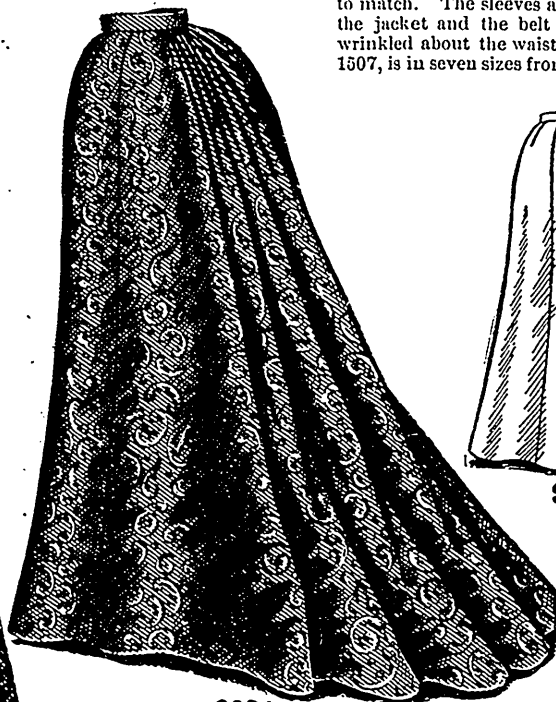
1592

1592

LADIES' SHIRT SLEEVE. (TO BE MADE WITH A STRAIGHT OR TURN-UP CUFF OR WITH A WRISTBAND.)

(For Description see Page 162.)

blouse by the use of spotted flannel and plain velvet, with lace for edging the fancy rolling collar and cuffs to match. The sleeves are tucked to match the jacket and the belt is formed of velvet wrinkled about the waist. The pattern, No. 1507, is in seven sizes from thirty to forty-two



9634

9634

Side-Back View.

LADIES' SEVEN-GORED SKIRT. GATHERED AT THE BACK. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) DESIRABLE FOR SILKS, VELVETS AND OTHER NARROW GOODS.

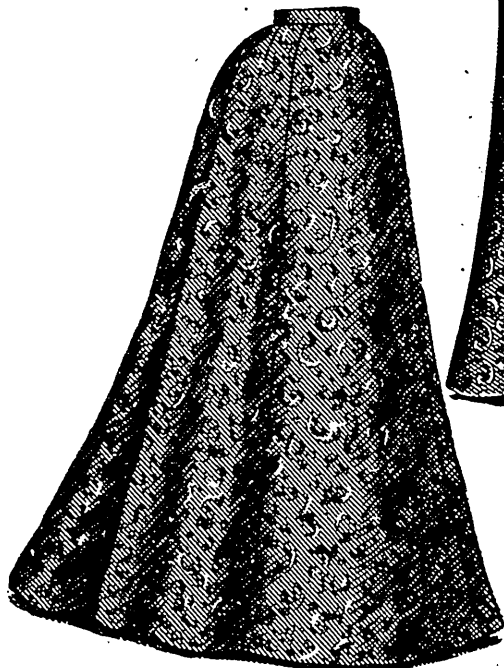
(For Description see Page 161.)

inches, bust measure, and costs 1s. or 25 cents.

A matinée or tea-jacket with a blouse-vest may be shaped by pattern No. 9263, which is in eight sizes from thirty to forty four inches, bust measure, and costs 1s. 3d. or 30 cents. Jacket fronts open over the vest, which

is of dotted red silk, the remainder of the jacket being of pale-violet Henrietta cloth. Wide lace edging and passementerie are the decorations, a ribbon stock, of course, being added.

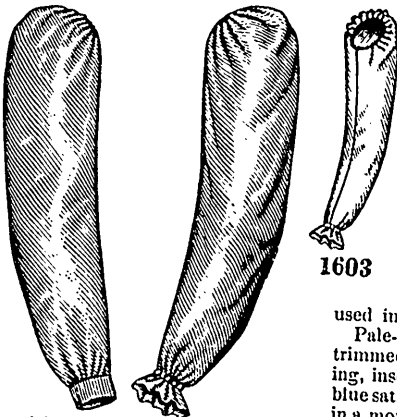
Green brocaded and plain cream-white silk, with a decoration of lace edging, appliqué lace and ribbon, produce an exquisite effect in a Watteau tea-gown made with a Pompadour neck, elbow sleeves and a short train. The full front is prettily



9634

Side-Front View.

apple-green taffeta, with the yoke and collar of cerise velvet covered with lace; wide cerise ribbon, and cream lace edging



1603

1603

LADIES' SMALL BISHOP DRESS SLEEVE. (TO BE FINISHED WITH A BAND OR IN A FRILL.)

(For Description see Page 161.)

nine sizes from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents. A fancy collar breaks the plain lines of the jacket, which is made graceful by the slight fulness in the fronts and sleeves.

THE NEWEST SKIRTS AND THEIR TRIMMINGS.

(For Illustrations see Page 134 and 135.)

The newest modes in skirts differ radically from the simple types that have had such extended vogue. The use of trimming has led to fanciful designs which only emphasize the tendency now so nearly universal. Prominent among the novelties are skirts consisting of a pointed or round tablier or a gored upper part and a circular lower portion, the circular part flaring sharply at the foot, while the upper part has a close effect. Band trimming is usually arranged along the joining of the upper and lower parts, and frequently the tablier is all-over braided or otherwise decorated. Plainly fashioned skirts, however, still find admirers, and they are diversified by the arrangement of the fulness, choice being offered between fan and box plaits and gathers. It is a matter of preference whether a skirt be made in round length or with a sweep, the latter fashion having been revived. The latest ideas in shaping and decoration are illustrated, the skirts being



1603

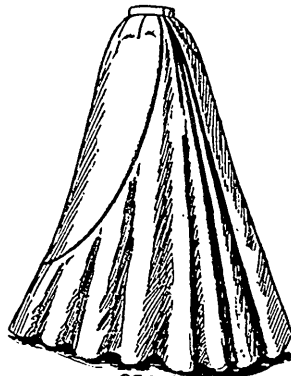
shirred and bretelles together with sleeve frills give a fluffy effect. Pattern No. 9431, in eight sizes from thirty to forty-four inches, bust measure, and costing 1s. 8d. or 40 cents, is used in the making. Pale-blue cashmere trimmed with lace edging, insertion and darker blue satin ribbon is shown in a morning jacket made by pattern No. 1512, in

modelled upon accurately cut patterns, which are each in nine sizes for ladies from twenty to thirty-six inches, waist measure. A charming skirt of chiffon is trimmed with ruffles of self and appliqué bands. It is six-gored, with a gored foundation of silk, and may be made with a sweep or in round length. The pattern is No. 9644, price 1s. or 25 cents.

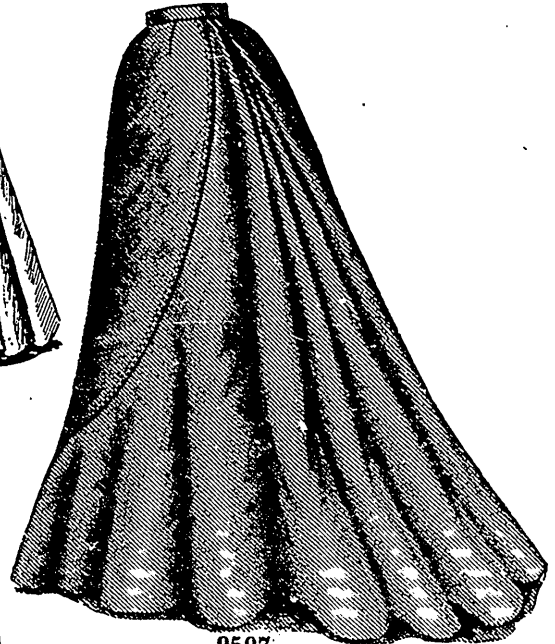
The same style is shown in a back view made of lace net over silk, with a very elaborate decoration of lace appliqué and satin ribbon.

An excellent mode for silks, velvets and other narrow goods is based upon pattern No. 9634, which costs 1s. or 25 cents. The front view shows the skirt made of white satin spangled in a beautiful design. In the back view black satin is represented, an all-over trimming of black lace appliqué proving novel and exceedingly effective. The skirt has seven gores and is gathered at the back; if the sweep is not desired, a round length skirt may be arranged, perforations in the pattern indicating the correct shaping lines for this style.

An altogether novel skirt is represented made of cloth, the two views given showing very different but equally striking decorations of braid. The skirt consists of a five-gored upper part and a circular lower portion and is fan-plaited at the back.



9597

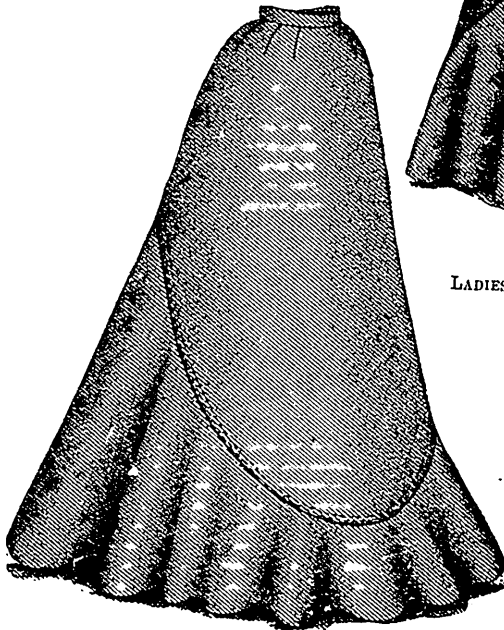


9597

Side-Back View.

LADIES' SKIRT, CONSISTING OF TABLIER AND A CIRCULAR PORTION. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 162.)



9597

Side-Front View.

The circular part flares sharply at the foot while the gored part is smooth, the effect being new and graceful. The pattern is No. 9596, price 1s. 3d. or 30 cents, and provides for both sweep and round lengths.

Pattern No. 9582, price 1s. 3d. or 30 cents, is followed in making a skirt of striped camel's hair. The style is specially desirable for stripes, plaids, etc., being made with circular sides joined in a center-front seam at which the stripes match perfectly. Two gores separate the sides at the back and the skirt may be gathered or plaited.

Quite as effective is a skirt made of plaid poplin according to pattern No. 9562, price 1s. 3d. or 30 cents. The skirt is of circular

shaping and has the slightest possible fulness at the top. It may be made in two sections, joined at the center of the front

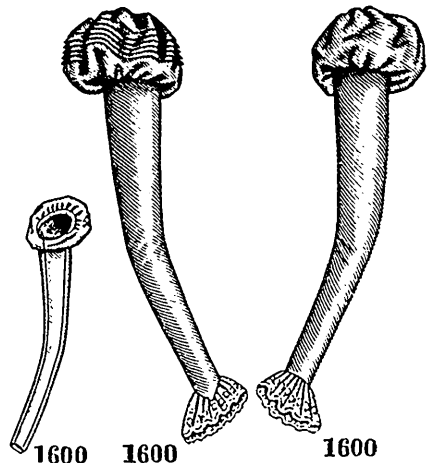
and back, as in this instance, the plaid being matched at the front seam, or in one section with only a center-back seam. A five-gored foundation-skirt may be used, or the skirt may be made up without it. The handsome decoration is arranged with the Hercules and soutache braid.

Three views are shown of the skirt shaped by pattern No. 9612, price 1s. or 25 cents. The pattern provides for practical variations; it may be made in round length or with a sweep, with or without the revers, and with the fulness at the back either gathered or box-plaited. The front view in one instance offers a charming suggestion for the disposal of black braid, garnet camel's-hair of fine quality being the material. The view showing the revers pictures gray cloth with black velvet, and knife plaitings of silk and handsome passementerie provide effective decoration. The back view, which shows the skirt made with a sweep, illustrates satin milliners' folds on *drap d'été*.

The skirt shaped by pattern No. 9598, price 1s. 3d. or 30 cents, is presented twice on the page of illustrations, in one case made with a sweep and in the other in round length. In the back view lustrous cloth is the material and machine-stitching provides the finish. A new and unique feature of the mode is the tablier extending in a yoke at the sides and back. The front view conveys a correct idea of the tablier and represents canvas as the material, with braid for decoration. For afternoon wear at home the long length or slight sweep will be admired in silk, velvet or c.c.h., but for street wear the round length is most approved.

A popular style for general wear is the six-gored skirt shaped by pattern No. 9581, price 1s. 3d. or 30 cents. It may be had in a double box-plait or gathered at the

Two views are given of the skirt shaped by pattern No. 9597, price 1s. 3d. or 30 cents. It consists of a tablier and a circular portion and may be made with a sweep or in roundlength. The back is compactly plaited. Silk is shown in the back view, with



LADIES' DRESS SLEEVE. (TO BE MADE WITH A TUCKED OR PLAIN PUFF AND WITH THE WRIST PLAIN OR IN VENETIAN STYLE.)

(For Description see Page 163.)

knife-plaitings of silk and jet passementerie for trimming. The front view shows poplin and passementerie forms the decoration.

NOVELTIES IN DRESS ACCESSORIES.

(For Illustrations see Page 137.)

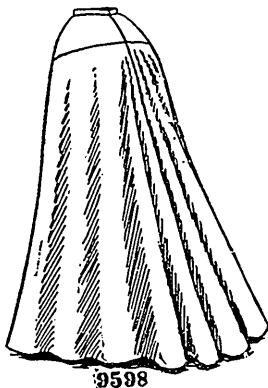
It is the accessories of dress, the small adjuncts like fichus,

Bertha collar-ettes, newly shaped collars and cuffs, as well as ties of mull, lace, chiffon or silk, that complete the good effect of any toilette whether it be in tailor style or more elaborately developed.

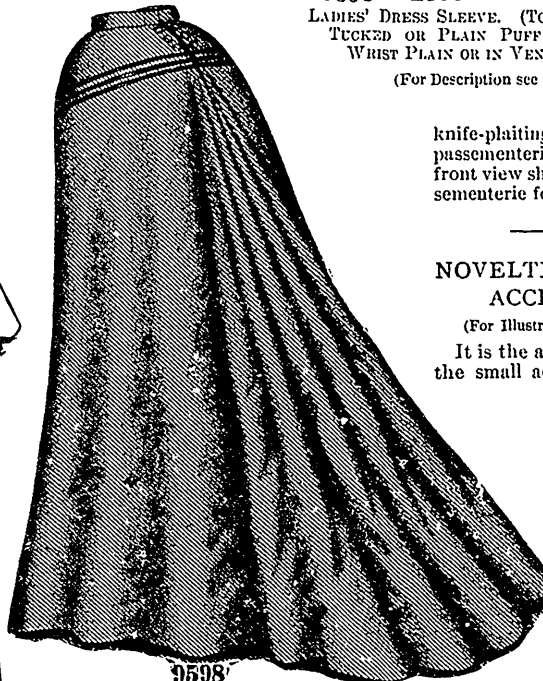
The most successful styles are those which while avoiding the extremes of eccentricity in their construction possess a certain pictur-

esque quaintness of their own. The great variety of lace now offered, the marked favor accorded the jewelled yokes, collars and boleros and the approval shown silver and steel spangles, jet, appliqué ornaments, lace ruching and ribbon make it possible to have variety in dress accessories without an extravagant outlay of money. Some practical and helpful hints are offered in the page of illustrations and any one of them may be easily reproduced with the aid of the pattern. The patterns of the collars and cuffs are all in five sizes from twelve and a half to fourteen inches and a half, neck measure, and cost 5d. or 10 cents.

An up-to-date set including collar and cuffs is shaped by pattern No. 1360. The high standing collar is closed with two studs and has four tabs joined to its upper edge. The tabs may be square or round. The cuff will match the collar in style, two tabs—either square or round—being sewed to its wrist edge. It is closed with two studs. The plaid silk tie that



9598

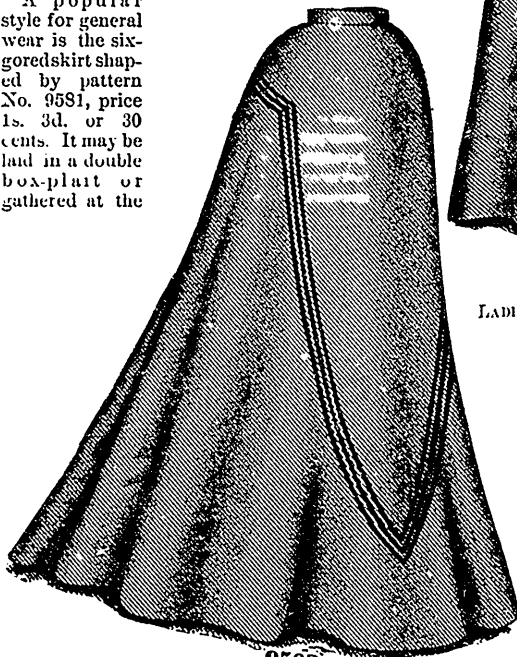


9598'

Side-Back View.

LADIES' SKIRT, CONSISTING OF A POINTED TABLIER EXTENDING IN A YOKE AT THE SIDES AND BACK AND A CIRCULAR PORTION. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 162.)



9598

Side-Front View.

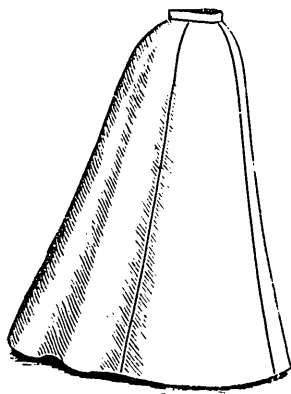
back and is pictured made of handsome blue broadcloth and trimmed with black braid fancifully disposed above the edge.

surrounds the collar is tastefully knotted and is spread widely over the bust.

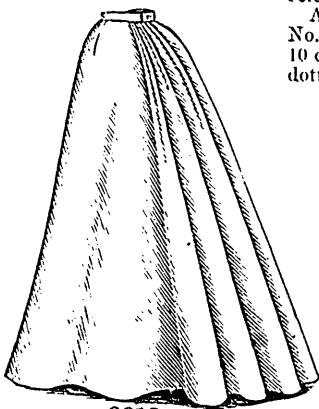
A handsome round fichu that may be made with long or short ends is fashionably known as the Marie Antoinette fichu. It is shaped by pattern No. 931, which is in one size only, and costs 5d. or 10 cents. Chiffon is the material shown and a ruching of the same and ruffles give the decorative finish. Any admired color of chiffon or chiffonette, mull, Swiss or other sheer fabric appropriate for the fichu may

three sizes, small, medium and large, price 5d. or 10 cents, may be made up with either square or round tabs. One view shows the collar made of erise velvet trimmed with insertion, lace edging and a wrinkled stock of ribbon. The collar is shaped in round tabs and is joined to a standing collar above which rises a frill of lace edging. Changeable taffeta silk was selected for the collar showing square tabs and knife-plaitings of silk and fancy gimp border it, while a similar plaiting rises above the standing collar and a wrinkled stock encircles it. Any admired color of velvet or silk may be selected for this collar.

A fichu that may be plaited or gathered is shaped by pattern No. 1158, in three sizes, small, medium or large, price 5d. or 10 cents. The fichu is plaited in this instance and made of dotted net bordered with a frill of lace edging. Plain or



9612



9612

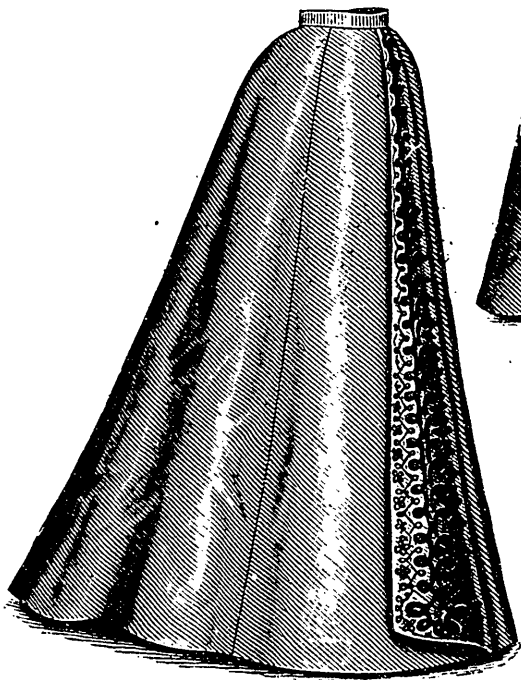
be selected.

A dainty collar and cuffs with square tabs are shaped by pattern No. 1359. The collar is rounded nicely at its upper corners and eight square tabs flare from the top; a satin tie bowed stylishly in front encircles the collar. The cuff has four similar tabs joined to its wrist edge. The set is appropriate to wear with tailor-made suits or with a toilette of any plain or fancy dress goods. The modes may also stylishly accompany a

shirt-waist of silk, flannel or any reasonable washable goods.

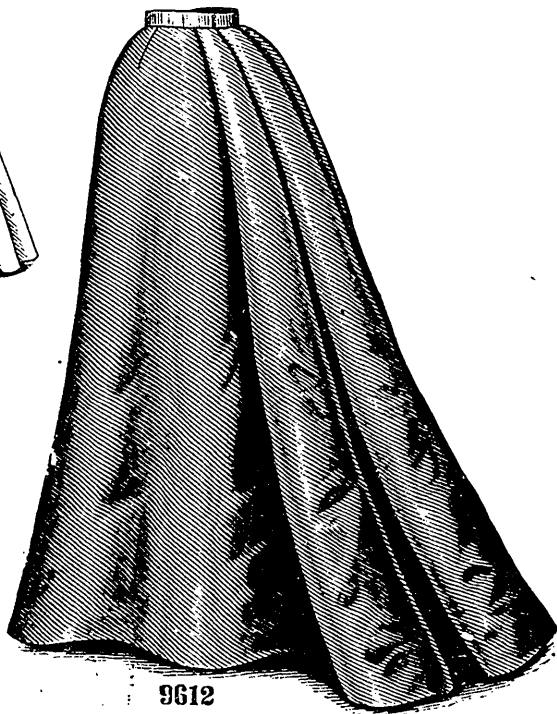
A Bertha waist decoration that may be made with a round, V or square neck is shaped by pattern No. 1352, in three sizes, small, medium and large, price 5d. or 10 cents. Ruby velvet is here pictured in the decoration and ribbon and lace edging give the ornamental completion. A very simple waist may be quite transformed by this adjunct. It shapes a point at the center of the front and back, two points on each shoulder and a pretty tab at each side of the middle points. The decoration is suitable for either day or evening wear.

A fancy dress collar shaped by pattern No. 1289, which is in



9612

Side-Front View.



9612

Side-Back View.

LADIES' THREE-PIECE SKIRT. (TO BE GATHERED OR BOX-PLAILED AT THE BACK AND MADE WITH OR WITHOUT THE REVERS AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 163.)

embroidered chiffon, mull, organdy, gauze, dotted Swiss or Brussels net may be used for this adjunct, with satisfactory results.

A collar and cuffs with tabs that may be square or round are shaped by pattern No. 1361. Four tabs that may be round or square turn down from the top of the collar and two similar tabs roll up from the edge of the cuff. A silk tie fastened to a band gives the stylish finishing touch. Fancy or plain linen may be used for these accessories.

A collar and cuff in "saucer" style are shaped by pattern No. 1362. The two shallow circular sections joined to the top of the collar stand out all round, and two similar sections flare from the wrist edge of the cuff. A handsome satin-scarf is worn with the collar, which may be made in plain or fancy linen, cheviot or Madras.

A remarkably stylish bolero collarette is shaped by pattern No. 1368, in three sizes, small, medium and large, price 5d. or 10 cents. Emerald-green velvet was here chosen to make it and knife-plaitings of silk, iridescent gimp and a ribbon stock provide the decoration. The collarette has the effect of deep boleros at the front and at the back forms a deep pointed

collar. Graceful sleeve-caps stand out prettily over the dress sleeves. Knife-plaitings of silk follow all the free edges of the collarette and a lace frill rises above the standing collar. An effective collarette was copied from this in sapphire-blue velvet all-over spangled with silver and bordered with silver-threaded lace.

Two stylish dress collars with points are shaped by pattern No. 1358. Each has points turning down from its upper edge. One collar shows three broad points, while the other displays six small ones. A mull tie completes one of the collars.

DOMESTIC SCIENCE.

TO SOFTEN FLANNELS.—Flannel underwear is sometimes hard after wearing it in heated weather or in hot rooms. Such textures are much benefited by soaking them before washing. Let them lie for an hour in lukewarm water in which is dissolved a tea-spoonful of soda to every gallon of soft water.

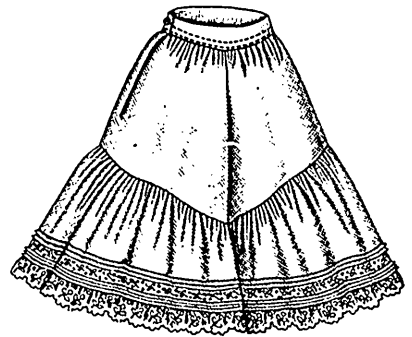
MALARIA IN THE HOUSE.—Two distinguished physicians claim to have traced the origin of malaria in patients who had not left their rooms for months to the earth of potted plants in their chambers. Clean, fresh earth, they say, cannot give forth bad air, but rich loam from old gardens may. Fevers cannot originate in the plants themselves.

TO KEEP KID SHOES FROM CRACKING.—Put kid shoes two or three times a month in milk. Those who have tried it claim that the leather thus treated becomes softer and handsomer and that the shoes last longer.

GRAPES AS FOOD.—Blue grapes are blood

This fruit will also purify the blood without adding flesh.

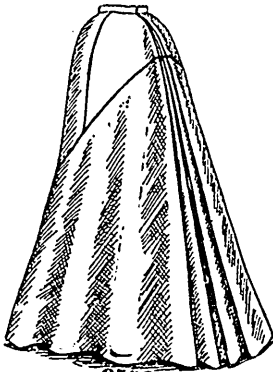
PARSLEY FOR WINTER USE.—Just before the frost bites it parsley is at its best. Gather, shake the dust from it, and, holding its stems in its best. Gather, shake the dust from it, and, holding its stems in its best. Gather, shake the dust from it, and, holding its stems in its best.



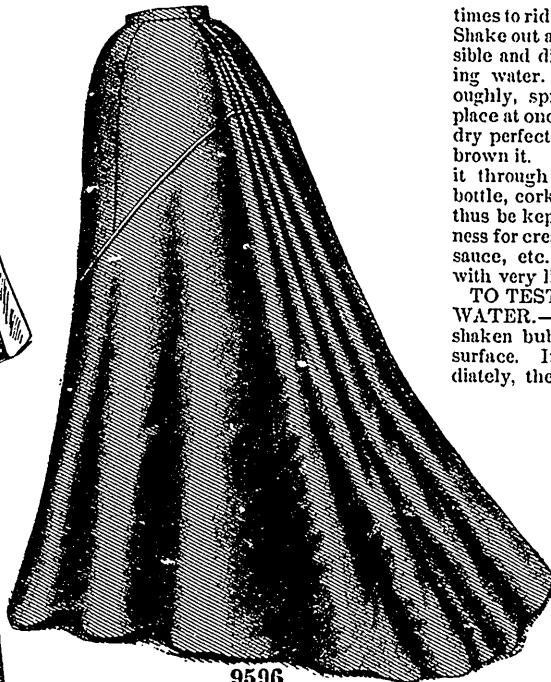
1598

LADIES' CLOSED UMBRELLA DRAWERS. (KNOWN AS THE LOIE FULLER DRAWERS.)

(For Description see Page 164.)



9596

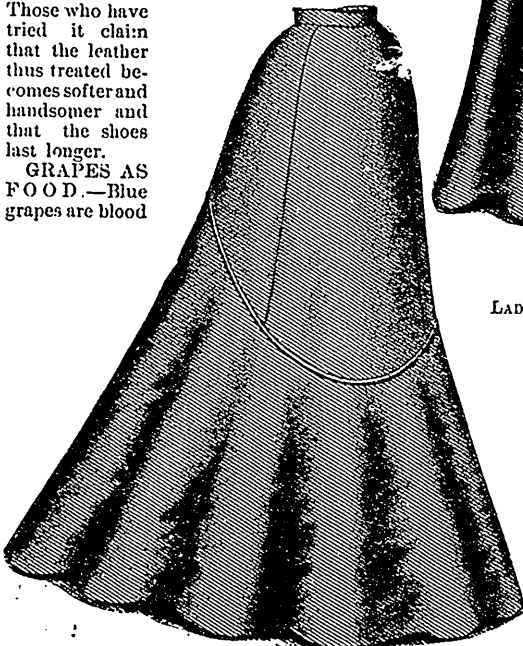


9596

Side-Back View.

LADIES' SKIRT, CONSISTING OF A FIVE-GORED UPPER PART AND A CIRCULAR LOWER PART. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 164.)



9596

Side-Front View.

times to rid it of flies of all sorts. Shake out all the cold water possible and dip it quickly into boiling water. Shake again thoroughly, spread in a pan and place at once in a warm oven and dry perfectly but do not cook or brown it. When quite dry rub it through a coarse sieve and bottle, corking tightly. It may thus be kept fresh and in readiness for creamed potatoes, white sauce, etc., at small cost and with very little effort.

TO TEST THE PURITY OF WATER.—When clear water is shaken bubbles will rise to its surface. If they burst immediately, the water is pure. If they float for a time, there is invisible organic matter in it and it should be boiled before it is used. Leave the vessel containing the boiled water open in a well-aired room so that the oxygen boiled away from it may be returned and it may lose that flat taste which water corked up while hot is sure to retain.

APPLES AS A FOOD.—Ap-

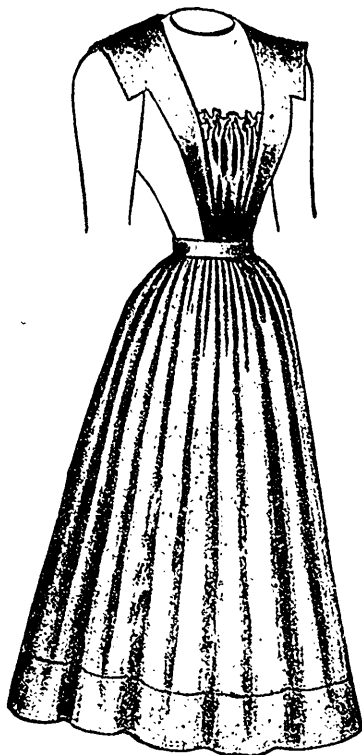
ples nourish the nerves and strengthen the muscles, but hunger comes quickly after a meal made of them.

RICH CORN-BEEF HASH.—Moisten the hash with a little dissolved condensed beef and add a few drops of onion juice and a hint of sugar mixed with the pepper. The sugar will not be readily detected, but it imparts a certain gratifying richness. Salt is not added if the corn-beef is old.

TO POLISH TORTOISE-SHELL.—Add a few drops of vinegar to a cupful of water, moisten a cloth in this, then dip it in precipitated chalk and rub the shell vigorously with it. Rub, dry with a soft rag and then rub the shell with the palm of the hand until it shines.

BEEF JUICE.—Cut lean juicy beef into bits the size of an English-walnut or a trifle larger and place in a hot clean pan. Roll the bits around quickly until they are seared on all sides; then with a meat press or a lemon squeezer press out the juice into a hot cup. Put the beef back into the hot pan, cook lightly and squeeze again, and so on until it contains no more juice.

purifiers but too rich a food for those who have poorly regulated livers. The skins and seeds of white grapes should be rejected.

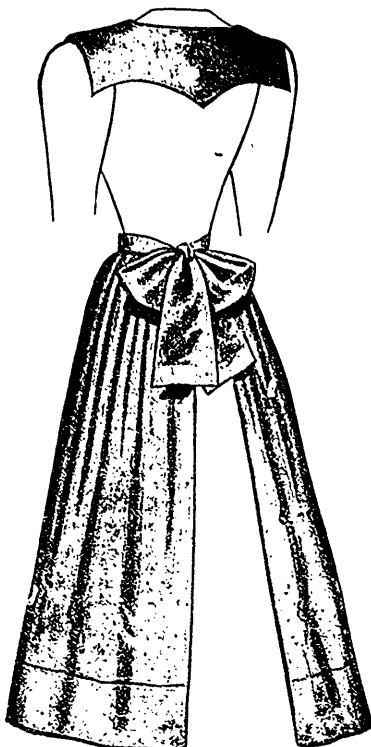


1607

Front View.

NURSES' OR WORK APRON. FORMING A SAILOR COLLAR AT THE BACK.

(For Description see Page 164.)



1607

Back View.

is more attractive and at present more fashionable.

TO CLEAN COPPER VESSELS AND ORNAMENTS.—Dip half a lemon in salt and rub copper until it is bright, then wash clean with pure hot water and polish with a soft, dry cloth.

TO RESTORE THE SAGGED SEATS OF CANE CHAIRS.—Turn the chairs upside down and wet the seats thoroughly with strong, hot soap-suds; then carefully clean their tops and leave them to dry in the sun or wind, when their seats will be found to have shrunk back to a proper level.

TO CLEAN HAIR BRUSHES AND COMBS.—Many dainty women choose to clean their brushes and combs in a solution of warm, strong soda and water rather than with ammonia and water. In either case the wood of the brush must not be allowed in the water. Brushes should be rinsed in clear water after either application and dried in the sun, placing them upon their sides and not upon their backs.

OVEN DOORS.—Never slam an oven door when baking a cake or other soft dough, as this is likely to make it fall into a hopelessly soggy mass. Open and close the door as softly as if a baby were asleep inside.

TO KEEP THE SINK FRESH.—Rinse it thoroughly at least once a week with a strong solution of potash in boiling water. This will not only make the air of the house safer and sweeter, but it will diminish the number of the plumber's visits. Grease clogs waste pipes until they refuse to carry off the water.

TO REMOVE INK STAINS FROM LINEN.—There are several methods. Pouring boiling water through the spots will often remove them. Wetting the spots with a strong solution of salt and water several times and then applying lemon juice until all evidences of ink have disappeared is another way. A solution that will efface one ink may have no effect upon another of a different chemical composition.

PERFUMED AIR.—The burning of Chinese and Japanese tapers to perfume rooms is again becoming popular.

TO MAKE THE AIR WHOLESOME.—It is claimed that if lavender water is sprayed once or twice a day (especially before retiring) through the rooms of a house in a malarial locality its occupants will be spared the ill effects of the poison.

RUGS THAT CURL UP AT THE EDGES.—Underface them with the webbing used by upholsterers for supporting springs. This addition is also of value in preserving precious rugs from fraying or wearing at their edges while being shaken or beaten.

TO PLACE PALMS AND OTHER LARGE PLANTS.—The top of a newel-post is usually kept in place by a large peg in its center. If this top is removable, a potted palm may effectively take its place. Palms thrive best where they get plenty of air and little or no sunshine. Sometimes a lamp occupies the newel-post, but a thrifty green plant



1606

Front View.

NURSES' OR WORK APRON.—(For Description see Page 165.)



1606

Back View.

MEAT SOUPS.—Always make meat soups the day before they are wanted, so that the fat may rise, harden and thus be wholly removed. Re-heat and add whatever flavors or thickening is preferred. This preparation of meat juice is also a proper foundation for sauces or gravies.

TO KEEP SILVER CLEAN.—Wash silverware in hot soap-suds in which a little pulverized borax has been dissolved. Rinse it in hot water, wipe dry at once and very little polishing will be required. Powdered borax is cheap and should be kept in a jar or bottle with a wide mouth within reach of the dish washer.

TO COOL WINE.—Ice should never be put into wine of any kind. Claret should be served at the temperature of the room. This is secured by leaving the bottles all day in a warm pantry or dining-room, turning the wine into claret jugs just before the dinner-hour. Champagne should be iced by placing the bottle in a bucket of pounded ice and turning it about occasionally. All white wines should be chilled in their bottles.

MILDEW.

—This obstinate discoloration invades the basket of soiled clothing that has been put away undried as well as sprinkled clean linen that is not ironed as soon as it should be. To remove it, a laundress recommends the following treatment: Wet the gray spots with soft soap—melted hard soap if ordinary soft soap is not at hand—spread on with a cloth. Lay the fabric in the sun. Re-apply the soap if the spots are stubborn.

TOUGH STEAK.

—Sometimes a tender steak cannot be purchased and one has the alternative of a tough steak or no meat. If the meat is fresh and healthy, the case is not hopeless. Mix equal parts of oil and vinegar and rub the steak all over with this, then lay it on a plate and set it in a cool place for several hours. Wipe it before broiling and the value of this preliminary treatment will be quickly recognized, as it has been for a long time in France.

PATENT-LEATHER SHOES.—Wipe off the soiled tops of patent-leather shoes with a soft, dry cloth, then wipe them with one wrung from milk. Finish the edges of their soles with good liquid blacking. Fresh strings add much to the trim appearance of any low shoes, especially those of patent leather.

TO KEEP FLOWERS FRESH.—Arrange them in a vase or bowl and, placing the tube of a funnel among their stems, pour into it fine sifted sand until, after shaking it down, the vessel is nearly full. Add water enough to show at the top of the sand and still more water day after day, as needed. When

the beauty of the blossoms is gone, take out the sand, wash it in clean water and dry it for future use.

TO ROLL AN UMBRELLA PROPERLY.—Adjust the tips of the ribs evenly about the handle and grasp them firmly with the left hand, then with the right straighten out the gores and wrap them closely and evenly about the ribs. Fasten the strap without letting go the tips. This prevents a bulging of the ribs and makes a trim package.

GAS SHADES.—The ballet girls' petticoat lamp shade is pretty but dangerous where there are matches. It is also a dust-inviting attraction. The ultra- neat housewife will be glad to sacrifice her love of color and frivolity in tulle and gauze to globes of cut or painted glass or those of a translucent something that looks like porcelain but isn't. Then there are the Marie Antoinette shades, stiff and bell-like painted covers that are rather pretty.

TEA-DRINKING.—Florence Nightingale advocates the use of tea during nervous strain and long hours of enforced wakefulness. Those compelled to endure long fatigue do it best with a fresh cup of tea now and then—good tea, please, and not a liquid brewed too long. She asks, "Has anyone found anything better to take its place?"

WHIPPED CREAM.

—If too thick, cream will not whip properly. A little milk should be added and a very little salt. Cream must be very cold to whip quickly and not become butter.

CLINKERS.

—If three or four oyster-shells are scattered through a coal fire they will aid in preventing clinkers.

TO CLEAN FINE JEWELS.—Brush them thoroughly with alcohol and dry by shaking them in boxwood sawdust. A pretty covered box of this dust in a toilette room is almost essential to women who wear much jewelry.

TO CLEAN SPONGES.—Soak them in strong salt and water or wash them in a cool, moderately strong solution of borax and water and let them dry in the sun.

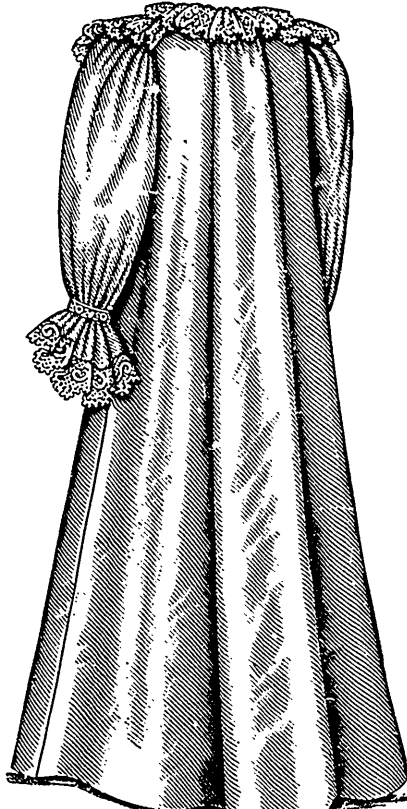
SHOES FOR A LONG TRAMP.—Have them lined with cotton drilling and not with leather. Wear stockings half an inch longer than the foot and wide enough to allow the toes to move easily. Keep two pairs of shoes to wear alternately, day by day or morning and afternoon. Submit to no pressure from steel shanks at the hollow of the foot and do not wear a shoe the sole of which is not as broad as the foot.

GRASS STAINS.—A few wettings with alcohol will remove grass stains, a frequent defacement of white trousers.



1618

Front View.



1618

Back View.

LADIES' NIGHT-GOWN OR LOUNGING-ROBE, WITH POUCH FRONT. (KNOWN AS LA BELLE RUSSE NÉGLIGÉE.)

(For Description see Page 165.)

Styles for Misses and Girls.

FIGURE No. 92 G.—MISSSES' AFTERNOON COSTUME.

(For Illustration see this Page.)

FIGURE No. 92 G.—This illustrates a Misses' costume. The pattern, which is No. 9641 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 176.

A beautiful shade of blue camel's-hair is combined with silk and velvet in this smart costume and braiding on the skirt and blouse and frills of silk at the neck and wrists provide a most stylish decoration. The tucked blouse is a becoming and novel style and is shaped low to reveal a tucked yoke that closes on the left shoulder in Pompadour effect. The blouse is gathered all round at the waist and tacked to the lining to produce the fashionable pouch over the belt; it is formed in deep downward-turning tucks all round below the arm's-eyes and is closed at the left side in Russian style. A square Bertha follows the square neck of the blouse and is a very smart accessory. Short puffs are arranged at the top of the two-seam sleeves and a wrinkled stock of silk encircles the standing collar.

The five-gored skirt flares at the bottom and is gathered at the back.

This costume will be very stylish if repeated in swallow-gray, laurel-green, blue, brown or garnet cloth, chevrot, serge, etc. Novelty dress goods in which several colors appear will also make up stylishly with ribbon, lace, spangled trimming, passementerie or gimp for decoration.

The velvet hat is trimmed with ostrich tips and ribbon.

MISSSES' RUSSIAN-BLOUSE COSTUME, HAVING A SEVEN-GORED SKIRT THAT MAY BE PLAITED OR GATHERED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND CAPS.)

(For Illustrations see Page 175.)

No. 9607.—By referring to figure No. 93 G this costume may be again seen.

A very stylish costume is here shown made of chevrot and trimmed with fancy braid. The Russian blouse is made over

a lining that is fitted by single bust darts and the usual seams and closed with hooks and eyes at the front. Under-arm gores separate the fronts from the wide, seamless back, which is smooth at the top and has fulness arranged at the bottom in

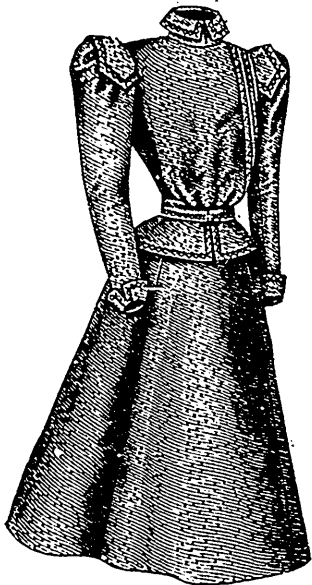
closely-lapped, backward-turning plaits. The right front is wide and laps to the left side in Russian style, the closing being made with buttons and button-holes under a fitted strap. Though smooth at the top, the fronts have gathered fulness at the bottom and pouch over the belt in the fashionable way. At the neck is a standing collar over which turn sections that give the effect of a fancy turn-down collar. The two-seam sleeves are gathered at the top and finished with roll-up cuffs in two sections that flare at the inside and outside of the arm; they are made over coat-shaped linings. Smooth caps with pointed ends extend out on the sleeves; they may be omitted. The seven-gored skirt is joined to the blouse; the front-gore is smooth and narrow and the side-gores are smooth at the top but ripple slightly below the hips. The back-gores may be gathered at the top or laid in two rolling box-plaits that widen toward the lower edge, where the skirt measures a little over two yards and a half in the middle sizes. The costume may be worn with or without the peplum, which is in two sections joined to a belt, the ends of the sections meeting at the center of the front and back. Should the peplum not be used, a short strap shaped in a point at the lower end may be applied along the left side-front seam of the skirt at the top to give the effect of a continuation of the blouse closing.

Broadcloth in all the new shades, satin cloth, Henrietta, poplin, serge and silk-and-wool novelty goods will make up satisfactorily by this mode and braid, gimp and appliqué trimming may be suitably used for a completion. A trim costume for general wear was made of gray mixed chevrot, with the peplum, caps, cuffs and the turn-down portions on the collar of green velvet. Green fancy braid was arranged down the closing and on the belt, two rows being placed a short distance apart with a coiled row of soutache between. We have pattern No. 9607 in seven sizes for misses from



FIGURE No. 92 G.—This illustrates MISSSES' AFTERNOON COSTUME.—The pattern is No. 9641, price 1s. 3d. or 30 cents.

(For Description see this Page.)



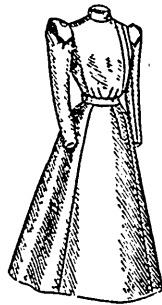
9607

Front View.

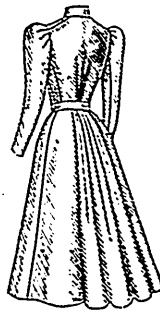


9607

Back View.



9607



9607

MISSSES' RUSSIAN BLOUSE COSTUME, HAVING A SEVEN-GORED SKIRT THAT MAY BE PLAITED OR GATHERED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND CAPS.)

(For Description see Page 174.)

giving quite a decorative touch. The two-seam sleeves are made over coat-shaped linings and are arranged in stylish short puffs at the top by gathers at the upper edge and three downward-turning plaits in each side edge of the upper portion. A pointed cap stands out on the puff and the caps and wrists are completed with a plaiting of the satin ribbon and a row of the fancy braid. The standing collar is topped by a similar plaiting of ribbon.

The five-gored skirt is smooth at the top across the front and sides, but ripples slightly below the hips and is gathered at the back. It expands gradually toward the lower edge, where it measures three yards round at the bottom in the middle sizes.

Drap d'été, French and Irish poplin, serge and camel's-hair in combination with velvet or silk will be effective in this costume; checked or striped woollens are frequently combined with plain silk in misses' frocks, the effect being harmonious and youthful. Passementerie, gimp, fancy braid, appliqué trimming and lace edging and insertion will be pretty for ornamentation, the color, weave and quality of the material determining to a great extent what the trimmings shall be.

We have pattern No. 9636 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume will require three yards and seven-eighths of dress

ten to sixteen years of age. For a miss of twelve years, the costume needs three yards and a fourth of material forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

ten to sixteen years of age. For a miss of twelve years, the costume will require three yards and seven-eighths of dress

MISSSES' COSTUME, WITH FIVE-GORED SKIRT.

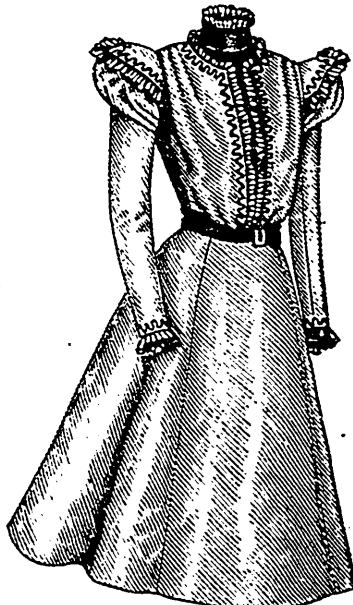
(For Illustrations see this Page.)

No. 9636.—These illustrations portray a notably stylish costume made of poplin in combination with velvet. The

waist is made over a lining fitted by single bust darts and the usual seams and is rendered smooth at the sides by under-arm gores. The closing is made invisibly at the back. The backs are smooth at the top, but have fulness at the waist arranged in two closely-lapped plaits at each side of the closing. The fronts are a trifle low at the top and separate with a slight flare at the center to display a narrow vest of velvet that extends to the shoulders in a shallow round yoke. Two downward-turning plaits in each shoulder edge and gathers at the waist prettily adjust the fulness in the fronts, which pouch with the vest in the fashionable way. A facing of velvet on the backs bordered at the lower edge with a plaiting of satin ribbon and a row of fancy braid carries out the yoke effect at the back and the plaiting and braid are continued along the edges of the fronts,

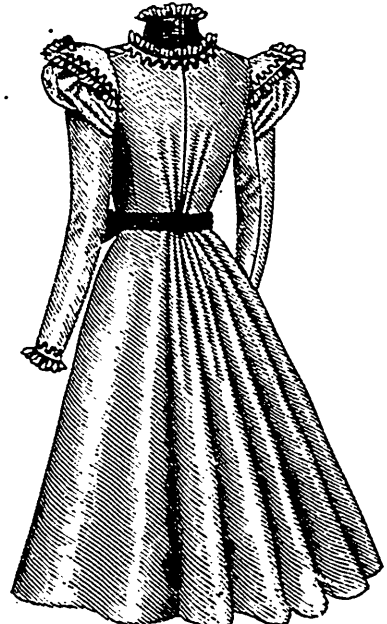


9636



9636

Front View.



9636

Back View.

MISSSES' COSTUME, WITH FIVE-GORED SKIRT.

(For Description see this Page.)

goods forty inches wide, with seven-eighths of a yard of velvet twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

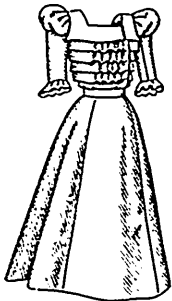
MISSES' COSTUME, CONSISTING OF A TUCKED BLOUSE AND A FIVE-GORED SKIRT. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)
(For Illustrations see this Page.)

No. 9641.—Another view of this costume is given at figure No. 92 G in this magazine.

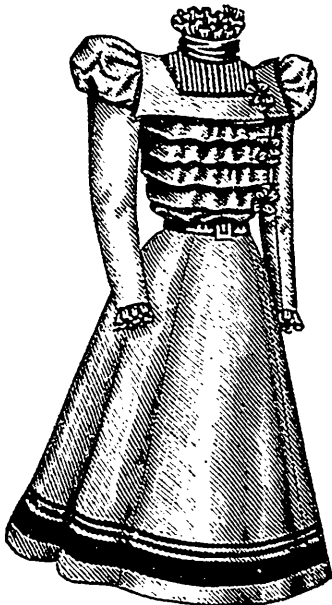
This novel and stylish costume is pictured made of camel's-hair and silk and trimmed with silk plaitings, velvet ribbon in two widths and satin ribbon bows, belt and stock. The waist may be made with a high or low neck and with full-length or elbow sleeves and is made over a well-fitted lining closed at the center of the front. The back joins the fronts in shoulder and under-arm seams and the blouse is gathered all the way round at the waist and tacked to the lining to produce the fashionable blouse droop. The left front is narrow and the right front, which is gathered at the top, is wide to permit the closing to be made at the left side in Russian style. A stylish effect is given by four deep tucks which pass about the figure under the arms, each tuck being headed by a row of narrow velvet ribbon. A yoke of silk evenly tucked is very attractive in the high neck, which is finished with a standing collar, a ribbon stock and a silk plaiting. A handsome square Bertha follows the square neck of the blouse; and short puffs are arranged at the top of the two-seam sleeves, which are completed at the wrist with a plaiting of silk.

The five-gored skirt is gathered at the back, where it falls in full, graceful folds to the lower edge, which measures about three yards in the middle sizes.

Stylish costumes will be copied from this in cashmere, camel's-hair, etc., and for evening and party wear the lovely sheer organdies, inexpensive taffetas and gauzy fabrics such as silk, mull, Liberty silk, Tzaritza crêpe, etc.,



9641



9641

Front View.



9641

Back View.

MISSES' COSTUME, CONSISTING OF A TUCKED BLOUSE AND A FIVE-GORED SKIRT. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)
(For Description see this Page.)



FIGURE No. 93 G.—This illustrates MISSES' COSTUME.—The pattern is No. 9607, price 1s. 3d. or 30 cents.

(For Description see this Page.)

We have pattern No. 9641 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will require four yards and a half of material forty-four inches wide, with three-fourths of a yard of silk twenty inches wide for the yoke and plaitings. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 93 G.—MISSES' COSTUME.

(For Illustration see this Page.)

will be chosen, with such decoration as will be in perfect harmony and enhance the general good effect of the mode.

FIGURE No. 93 G.—This illustrates a Misses' costume. The pattern, which is No. 9607 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years



9632

Front View.



9632

Back View.



9632

GIRLS' DRESS. (TO BE MADE WITH STANDING OR ROLLING COLLAR AND WITH OR WITHOUT SLEEVE LININGS.)

(For Description see this Page.)

of age, and is shown in four views on page 175 of this issue of THE DELINEATOR.

The present combination of light-gray cashmere and royal-blue velvet produces a pleasing effect that is heightened by frills of blue satin and an elaborate braiding done in blue soutache. The skirt is in seven gores and may be gathered or box-plaited at the back. It is joined to the waist, which closes in Russian style at the left side. The back of the waist has plaited fulness in the lower part and the front pouches softly. A smooth pep- lum finished with a belt is a stylish accessory, but its use is optional. Turn-down flaring sections on the collar, caps of novel shape resting on the sleeves, and fancy roll-up cuffs give a dressy air.

All sorts of woollen goods and novelty mixtures, also plain or figured silk, will develop satisfactorily by this mode, and lace bands, braid arranged in lines or in a pattern, passementerie, gimp, fancy silk cord and ribbon may be effectively used in decorating it. A very stylish costume of garnet cloth was trimmed with black soutache braid and narrow cream lace insertion and edging. Feathers and ribbon artistically adorn the hat.



9608



9603

Front View.



9603

Back View.

GIRLS' DRESS. (TO BE SMOCKED OR SHIRRED.)

(For Description see this Page.)

GIRLS' DRESS. (TO BE MADE WITH STANDING OR ROLLING COLLAR AND WITH OR WITHOUT SLEEVE LININGS.)

(For Illustrations see this Page.)

No. 9632.—Another view of this dress may be obtained by referring to figure No. 97 G in this number of THE DELINEATOR.

Red serge is here pictured in this neat little frock, which has a full, gathered skirt joined to a plain waist that is shaped by shoulder and under-arm seams and closed with buttons and button-holes at the back. The sleeves are gathered at the top and bottom and finished with round cuffs; they may be made with or without coat-shaped linings. The rolling collar is in two sections that flare at the front and back, and a frill of torchon lace edging trims it prettily. A standing collar may be used instead, if preferred.

Serge, cheviot or any plain or mixed inexpensive woollen will be chosen for a dress like this and any simple band trimming or braid will give a neat completion. If made of silk or a fine woollen trimmed lavishly with ribbon and edging, the little frock will be quite dressy.

We have pattern No. 9632 in eleven sizes for girls from two to twelve years of age. For a girl of nine years, the dress



9635



9635



9635

Front View.



9635

Back View.

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

(For Description see Page 173.)

a doubled frill of the material rises with pleasing effect. Cashmere, camel's-hair, Henrietta, China silk, challis and

needs three yards and a half of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

GIRLS' DRESS. (TO BE SMOCKED OR SHIRRED.)

(For Illustrations see this Page.)

No. 9603.—At figure No. 96 G in this number of THE DELINEATOR this dress is shown differently made up.

A charming little dress is here pictured made of white Lansdowne. It is shaped with shoulder and under-arm seams and made over a smooth body-lining. The dress may be either smocked or shirred at the top to round-yoke depth and also at the waist to give the effect of a deep belt; and it is tacked to the lining so as to blouse prettily above the smocking or shirrings at the waist. Below the waist it hangs in a graceful full skirt that is deeply hemmed at the bottom. The closing is made with hooks and eyes at the back. The full sleeves are gathered at the top and may be either smocked or shirred near the lower edge to form a frill finish at the wrist; they have coat-shaped linings. The neck is completed with a cording, above which

nun's-veiling will make up charmingly in this dress, and lace edging may be used for decoration.

We have pattern No. 9603 in ten sizes for girls from three to twelve years old. For a girl of nine years, the dress calls for four yards and a fourth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS. (TO BE MADE WITH A LOW OR HIGH NECK AND WITH SHORT OR FULL-LENGTH SLEEVES.)
(For Illustrations see Page 177.)

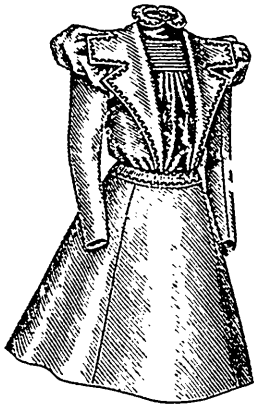
No. 9635.—A charmingly simple little dress is here pictured made of gingham and decorated with embroidered edging. The fitted lining is closed at the back and supports the pretty low-necked blouse, which is gathered at the top and bottom and tacked to the lining to produce the stylish blouse droop. The dress may be made with a high or round neck, the lining being faced in round yoke effect in the high neck, which is finished with a standing collar. A fanciful Bertha bordered with embroidered edging and shaped to form points all round is sewed along the top of the blouse. Coat sleeves with short

straight, full skirt is deeply hemmed at the bottom and gathered at the top and joined to the waist.

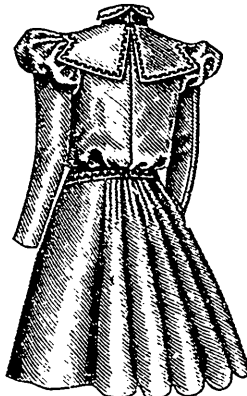
Bright shades of washable fabrics like gingham, chambray, etc., and also these materials in plaids, checks or stripes will be chosen for the dress; also new weaves in novelty goods and the standard weaves, like serge, Henrietta and cashmere. Embroidered edging will be chosen



FIGURE NO. 94 G.—This illustrates Misses RUSSIAN WAIST.—The pattern is No. 9611, price 7d. or 15 cents.
(For Description see Page 179.)



9637
Front View.



9637
Back View.

GIRLS' BLOUSE-DRESS, WITH FOUR-GORED SKIRT.
(For Description see this Page.)



9637

to decorate washable fabrics and lace edging and insertion, fancy braid, gimp, passementerie or tiny plaitings or ruchings of silk or ribbon will form appropriate garniture for wool or silk goods.

We have pattern No. 9635 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of nine years, will require three yards and three-fourths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



9647
Front View.



9647
Back View.

GIRLS' RUSSIAN LONG COAT, WITH GORED CIRCULAR SKIRT. (TO BE WORN WITH A SASH OR BELT.)
(For Description see Page 179.)



9647

GIRLS' BLOUSE DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 9637.—At figure No. 98 G in this magazine this blouse dress is shown made of other material.

In this instance the pretty blouse dress is pictured made of cashmere and silk, with braid for decoration. A well-fitted lining insures a thoroughly trim appearance. The blouse fronts are apart from the shoulders down, revealing a vest that is formed of a square yoke covered with silk sewed in fine downward-turning tucks and a lower part that is gathered at the top and bottom. The blouse fronts and backs are joined in shoulder and under-arm seams and are gathered at the bottom to droop in true blouse style over a shaped belt and the vest droops in the same way. A fanciful revers collar falls in two deep tabs at the back and in a tab and pointed lapel at each side of the front and gives a dressy effect. Short puffs are at the top of the two-seam sleeves and a standing collar with shallow turn-over portions in rounding outline is a stylish finish for the neck. The four-gored skirt is joined to the body; it is composed of a front-gore, a gore at each side and a straight back-breadth that is gathered at the top.

The mode is appropriate for a combination of silk and velvet or wool goods and silk and there are numerous pretty novelty

puffs at the top or short puff sleeves with a frill of embroidered edging at the bottom may be used, as illustrated. The

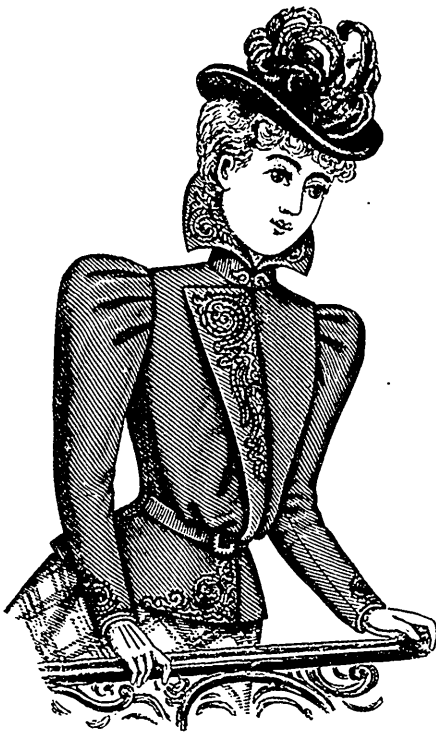


FIGURE No. 95 G.—This illustrates MISSES' RUSSIAN COAT OR JACKET.—The pattern is No. 9610, price 10d. or 20 cents.
(For Description see Page 160.)

wide, with a yard and a half of silk twenty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' RUSSIAN LONG COAT, WITH GORED CIRCULAR SKIRT. (TO BE WORN WITH A SASH OR BELT.)
(For Illustrations see Page 178.)

No. 9647.—This coat has a distinctive style; it is pictured made of beige cloth and brown velvet; lace overlays the handsome collar and a ribbon sash that is wrinkled about the waist and prettily tied at the front gives the final ornate touch. The blouse body is smooth at the top, but is gathered at the lower edge and adjusted on a smooth lining to droop all round over a smooth belt that is covered by the ribbon sash. The fronts cross in surplice fashion and separate with a flare toward the shoulders over a velvet chemisette or shield that is topped by a standing collar and sewed to the lining at the right side and fastened with hooks and loops at the left side. The shawl collar is in rounding outline at the back and tapers to points at the bottom of the fronts; it laps with the fronts. The full sleeves, which are arranged over coat-shaped linings, are gathered at the top and bottom and completed with velvet cuffs having lapped ends, the overlapping ends being pointed. A pretty feature is the gored circular skirt, which is formed of six gores. The skirt falls in ripples below the hips and in two rolling box-plaits at the back and laps with the fronts.

The fancy coatings that show pretty blendings of gay with neutral colors will be selected for this coat and so will broadcloth, velvet, plush and corded silks, as well as Henrietta, *drap d'été* and cashmere, which will be suitably interlined and lined and trimmed.

goods that will be chosen for it. Braid, velvet ribbon and lace insertion may provide the decoration.

We have pattern No. 9637 in nine sizes for girls from four to twelve years of age. To make the dress for a girl of nine years, will need three yards and a fourth of dress goods forty inches

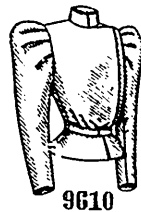
We have pattern No. 9647 in nine sizes for girls from four to twelve years of age. To make the coat for a girl of eight years, will require two yards and a fourth of cloth fifty-four inches wide, with a yard and a fourth of velvet twenty inches wide, and five-eighths of a yard lace net twenty-seven inches wide to cover the shawl collar. Price of pattern 10d. or 20 cents.

FIGURE No. 94 G.—MISSES' RUSSIAN WAIST.

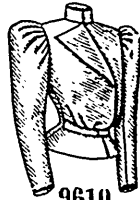
(For Illustration see Page 178.)

FIGURE No. 94 G.—This illustrates a Misses' waist. The pattern, which is No. 9611 and costs 7d. or 15 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen in four views on page 180.

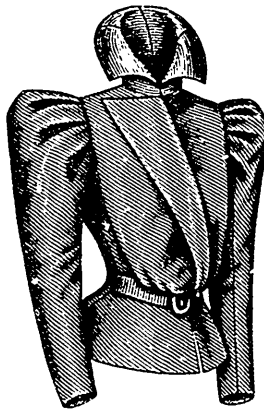
Pearl-gray faced cloth and black velvet are here pictured in this waist and white lace edging and insertion furnish a stylish decoration. The well fitted lining insures trimness to the waist, which pouches over the belt in front, but has slight fulness drawn down tight at the back. The fronts are crossed in surplice style and the right front is turned back in a large, handsome revers from the throat to the waist. If preferred, the right front may be reversed only to the bust. A jabot of lace follows the closing, which is made invisibly. The waist is lengthened by a circular peplum and the velvet



9610

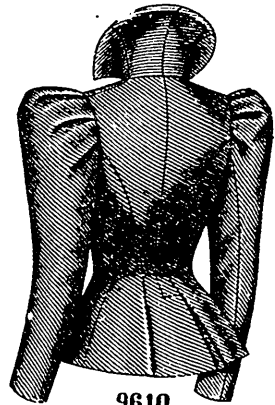


9610



9610

Front View.



9610

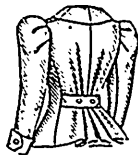
Back View.

MISSES' RUSSIAN COAT OR JACKET, WITH COAT-FITTED BACK. (TO BE MADE IN EITHER OF TWO LENGTHS, WITH THE SLEEVES BOX-PLAILED OR GATHERED, WITH A LAFAYETTE COLLAR OR A STANDING MILITARY COLLAR AND WITH THE OVERLAPPING FRONT CLOSED TO THE TOP OR ROLLED IN A LAPEL TO THE BUST OR WAIST.)

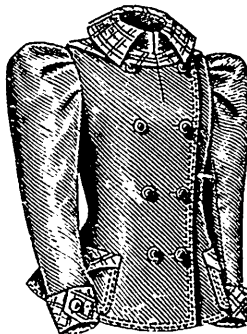
(For Description see Page 180.)



1617

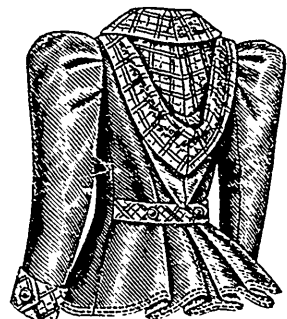


1617



1617

Front View.



1617

Back View.

MISSES' DOUBLE-BREADED GOLF COAT OR JACKET, WITH REMOVABLE HOOD.

(For Description see Page 180.)

belt is closed with a fancy buckle. Sleeve-caps with pointed ends fall over the tops of the close-fitting two-seam sleeves,

which are gathered with fashionable fulness at the top. Velvet, silk and faced cloth are commended for this Russian waist, which will be worn with a gored or circular skirt matching or contrasting. Braid, embroidered or spangled bands, fur, lace and passementerie will prove effective garnitures. The felt hat is trimmed with ribbon and ostrich tips.

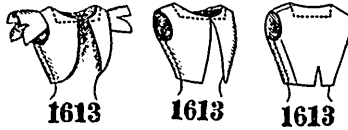
that are smooth at the top and gathered at the bottom. The fronts are widely lapped and the closing may be made straight down at the left side, or the overlapping front may be rolled in a tapering lapel to the waist or to the bust, all three effects being illustrated. The fronts pouch in the fashionable way over belt straps that enter the under-arm seams and close at the center with a buckle, concealing the joining on of smooth front-skirts that flare slightly at the center. The neck may be completed with a standing military collar or with a high flaring Lafayette collar that consists of four joined sections. The two-seam sleeves may be gathered or laid in five box-plaits at the top and are finished plainly at the wrist. The coat may be made in one of two lengths, both lengths being provided for in the pattern.

FIGURE No. 95 G.—MISSSES' RUSSIAN COAT OR JACKET.
(For Illustration see Page 179.)

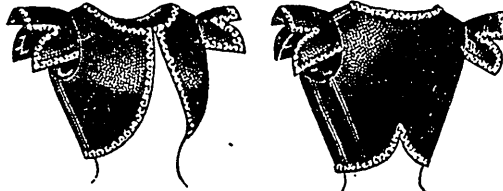
FIGURE No. 95 G.—This illustrates a Misses' jacket. The pattern, which is No. 9610 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in four views on page 179. This smart Russian coat or jacket is here pictured developed in bronze faced cloth and effectively trimmed with braiding. It has a coat-fitted back with coat-laps and coat-plaits, and pouch fronts that are smooth at the top and gathered at the waist under belt straps proceeding from the under-arm seams and closing at the center. The overlapping front is rolled back in a large revers from the throat to the waist, and smooth skirts joined on make the uniform depth with the back. At the neck is a Lafayette collar that rolls and flares becomingly, and the two-seam sleeves are box-plaited at the top.

This style of garment is becoming to young girls whose undeveloped figures are particularly well suited to the Russian pouch fronts. Velvet, silk, cheviot and most of the reasonable novelty goods may be selected for it.

The felt hat is handsomely trimmed with cog feathers.



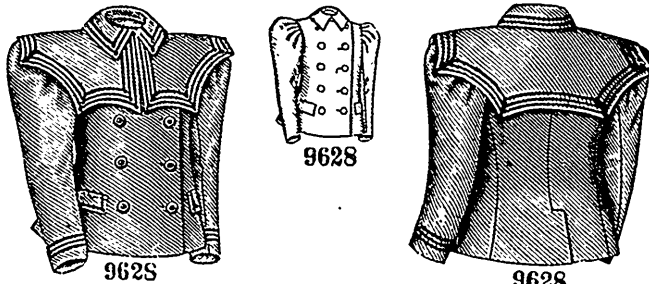
1613 1613 1613



1613 1613

Front View. Back View.

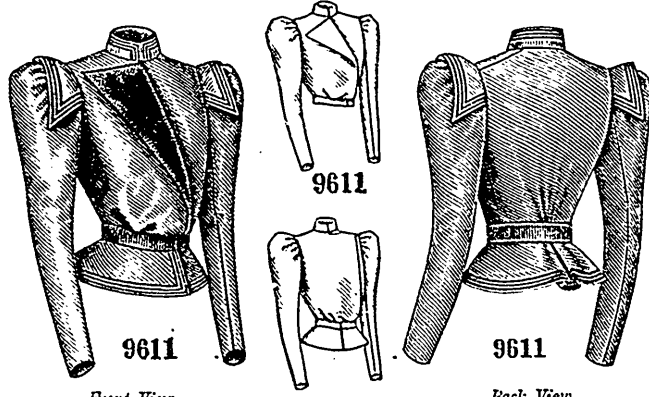
MISSSES' AND GIRLS' ETON JACKET. (TO BE MADE ROUND OR SQUARE AND WITH OR WITHOUT CAPS.)
(For Description see Page 181.)



9628 9628

Front View. Back View.

GIRLS' REEFER COAT OR JACKET, WITH FANCY SAILOR-COLLAR THAT MAY BE OMITTED.
(For Description see Page 181.)



9611 9611

Front View. Back View.

MISSSES' RUSSIAN WAIST, WITH POUCH FRONT. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND CAPS AND WITH THE OVERLAPPING FRONT CLOSED TO THE TOP OR ROLLED IN A LAPEL TO THE BUST OR WAIST.)
(For Description see Page 181.)

MISSSES' RUSSIAN COAT OR JACKET, WITH COAT-FITTED BACK. (TO BE MADE IN EITHER OF TWO LENGTHS, WITH THE SLEEVES BOX-PLAIED OR GATHERED, WITH A LAFAYETTE COLLAR OR A STANDING MILITARY COLLAR AND WITH THE OVERLAPPING FRONT CLOSED TO THE TOP OR ROLLED IN A LAPEL TO THE BUST OR WAIST.)
(For Illustrations see Page 179.)

No. 9610.—Another view of this coat is given at figure No. 95 G in this magazine. A very stylish Russian coat or jacket is here portrayed made of dark-blue broadcloth. It combines a coat-fitted back showing the regulation coat-plaits and coat-laps, and pouch fronts

downward from the neck at the center. Patch pockets with rounding lower corners and pointed laps are stitched on the fronts. The two-seam sleeves are laid in three box-plaits at the top and finished with cuffs having pointed, overlapping

MISSSES' DOUBLE-BREADED GOLF COAT OR JACKET. WITH REMOVABLE HOOD.
(For Illustrations see Page 179.)

No. 1617.—This attractive golf coat or jacket is represented made of heavy cheviot and plaid silk. It is fitted by shoulder and under-arm seams and a center seam that ends at the waist at the top of an under-folded box-plait. A backward-turning plait laid in each side of the back at the waist flares into the body and forms a rolling coat-plait in the skirt; and pointed belt-sections, which are included in the under-arm seams, cross the back and are widely lapped and tacked together under large buttons. The loose fronts are lapped and closed in double-breasted style with button-holes and buttons and are smoothly fitted at the top by a short dart extending

ends, a button being placed in the point. At the neck is a high standing collar on which is mounted a deep, sectional portion that may be worn standing or turned down, as illustrated. The pointed hood is removable and is shaped by a center seam extending from the neck to the outer edge, which is prettily reversed by a plait in each end.

Very stylish coats may be made up in this way of faced cloth, kersey, whipcord, melton and broadcloth, with silk or satin for the facings. An inlay of velvet could be used on the collar and cuffs, with velvet for the belt sections and striped silk for the hood lining.

We have pattern No. 1617 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the coat needs two yards and an eighth of cloth fifty-four inches wide, with a yard and an eighth of plaid silk twenty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' AND GIRLS' ETON JACKET. (TO BE MADE ROUND OR SQUARE AND WITH OR WITHOUT CAPS.)

(For Illustrations see Page 180.)

No. 1613.—The jaunty Eton jacket here shown is made of dark-green velvet and trimmed with appliqué lace. The jacket is sleeveless and reaches to within a short distance of the waist; it is fitted by shoulder seams and under-arm gores. The jacket may be made with or without the novel tab caps which are joined to the arms'-eyes and stand out stylishly on the dress sleeves. The neck is low and may be square or round, and the fronts may meet at the top and show a square or round outline or they may be apart all the way, the different effects being illustrated. The broad, seamless back shows a short opening at the center and the corners may be rounding or square to correspond with the fronts.

The jacket may be made of velvet, satin overlaid with lace net or corded silk. It may be richly decorated with jet or lace for dressy wear or may be fashioned from cloth and decorated with braid.

We have pattern No. 1613 in six sizes from six to sixteen years of age. For a miss of twelve years, the Eton jacket will need one yard of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' REEFER COAT OR JACKET, WITH FANCY SAILOR-COLLAR THAT MAY BE OMITTED.

(For Illustrations see Page 180.)

No. 9628.—This coat is shown differently made up at figure No. 98 G in this number of THE DELINEATOR.

Brown cloth was here used for the smart little reefer coat or jacket and black braid is effectively employed as decora-

tion. The wide back is gracefully conformed to the figure by a center seam that ends at the top of coat-laps, and under-arm gores give a smooth effect at the sides. The loose fronts are closed to the throat in double-breasted style with button-holes and buttons. A large fancy sailor-collar prettily curved to form points is exceedingly stylish, but it may be omitted; it stands out on the comfortable two-seam sleeves, which are gathered at the top. A rolling collar with flaring ends is at the neck, and openings to convenient side-pockets inserted in the fronts are covered by laps.

The reefer styles are liked for both dressy wear and for school jackets and are made of fine cloth, durable cheviot, tweed and mixed coating, Braid or fur band will provide suitable decoration.

We have pattern No. 9628 in ten sizes for girls from three to twelve years of age. To make the jacket for a girl of nine years, will need a yard and a half of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 96 G.—This illustrates GIRLS' DRESS.—The pattern is No. 9603, price 10d. or 20 cents.

(For Description see Page 182.)

MISSES' RUSSIAN WAIST, WITH POUCH FRONT. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND CAPS AND WITH THE OVERLAPPING FRONT CLOSED TO THE TOP OR ROLLED IN A LAPEL TO THE BUST OR WAIST.)

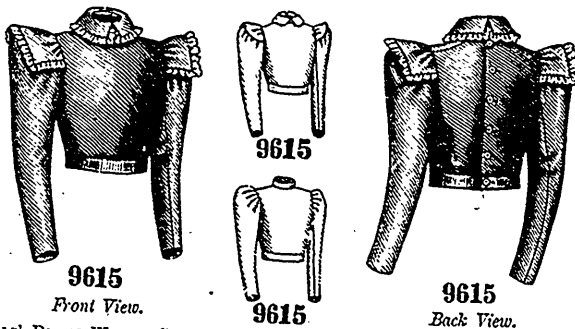
(For Illustrations see Page 180.)

No. 9611.—Another view of this waist is given at figure No. 94 G in this number of THE DELINEATOR.

The stylish Russian waist is here pictured made of serge and velvet and decorated with narrow braid. It is arranged over a lining that is fitted by single bust darts and the usual seams and closed at the center of the front. The seamless back joins the fronts in shoulder and under-arm seams and is smooth across the shoulders, but has a slight gathered fullness at the bottom and is drawn down tight over the lining. The right front may be rolled back in a lapel to the waist or bust or the closing may be made straight

down at the left side, as preferred, the three effects being shown in the illustrations. A peplum that is laid in a backward-turning plait at each side of the center seam is joined to a belt and may be used or not; its ends may lap widely or just meet at the center of the front, as preferred. The sleeves are shaped by an inside and outside seam and are gathered at the top to stand out moderately under sleeve caps that are shaped to form a point at each end; they are arranged over coat-shaped linings. At the neck is a standing collar.

Any reasonable novelty goods and the standard weaves of cashmere, cheviot, etc., may be chosen for the waist and velvet or silk may be effectively combined with these materials. Braid or velvet ribbon will provide the trimming.

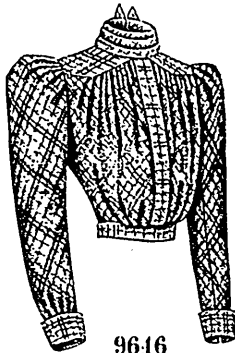


GIRLS' PLAIN WAIST, CLOSED AT THE BACK. (TO BE MADE WITH A TURN-DOWN OR STANDING COLLAR AND WITH OR WITHOUT CAPS.)

(For Description see Page 182.)

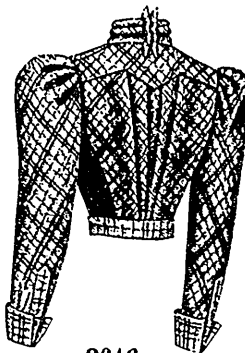
We have pattern No. 9611 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the waist

joins the backs in shoulder and under-arm seams and the waist is closed at the back with button-holes and buttons. Gathered sleeve-caps bordered with lace stand out on the small leg-o'-mutton sleeves, which are shaped by inside and outside seams and gathered at the top. The neck may be completed with a standing collar or with a turn-down collar that flares at the center of the front and back. The caps and turn-down collar may have square or rounding lower corners.



9616

Front View.



9616

Back View.

MISSES' SHIRT-WAIST. (TO BE MADE BIAS OR STRAIGHT, WITH STRAIGHT OR TURN-UP CUFFS AND WITH OR WITHOUT FITTED LINING.)

(For Description see this Page.)



9646

MISSES' SHIRT-WAIST. (TO BE MADE BIAS OR STRAIGHT, WITH STRAIGHT OR TURN-UP CUFFS AND WITH OR WITHOUT FITTED LINING.)

(For Illustrations see this Page.)

No. 9646.—This stylish shirt-waist is illustrated made bias

needs a yard and three-fourths of goods forty-four inches wide, with half a yard of velvet twenty inches wide for facing the lapel. Price of pattern, 7d. or 15 cents.

FIGURE NO. 96 G.—GIRLS' DRESS.

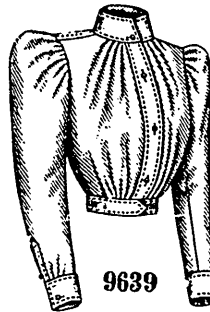
(For Illustration see Page 181.)

FIGURE NO. 96 G.—This illustrates a Girls' dress. The pattern, which is No. 9603 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age and may be seen in three views on page 177. This dress is a charming, simple style and is here illustrated made of lavender cashmere and trimmed with velvet ribbon. The front joins the back in shoulder and under-arm seams and the dress is shirred in round yoke effect and to deep belt depth. If preferred, the dress may be smocked instead of shirred, the method of smocking being fully illustrated and described in the pamphlet entitled "Smocking, Fancy Stitches, Cross-Stitch and Darned Net Designs," which we publish at 6d. (by post 7½d.) or 15 cents. A smooth body-lining is added, and the closing is made at the back. The bottom of the dress is deeply hemmed and tastefully trimmed above the hem with velvet ribbon. An upright frill of the material is at the neck and the full sleeves are shirred above a frill finish at the wrist.

Vailing, cashmere, China and India silk, white dress goods that are sheer and soft and various pliable materials will be selected for the dress and the smocking will be done with embroidery silk matching or contrasting in color with the material.



9639



9639

Front View.

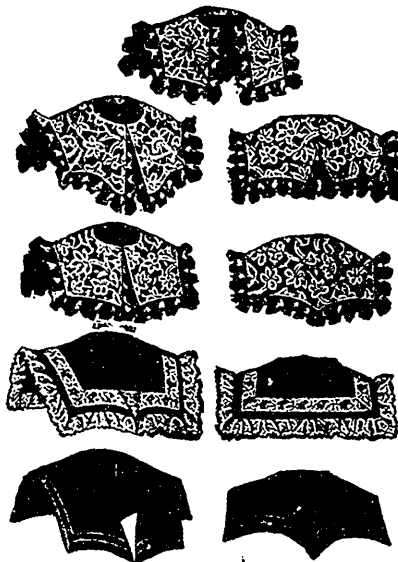


9639

Back View.

MISSES' SHIRT-WAIST, WITH REMOVABLE COLLAR.

(For Description see Page 183.)



1586

MISSES' AND CHILDREN'S SAILOR COLLARS.

(For Description see Page 183.)

GIRLS' PLAIN WAIST, CLOSED AT THE BACK. (TO BE MADE WITH A TURN-DOWN OR STANDING COLLAR AND WITH OR WITHOUT CAPS.)

(For Illustrations see Page 181.)

No. 9615.—The plain waist is always more or less in demand for girls' dresses; this one is pictured in its newest shape in cashmere and decorated with lace.

The perfectly plain front

studs at the top and with link buttons below. All materials suitable for shirt-waists may be made up by

of plaid silk, but it may be made straight, if preferred. It has a well fitted lining that may be omitted. The fronts are gathered at the top and at the waist and the closing is made beneath an applied box-pleat that is cut straight to contrast with the other parts; they pouch softly and at each side of the pleat they are joined to a shallow, fancifully shaped yoke. A yoke prettily shaped in points forms the upper part of the back which is laid in two backward-turning plaits at each side of the center at the top, the fulness at the waist being arranged either in lapped plaits or in gathers, as preferred. Under-arm gores insure a smooth effect at the sides. The neck is finished with a band to which linen collars may be attached. The pattern provides a soft stock with frilled ends closed at the back. The shirt sleeves, which are of the correct size, are gathered at the top and bottom and slashed in the usual way, the slashes being finished with underlaps and pointed overlaps; they may be completed with either straight or turn-up cuffs that are closed with

this pattern; serge, flannel, corduroy, velveteen, etc., at the present season and the various wash fabrics during the warmer period.

We have pattern No. 9646 in five sizes for misses from twelve to sixteen years of age. To make the shirt-waist for a miss of twelve years, will need three yards and three-

braided, is triple-pointed at the back and its wide curved ends meet at the bust.

Another collar, shown made of dark-colored silk overlaid with cream open-patterned lace net, is bordered with a frill of ribbon; it is deeply notched at the back and its fancifully shaped ends meet at the throat and flare below.

The remaining collar is also shown made of silk overlaid with net and bordered with a ribbon frill; it has short stole ends and is pointed at the center of the back and the ends may meet at the throat or be apart all the way down.

Velvet, lawn and various fabrics will be selected for these collars, for they are intended to match special suits or contrast with them, and their decoration will be regulated by the decoration on the waist which they complete.

We have pattern No. 1586 in eight sizes from two to sixteen years of age. To make any style of collar for a miss of twelve years, will need half a yard of material twenty-two or more inches wide, with the same quantity of lace net twenty-seven inches wide to cover either collar closing at the throat or the stole collar.



9638

Side-Front View.

9638

Side-Back View.

MISSES' SIX-GORED SKIRT, HAVING A GORED FOUNDATION SKIRT.

(For Description see this Page.)

fourths of goods twenty-two inches wide. Price of pattern, 7d. or 15 cents

Price of pattern, 5d. or 10 cents.

MISSES' SHIRT-WAIST, WITH REMOVABLE COLLAR.

(For Illustrations see Page 182.)

No. 9639.—This stylish shirt-waist is illustrated made of blue gingham. The fronts are gathered at the neck and closed at the center with button-holes and buttons or studs through a box-plait formed at the front edge of the right front. Shoulder and under-arm seams join the fronts to the back, the upper part of which is a smooth seamless yoke having an undulating lower edge. Gathers at the upper edge of the back draw the fulness well to the center; and the back and fronts are drawn in at the waist by a tape inserted in a casing, the fronts puffing out stylishly. The neck is finished with a fitted band and a removable standing collar of white linen is worn. The one-seam shirt sleeves, which are gathered at the top and bottom, are made with openings that are finished with underlaps and pointed overlaps in regular shirt sleeve style; they are completed with straight cuffs that have square ends closed with link buttons; and the laps are closed above the cuffs with a button and button-hole. The belt of the material has pointed ends.

Cheviot, madras, linen, dimity, silk, flannel, cashmere, etc., are pretty materials for a shirt-waist of this style and machine-stitching will generally provide the finish. Either a ribbon stock or a linen collar may be worn.

We have pattern No. 9639 in seven sizes for misses from ten to sixteen years of age. To make the shirt-waist, except the collar, for a miss of twelve years, will need two yards and an eighth of material thirty-six inches wide; the collar needs half a yard of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

MISSES' AND CHILDREN'S SAILOR COLLARS.

(For Illustrations see Page 182.)

No. 1586.—A charming collection of sailor collars is here illustrated; they are varied in shape, yet all are smooth. One that is square at the back is made of serge and decorated with lace edging and insertion; its ends are curved and meet at the bust.

The next collar, pictured made of velvet and decorated with

MISSES' SIX-GORED SKIRT, HAVING A GORED FOUNDATION SKIRT.

(For Illustrations see this Page.)

No. 9638.—

Figured mull was selected for this graceful skirt, which is made over a foundation skirt of green nearsilk. The skirt is formed of a front-gore, two gores at each side, and a straight back-breadth that is gathered at the top; it fits smoothly over the hips, but falls in pretty ripples below. The foundation skirt has gores matching the front and side

gores of the skirt so that the seams will come together, but at the back it is in two gores so as to have as little fulness as possible. Both skirts are gathered at the back and flare stylishly toward the bottom, where the outside skirt measures three yards and the foundation skirt two yards and three-fourths in the middle sizes.

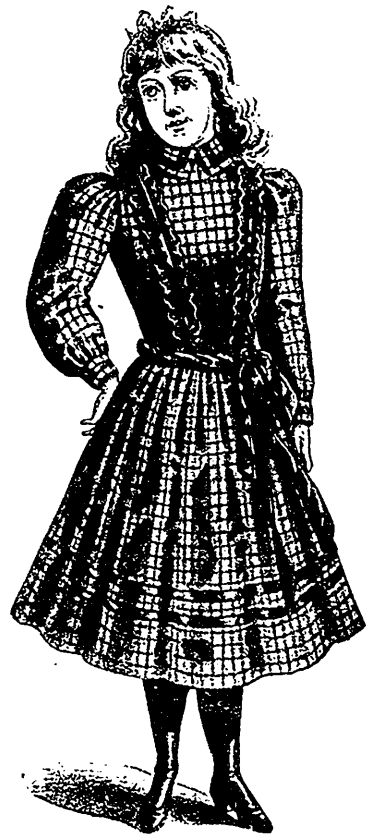


FIGURE No. 97 G.—This illustrates GIRLS' DRESS.—The pattern is No. 9632. price 7d. or 15 cents.

(For Description see Page 184.)

The mode is admirable for light-weight silks and soft novelty goods as well as for organdy, gauze, batiste and similar sheer fabrics, which will be made over linings of glacé taffeta and nearsilk.

We have pattern No. 9638 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt needs two yards and a fourth of material forty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 97 G.—GIRLS' DRESS.

(For Illustration see Page 183.)

FIGURE No. 97 G.—This illustrates a Girls' dress. The pattern, which is No. 9632 and costs 7d. or 15 cents, is in eleven sizes for girls from two to twelve years old, and may be seen differently made up on page 177.

Gray checked wool goods are here pictured in the dress and red ribbon is effectively used for garniture. The full skirt is joined to the body, which is perfectly plain and closed at the back. The rolling collar is in two sections that flare at the front and back, but a standing collar may be used instead. The pretty sleeves are gathered at the top and bottom and finished with straight cuffs.

The simplicity of the dress will render it a favorite style for making up cheviot, serge, cashmere, poplin, etc., in plain or fancy varieties for school or general



FIGURE No 98 G.—This illustrates GIRLS' OUTDOOR TOILETTE.—The patterns are Girls' Coat No. 9628, price 10d. or 20 cents; and Dress No. 9637, price 10d. or 20 cents.

(For Description see this Page.)

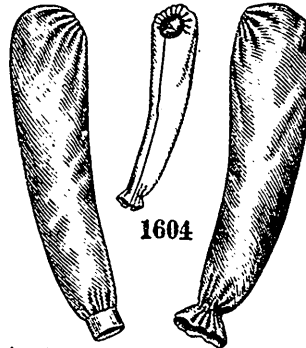
of green-and-blue plaid serge, frills of red satin ribbon may be applied about the waist and frills may trim the skirt.

FIGURE No. 98 G.—GIRLS' OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE No. 98 G.—This consists of a Girls' coat and dress. The coat pattern, which is No. 9628 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is differently portrayed on page 180. The dress pattern, which is No. 9637 and costs 10d. or 20 cents, is in nine sizes for girls from four to twelve years of age, and is shown again on page 178.

The reefer jacket is here represented made of blue faced cloth and trimmed with braid and ribbon plaitings, and the dress is of fancy striped cheviot. A large fancy sailor-collar is a dressy accessory of the jacket, which has loose fronts lapped



MISSES' AND GIRLS' SMALL BISHOP DRESS SLEEVE. (TO BE FINISHED WITH A BAND OR IN A FRILL.)

(For Description see Page 185.)

wear, only a small quantity of fancy braid, ribbon or lace bands being required to give a sufficiently smart appearance. A stylish school gown may be made

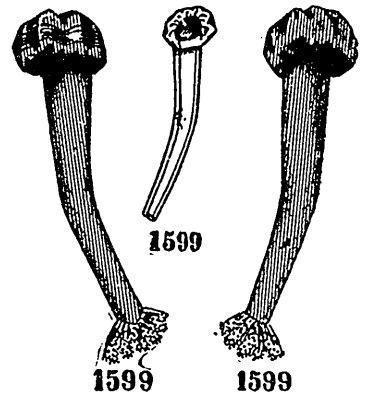
chilla cloth, cheviot, broadcloth and tweed, with suitable ornamentation. The dress may be made of cashmere, serge, poplin or challis and braid may be used to trim.

The pretty hat is trimmed with silk, ribbon and feathers

MISSES' AND GIRLS' DRESS SLEEVE. (TO BE MADE WITH TUCKED OR PLAIN PUFF AND WITH THE WRIST PLAIN OR IN VENETIAN STYLE.)

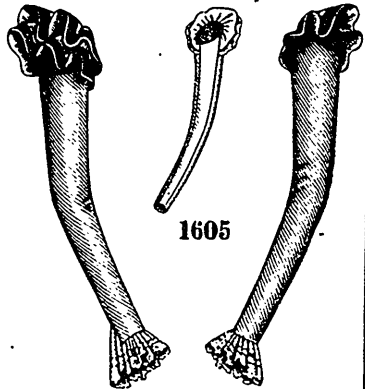
(For Illustrations see this Page.)

No. 1599.—This sleeve is in close-fitting coat shape, with stylish short puff at the top. The puff may be plain or it may have a group of five tucks, as illustrated, and the wrist may be finished plain or in Venetian style, a frill of lace edging form



MISSES' AND GIRLS' DRESS SLEEVE. (TO BE MADE WITH A TUCKED OR PLAIN PUFF AND WITH THE WRIST PLAIN OR IN VENETIAN STYLE.)

(For Description see this Page.)



MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH ONE OR TWO FRILL CAPS.)

(For Description see Page 185.)

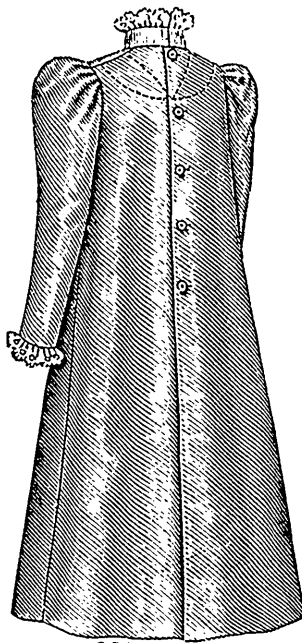
and closed in double-breasted style with button-holes and buttons. The wide back is gracefully fitted by a center seam that ends at the top of coat-laps, and under-arm gores give a smooth adjustment at the sides. The rolling collar flares at the throat and pocket-laps cover openings to inserted pockets. The shaped two-seam sleeves are gathered at the top. The blouse-dress has a four-gored skirt that flares prettily at the bottom.

Reefer jackets are certainly less cumbersome than the long coats and are popular made up in beaver or chilla cloth, cheviot, broadcloth and tweed, with suitable ornamentation. The dress may be made of cashmere, serge, poplin or challis and braid may be used to trim.



9616

Front View.



9616

Back View.

MISSES' SACK APRON. (TO BE MADE WITH A HIGH, ROUND OR POINTED NECK.)
(For Description see this Page.)

MISSES' AND GIRLS' SMALL BISHOP SLEEVE. (TO BE FINISHED WITH A BAND OR IN A FRILL.)
(For Illustrations see Page 184.)

No. 1604.—A bishop sleeve of the correct size and shape is shown in these illustrations. The upper edge is gathered and the lower edge may be gathered and finished with a band or underfaced and drawn by a double row of shirring to form a frill finish.

This style of sleeve is suitable for any simple waist and is both dainty and comfortable. Lace may be arranged inside of the wrist frill or the band may be trimmed with braid.

We have pattern No. 1604 in eight sizes from two to sixteen years of age. To make a pair of sleeves for a miss of twelve years, will require one yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.



1583

MISSES' SACK APRON. (TO BE MADE WITH A HIGH, ROUND OR POINTED NECK.)
(For Illustrations see this Page.)

No. 9616.—Blue gingham was chosen

ing a pretty trimming in either case. Dress goods of all sorts will make up satisfactorily in this sleeve, plain varieties, however, being desirable when the tucked puff is used.

We have pattern No. 1599 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, will require a yard and three-eighths of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH ONE OR TWO FRILL CAPS.)
(For Illustrations see Page 184.)

No. 1605.—The frill caps give a stylish effect to this sleeve, which is close-fitting and shaped by two seams. The caps are gathered at the top and their ends pass into the seams of the sleeves. One or both caps may be used. A row of ribbon trims the caps, and the wrist, which may be plain or slashed at the back, is decorated with a lace frill.

Silk and wool goods will make up equally well in this sleeve and the caps could be of a contrasting fabric if a combination were chosen for the bodice. Trimming will also be added to accord with the bodice. In a sleeve of nun's-veiling inserted in a gown or dancing-school wear a row of insertion could be let in each cap.

We have pattern No. 1605 in six sizes from six to sixteen years of age. To make a pair of sleeves for a miss

of twelve years, requires a yard and three-fourths of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.



1583

Front View.



1583

Back View.

MISSES' NIGHT-GOWN OR LOUNGING-ROBE.

(For Description see Page 186.)

for this apron, which is entirely protective, completely covering the dress. The apron is in plain sack style and is wide

enough in the skirt to afford perfect freedom of movement. Its front and backs are joined in shoulder and under-arm seams and the closing is made at the back with button-holes and buttons. The neck may be high with a standing collar or it may be cut out in round or V shape, as preferred. The two-seam sleeves are gathered at the top and are of comfortable width. Convenient patch-pockets are applied on the front.

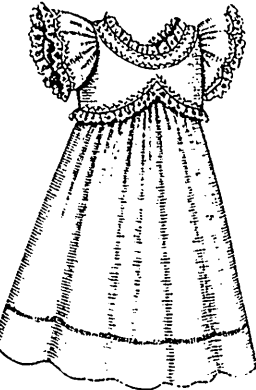
Sack aprons are so protective when slipped on over the dress that every young girl should have at least one made of plaid, checked or plain gingham. The finish may be perfectly plain, but ruffles of edging or of the material at the neck and wrists and at the top of the pockets give a touch of daintiness.

We have pattern No. 9616 in five sizes for misses from eight to sixteen years of age. To make the apron for a miss of twelve years, will require three yards and a half of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

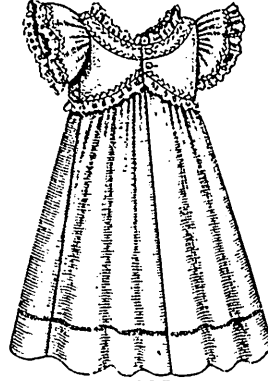
MISSES' NIGHT-GOWN OR LOUNGING-ROBE.

(For Illustrations see Page 185.)

No. 1583.—The pretty garment here illustrated may be made up either as a night-gown or a lounging-robe, as preferred. It is shown made of nainsook, with the yoke of all-over embroidery, the wristbands and neck-band of insertion and the frills of embroidered edging. The yoke is shaped to form a deep point at each side of the center at the front and back and the top of the gown is gathered and joined to the lower edge of the yoke, which is outlined with a frill of embroidered edging. A frill of edging rises from the top of the neck-band. The



9605
Front View.



9605
Back View.

GIRLS' BOLERO APRON.

(For Description see this Page.)

recently presented; it is pictured made of fine white lawn and decorated with feather-stitching and embroidered edging. The neck is low and round and the upper part of the apron is a shallow round yoke fitted by shoulder seams. The gathered skirt, which is made with under-arm seams and hemmed at the bottom and at the back edges, is overlapped at the top by dainty little boleros that are fitted by under-arm seams and included in the joining of the skirt to the yoke. The frill-sleeves are gathered at the top and stand out in a pretty fluffy way over the dress sleeves.

This style of apron will be worn over best dresses or over those partially worn to protect the dress in the first instance and to conceal the defects of the frock that is somewhat passé. White materials like cross-barred muslin, nainsook, lawn and some of the sheer novelty white goods will make up charmingly by the mode, and lace, feather-stitching, and embroidered edging are appropriate garnitures. A dainty apron of white dimity had the skirt trimmed with two rows of Swiss insertion, edging to match following the neck, sleeve frills and boleros.

We have pattern No. 9605 in ten sizes for girls from three to twelve years of age.

For a girl of nine years, the apron needs three yards and an eighth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

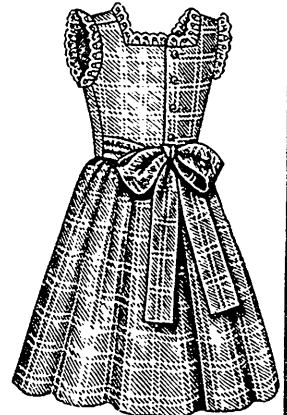
GIRLS' APRON. (KNOWN AS THE DUTCH APRON.)

(For Illustrations see this Page.)

No. 9631.—This apron, which is known as the Dutch apron, will be worn at school and at play and to protect best dresses as well. It is shown made of cross-barred muslin and decorated with embroidered edging. The simple plain waist is shaped by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. The gathered skirt, which is deeply hemmed at the bottom and less widely hemmed at the back edges, is joined to the waist and laps with the body at the closing. The plaited ends of tie-strings are included in the under-arm seams at the waist and bowed prettily at the back. The neck and arm's-eye edges are decorated with a frill of embroidered edging.

Dimity, nainsook, gingham and the materials that have long been in vogue for girls' aprons are still commended, with embroidered edging or torchon lace for decoration. A practical apron for working wear may be made of checked blue-and-white gingham and trimmed with blue-and-white embroidered edging.

We have pattern No. 9631 in ten sizes for girls from three to twelve years of age. To make the apron for a girl of nine years, needs two yards and three-eighths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.



9631
Back View.
GIRLS' APRON. (KNOWN AS THE DUTCH APRON.)

(For Description see this Page.)



9631
Front View.

GIRLS' APRON. (KNOWN AS THE DUTCH APRON.)

(For Description see this Page.)

ing four inches and a fourth wide. Price of pattern, 10d. or 20 cents.

GIRLS' BOLERO APRON.

(For Illustrations see this Page.)

No 9605.—This is among the prettiest of the dressy aprons

GIRLS' GABRIELLE APRON.

(For Illustrations see this Page.)

No. 9630.—This practical and easily-made apron is represented made of cross-barréd muslin and trimmed with embroidered edging. It is in Gabrielle style, following the lines of the figure, and is shaped with only shoulder and under-arm seams. The neck is low and round and the closing is made at the center of the back with button-holes and buttons. The plaited ends of tie-strings are included in the under-

arm seams at the waist and bowed prettily over the closing. A fancifully shaped pocket is applied on the front at each side. Gingham, chambray and figured cambrie will be serviceable for this thoroughly protective and pretty apron. For best wear the white fabrics, like lawn, and nainsook, will be chosen with lace or embroidered edging for trimming.

We have pattern No. 9630 in ten sizes for girls from three to twelve years of age. To make the apron for a girl of nine years, will need two yards and an eighth of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.



9630

Front View.

GIRLS' GABRIELLE APRON.

(For Description see this Page.)



9630

Back View.

GIRLS' GABRIELLE APRON.

(For Description see this Page.)

Styles for Little Folks.

FIGURE No. 99 G.—LITTLE GIRLS' GABRIELLE DRESS.

(For Illustration see this Page.)

FIGURE No. 99 G.—This represents a Little Girls' dress. The pattern, which is differently illus-

made with buttons and button-holes at the back, and at the neck is a standing collar. Frill caps fluff prettily on the full sleeves, which are made over coat-shaped linings, gathered at the top and bottom and completed with round cuffs. A belt is applied on the body, and the full skirt, which has a straight lower edge

deeply hemmed, is gathered at the top and joined to the body. The hem may be hemstitched to position, with pretty effect.

Cashmere, serge and fine flannel, as well as combinations of all-over embroidery and lawn, dimity, Swiss and kindred fabrics, will charmingly develop this simple yet pleasing mode. Ribbon, braid, gimp, lace or embroidered edging will supply the garniture. A charming little gown of this kind may be made of bright plaid goods and velvet to match the predominating color in the plaid.

We have pattern No. 9622 in seven sizes for children from one to seven years of age. For a child of five years, the dress needs three yards of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.



FIGURE No. 100 G.—CHILD'S PARTY DRESS.

(For Illustration see Page 158.)

FIGURE No. 100 G.—This illustrates a Child's dress. The pattern, which is No. 9613 and costs 7d. or 15 cents, is in six sizes for children from one to six years of age, and is again shown on page 183 of this magazine.

The dress is here pictured made up as a party frock in mull, with a lavish trimming of lace insertion, edging and ribbon. The medium short plain waist is made ornamental by the trimming and is closed at the back, and the straight skirt is gathered and joined to it. A standing collar and bishop sleeves finished in shallow cuff effect and surmounted by triple-pointed caps that fluff out prettily complete the dress.

The frock is so simple that it will often be made up in cheviot, serge or any inexpensive cotton or wool goods. Decoration arranged with lace, embroidery

FIGURE No. 99 G.—This illustrates LITTLE GIRLS' GABRIELLE DRESS.—The pattern is No. 9629, price 7d. or 15 cents.

(For Description see this Page.)

is No. 9629 and costs 7d. or 15 cents, is in seven sizes for little girls from two to eight years of age, and is differently illustrated on page 189 of this magazine.

The quaint Gabrielle dress or slip here pictured made up in a combination of plain and figured silk, with a very effective garniture of velvet baby ribbon and lace edging. The dress is fitted to follow easily the lines of the figure by side-front and side-back gores extending to the shoulders, and the closing is made at the center of the back. The shaping produces pretty ripples in the skirt. The collar is in standing style and the sleeves are of the one-seam leg-o'-mutton order. If preferred, the dress may have a rolling collar and coat sleeves that may be plain or have puffs at the top.

The Gabrielle dress is frequently used as a slip under dancing and party dresses of chiffon and other sheer goods. It is also made up in silk, cashmere and various woollens, as well as in gingham, chambray, lawn, piqué, duck, etc., for general wear. A simple or elaborate decoration may be provided by fancy braid, gimp, lace and ribbon.

CHILD'S DRESS, WITH ROUND YOKE AND STRAIGHT LOWER EDGE FOR HEMSTITCHING. (TO BE MADE WITH OR WITHOUT CAPS OR FITTED BODY-LINING.)

(For Illustrations see Page 188.)

No. 9622.—Another view of this dress is shown at figure No. 101 G in this magazine.

The becoming dress is here pictured made of pale-blue gingham and trimmed with embroidered edging. The baby waist has a deep yoke with rounding lower edge and shoulder seams; and the full front and full backs are joined to the yoke after being gathered at the top and bottom. The waist may be made with or without a smooth fitting by shoulder and under-arm seams. The closing is

gimp, fancy braid and ribbon will make the frock appropriate for dressy wear when made of suitable materials.

CHILD'S DRESS, WITH MEDIUM-SHORT WAIST. (TO BE MADE WITH OR WITHOUT CAPS.)
(For Illustrations see this Page.)

No. 9613.—Another view of this dress may be obtained by referring to figure No. 100 G in this magazine.

The simple little dress is here pictured made of cashmere and decorated with knife-plaitings of ribbon. Only shoulder and under-arm seams enter into the shaping of the medium-short plain waist, which is closed at the back with button-holes and buttons. Triple-pointed caps fall prettily over the full sleeves, which are arranged over coat-shaped linings that are completed in round cuff effect. At the neck is a standing collar. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and joined to the waist; it falls in soft, full folds about the figure.

Little dresses of this style will be made of woollen or cotton fabrics and many pretty serge dresses will be fashioned by it and trimmed with velvet ribbon, plaitings of ribbon, braid, gimp or passementerie. A dainty gown may be made of old-rose foulé and trimmed with rows of white satin baby ribbon applied both on the skirt and waist.

We have pattern No. 9613 in six sizes for children from one to six years of age. For a child of five years, the dress needs

other sheer dresses for dancing and party uses. They may also be made suitable for general wear by choosing silk or some pretty woollen or cotton goods for them and trimming them in any simple way.

We have pattern No. 9629 in seven sizes for little girls from two to eight years of age. For a girl of five years, the dress calls for four yards and a fourth of goods twenty-two inches wide. Price of pattern, 7d. or 15 cents.



FIGURE No. 100 G.—This illustrates CHILD'S PARTY DRESS.—The pattern is No. 9613, price 7d. or 15 cents.

(For Description see Page 187.)

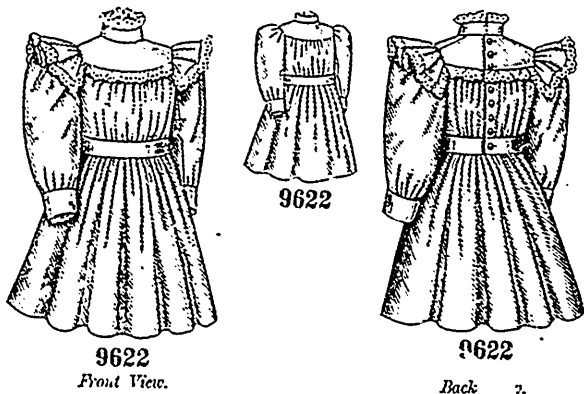
FIGURE No. 101 G.—CHILD'S DRESS.

(For Illustration see Page 189.)

FIGURE No. 101 G.—This represents a Child's dress. The pattern, which is No. 9622 and costs 7d. or 15 cents, is in seven sizes for children from one to seven years of age, and may be seen again elsewhere on this page.

The dainty little dress is here shown made up in nainsook and all-over embroidery and trimmed with insertion and edging. A deep yoke with curved lower outline forms the upper part of the pretty baby waist, and the full backs and full front are gathered at the top and bottom and joined to it. The closing is made at the back. A pretty touch is given by frill caps spreading over the full sleeves, which are finished with round cuffs. The collar is in standing style and the gathered, straight skirt is joined to the waist, on which a belt is applied.

Cashmere, Lansdowne, vailing and flannel will make quite as pretty frocks of this style as will India silk, mull, Liberty crêpe and other light-weight fabrics. Lace in conjunction with ribbon will decorate any material.



9622

Front View.

9622

Back View.

CHILD'S DRESS, WITH ROUND YOKE AND STRAIGHT LOWER EDGE FOR HEM-STITCHING. (TO BE MADE WITH OR WITHOUT CAPS OR FITTED BODY-LINING.)

(For Description see Page 187.)

two yards and three-fourths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' GABRIELLE DRESS OR SLIP. (TO BE MADE WITH A LEG-O'-MUTTON SLEEVE, OR WITH A CLOSE-FITTING SLEEVE, WITH OR WITHOUT A PUFF AND WITH A STANDING OR ROLLING COLLAR.)

(For Illustrations see Page 189.)

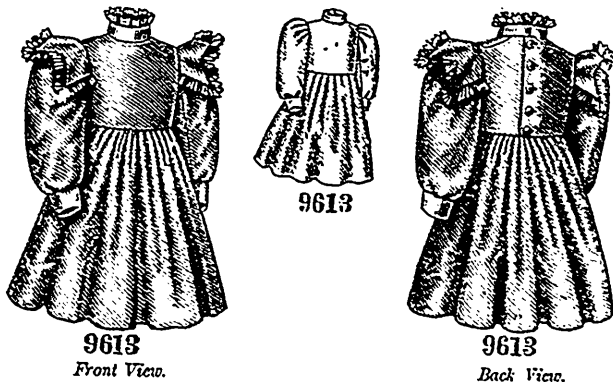
No. 9629.—At figure No. 99 G in this number of THE DELINEATOR this dress is shown differently made up.

Silk was here chosen for making the simple Gabrielle dress or slip, and two narrow ruffles of the silk, the upper one being made with a self-heading, prettily trim the lower edge. The dress is easily fitted by side-front and side-back gores extending to the shoulders and under-arm gores. The closing is made at the center of the back with button-holes and buttons, the edges being joined below the closing; and the shaping produces pretty ripples in the skirt at the sides and back. The neck may be finished with a standing or rolling collar, as preferred. The sleeves may be in one-seam leg-o'-mutton style or they may be close-fitting coat sleeves made plain or with puffs arranged at the top. Gabrielle dresses are made up to use as slips under chiffon and

CHILD'S RUSSIAN COAT, WITH CIRCULAR SKIRT.

(For Illustrations see Page 189.)

No. 9643.—A stylish little Russian coat is here pic



9613

Front View.

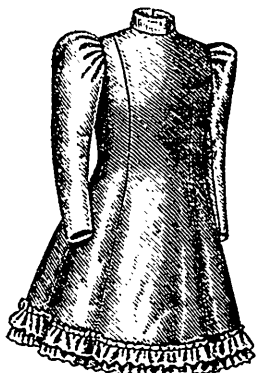
9613

Back View.

CHILD'S DRESS, WITH MEDIUM SHORT WAIST. (TO BE MADE WITH OR WITHOUT CAPS.)

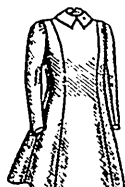
(For Description see this Page.)

tured made of green broadcloth and trimmed with beaver fur. The body is made over a lining fitted by under-arm and side



9629

Front View.



9623



9629

Back View.

LITTLE GIRLS' GABRIELLE DRESS OR SLIP. (TO BE MADE WITH A LEG-O'-MUTTON SLEEVE OR WITH A CLOSE-FITTING SLEEVE WITH OR WITHOUT A PUFF AND WITH A STANDING OR ROLLING COLLAR.)

(For Description see Page 188.)

back gores and a curving center seam and closed at the center of the front. Shoulder and under-arm seams join the full fronts to the back, which is smooth at the top, but has fulness at the bottom arranged in lapped plaits at the center. The fronts, which are also smooth at the top, are gathered at the bottom and pouch over stylishly at the center. The closing is made at the left side in characteristic Russian



FIGURE No. 101 G.—This illustrates CHILD'S DRESS.—The pattern is No. 9622, price 7d. or 15 cents.

(For Description see Page 188.)

top and on them extend smooth, round sleeve-caps. A leather belt with pointed ends is fastened with a buckle at the front.

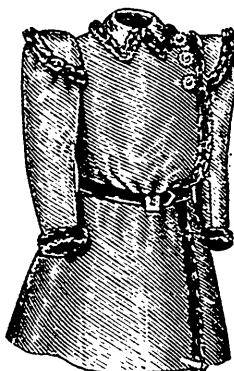
Pretty little coats of this style may be fashioned from broadcloth, lady's-cloth, silk, Venetian cloth, corduroy and velvet. Silk or mohair braid, lace bands, ribbon and fancy buttons may contribute the ornamentation.

We have pattern No. 9643 in eight sizes for children from two to nine years of age. For a child of five years, the coat needs a yard and three-fourths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S COAT, CLOSED AT THE SIDE. (KNOWN AS THE DOROTHY COAT.)

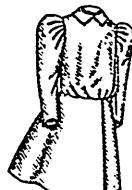
(For Illustrations see Page 190.)

No. 9645.—An attractive little coat, known as the Dorothy coat, is here illustrated made of pale-violet broadcloth and trimmed with ribbon and écaru lace insertion. The coat has a Princess back fitted by side-back gores and a center seam and showing underfolded box-plaits below the waist at the center and side-back seams. The left front is smooth and narrow, while the right front is shirred at the top to square-yoke-depth and lapped to the left side



9643

Front View.



9643



9643

Back View.

CHILD'S RUSSIAN COAT, WITH CIRCULAR SKIRT.

(For Description see Page 188.)

style with hooks and loops, and three large fancy pearl buttons are placed for ornament near the top. A circular skirt having a center seam is laid in four spreading fan-plaits at the back and joined to the body; it laps with the fronts and ripples slightly at the sides. A stylish turn-down collar with flaring ends is at the neck. The comfortable one-seam-leg-o'-mutton sleeves are gathered at the

in Russian style, the closing being made invisibly. Pretty bretelles fall in ripples over the short puffs on the coat-shaped sleeves and extend nearly to the waist on the front and back. At the neck is a turn-down collar having flaring ends. A ribbon is adjusted about the standing portion of the collar and is bowed at the back, and similar ribbon is arranged over the joining of the bretelles, terminating under ribbon bows at the front and back.

Drap d'été, corded silk, lady's-cloth, velvet and novelty coating ornamented with braid, lace insertion, appliqué trimming, gimp, fancy bands and ribbon will handsomely develop this style of coat.

We have pattern No. 9645 in seven sizes for children from one-half to six years of age. For a child of five years, the coat needs three yards of material forty-four inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S COAT, WITH GORED CIRCULAR SKIRT.

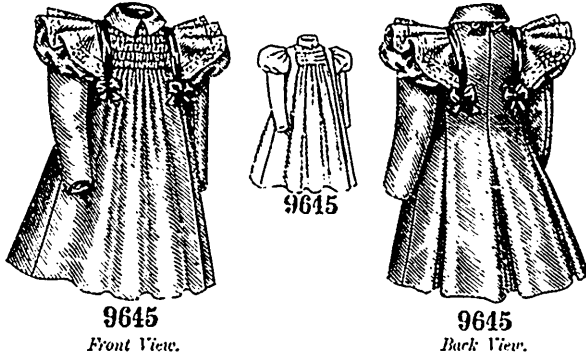
(For Illustrations see Page 190.)

No. 9620.—Tan cloth and green velvet are united in this handsome top-coat. The plain body is shaped by shoulder and under-arm seams and the fronts lap widely, the right front being folded back in a triangular revers. The closing to the throat is made invisibly along the revers. The circular skirt is composed of six gores and is smooth at the front and sides and gathered at the back; it hangs in pretty ripples below the hips. A fancy collar shaped in a series of leaf points that

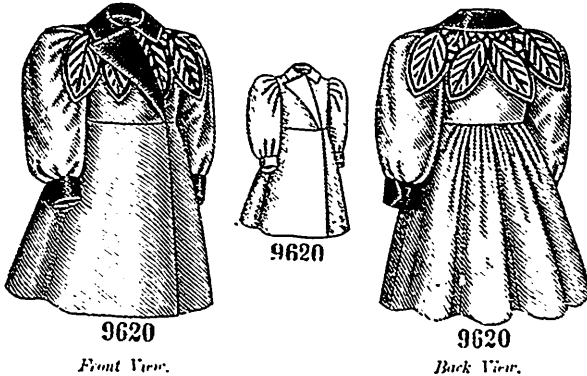
are made very realistic by the braid decoration is a novel accessory. At the neck is a rolling collar. The full sleeves are gathered at the top and bottom and arranged on coat-shaped linings; they are finished with strap-like cuffs that show pointed, overlapping ends.

The coat will be effective made of cloth or corded silk, with velvet for the collars, cuffs, etc. The fancy collar could be covered with lace.

We have pattern No. 9620 in nine sizes for children from one-half to eight years of age. For a child of five years, the coat needs a yard and seven-eighths of cloth fifty-four inches wide, with half a yard of velvet twenty inches wide. Price of pattern, 10d. or 20 cents.



9615
Front View. 9615
Back View.
CHILD'S COAT, CLOSED AT THE SIDE. (KNOWN AS THE DOROTHY COAT.)
(For Description see Page 189.)



9620
Front View. 9620
Back View.
CHILD'S COAT, WITH GORED CIRCULAR SKIRT.
(For Description see Page 189.)

silk and velvet. The close smooth front is folded back in a broad revers that is faced with the velvet and finished with a cording of the silk. The ends of the front are joined in a seam at the center of the back and the back edge is arranged in small side-plaits and joined with a cording of the silk to a full center that is shirred and plaited in a most attractive way. A plain center may be used, if preferred. A curtain formed of five-joined sections and laid in three-box-plaits at the back is sewed with a silk cording to the lower edge of the bonnet; its lower front corners are prettily rounded and a cording of velvet is arranged along its edges and in the seams. Tie-strings of the silk are tacked to the corners of the bonnet and a ruching of lace edging frames the face becomingly. The bonnet is finished with a silk lining.

Plain, smooth cloth and silk combined with velvet, eider-down, broadcloth and velvet used alone, with a trimming of swan's-down, satin ribbon ruching and furs such as beaver, ermine, chinchilla and krummer, will make charming little bonnets in this style. Ribbon tie-strings may be used.

We have pattern No. 1615 in four sizes, for children from one to seven years of age. For a child of five years, the bonnet needs one yard of goods twenty-two inches wide, with an eighth of a yard of velvet twenty inches wide, for

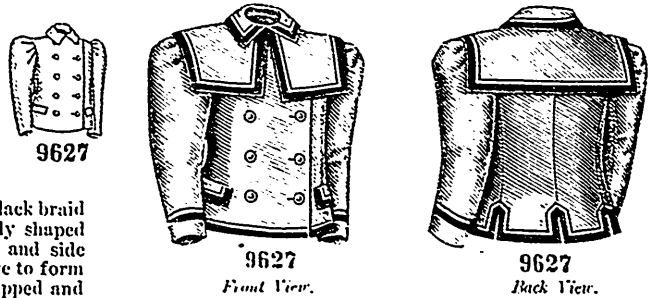
CHILD'S REEFER COAT OR JACKET, WITH STOLE SAILOR-COLLAR THAT MAY BE OMITTED.

(For Illustrations see this Page.)

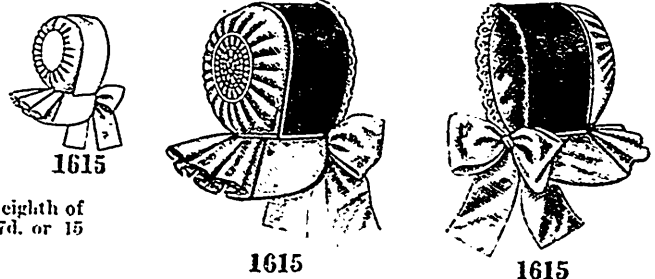
No. 9627.—An up-to-date popular reefer coat or jacket is here shown made of maroon cloth, with black braid in two widths for decoration. The back is gracefully shaped by a center seam and under-arm gores, the center and side seams being terminated a little above the lower edge to form the back in two square tabs; and the fronts are lapped and closed in double-breasted style to the throat with buttons and button-holes. Inserted side-pockets are covered with square-cornered laps and a rolling collar finishes the neck. A large, stole sailor-collar is a very stylish accessory, but it may be omitted. The two-seam sleeves are gathered at the top.

A reefer coat of dark-blue, brown or green serge or cloth finished with black braid may be appropriately worn on any occasion, and for special uses the mode can be made elaborate by a rich decoration of lace, fancy braid or appliqué bands on fine cloth.

We have pattern No. 9627 in seven sizes for children from two to eight years of age. For a child of five years, the coat needs a yard and an eighth of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.



9627
Front View. 9627
Back View.
CHILD'S REEFER COAT OR JACKET, WITH STOLE SAILOR-COLLAR THAT MAY BE OMITTED.
(For Description see this Page.)



1615
CHILD'S BONNET OR HOOD. (KNOWN AS THE GRETCHEN OR DUTCH BONNET.)
(For Illustrations see this Page.)

1615
CHILD'S BONNET OR HOOD. (KNOWN AS THE GRETCHEN OR DUTCH BONNET.)
(For Description see this Page.)

No. 1615.—The pretty little bonnet or hood here illustrated is known as the Gretchen or Dutch bonnet and is made of

covering the reversed portion, and three-fourths of a yard of lining silk twenty inches wide. Price of pattern, 5d. or 10 cents.

LITTLE GIRLS' POKE BONNET. (KNOWN AS THE VICTORIAN BONNET.)

(For Illustrations see this Page.)

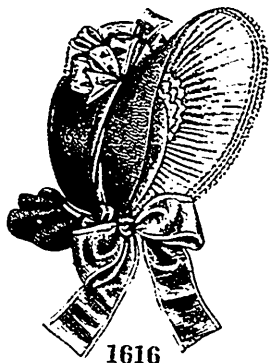
No. 1616.—Velvet and Liberty silk are prettily combined in this quaint poke bonnet, which is known as the Victorian bonnet. An oval center and a wide side joined to the center with a silk cording form the part that fits the head closely, and the wide poke front flares in a most picturesque way. The poke front is smooth on the outside and has a full under part of Liberty silk that is gathered at the back edge and formed in three tuck-shirrings at the front edge. The circular curtain stands out in deep flutes at the back and is lined with the silk. The close-fitting part of the bonnet, also, is lined with silk and a face ruche is arranged at the top under the poke. Ribbon covers the joining of the curtain and poke and a fall bow of loops and ends is tacked to it at the top and tiny bows are placed where the tie-strings start.

We have pattern No. 1616 in four sizes for little girls from two to eight years of age. For a girl of six years, it needs three-fourths of a yard of material twenty-two inches wide, with three-fourths of a yard of Liberty silk twenty inches wide for the poke lining. Price of pattern, 5d. or 10 cents.

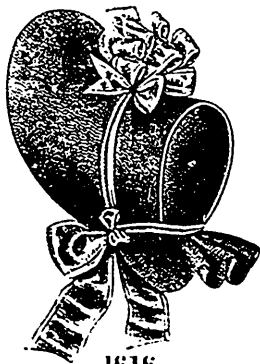
CHILD'S SQUARE-YOKE APRON. (TO BE MADE WITH OR WITHOUT CAPS.)

(For Illustrations see this Page.)

No. 9614.—This practical little apron is shown made of



1616



1616

LITTLE GIRLS' POKE BONNET. (KNOWN AS THE VICTORIAN BONNET.)

(For Description see this Page.)



9614

Front View.



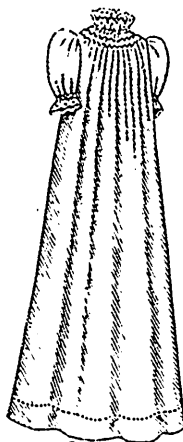
9614

Back View.

CHILD'S SQUARE-YOKE APRON. (TO BE MADE WITH OR WITHOUT CAPS.)

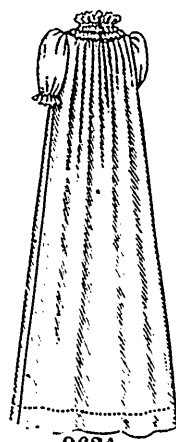
(For Description see this Page.)

plaid gingham and decorated with embroidered edging. The square yoke is shaped by shoulder seams and to it the full



9624

Front View.

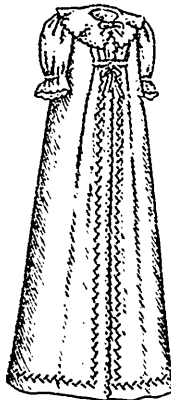


9624

Back View.

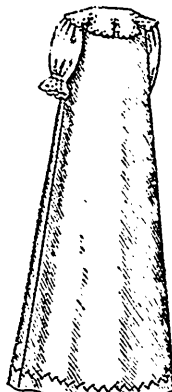
INFANTS' BISHOP DRESS OR SLIP.

(For Description see this Page.)



9623

Front View.



9623

Back View.

INFANTS' WRAPPER.

(For Description see Page 192.)

will generally be used for decoration.

We have pattern No. 9614 in eight sizes for children from two to nine years of age. For a child of five years, the apron needs two yards and three-fourths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

INFANTS' BISHOP DRESS OR SLIP.

(For Illustrations see this Page.)

No. 9624.—The new bishop dress or slip is a dainty garment to include in an infants' layette. It is pictured made of French cambric and trimmed with feather-stitching and lace edging. The shaping is performed by shoulder and under-arm seams and the back is slashed at the center to a desirable depth and finished for a closing. The dress is shirred at the top to shallow round yoke depth and a frill of lace edging rises above the bias feather-stitched band which binds the neck edge. Narrow bands adorned with feather-stitching finish the full sleeves and a frill of lace edging gives a dainty touch.

Lawn, nainsook and various white goods will be chosen for the dress and lace or embroidery will trim it.

Pattern No. 9624 is in one size only. To make a dress like it needs two yards and a fourth of material thirty-six inches wide. Price of pattern, 7d. or 15 cents. ...

front and backs are joined after being gathered. The apron falls in pretty, full folds about the figure and is closed at the back with button-holes and buttons. The full sleeves are gathered at the top and bottom and completed with round cuffs. Smooth sleeve-caps shaped in rounding outline give a dressy effect, but may be omitted. A frill of embroidered edging completes the neck.

Cross-barred muslin, lawn, cambric and nainsook are among the desirable white goods that will be chosen for the apron, and Madras, chambray, cambric and linen are durable and pretty colored fabrics. Lace or embroidered edging

INFANTS' WRAPPER.

(For Illustrations see Page 191.)

No. 9623.—This wrapper is pictured made of flannel and decorated with button-hole and feather stitching and ribbon bows. It is easily made and its shaping is in accord with the improved methods of fashioning infants' garments. The loose seamless back joins the fronts in shoulder and under-arm seams and pretty fulness in the fronts is drawn in gathers at the neck and waist, the gathers at the waist being tacked to

a stay. The closing is effected by dainty ribbons at the throat and waist. The full sleeves are gathered at the top and the wrist is formed in a frill by gatherings extending nearly to the seam. The little tab collar is a very dainty addition.

White or delicate shades of French or Scotch flannel in stripes or small dots are chosen for these little wrappers. Eiderdown is popular, ribbon usually binding the edges.

Pattern No. 9623 is in one size only. To make a wrapper like it, will need two yards and a half of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

Styles for Men and Boys.

FIGURE No. 102 G.—LITTLE BOYS' GARRICK TOP-COAT.

(For Illustration see this Page.)

FIGURE No. 102 G.—This represents a Little Boys' overcoat. The pattern which is No. 9592 and costs 10d. or 20 cents, is in six sizes for little boys from two to seven years of age, and may be seen in two views on page 195.

The jaunty little overcoat, known as the Garrick top-coat, is here pictured made of tan melton and stylishly trimmed with black braid. The back is fitted to follow the lines of the figure and shows coat-laps and coat-plaits in true coat style. The loose fronts are folded back from the throat to the waist in large lapels, below which they are lapped and closed with buttons and button-holes. The closing is made along the lapels with hooks and loops. A circular cape is an attractive accessory; its ends are overlapped by the lapels and the cape hangs in ripples over the comfortable coat sleeves, which are finished with roll-up cuffs. A pointed strap is buttoned over the ends of the standing collar and oblong laps cover openings to inserted side-pockets.

This overcoat is a remarkably smart style and may be made of cloth, diagonal, beaver or any preferred coating in dark-blue or brown or, for very young boys, in maroon or dark-green. Mohair braid is the most suitable finish, and the cuffs, collar, etc., may be faced or inlaid with velvet, black being preferred.

The sailor hat matches the overcoat.



FIGURE No. 102 G.—This illustrates LITTLE BOYS' GARRICK TOP-COAT.—The pattern is No. 9592, price 10d. or 20 cents.

(For Description see this Page.)

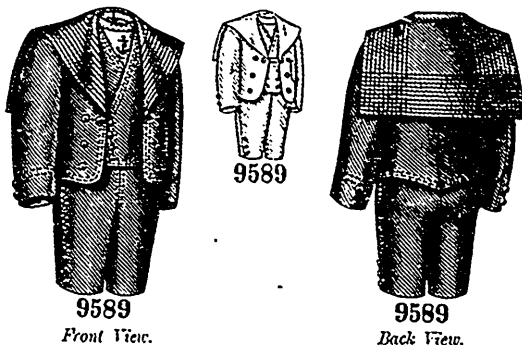
together, and buttons and mock button-holes are arranged on them to simulate a double-breasted closing. A shield of the white serge that is closed at the back and completed with a neck-band is lapped under the front of the vest and stitched to position.

The middie jacket is gracefully formed to the figure by side seams and a center seam. The fronts open all the way down and are connected on the breast by a cord looped over buttons; and the back is pointed at the center. The sailor collar is broad and square across the back and its ends taper to points. The sleeves are of comfortable width.

The short trousers are shaped by inside and outside leg seams, a center seam and hip darts. They are closed at the sides and the top is finished with under-waistbands.

Cloth, serge, flannel and cheviot are much liked for these suits and combinations of red and blue or blue and white are very satisfactory. Stitching alone will provide a suitable finish, but braid may be added, if desired.

We have pattern No. 9589 in six sizes for little boys from five to ten years of age. To make the suit for a boy of seven years, needs a yard and three-fourths of material fifty-four inches wide; the shield and neck-band call for a fourth of a yard of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



LITTLE BOYS' SUIT, CONSISTING OF A MIDDIE JACKET, A VEST CLOSED AT THE BACK AND SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

LITTLE BOYS' SUIT, CONSISTING OF A MIDDIE JACKET, A VEST CLOSED AT THE BACK AND SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9589.—By referring to figure No. 103 G in this number of THE DELINEATOR, this suit may be seen differently made up.

Navy-blue and white serge are here united in the jaunty suit and machine-stitching and black silk braid contribute to the decoration. The novel vest is closed at the back and its low-cut fronts are lapped in double-breasted style and stitched

with attractive decoration. The suit consists of a vest, a middie jacket and short trousers closed at the sides. The vest is a decided novelty; it has low-cut fronts lapped in double-breasted style and stitched together, a double-breasted closing being simulated by the arrangement of the buttons. A stitched-in shield finished with a band and decorated with an

FIGURE No. 103 G.—LITTLE BOYS' MIDDIE SUIT.

(For Illustration see Page 193.)

FIGURE No. 103 G.—This illustrates a Little Boys' suit. The pattern, which is No. 9589 and costs 10d. or 20 cents, is in six sizes for little boys from five to ten years of age, and is again portrayed on this page.

Dark-blue and red cloth are combined in the suit in this instance, black braid and buttons providing an attractive decoration. The suit consists of a vest, a middie jacket and short trousers closed at the sides. The vest is a decided novelty; it has low-cut fronts lapped in double-breasted style and stitched together, a double-breasted closing being simulated by the arrangement of the buttons. A stitched-in shield finished with a band and decorated with an

embroidered emblem fills in the opening at the neck and the vest is closed at the back. The jacket fronts are wide apart all the way to show the vest and a large sailor-collar falls square at the back, extends slightly over the well shaped sleeves and tapers to points at the ends; it is inlaid nearly to the edge with the red cloth.

In the smartest suits of this style the vest and sailor-collar are of a contrasting color and a decoration of gilt, pearl or bone buttons and braid in one or two colors is added. The material may be chevot, serge, flannel, whipcord or plain cloth.

LITTLE BOYS' SUIT, CONSISTING OF A BOX-PLAITED BLOUSE AND KNICKERBOCKER TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9590.—A different development of this natty suit is given at figure No. 104 G in this number of THE DELINEATOR.

In this instance navy-blue and white serge are associated in the attractive suit. The blouse is fitted by shoulder and under-arm seams and side-back seams extending to the shoulders. An applied box-plait is arranged over each side-back seam and on each front, and the closing is made at the center of the front with buttons and button-holes in a fly. The neck is shaped low in front, and a shield that is closed at the back, finished with a standing collar and decorated with an embroidered anchor, is buttoned in. The tapering ends of the large sailor-collar, which is broad and square at the back, meet as the top of the closing and the collar is inlaid with the white serge outlined with three rows of narrow silk braid. The comfortable one-seam sleeves are arranged in four box-plaits at the wrist, the plaits being stitched along their folds to cuff depth; and a leather belt is slipped through straps arranged on the fronts and back and fastened at the front with a buckle. A pocket that is finished with a welt is inserted in each front.

The knickerbocker trousers are shaped by the customary seams and hip darts and closed at the sides. The legs are turned under at the lower edges for hems, in which elastic is inserted to draw the edges closely about the knee, the trousers drooping in the regular way. The top of the trousers is finished with waistbands in which button-holes are made for attachment to an under-waist.

The suit may be satisfactorily made up in flannel, cloth, tweed and chevot, and the shield, belt and collar facing will generally contrast with the remainder of the suit. Braid will furnish the most appropriate decoration. A stylish suit of this kind may be fashioned from golden-brown chevot and old-blue flannel, which may be used for the shield. The sailor-collar may be trimmed with braid.

We have pattern No. 9590 in five sizes for little boys from four to eight years of age. To make the suit for a boy of seven years, calls for two yards and three-eighths of dark cloth fifty-four inches wide, with a half of a yard of light cloth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

pattern, which is No. 9590 and costs 10d. or 20 cents, is in five sizes for little boys from four to eight years of age, and may be seen again on this page.

The suit is natty for school or general wear as here made of dark-brown wide-wale serge and tan cloth and finished with machine-stitching. The blouse reaches over the hips and has three laid-on box-plaits at the back and one on each front. The closing is made invisibly at the center of the front. The tapering ends of a large sailor-collar which is broad and square at the back frame a buttoned-in shield that is finished with a low standing collar and decorated with an embroidered anchor. The sleeves are box-plaited at the wrist. A leather belt is passed under straps at the sides and welts complete openings to inserted side-pockets.

The knickerbockers droop in the usual way and are closed at the sides.

Durable materials like tweed, chevot and worsted will be most often selected for a suit like this, which is adapted to very practical service and is at the same time dressy. Stitching or braid may be used to complete the suit and the shield will usually be ornamented with an emblem.

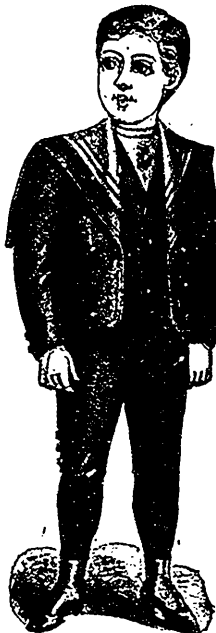


FIGURE No. 103 G.—This illustrates LITTLE BOYS' MIDDY SUIT.—The pattern is No. 9589, price 10d. or 20 cents.

(For Description see Page 192.)

LITTLE BOYS' MIDDY SUIT, HAVING A PERMANENT AND A REMOVABLE SAILOR-COLLAR, AND SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see Page 194.)

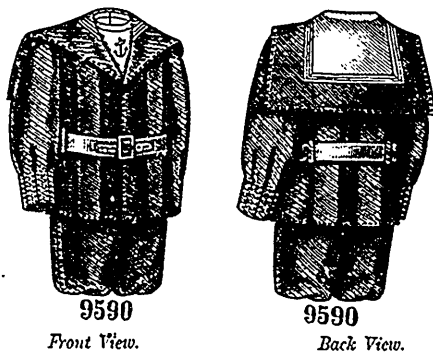
No. 9594.—Brown mixed chevot is combined with cream-white flannel in this handsome midddy suit, and the finish is given by braid, stitching and buttons. The midddy vest is buttoned at the back and finished with a neck-band, and the width at the back is regulated by straps buckled together over the closing.

The short trousers have the customary side-pockets and are closed at the sides with buttons and button-holes; they are finished with under-waistbands.

The jacket is gracefully shaped by center and side seams, and the fronts fall apart with a flare. A breast pocket opening in the left front is finished with a welt. Side plaits stitched to cuff depth are formed in the sleeve, which is gathered at the top. A large sailor-collar joined to the neck is almost covered by a removable sailor-collar that is buttoned in.

Combinations will be most attractive in this suit. Gray and red, blue and red or white, green and fawn, etc., may be united with good effect, and the finish may be a plain or decorative one of braid. In a suit of dark-red serge the collar and vest may be trimmed with rows of white soutache braid.

We have pattern No. 9594 in eight sizes for little boys from three to ten years old. To make the vest and removable collar for a boy of seven years, requires three-fourths of a yard of material fifty-four inches wide, the jacket and trousers need a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



LITTLE BOYS' SUIT, CONSISTING OF A BOX-PLAITED BLOUSE, AND KNICKERBOCKER TROUSERS WITHOUT A FLY.

(For Description see this Page.)

FIGURE No. 104 G.—LITTLE BOYS' SUIT.

(For Illustrations see Page 194.)

FIGURE No. 104 G.—This represents a Little Boys' suit. The

LITTLE BOYS' RUSSIAN SAILOR SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see Page 194.)

No. 9593.—This handsome Russian sailor suit is represented

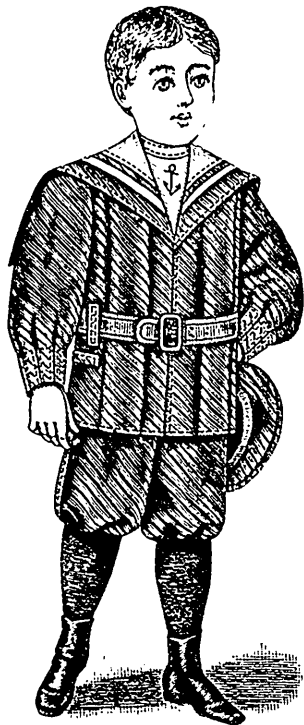


FIGURE No. 104 G.—This illustrates LITTLE BOYS' SUIT.—The pattern is No. 9530, price 10d. or 20 cents. (For Description see Page 193.)

The suit will be made of such serviceable materials as chevot, plain or mixed, serge, homespun and fancy wool suitings in brown mixtures. Mohair braid could give the finish, if preferred. For school wear a suit of this kind could be made of an invisible plaid chevot in neutral colors showing an occasional thread of red.

We have pattern No. 9593 in eight sizes for little boys from three to ten years of age. For a boy of seven years, the suit needs two yards of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS DOUBLE-BREASTED SAILOR SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9591.—This sailor suit is fashioned in a new and most pleasing style. It is pictured made of navy-blue and red flannel and finished with stitching and buttons. The blouse is cut low in front and is lapped and closed in double-breasted style with button-holes and buttons, and the lower edge is drawn closely about the waist by an elastic inserted in a hem, the blouse drooping in the regular way. A sailor-collar having tapering ends lapped with the fronts is deep and square at the back and extends out on the sleeves, which are formed in a box-plait on the upper side of the arm from the top to the wrist and laid in plaits turning from the box-plait at the wrist, all the plaits being stitched to cuff depth. The opening at the neck is filled in by a buttoned-in shield that is finished with a neck-band. A patch pocket is conveniently placed on the left front.

The short trousers are shaped by the usual seams and hip darts and provided with the customary pockets. They are closed at the sides.

The suit would be attractive made of red cloth, with cream

made of checked tweed and finished with stitching. The short trousers are closed at the sides. Side pockets are inserted and the trousers are finished with under-waistbands.

The jacket extends well below the hips. The fronts are lapped and closed to the throat in double-breasted style with buttons and button-holes, and a pocket is inserted high up in the left front. The loose whole back is held to the figure slightly by a leather belt that is buckled in front. A deep square sailor-collar with ends rounding from the throat extends over the sleeves, which are gathered at the top and laid in four box-plaits at the wrist, the plaits being stitched to cuff depth.

cloth for the shield and a decoration of black braid. Brown is also a serviceable color liked for boys' suits. A shield of olive-green cloth could be worn with a suit made in this style of golden-brown English serge, and black soutache braid could trim the collar, many rows of it being used.

We have pattern No. 9591 in eight sizes for little boys from three to ten years old. To make the suit for a boy of seven years, will need three yards of navy-blue flannel forty inches wide, with half a yard of red flannel forty inches wide. Price of pattern, 10d. or 20 cents.

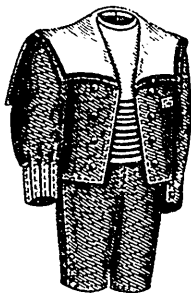
LITTLE BOYS' OVERCOAT, WITH CAPE (KNOWN AS THE GARRICK TOP COAT.)

(For Illustrations see Page 193.)

No. 9592.—At figure No. 102 G in this magazine this overcoat is again seen.

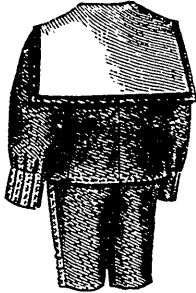
This overcoat is known as the Garrick top-coat. It is here shown made of smooth cloth and finished with stitching. The back is gracefully fitted by curved center and side seams, the center seam terminating at the top of coat-laps and the side-back seams disappearing under coat-plaits that are marked at the top by buttons. The loose fronts are rolled in lapels to the waist and lapped in double-breasted style, the closing being made with button-holes and buttons in the regular way below the lapels and with hooks and loops along the lapels to the throat. The front edges of a circular cape are sewed under the lapels, and the neck is finished with a standing collar having a pointed strap buttoned over its ends. The sleeves are completed with roll-up cuffs and openings to side pockets are covered with square-cornered laps.

The top coat is thoroughly protective



9591

Front View.

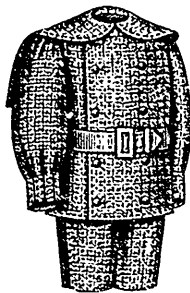


9594

Back View.

LITTLE BOYS' MIDDY SUIT, HAVING A PERMANENT AND A REMOVABLE SAILOR-COLLAR AND SHORT TROUSERS WITHOUT A FLY.

(For Description see Page 193.)



9593

Front View.



9593

Back View.

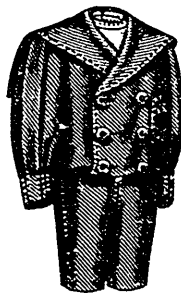
LITTLE BOYS' RUSSIAN SAILOR SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Description see Page 193.)

and dressy withal. It will be made of smooth or rough material and may be finished simply as in this instance or decorated with mohair braid. A stylish overcoat may be fashioned from dark-green melton cloth.

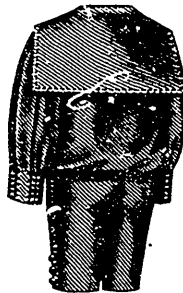
We have pattern No. 9591 in six sizes for little boys from two to seven years of age. For a boy of seven years,

the overcoat will require two yards and an eighth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



9591

Front View.



9591

Back View.

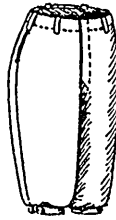
LITTLE BOYS' DOUBLE-BREASTED SAILOR SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

BOYS' KNICKERBOCKERS. (TO BE MADE WITH CUFFS, BANDS OR ELASTICS.) FOR CYCLING, GOLFING AND GENERAL OUTING.

(For Illustrations see this Page.)

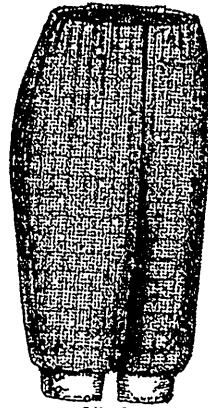
No. 1593.—For cycling, golfing and general outing wear these knickerbockers are especially suitable. They are illustrated made of mixed cheviot, with plain cloth for the cuffs and stitching for a finish. The knickerbockers are shaped by inside and outside leg seams, hip darts and a center seam and are closed with a fly. The legs may be hemmed to form casings for elastics, or they may be gathered and completed with cuffs which are closed with buttons and but-



1591



1591



1591

Front View.

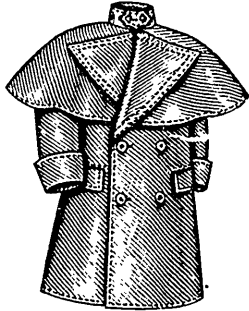


1591

Back View.

MEN'S KNICKERBOCKERS. (TO BE MADE WITH CUFFS, BANDS OR ELASTICS.) FOR CYCLING, GOLFING AND GENERAL OUTING.

(For Description see this Page.)



9592

Front View.



9592

Back View.

LITTLE BOYS' OVERCOAT, WITH CAPE. (KNOWN AS THE GARRICK TOP-COAT.)

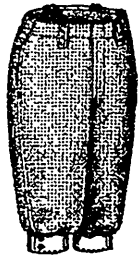
(For Description see Page 194.)

satisfactory materials to use in making knickerbockers of this style. A plain, smooth-surfaced material will be generally used for the cuffs.

We have pattern No. 1593 in twelve sizes for boys from five to sixteen years old. To make the knickerbockers for a boy of eleven years, will need three-fourths of a yard of goods fifty-four inches wide, with an eighth of a yard of contrasting material fifty-four inches wide for the cuffs. Price of pattern, 7d. or 15 cents.

MEN'S KNICKERBOCKERS. (TO BE MADE WITH CUFFS, BANDS OR ELASTICS.) FOR CYCLING, GOLFING AND GENERAL OUTING.

(For Illustrations see this Page.)



1593

Front View.



1593

Back View.



1593



1593

ton-holes or with bands that fasten with buckles. The seat is strengthened by a fitted facing of the material and straps are arranged at the top for upholding a belt. Side and hip pockets are inserted and the hip pockets are finished with

BOYS' KNICKERBOCKERS. (TO BE MADE WITH CUFFS, BANDS OR ELASTICS.) FOR CYCLING, GOLFING AND GENERAL OUTING.

(For Description see this Page.)

fancy laps that are secured with a button and button-hole in the point. The pocket-laps may be omitted.

Corduroy, tweed, homespun, plaid and mixed cheviot are

No. 1591.—These knickerbockers are specially planned for general outing, cycling, golfing, etc. Checked cheviot was here chosen for them, with plain cloth for the cuffs, and stitching for a finish. The knickerbockers are shaped by inside and outside leg seams, hip darts and a center seam and are closed with a fly. The lower edges of the legs may be hemmed to form casings for elastics, or they may be gathered and finished with cuffs that are closed with buttons and button-holes or with bands that are fastened at the ends with buckles. The seat is reinforced and straps are arranged at the top to support a belt. Side pockets and hip pockets are inserted, the hip pockets being provided with fancy laps that are buttoned down. The pocket-laps may be used or not.

Durable materials that will be used for the knickerbockers are tweed, homespun and heavy mixed goods in gray or brown. When the cuffs are used, they will generally be made of a different material.

We have pattern No. 1591 in nine sizes for men from thirty to forty-six inches, waist measure. For a man of medium size, the knickerbockers call for a yard and a fourth of material fifty-four inches wide, with a fourth of a yard of contrasting material fifty-four inches wide for the cuffs. Price of pattern, 10d. or 20 cents.

OUR NEW LIVERY PLATE.

THE ATTENTION OF THE TRADE IS PARTICULARLY CALLED TO OUR NEW LIVERY PLATE. Both in the variety of the Liveries illustrated and in the superiority of the Individual Designs this Plate will be one of the MOST NOTABLE EVER ISSUED—facts which should strongly commend it to every Custom and Merchant Tailor.

The production of such a Plate is a work of considerable importance, and its issuance has been unavoidably delayed; but the work on it is now so far advanced that we can promise it will be ready for delivery on or about January 15.

Among the many garments portrayed are COACHMAN'S RIDING TROUSERS, BREECHES, VESTS, FROCK COAT AND MORNING COAT; FOOTMAN'S TROUSERS, BREECHES, VEST, COATTEE, PANTRY JACKETS AND FULL DRESS; ALSO DRESS FOR MASTER OF THE HOUNDS AND LIVERY FOR PAD GROOMS, HALL BOYS AND PAGES.

This Plate, with Descriptive Book, will be sold at 5s. or \$1.00 per Copy.

NEW STYLES IN GREEK GOWNS.

There is no more graceful robe than the Greek, its flowing lines concealing defects and emphasizing the good points of the figure, hence creating a most artistic effect. Although considerable variety is permissible in the details of the design, the general character remains the same whether the robe hangs in straight lines from the shoulders, or is diversified by the introduction of a pretty blouse body as in the latest examples of this style. Greek gowns are charming and modest for character and fancy dress balls and are usually made of flexible wool fabrics or soft silks. All-white is chosen or white and gold united, if fidelity to Greek originals is sought. The favorite robe is of white cashmere or Lansdowne trimmed with gold braid in Greek-key designs.



LADIES' GREEK GOWN, WITH TUNIC DRAPERY. (TO BE MADE WITH HIGH OR ROUND NECK, WITH OR WITHOUT THE CLOSE-FITTING SLEEVES AND IN DEMI-TRAIN OR ROUND LENGTH.) KNOWN AS THE GALATEA GOWN.

No. 1608.—This Greek gown is known as the Galatea gown; it is pictured made of white cashmere and trimmed with gold braid in a Greek-key design. The wing sleeves and the drapery



1608



1608

are lined with yellow silk. The gown has a short, plain body closed

in front, and a full skirt that may be made in demi-train or round length is joined to the body. The neck may be high or round, the high neck being finished with a standing collar. Long, close-fitting sleeves of lace net trimmed with wrist frills may be added or not. Wing sleeves fall to about the same depth as the tunic drapery, which is composed of a front and back portion draped by plaits on the shoulders. The drapery portions hang straight at the back and in a jabot at the left side of the front. Cord is festooned on the drapery.



1608



1614

We have pattern No. 1608 in three sizes for ladies from thirty-two to forty inches, bust measure. For a lady of thirty-six inches, bust measure, it needs eleven yards and an eighth of goods thirty-six inches wide, with three-fourths of a yard of lace net twenty-seven inches wide for the close-fitting sleeves and six yards and a half of silk to line the wing sleeves and drapery. Price of pattern, 2s. or 50 cents.

LADIES' GREEK GOWN. (TO BE MADE WITH A HIGH OR V NECK, WITH OR WITHOUT THE CLOSE-FITTING SLEEVES AND IN DEMI-TRAIN OR ROUND LENGTH.) KNOWN AS THE MAID OF ATHENS GOWN.

No. 1614.—An exceedingly graceful Greek gown, known as the Maid of Athens gown, is shown in these illustrations. It is pictured made up in Lansdowne and trimmed with narrow satin ribbon and silk cord and tassels; the wing sleeves are lined with silk. The blouse-like body is made over a fitted lining, and is in V shape at the top, where it is formed in a frill heading; it pouches all round over a fitted belt, and may be made with a high or V neck. In the high neck the lining is faced in pointed yoke effect and a standing collar trimmed at the back with a frill of lace edging is added. Close-fitting sleeves of lace net decorated with lace wrist-frills may or may not be used beneath the long, pointed wing sleeves, which are shallow at the top of the arm and fall in jabots almost to the foot of the full skirt, which is joined to the body. The edges of the wing sleeves are laced together at the top with tasselled cords, and a cord following the gathered upper edge of the blouse is crossed at the top of the front, carried under the arms to the back, crossed again over the cord-covered belt and then brought forward and loosely tied at the center of the front. The skirt may be in demi-train or in round length.

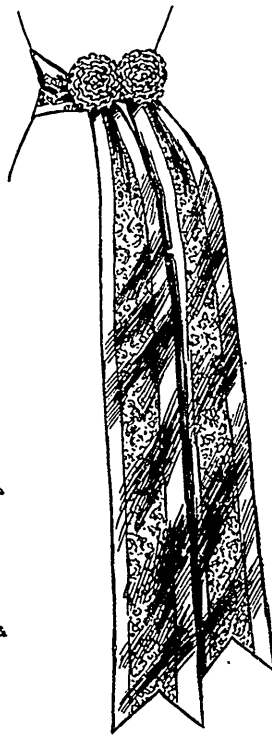
We have pattern No. 1614 in five sizes for ladies from thirty-two to forty inches, bust measure. For a lady of medium size, the garment needs eleven yards of goods forty-four inches wide, with three-fourths of a yard of lace net twenty-seven inches wide for the close-fitting sleeves, and five yards of silk twenty inches wide to line the wing sleeves. Price of pattern, 2s. or 50 cents.

THE LATEST DESIGNS IN SASHES.

As a finish for dressy gowns the sash is triumphant. Novel and brilliant effects are achieved with it, and in the bowing, disposal of loops and general arrangement the ideas of the French are everywhere manifest. As it is the detail of finish and the trimming that constitute the chief element of smartness on the new gowns, the sash rules with reason and improves every toilette of which it forms a part. There is great variety in this charming accessory, the gay Roman-striped sash ribbon vying with the smooth, lustrous satin sash and with the lace-trimmed sash that may be of chiffon, ribbon, *mousseline* or even lace.

The Roman sash illustrated is bowed at the left side of the front in the fashionable four-in-hand adjustment, an arrangement extremely popular with young ladies who use it with tailor made suits and with silk costumes or evening dresses of transparent fabrics. The fringed ends fall low over the skirt. As novelty of adjustment is considered good style, it will be well to carefully study the effects produced by the

Lace and ribbon are uniquely disposed in a manner calcu-



lated to give an elegant finish to a reception or evening toilette, in the sash of satin ribbons softly folded about the waist and having a bow in front and an elaborate arrangement at the back, the ribbon forming a frill at the waistline above the deep fall of lace edging below

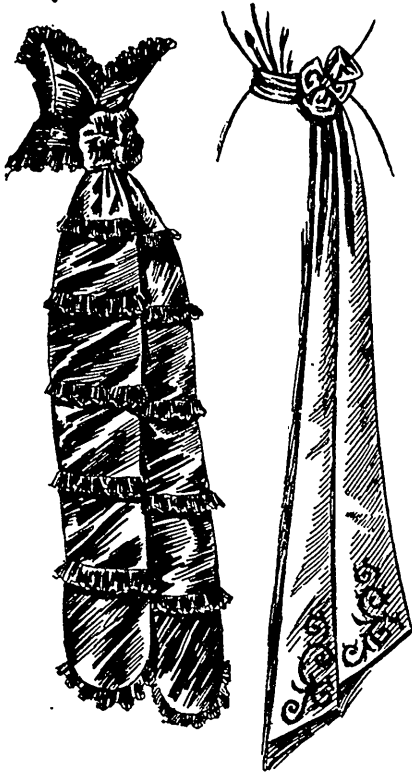


different bows, soft knots and loops disposed at the side or back.

An especially popular and pleasing sash is that of lace-trimmed satin ribbon; the lace insertion extends down the center of the long sash ends which fall with charming grace from beneath the compact rosettes of lace that define the waist at the center of the back. A sash of silk with ends trimmed with appliqué velvet garniture is in good style; it surrounds the waist in soft wrinkles and is formed in a bow with pretty loops at the center of the back.

which alternate loops of ribbon and soft frills of lace droop.

An evening toilette will be enhanced in beauty if supplemented by the chiffon sash that has two deep, outstanding ends resulting from several rows of shir-



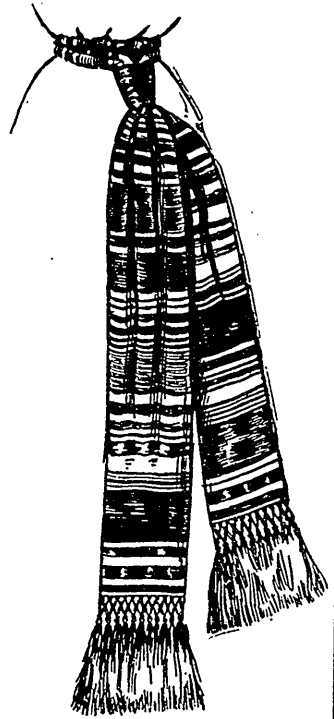
rings made at each side of them, the long ends terminating just above the lower edge of the skirt with embroidered chiffon self-headed frills.

Women with slender figures will appreciate the corselet and sash arrangement of satin with knife-plaitings of satin by way of adornment. The corselet is fitted snugly to the figure and the sash falls below the soft knot at the center of the back. The ends are gracefully rounded and

knife-plaitings of the satin are disposed at regular intervals apart on the long ends which terminate just a little above the lower edge of the skirt.

Another corselet arrangement is shown in conjunction with the lace-trimmed sash of wide ribbon: an outstanding frill is formed at the center of the front and soft shirring is used at the center of the back. The sash falls from the lower edge of the corselet, being formed in two moderately long loops, with the ends lace-trimmed, and lace edging disposed above them.

White satin ribbon is displayed in a sash suited to an evening gown of chiffonette. The ribbon is folded about the waist and disposed in two outstanding loops at the back between two rosettes. *Lierre* lace self-headed frills depend from ends of the sash.



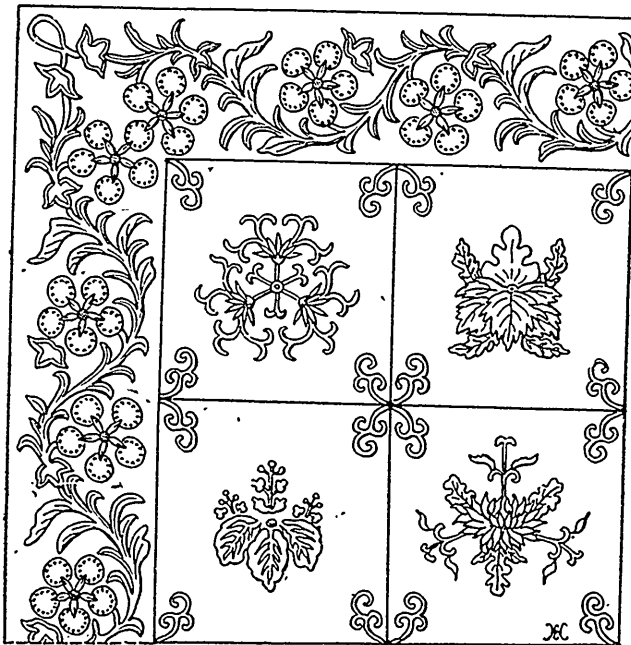
NOVELTIES IN FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

BEDSPREADS.

The illustrations for bedspreads herewith presented are typical of the latest ideas. For a full-sized spread designs made up of squares are much in vogue; the convenience of being able to work them separately will be seen at a glance. These squares can be made up in various ways. As shown in illustration No. 1, they are neatly sewn together without any inserting of lace or crochet, but such inserting is a very handsome addition and makes, when properly finished, an elaborate spread. Guipure lace is especially suitable for the purpose. If desired, a deep frill of the lace can be substituted for the embroidered border. The inserting should be narrow.

It will be noted that the design of each square differs from all the others, although on the same lines. These four designs are repeated so that



BEDSPREAD.

they alternate until a spread of the necessary dimensions is secured.

The drawings show the exact method of working principally in outline stitch with heavy silk or linen thread. Inside of the outlining of the circles in the border a row of French knots is worked. This is particularly effective and breaks the monotony of the outline. The extreme center of the forms made up of circles is executed in satin stitch.

The outlining can be done in stem stitch, split stitch, chain or cable stitch. Good results may be obtained by working the outer lines in chain or split stitch and the inner lines and veining of the forms in ordinary outline stitch, being careful to take very short stitches where the curves are sudden, otherwise the clearness and beauty of the curve is lost. With regard to the foundation material there is quite a

choice, out care should be taken to select something that is sufficiently firm; a flimsy material, such as the ordinary

sents the half of a conventionalized rose. The dotted lines about one third from the top show where the pattern repeats. The finished work can be lined or not, according to taste and the season of the year for which the article is required.

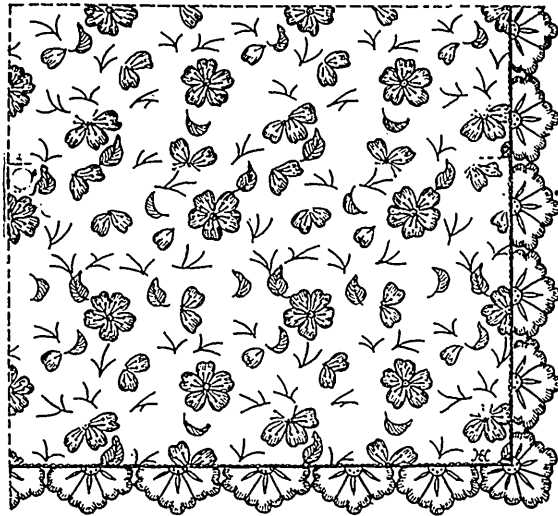
Illustration No. 3 shows an effective and original design for a striped spread for either a single or double bed. The embroidered band may be alternated with lace lined with a color, or with a self-colored silk or satin stripe. Figured goods, however, would be preferable to a plain material for the stripe that is not embroidered; it should be slightly wider than the worked band, though this suggestion does not apply to an inserting of lace.

As to the method of working, the best effect can be gained by first putting in a strong outline in plain stem stitch; then inside this outline, in a lighter shade of the same color and quite close beside it, put an inner line of bead stitch, which, while it does not take nearly so long to make, suggests a series of French knots, although not quite so pronounced. The

pattern should be enlarged so that the band measures about nine inches across; for a cot-spread a little more than half that width is sufficient.

The best finish for a spread of this kind is a linen thread crochet lace of a simple open-work pattern. The outer edge of the lace should match in color the ones used for the embroidery, some of the same coloring being introduced into the body of the lace. The main part of it is worked in thread matching the ground of the embroidery. Any coloring may be used which harmonizes with the general coloring of room for which the spread is destined. On cream or éru either golden-brown, old-rose, heliotrope, Delft-blue or stem-green would look equally well, the alternating stripe being of the same color as the embroidery; only of a medium tone.

Embroidered spreads are just now much in request and when worked in outline only do not, after all, present a very arduous undertaking.



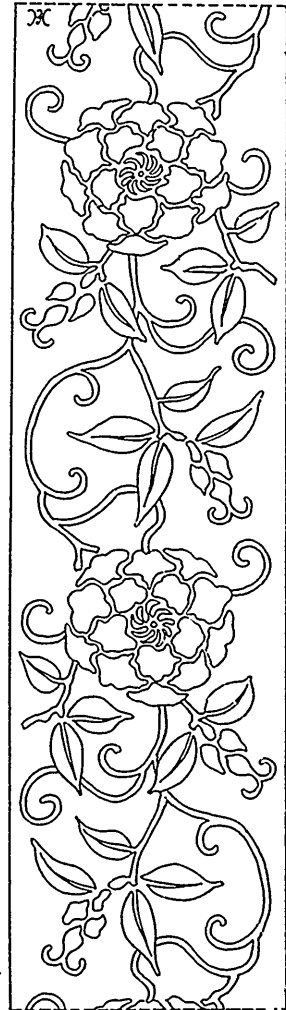
COT-SPREAD OF BABY CARRIAGE ROBE.

sateen, is to be avoided. Rather coarse linen is excellent for the purpose. There is also on the market a new cotton material that resembles denim, but is finer in texture. It is less expensive than the art linens and will answer well the purpose here in view. It would be best, however, to use a cotton material only in cream or éru, because it is doubtful whether the colored cottons will stand cleaning, whereas the colors of the art linens manufactured especially for embroideries are fast. Roman satin is also a good texture for this work.

A cream ground is always desirable, because a variety of colors may be used upon it. If preferred, two or three shades on one tone can be selected instead, always remembering to use the darkest for those parts of each form that should be brought into the greatest prominence. The depth of tone should be sufficiently strong to make the work show up well at a little distance. If the coloring be too delicate, the effect as a whole will be weak. The scrolls that fit into the corners must be uniform in color throughout, in order to make the differing shades on each square pull together.

When lace is inserted, the lining should be of a color contrasting with the work, and it should be bright enough to show well through the lace. When lace is not introduced, the spread may be interlined and quilted at the corner of each square, thus making a warm covering for Winter use.

Illustration No. 2 shows a charming little design borrowed from the Japanese. It is intended for either a cot-spread or a baby carriage robe, being equally well suited to either purpose. It is notably dainty when worked on art satin with filo floss. It also looks well on linen, fine flannel or very fine broadcloth, the latter being especially adapted to a carriage robe. The border is not added afterwards, the whole design being worked on one piece; the dividing line is a double row of chain stitch or cording stitch. The flowers are semi-solid, worked in long and short stitch, the stamens being French knots, the centers double French knots, the foliage in satin stitch and the crazy work in close stem stitch. The outside edge of the border is button-holed, as is plainly shown by the drawing. As for the coloring, nothing could be prettier than Nature's tints on a cream ground, using gold for the crazy work and pink for the button-holing, since the border repre-



BAND TO ALTERNATE WITH INSERTED LACE.

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate drawing, the making of toys and toy animals,

the dressing of dolls, puzzles, riddles, and much other matter of interest to children. The book is very handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with appropriate engravings. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

MATERIALS FOR MIDWINTER.

Demi-saison attire should be chosen with discretion. Winter is too near its wane to warrant the selection of heavy textiles and Spring is too distant for light-weight fabrics, yet coming conditions should be taken into account in making a choice for the present.

It is probable that the vogue of tucked or plissé fabrics will continue and even increase. Some advanced specimens are shown in plain covert cloths and in grenadines, which are thus far black with color sifting through the plissés. Red, blue, gold, silver-gray, pistache-green, white and watermelon-pink are some of the colors which animate the new grenadines, being woven in silk on the under side of the tucks. Since bayadère stripes are to prolong their vogue, these materials will be made up so that the tucks encircle the figure; their perpendicular disposal is, however, permissible. Velours and poplins mingling black cords and colored silk lines and varied by black plissés have been popular all Winter; they may still be obtained and will prove a wise choice, combining present wear with adaptation to early Spring. If developed by a mode embracing fanciful accessories, silk or velvet matching the silken thread may be used for them, combinations promising to obtain later as they do now.

Plain and mixed poplins are unusually pleasing to conservative tastes. The former are fashionable in *réséda*, gray, castor, beige and sentry-blue, the latter being another name for cadet. Among the mixed poplins is a bluet shot with golden-brown, a most tasteful combination of colors. There are, besides, mixed gray, olive-and-red, red-and-gray and green-and-plum medleys, all of which lend themselves as well to simple as to fanciful modes.

English chevots in solid and mixed colors with surfaces more or less rough are among the favorite fabrics for between-season gowns. Golden-brown, navy-blue and dark-green are displayed in the solid-hued chevots, with here and there a white hair showing. Well liked mixtures in chevots of English weave are plum with dark-red, dark-blue with red, olive with red, cadet with white, and brown with gold. The Scotch mixtures are likewise fashionable for coat-and-skirt suits. Black is introduced, no matter what the color blending may be. Stylish costumes may be made of a rough chevot commingling black, leaf or sage green and white, or blue, green, brown and black in a checked design or in striped patterns assembling brown, gobelin, sage and black, or gold, navy and black, white knots being visible on the striped varieties. Other color unions are shown in both kinds of chevot. Scotch granite suiting, a rough-surfaced fabric in solid colors, develops very satisfactory gowns. Then there is armurette in its pleasing color mixtures—a material well adapted to tailor-made suits and one which will be worn during the Spring, either hues than those now in vogue being promised later.

Covert cloths with colored backs appeal to almost all tastes. New combinations are even thus early shown in these cloths for present and Spring wear. Among them are stone gray with a bright-red back which enlivens the dull-hued surface; *réséda* with an emerald back; a cadet surface with an orange undersurface; golden-brown with bright-green; sage with a watermelon-pink back, and gray with a rose under-surface.

A visiting toilette of exceptionally good style was made up in the gray covert, an effective combination achieved by using the material with the rose-colored side out for the accessories. The skirt is cut by a new model. It is shaped in a low pointed tablier, which assumes the form of a yoke at the sides and back, the lower portion being circular and sweeping out in a slight train. The basque has a whole back with a slight droop and full fronts opening over a full vest, which shows the rose tint and is tucked across in clusters. The vest droops as well as the fronts, though very slightly, and the fronts are edged with black silk appliqué trimming. A black satin ribbon stock is bowed at the back and above it at the sides stands a frill of doubled white illusion which is soft and becoming to the face. A peplum falls in ripples at the back and is edged with the black trimming, and round the waist, in lieu of a metal or leather belt, is tied a black satin ribbon, the bow being arranged at the left side. The sleeves are very narrow, the wrists are pointed and over the shoulders hang tucked caps corresponding with the vest. A black velvet draped hat, trimmed with black tips and an aigrette with a touch of rose on the head-band con-

tributed by flowers, accompanies the toilette. Gray glacé kid gloves are worn.

Mixed blue, gray, green, brown and tan coverts are made up for general wear, for which purpose they enjoy their usual favor. Plain and mixed whipcords give excellent satisfaction and make up very satisfactorily. In the mixtures black alternates with green, cadet, navy or sentry blue cords. Tan and brown tones are very well liked in plain whipcords. Paquin cord is a novelty which promises well for Spring. The surface has a smooth finish like broadcloth and is relieved by self-colored raised cords woven from selvedge to selvedge.

Broadcloth has the largest following in wool fabrics for dressy occasions. It is made up mostly for elegant promenade, church or visiting wear in a fashion which by courtesy is called tailor-made, but which shows little relationship with the conventional English types of tailor modes. Cloth gowns are invariably trimmed and to many of them is imparted an artistic touch by lace or some tissue productive of a soft effect. The new cloths are light-textured and of lustrous surface and are especially stylish in castor, beige and gray, gray being decidedly in the lead. There are more shades in gray than there are colors in a prism, a fact likely to be made manifest when trying to match a given tone.

Almost every weave in colors is duplicated in black goods and that wardrobe which does not include a black gown is incomplete. Black velours with woven plissés contains more silk than wool. The cords are round, each standing out distinctly from the surface, and the plissés are of fancy weave, adding much to the beauty of the material. Irish poplins have the cords farther apart in some varieties than in others and are handsome enough for dinner gowns. In the same class belong Bengalines, which have single or double cords, and Siciliennes, the latter being used for wraps rather than for gowns. Both these fabrics, like poplin, are wool filled, hence their pliability.

Russian velours shows a surface woven in fine tucks that suggest cords. Some varieties have deep plaided silk borders in black like the goods and others are plain. While the cords run horizontally, the material may be made up in the opposite direction, if vertical cords are preferred.

A simple street toilette, which may appropriately be worn later during the Lenten period, may be made of black Russian velours without a border. If destined for a tall wearer, the cords may encircle the figure. The skirt combines a five-gored upper part with a circular lower portion which flares in very slight ripples and sweeps out in a train of short length. The waist is made with a seamless back drawn down to the figure by gathers and a pouch front with a revers extending from neck to waistline. The revers is covered with pearl-gray satin overlaid with fine jet in a lace-like design. Over the collar is worn a black satin ribbon stock with a frill of creamy lace at each side toward the back. A simple belt of black satin ribbon clasped with a jet buckle surmounts a peplum that is underfolded in a box-plait at the back. The sleeves are of simple design and are finished plainly. A black velvet-covered Amazon hat trimmed with black and white wings and a jet buckle and gray glacé kid gloves could supplement the toilette.

Wool velours woven in cords and plaided or striped with silk is most attractive in black, a contrast of tones being effected by the silk and wool. *Poile de Chine* is a rough, loosely woven black fabric bristling with hairs. If liked, a colored taffeta lining may underlie a dress of such material, through which the color will be visible.

Invisible chevrons are woven in a new type of black camel's-hair. Crépons in wool-and-mohair mixtures and in well defined crinkles are among the new importations in black, and their return will be welcomed by a host of admirers. Black broadcloth has as many friends as colored and has the advantage of accommodating itself to waists of any color. Many matrons prefer black for dinner and reception gowns to colored fabrics and no choicer materials than the new crépes may be obtained.

class has cords like faille silk and is called crêpe faille, while another has a surface like satin. The most expensive hand-made white laces or jet or colored trimmings are applied to such gowns. *Peau de soie* is to some extent taking the place of *satin duchesse*. A fashion of the moment is to line a skirt of black *peau de soie* or *satin damas* with Roman-striped taffeta and to make up the accompanying waist of the same vari-colored silk.

Glacé taffetas are again to be the popular linings for fabrics through which the colors may be seen, be they of silk or woollen textiles. Of course, new color combinations will be produced in these rustling shaded silks. Moiré Renaissance and moiré Imperial in black and colors are available for gowns of ceremony. In the former the water-marks are irregular, while in the latter they are regular though bold and striking.

Shirt-waists very striking in effect are made of checked faille and moiré satin in green, red or royal-blue in combination with black. They have the usual full fronts and yoke back and are worn with a stiff linen collar and club tie, four-in-hand or Ascot scarf. Black cloth or poplin skirts are worn with them.

Every woman knows that a corset should be laced with care,

but every woman does not know how it is done. Flat silk laces are by all means the best. One way is to use a lace three yards and a half long for the top. Begin by inserting the lace in both top eyelets; then insert one end in every other eyelet as far as the waist-line, and lace the other end through every vacant eyelet. Two yards of lacing will be required below the waist-line. Begin at the bottom and work the lacing up as before directed. Laced in this fashion the top and bottom laces may be adjusted independently of each other. Another way is to use three laces. Lace the top to the fourth eyelet as described and tie. Use the second lace to the waist-line and the third below, beginning at the bottom. The fit of a gown depends largely on the correct lacing of the corset.

FASHIONABLE TRIMMINGS.

The scroll as a decorative conceit has not been discarded, but it has a rival in the bow-knot. This graceful and artistic design originated in the Louis XV. period and its various subsequent revivals have always met with the heartiest approval. This time it reappears in laces, braid garnitures and jets and is also traced upon fabrics with velvet or satin ribbon. There are, as in the case of the scroll, variations in the form of the bow-knot, both the loops and ends being freely modified to suit the fancy and the article to be adorned.

Chenille lace is constantly gaining in favor as a trimming for very dressy gowns. It is offered in black, gray and colors in both wide and narrow widths, the patterns being floral for the most part. The wide widths are draped in blouse effect on bodices and are often employed as yokes in some of the new skirts, this novelty lace lending itself with as much grace to woollens as to silks. Panels, too, are arranged with it. In the narrow widths the lace is applied *en tablier* on skirts or in two or three curved rows at the top, the ends usually, in such an arrangement meeting at the belt, a disposal which accentuates the new French shape for the figure. On bodices the lace bands may run round and round or in vertical rows, as best suits the figure. The effect of a triple drapery could be accomplished in a skirt by curving three rows of chenille lace at each side, at wide intervals, each row starting from the belt in front. A corresponding decoration could be applied on the bodice. A gray cloth gown would be rendered very dressy by the application of gray chenille lace, and if a relief note of color were deemed advisable, it could be contributed by turquoise-blue, cerise, rose or light-green silk placed under the lace. Black chenille lace would be equally effective on a gray gown and color could be introduced, if desired.

Colored Chantilly laces are also a novelty. They are admirable in gray, green, pink and other hues, as well as in white and black, and are shown in both edgings and insertions. A most tasteful, yet quiet trimming could be arranged for a gray moiré Renaissance with gray Chantilly lace over ivory-white satin—this season preferred to dead-white. An exquisite trimming available for evening gowns consists of a white chiffon band with deep black Chantilly lace at one or both edges, the design being a bow-knot. Epaulettes and all sorts of bodice draperies and skirt frills are arranged with this delicate trimming.

The colored Brussels nets with chenille dots a shade darker or a tint lighter than the ground are used decoratively as well as for entire gowns. In one type of net obtainable in all fashionable colors a wheel pattern is cleverly described with chenille dots, dots being also scattered over the net between the wheels.

Among laces, Bruges and point Flanders are the favorites of the hour. One variety of the latter in cream and also in an écru tone is an admirable machine copy of an old church lace. On velvet or on a fabric of like elegance the beauty of the design would be shown to advantage.

Skilful weaving is manifest also in a lace which is a perfect duplication of needle or round point, every detail being exactly imitated. Both in bands and edgings it has scroll and floral patterns. Jet outlining combined with insertion and edging in this kind of lace helps to adorn a dinner toilette of black crêpe faille for a middle-aged matron. In the seven-gored skirt a row of insertion conceals each side-front seam. The back is lengthened into a slight sweep and the top is gathered, an arrangement, by-

the-by, better adapted to a matronly figure than fan-plaits, which emphasize the breadth of the hips. The bodice is a surplice. Gathers at the back dispose of the fullness. The top is shaped in a slight V, and the material, which covers the lining in yoke effect, is overlaid with insertion. The fronts droop and are crossed in surplice style, the opening at the neck corresponding with that at the back. Above the bust at each side three rows of edging are slightly frilled across, each row being headed with jet, which likewise follows the free edges of the fronts and back. A soft stock of the material with a lace frill standing up at each side contributes the neck decoration, and a soft, narrow belt, also of the goods, is provided. The sleeves have puffs at the top laid in downward-turning folds and at each wrist is a frill headed with insertion.

Frequently the lace edging is sewed to a foundation of footing when desired, especially for sleeve frills, which are gathered full at the front and back of the arm and scantily elsewhere. Appliqued on chiffon or mousseline a very dainty trimming may be made of this round point lace for fancy silk bodices.

Medallions of point Venise lace, decorated with bow-knots, are vastly popular on velvets, silks and woollens. The material is cut from beneath, and if a colored silk lining is not used for the garment, tinted silk or satin contrasting with the material may underlie the motifs.

Shaped skirts in *lierre* and *point d'Alençon* lace and *mousseline* or net with lace appliqués are as much in vogue as ever for party and ceremonious wear over silk. Lace net may be obtained to match the skirts for bodices, and edgings likewise are furnished for trimming. Blouse fronts and other accessories are made of black Russian nets braided in various wave lines with fancy wide and narrow soutache braids, the narrow braid sometimes repeating the outline of the wide, or being coiled above it, with very decorative effect. Gowns of black or colored broadcloth may be richly trimmed with these braided nets. A brilliant effect is obtained with steel heads, facets and spangles embroidered on black net foundations in scrolls, bow-knots and floral sprays. In one specimen of this class jet spangles are combined with steel beads in the embroidery, with interesting result. Like a coat of mail is a net solidly covered with jet scale spangles, a diamond design being defined in one instance and waved vertical lines in another. Yokes, blouses, vests and various accessories are produced with this very attractive trimming which, of course, is intended for evening wear, being far too elaborate for a street gown. A black net strewn with jet spangles and wrought with large stars done with green, blue, heliotrope or red spangles may brighten a gown of black silk, crêpon or other fine goods. Spangled net skirts are quite as fashionable as lace ones; the latter, however, are more youthful in appearance than the former.

Finer than ever are the beads used in jet passementeries, hence their increased brilliancy. In separable trimming scrolls, bow-knots, and floral sprays are the leading motifs, and in trimmings sold by the yard various devices are produced. Large open work jet ornaments are particularly improving to blouse bodices of black velvet, which will be worn with moiré or *fleur de velours* skirts even in early Spring. White or colored silk may underlie these ornaments, a preference being shown for white if the garment is to be worn on the promenade.

Embroidered appliqué motifs in black or ivory-white enjoy

great favor, as do also such trimmings sold by the yard. In one white silk appliqué trimming gold scrolls occur at intervals; in another having a floral pattern the foliage is marked with gold. These trimmings look very like handsome laces. The same designs prevail in black silk and also in black mohair passementerie and there is not the least abatement in their popularity.

Hercules braid, tress braids, draw braids and soutache are extravagantly used on chevrons, coverts, whipcords and broadcloths. The draw braids may be made to take any desired pattern and the others may be disposed in countless ways—in lattice, bow-knot, Greek key or scroll device or in straight rows, either encircling or up and down. Rows of braid on a skirt may radiate from the belt to about the knees, and a border consisting of several rows may encircle the skirt at the foot. The waist may be encircled by braid and the sleeves trimmed with it in hoop fashion at the top. Sometimes Hercules and tress braid—which is woven in basket design—are used together in alternate rows or in groups. When soutache is used it is generally scrolled above a plainly applied braid.

Satin baby ribbon gathered full and used as a trimming is productive of very happy results, as is exemplified in a street toilette of castor poplin adorned with black satin baby ribbon and wide, double-faced satin ribbon. The skirt is one of the latest modes, a five-gored upper portion deepening into a tablier in front and a circular lower portion lengthened into a short train, the back being fan-plaited. The tablier idea is emphasized by five gathered rows of baby ribbon following the outline of the upper portion and concealing the seam joining it to the circular portion. The ribbons are clustered thickly at this point.

The blouse bodice has a round-neck back drawn in gathers at the bottom and low-necked blouse fronts lapped in Russian style. The linings above the back and fronts are faced with the material and trimmed with lapped rows of baby ribbon, which trimming is likewise clustered on the standing collar. At the top of the closing, which is made at the left side, is fastened a large bow of wide ribbon, a fancy for this decoration being just now prevalent. The sleeves are puffed at the top and over each fall tabs edged with three rows of baby ribbon. As many rows are arranged at the wrist. A black satin belt is fashioned with a steel buckle in front. The hat is of castor satin-and-chenille braid in a walking shape and is trimmed with black tips and satin ribbon. The gloves are of glacé kid several shades darker than the gown. Such a toilette would appeal to the staidest taste. Velvet and satin ribbon in a three-quarter inch width is disposed in the same manner as braids, in basket, lattice and more fanciful designs—always with satisfactory results.

Entire gowns are made of cloth and other smooth-surfaced textiles in solid colors all over stitched in tiny welts. In some cases the welts are run at wide intervals horizontally; in others, at closer intervals vertically. In skirts the lines are frequently made to radiate from the belt and in the blouse, to which this decoration is particularly well suited, the cords run round and round the figure, the contrast thus effected being very stylish. When such an ornamented fabric is used, applied trimming would be out of place, save a jabot of lace at the neck, sleeve frills of lace or a bow of ribbon over the closing. The decoration is severe but exceedingly smart, and must be done with the utmost nicety to insure a successful result.

THE CARE OF HOUSEHOLD BELONGINGS.

It is the little foxes that spoil the vines, the small negligences in the household that ruin its equipment. This may be the result of either ignorance or indolence. The very best bedding table furnishings and kitchen ware turned over to a thoughtless housekeeper show deplorable shabbiness in a short time. The exquisite care given to the belongings of people of wealth is, naturally, hardly to be expected in homes where all the work has to be done by members of the family. The test of a good housekeeper is no longer a knowledge of how to concoct a dozen kinds of pie and cake. The home that is now considered well cared for is not alone clean and sweet-smelling, but its silver, glass and table linen show that they daily receive skilled attention. For one thing it puts in evidence a regard for the health of the inmates that did not enter into the scheme of housekeeping a generation ago.

BEDROOMS AND BEDDING.—To this end the bedrooms with their beds and bedding receive especial consideration. Nearly one third of our lives is passed in bed—or, at least, should be—hence the vital necessity of well-cared-for sleeping rooms. The ideal bed-room contains no carpet to catch dust and create a stuffy atmosphere. Either the floor is bare of everything but rugs or it is covered with matting, rugs being used or not, as desired.

The beds receive a daily airing, the rooms being well ventilated before the beds are again made ready for occupancy. To throw the bed coverings down over the foot of the bed only to pull them again to place in a few minutes, does not properly air the bed. Every article should be taken from the bed and laid about on chairs in a current of air to be left for half an hour. Pillows should also be aired but not in the sun, which causes feathers to give off an objectionable odor.

THE MATTRESS.—The mattress should be turned daily, end for end and then side for side, thus insuring an equal wear to every part. Mattresses are usually either of fibre, cotton and fibre or of hair, the last making the most luxurious bed, expensive in its first cost but cheapest in the end. Home-made beds are rarely satisfactory, evenness of filling being requisite to comfort, a thing hardly possible with a loose filling of husks, straw or feathers. Every part of the body should be supported equally if true rest is to be the result. Twice a year mattresses should be taken into the open air and gently beaten on both sides to remove the dust. Even to the dweller in apartments

this is possible for the clothes-yard or roof may be utilized for this work and the janitor will usually be available for such extra tasks. After beating a mattress it should be carefully swept with a small whisk broom to remove all dust that may have accumulated at the tackings. If the mattress has become untacked by this vigorous treatment, it should be retacked at once, using a mattress needle, which may be purchased at little cost for the purpose. When a mattress has seen so much service that its surface shows permanent depressions, it should be made over by a reliable upholsterer. This is sometimes done at the home of the owner to insure the same hair being used. Amateur work in this line is seldom worth while. When there is sufficient hair filling, a thick mattress, loose and soft, is much better than a thinner one into which the same hair is more closely packed. Mattresses are made in two pieces nowadays, one piece being a perfect square while a narrow piece is fitted at the foot.

BED SPRINGS.—Wire springs should always be covered, coarse, unbleached cotton making durable protectors for the mattress. Double-width sheeting is the best for these spring covers. Without a cover over the wires, rust and black marks on the mattress are inevitable.

Bedsteads should be substantial and yet easy to take apart, and the springs should receive an occasional dusting.

PILLOWS.—The choice of a pillow largely depends upon the tastes and habits of the user. The nursery pillow is filled with hair, is very thin and is covered with a linen pillow-case. This insures a coolness so grateful to feverish little heads, whether in Winter or in Summer. In feather pillows a small, thin pillow is much better than a large thick one, but when the person cannot sleep with the head low, the full pillow is a necessity. Pillows may be cleaned by the amateur as well as by the professional. Choose a clear, dry day, and after beating out all the dust from the pillows, wash them (without removing the feathers) in a tub of water with a strong infusion of ammonia, rinsing and renewing the ammonia until clear water comes from the pillows when put through the wringer. They should be fastened lengthwise on the clothes line, as this insures an even distribution of the feathers. This is the one occasion when pillows may be hung in the sun, for when wet the oil in the feathers is rot drawn out by the heat. When the ticking is dry the pillows should be hung in the shade, and when dry throughout they should be shaken and whipped to lighten the feathers.

TO CLEAN FEATHERS.—Poultry feathers may be used for pillows and cushions if they are properly cleaned. An expert in this work advises the following: Allow one pound of quick-lime to each gallon of water. Let this stand until the undissolved lime is precipitated; then pour off the liquid. Place the feathers in a tub, add the lime water, covering to a depth of three inches and stirring the feathers with a stick until all sink to the bottom of the tub. Let them stand in the water four days. Then lift them out into a sieve, drain well and pour over them clear water until they are thoroughly rinsed. Have a net with large meshes suspended from two rails across a sunny room. Under the net spread an old sheet. Put the feathers into the net and shake it occasionally as they dry, thus shaking the dry feathers into the sheet beneath; when all are dry, place them in layers on paper in a mild heat. Store them in a thin bag until as many are collected as are required.

BRASS BEDSTEADS.—The favorite bedstead is that made of brass, but if the care of the brass is not understood, this piece of furniture will not long be a delight to the eye. No polishing liquids or powders should be used on it, rubbing with a soft rag sufficing to keep it bright. If the lacquer is broken by the use of powder, it will be almost impossible to keep the brass in good condition. The lacquer with which these bedsteads is finished is intended to protect the brass from tarnishing and should not be disturbed.

MATTING.—The use of matting in the home is becoming very general, and the care of this floor covering needs to be well understood. When sweeping it the broom should be plied across the length of the breadths, sweeping with the weaving instead of against it. When soiled a weak solution of salt and water applied with a soft flannel will remove the stains from matting. If very much soiled, the spots should first be rubbed with water and corn meal. If white matting has turned to an undesirable color it may be made a butter-yellow by washing it over with a weak solution of soda and water. The iron castors of a bed or other pieces of furniture often leave unsightly rust marks on matting. By setting the castors in holders prepared for this purpose this staining is prevented. When moving the furniture, it is a matter of a moment to lift it from the holders.

CARPETS AND RUGS.—The care of carpets and rugs is not exacting if they do not remain too long without attention. It is the soiled spot left to accumulate dust that grows more unsightly with each week of neglect. If carpets are occasionally wiped with a flannel cloth wrung out of warm water and ammonia (two table-spoonfuls of ammonia to four quarts of water) and then rubbed with a clean, dry cloth, they will be much freshened. A solution of one pint of ox-gall is not always obtainable, while the ammonia is. In using the ox-gall the piece of cleaning flannel should be soaped, then dipped in the solution, but a small portion of the carpet being gone over at a time. After this part has been dried with a fresh cloth a second portion may be treated in like manner. Wet bran or tea leaves sprinkled on a carpet before sweeping will clean it wonderfully, but if the carpet is of delicate coloring, these cleaners may stain it. If ink is spilled upon a carpet, immediately cover the spot with blotting-paper, renewing the paper as soon as soiled. If stains still appear when nearly dry, mop them with sweet milk and then again apply the blotting-paper and there is little likelihood that the stain will persist. If the spot is caused by oil or grease of any kind, cover it with flour or corn meal and pin paper over it, repeating the process every six hours, each time brushing off the old flour or meal. It is always well before laying a carpet to have the boards—and especially the edges where the base boards meet the floor—scrubbed with two parts of sand, two parts of soft soap and one part of lime water to guard against insects. Fortunately carpets are less and less used, hardwood floors and rugs largely taking their place.

CUT GLASS AND SILVER.—There are few more precious possessions in the home than the cut-glass and silver, but they must be well kept to delight the eye. Cut-glass should keep its purity for more than a hundred years, we are told, and it will do so if washed properly. Make a good suds from pure castile soap, not too strong, however, and wash the glass carefully, using a soft brush to clean out all the cuttings, then rinse in water of the same temperature. Set to drain, and after five minutes place the glass in a box of common sawdust, filling all of the cuts. After ten minutes lift it out, brush off with a dry brush and wipe the inside with a lintless cloth. For decanters, oil bottles and carafes a sponge fastened to a stick may be used to clean out the inside. When these bottles are badly stained it is not easy to clean them. For the water bottle, wash a large potato, then peel thinly, cutting the peeling into small pieces.

Place thin pieces inside the carafe, add half a cupful of warm water and shake briskly. Rinse well in water of the same temperature. For cleaning vinegar bottles coarse shot is used. Place the shot in the bottle with a little warm water and shake thoroughly. Turn out the shot into a strainer and dry it for future use. Rinse the bottle and it will be found quite clear. Still another way of cleaning glass is with muriatic acid. Put a table spoonful of this acid into a pint of water, filling the bottle with this solution, cork the bottle tightly, and after twelve hours rinse well. As this acid is a poison, it is well to place it beyond the reach of little hands.

The care of silver and table cutlery is admittedly exacting and yet there are no possessions that so evidently proclaim the way they are treated. A dinner may be admirably cooked and well served, but if the silver is tarnished or the table cutlery stained, the atmosphere of neglect is perfectly evident. For the proper care of these possessions there should be a wooden or paper tub in which to wash them, three or four silver brushes, a knife board and a knife pail. Half-worn towels and pieces of old table linen may be used for silver. When much plated ware is used, particular care should be given it so as to make the days for the using of polish as far apart as possible. Once the plating is broken, the piece is unsightly until replated, and if polish is resorted to on all occasions, the silver coating is soon worn through. All the silver should be washed at least twice a week in a strong soap suds into which a little ammonia has been put. Brushing the embossed parts with a stiff brush and then rinsing in fresh warm water to which ammonia has been added and drying with soft linen cloths will do much to keep silver bright. Coal gas will quickly tarnish silver, hence the city dweller has a much harder time of it to keep the silver bright than has her country sister. When the silver needs more vigorous measures, polish of some sort is a necessity. French whiting, sifted before using, is as good as any. It should be wet with water (or, if the silver is very much tarnished, with alcohol or ammonia) before applying it. The silver should be vigorously rubbed with a flannel dipped in the wet whiting, the cut or embossed parts being scrubbed with a stiff brush. Then set it aside to dry off. When perfectly dry a second clean flannel cloth is used for rubbing off the whiting and polishing. A dry, stiff brush cleans out all the superfluous powder. Silver not in use should be placed in bags of cotton flannel, the woolly side turned in, and if a piece of gum camphor is added, the silver will keep much brighter than without it.

CUTLERY.—Table cutlery, including knives, forks, nut-picks, etc., is either of solid silver, silver-plated or of steel, the pieces having multiplied to a bewildering number during the last few years. If of silver, the care of it has already been shown. Meat knives, however, usually have steel blades that require particular care to keep them in satisfactory condition. The blades are set in handles of various grades of beauty and expense, and they are usually weighted unless made of silver. Ivory handles turn yellow with time and are also liable to crack with the dry heat. A good substitute for ivory is celluloid or ivorine, which does not crack, stain or change color. Mother of pearl handles are a treasured possession. Knives should never be put in the wash water as it loosens their handles and dulls the blades. To prevent this is the mission of the knife pail, the blades only being submerged in it. Ivory, celluloid and ivorine handles are made brighter by rubbing them with whiting wet with turpentine. Steel blades should be polished after each meal, using for the purpose a knife-board covered with leather. A sprinkling of knife polish is placed on the leather and then the blades rubbed back and forth thereon. Elegant handles are protected during this process by slipping into a narrow bag made of cotton flannel. After washing the blades are wiped with chamois skin, and, if rusted, are dipped in sweet oil, left to stand for twenty-four hours and then rubbed with powdered quick-lime. A knife-case is needed for extra knives not in use. This is made of cotton flannel doubled and stitched with as many compartments as there are knives, the woolly side in. Into their flat pockets the knives are inserted and then the case is rolled up. If steel cutlery is to be laid away for any considerable time, the blades are dipped in melted mutton tallow and when cool the cutlery is wrapped first in tissue paper and then in thick paper or cotton flannel.

ETERNAL VIGILANCE.—The proper care of household belongings will keep the careful housekeeper busy. Even with one or more servants she must be the head, for if she shows a lack of interest in her possessions, it can scarcely be expected that those under her will do otherwise than take the same view of the matter.

Dressmaking at Home.

Styles for misses follow closely the lines of those for their elders, and, although usually less sumptuous in material, are finished similarly in most instances. Points of difference in methods of finishing are given below and will doubtless be of value to the home dressmaker.

In petticoats of alpaca, silk, moreen and the like the plackets must be underfaced and the lower end finished with a bartack. A plain flounce may be finished with a self-heading or a cording; or, if at the edge, it may be put on under a hem; or the flounce may be gathered at the top, basted to the skirt and the latter simply folded over the line of gathers and sewed at the inside.

A silk flounce may be pinked, hemmed or trimmed.

Soft silk ribbon or tape is drawn through the casings of silk petticoats and cotton or linen tape in woollen ones. Braid is not advised, since it is

not hemmed, an underfacing should be applied, but it should be shaped to fit the edge and cut in the direction of the thread. When finishing the neck of a low-necked underwaist it is well to apply a straight band to prevent it stretching. This may be of the material, of tape or a band of embroidery. When double layers of material are

style. If the pattern does not include sleeves, finish the arm's-eye edges with a bias strip of material. The lower edges are similarly finished. If the front edges are



FIGURE No. 8X.—LADIES' AFTERNOON TOILETTE.—(Cut by Skirt Pattern No. 9612, 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents; and Waist Pattern No. 9606; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents.)

trifle shorter at the back, where the skirt is apt to drag. The under-petticoat is cut three inches shorter than the top skirt. The seams of corset covers are joined in fells or in French



FIGURE No. 9X.—LADIES' TOILETTE.—(Cut by Skirt Pattern No. 9597, 9 sizes, 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque-Waist Pattern No. 9602; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents.)

too wiry to remain firmly tied.

A misses' or girls' petticoat should be two inches shorter than the dress at the front and sides and a

is preferable for finishing the placket opening. Sew the gathered edge of the skirt to the edge of the body on the outside and then stitch a band over the joining. The closing of a body may be done visibly with buttons and button-holes or invisibly with hooks and eyes, or, if at the back, in a fly. In misses' gored skirts interlining is used, but the skirt is not bound; a silk ruffle or inside facing of the goods is, however, applied.

FIGURE No. 8X.—LADIES' AFTERNOON-TOILETTE.—Pale-violet satin-finished cashmere is united with darker velvet in this

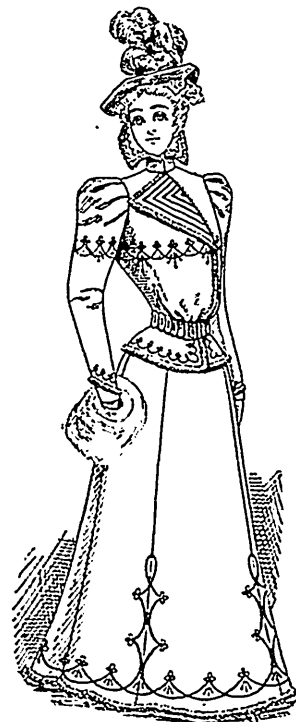


FIGURE No. 10X.—LADIES' PROMENADE TOILETTE.—(Cut by Skirt Pattern No. 9634; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents; and Coat Pattern No. 9603, 9 sizes; 30 to 46 inches, bust measure, price 1s. or 30 cents.)

(For Descriptions of Figures Nos. 8X, 9X and 10X, see this and the next Page.)

could be reproduced in two shades of green or brown. The patterns are skirt No. 9612, costing 1s. or 25 cents, and waist No. 9606, price 10d. or 20 cents.

FIGURE No. 9 X.—LADIES' TOILETTE.—Much originality characterizes this toilette, which comprises a black poplin skirt and a bodice of rose-colored silk, lace covering the fancy collar and the turn-over portion in the standing collar and black satin forming the vest. The fronts are lapped in this instance to close in Russian style with cord loops, the vest being displayed

in chemisette effect, but the fronts may be reversed in lapels to disclose the vest to the waist. A fancy collar that flares at the back has the effect of epaulettes over the sleeves, which are completed with fancy roll-up cuffs. The standing collar has a turn-down section and closes at the throat. The back is in the becoming style that shows a smooth effect at the top and fullness below. The decoration is most effective and is arranged with lace and jet. The skirt is one of the newest shapes and consists of a smooth, deep tablier and a circular por-

cloth and a unique decoration of soutache braid. The basque shows the precision of adjustment requisite in tailor-made garments and at the back laps and plaits are formed in regulation coat style. The closing is made invisibly below the ends of lapels that form notches with a rolling collar. The chemisette between the collar and lapels has a brightening effect, but, if preferred, the basque may be made high-necked with a standing collar and with or without a notched collar. The basque was made by pattern No. 9608, price 10d. or 20 cents, and the design was completed by skirt pattern No. 9634, costing 1s. or 25 cents. The skirt comprises seven gores and is an admirable mode for narrow goods, such as velvet, silk, etc. It is gathered at the back and may be made in round length or with a sweep.

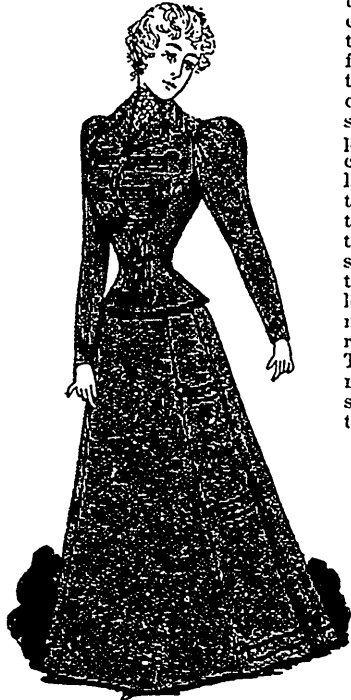


FIGURE No. 11 X.—LADIES' TAILOR-MADE SUIT.—(Cut by Basque Pattern No. 9608; 12 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 9634; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

tion. It is attractively trimmed with braid and the belt is of ribbon. The patterns used are waist No. 9602, price 10d. or 20 cents, and skirt No. 9597, which costs 1s. 3d. or 30 cents.

FIGURE No. 10 X.—LADIES' PROMENADE TOILETTE.—A Russian coat and plain skirt compose this toilette of light-gray cloth handsomely braided and fur-trimmed. Seven gores are comprised in the skirt, a mode suitable for velvets, silks and other narrow goods, as well as for wider materials. It is cut by pattern No. 9634, price 1s. or 25 cents, which provides that the skirt may be made with a sweep if that fashion is admired.

The coat or jacket is coat-fitted at the back, but the fronts pouch over a French enamel belt and may be closed in characteristic Russian style if it is not desired to reverse the overlapping front to the bust, as in this instance, or to the waist; they are lengthened by smooth skirts that lap with the fronts. Variation is also permissible in the sleeves, which may be box-plaited or gathered, and in the collar, which may be in Lafayette or standing military style. The coat is cut by pattern No. 9609, price 1s. or 25 cents.

FIGURE No. 11 X.—LADIES' TAILOR-MADE SUIT.—This is a very striking suit of maroon granite cloth, with a chemisette of cream

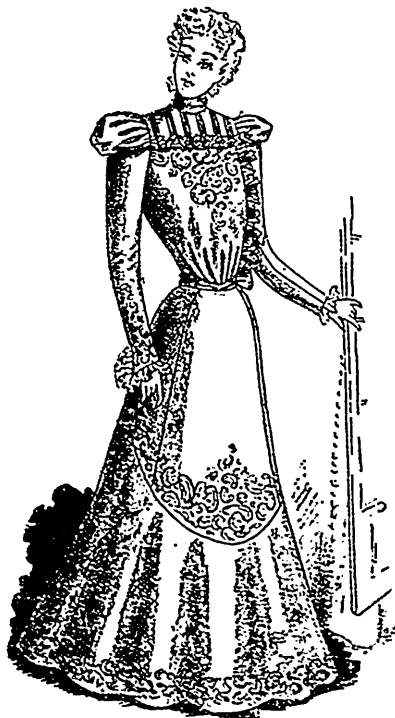


FIGURE No. 12 X.—LADIES' AT-HOME TOILETTE.—(Cut by Basque-Waist Pattern No. 9625; 7 sizes; 30 to 42 inches, bust measure, price 10d. or 20 cents; and Skirt Pattern No. 9596; 9 sizes; 20 to 36 inches, waist measure, price 1s. 3d. or 30 cents.)

collar is very becoming, the ends, which close at the back, being frilled and frills rising from the top at the back. Roll-up cuffs complete the shirt sleeves. The skirt consists of a pointed tablier extending in a yoke at the sides and back and a circular portion. The patterns are shirt-waist No. 9619, costing 10d. or 20 cents, and skirt No. 9598, price 1s. 3d. or 30 cents.



FIGURE No. 13 X.—LADIES' INDOOR TOILETTE.—(Cut by Shirt-Waist Pattern No. 9619; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 9598; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

FIGURE No. 12 X.—LADIES' AT-HOME TOILETTE.—A pretty basque-waist made by pattern No. 9625, price 10d. or 20 cents, forms part of this toilette. A tucked yoke of red silk appears above a plaited back and pouch fronts that close in Russian style. The yoke and the standing collar close at the left side. The stock and belt are of ribbon matching the yoke, these accessories and plaitings of the red silk enlivening the gown, which is of gray poplin braided in black. The skirt is made according to pattern No. 9596, costing 1s. 3d. or 30 cents. It consists of a five-gored upper part that deepens in rounding outline toward the front and a circular lower portion that hangs in graceful ripples.

FIGURE No. 13 X.—LADIES' INDOOR TOILETTE.—The fashion of having the waist unlike the skirt still elicits admiration and many of these separate waists are made in shirt-waist style with a fancy yoke and loose pretty sleeves. In this toilette a shirt-waist of dotted silk with lace-covered yoke is associated with a cloth skirt handsomely braided. The waist is closed under a box-plait that extends to the neck between fancy yokes and at each side of the plait is soft, pouching fullness. The back is plaited below a fancy yoke and fits trimly. The crush

THE THREE FURTHER ADVENTURES OF CLIVE RAYNER.

BY MARTIN ORDE.

ADVENTURE No. 2.—THE KENT DIAMONDS.

MY DEAR RAYNER:—

You have doubtless seen in the papers of Sir Jasper's death, and my sudden accession to wealth. I am at the Towers for the present, trying to get my affairs in order. When you take the afternoon train on Wednesday, bring one of Streeter's men with you, an experienced hand, for I want a valuation on my fortune at once. You can guess that I've plenty of uses for it. Thanks, old man!

In haste.

M. KENT.

This hurried note, scribbled characteristically on the leaf of a sketch-block with a BB pencil, reached its destination one June morning, and was opened with a smile by the explorer. Rayner chanced to be in the act of reading an account in "The Times" of the inheritance of Mr. Marden Kent, A. R. A., and the note supplemented the newspaper in a manner which left no doubt as to the truth of the occurrence. Rayner knew Kent as one of a brilliant group of artists, who exercised a direct and powerful influence upon the art of the day. Kent, the Grand-Duke of Volia, who exhibited under the name of Michael Maryx, and George McClellan, the American, were the three chief figures in the group, with whose influence and achievements history has yet to deal. Of the three the Englishman, although less original than the Servonian, and less vigorous than the American, held the highest place so far as delicacy and imagination were concerned.

The tolerant smile on Rayner's lips seemed an inevitable accompaniment to the thought of Kent's buoyant, excitable, high-strung temperament, his moodiness, his passion for color, his utter lack of balance, measure or self-restraint. The two friends were of the same age, yet the explorer always seemed the elder, and was constantly called upon to dispose, by virtue of his firm judgment, of the artist's difficulties. These difficulties, bad enough in themselves, were complicated by the aesthetic pleasure which Kent took in their contemplation, regarding them as much a part of his artistic outfit as his color-box. The idea of Kent, who gloried in his impecuniosity in the rôle of a rich baronet, was enough to broaden Rayner's smile. At the same time, it was significant that he lost no time in doing his friend's bidding. Half an hour after breakfast saw him at Streeter's, engaging the services of a small, quiet, clerical-looking individual, who enjoyed the reputation of being a high authority on the value of precious stones.

The late Sir Jasper Kent's life passion had been diamonds. He was supposed to have been the largest private buyer of these stones in England, and no sale during the last quarter-century had taken place without the presence of his representative. The reputation of his collection was doubtless exaggerated, particularly as no one had ever seen it, but it was probably the finest of its kind in Europe. He had collected it, stone by stone; and the firm to whom Rayner applied for the services of an expert was of the opinion that his operations had been even more far-reaching than had been given out. Therefore, they were anxious to accommodate his heir, and the person who consented to go down with Rayner to Kent Towers that afternoon was by no means an ordinary lapidary. The explorer found him a man of unusual intelligence, and knowing something of the subject himself, the talk passed pleasantly between them for the two hours they spent together in the train.

The first object to catch Rayner's eye as he alighted on the platform, was the figure of the artist, in the act of springing from the high cart in which he had driven to the station. Marden Kent was tall, thin and fair, in face resembling Shelley. He had flashing eyes, a tremulous mouth, and a wonderfully fluent gift of language. To be with him gave one first, a sense of exhilaration, speedily followed by exhaustion and reaction; there was no thought in him; he was a mere trundle of impulses vibrating under a high, nervous activity. His work, like himself, was imaginative and exuberant, lacking in strength and self-control.

Catching sight of his friend, he threw up his hat, boyishly. "Diamonds, Clive!" was his greeting, at the top of his voice. Cases of diamonds! Trays of diamonds! Cold, hard, glittering, dazzling, oriental! Bless me, I'm inspired to talk in the metre

of Catullus! A Rajah's treasure, old man: big as hazel-nut, clear as water, bright as the lightning, and all mine, to go for food and drink, paint and Paris! Jove, why am I a spoiler of canvas? I could spend the rest of my life playing at 'Lothair' and be happy!"

"My dear boy, the explorer replied, lowering his voice, for Heaven's sake be quiet, if you want to keep your fortune! There has been far too much talk as it is.—you are simply inviting robbery!"

It took more than such a warning to suppress Kent. He shook hands with the expert, dashed along with the groom to see after the luggage, dashed back again, whirled his friend up to the seat of the cart and jumped up beside him, catching up the reins with a jerk that sent the fidgety horse down the road at a gallop—and talked all the time.

"I was too late for the old boy's parting message," he explained, "and I am sorry for they tell me he was unusually anxious to see me and tell me something before he died. But his train wouldn't wait, and I arrived a couple of hours later, in the midst of the craze, and hatches, and poor relations. I had forgotten the Towers was so well worth having, so stately and set in velvet turf. Look, Clive, at yonder dappled wheat field dotted with scarlet—all that is mine. And the diamonds—but wait till you see 'em!"

Rayner smiled and put in a word here and there, keeping a sharp lookout the while, for he did not trust the artist's driving.

"You say that Sir Jasper left you a final message?" he asked.

"No, no," Kent replied, making a sharp turn between two massive gate-posts: "he wanted to see me about something, poor old chap, but he couldn't be induced to leave it behind him. Some dying whim, I daresay. Look out! Here we are!"

He was out of the cart in an instant, and linking his arm into Rayner's, drew him through the front door into the wide hall, and thence, without stopping, to a smaller room opening from it.

One window looked from this room upon the court, and it was heavily barred with iron shutters. Bookcases lined the walls on three sides, the fourth being occupied by a tall cabinet, fitted with shallow, lettered drawers as though it held a mineralogist's collection. The only other articles of furniture in the room were a large, baize-topped table, and several chairs. Rayner noted that the door by which they had entered was of thick metal, like the door of a safe. He took the precaution to shut it behind them, and to pull down the window-shade, a measure of prudence which went beyond the owner of the treasure. Kent was so much excited that his fingers slipped and fumbled on the key which he applied to the cabinet. Finally it turned, and seizing the knobs of the first drawer his hands encountered, he drew it triumphantly forth and set in on the table.

"There!" he cried, with a long breath, and brought his hand down hard and excitedly on his friend's shoulder. At the sight Clive Rayner was silent, but an anxious wrinkle grew between his eyebrows. The shallow tray was lined with black velvet, divided into small squares. Each square was occupied by a single, picked diamond of the first water. Such a collection as was contained in that single tray could not be matched by any London jeweller and there were fifteen such drawers! The realization of this enormous wealth came upon Rayner like a shock—and an unpleasant one. He whistled, and turned sharply to the artist.

"Kent," he said, "is your revolver in your pocket?"

"There's not a fire-arm in the place," Kent answered, laughing: "why should there be?"

"Are you insane?" asked Rayner, pacing the floor. "I'm not a nervous man, but with the servants, and that fellow from London—my soul! It makes me cold! The first thing we do is to get you a pistol. Why, man, without one I wouldn't give tuppence for your life!"

"Oh, nothing is going to happen," Kent said, easily.

"As for you," said Rayner, picking the biggest diamond from its square, throwing it, glittering, to the ceiling, and catching it again, "you are simply a child. This business is in evidence in England, and you dilate upon it at the top of your lungs, as

station platform. Carelessness is all very well, Marden, but fancy you would object to being robbed as much as anybody."

A knock interrupted him, and caused Kent to spring up with alacrity. Before Rayner could check him, he had cried "Come in!" and the expert entered.

That gentleman objected to being betrayed into unprofessional surprise, nevertheless the quick gleam in his eye as it lit upon the tray and its contents was perfectly apparent to Rayner. He advanced deliberately to the table, surveyed the gems in silence a moment, and then looked up smilingly at Kent.

"A very fine collection, Sir Marden," he commented politely, "quite unique, indeed."

"Come, let's get to work!" urged the impatient owner, "I want these things valued."

For answer, the expert opened a bag which he carried and drew therefrom a leather case containing delicate scales, pincers, a magnifying glass, note-book and pencil. Kent flitted andidgeted around him during this operation, while Rayner, conscious of an indefinite uneasiness, surveyed his every action keenly. The presence of this stranger face to face with this enormous wealth made him nervous. Fitting the glass to his eye, the man picked up a stone between his pincers, and subjected it to a close scrutiny through the powerful lens. The two friends waited to see him weigh it on his scales and make a note of the result. But instead of doing this he laid back the gem and picked up a second, which he examined as carefully.

"Odd!" he remarked, and replaced the second diamond.

"What's odd?" asked Kent feverishly; but the expert did not immediately answer. He went through the contents of the tray in the same manner, swiftly and systematically; then, taking the glass from his eye and wiping it, leaned back in his chair, and tapped his finger tips on the table.

"Was the late Sir Jasper off his head at all?" he asked.

"Why do you ask?" and "What is it?" questioned Kent and Rayner together.

"Because not a stone in that tray is genuine!" said the expert quickly.

Kent burst into a torrent of exclamations, but Rayner said nothing. His face remained impassive when the other two drew out all the drawers in the cabinet, and piled them helter-skelter upon the table, nor did its expression change when further examination produced the same extraordinary result. Of the whole collection of gems but one was found to be genuine, and the presence of that one was only an additional mystification.

"My only surmise," the expert said, when pressed by Kent for an opinion, "is that Sir Jasper was mad, or the victim of a gigantic fraud. Find out who bought his diamonds for him, and you may get the key-note to this astonishing affair." He rose as he spoke, and looked down upon the trays with perceptible regret. "I'm very sorry, gentlemen."

Rayner rose likewise, and conducted him to the hall.

"Most extraordinary!" the expert said, confidentially, as they passed out.

"Very!" said Rayner briefly. He saw the man off to the station, and hastened back to the strong room. Kent had replaced the trays in the cabinet, and sat moodily with his elbows on the table, and his chin on his hands. His attitude was one of great depression, and at sight of him a smile grew on his friend's face.

"I can't see why you think it all such a joke!" was Kent's angry retort to the smile. Rayner shut the door and locked it with a brisk snap; then he crossed the room to the window and shook its iron bars. After these evolutions he turned about, his hands deeply buried in his pockets.

"Because I don't believe a word that fellow said!" he replied cheerfully.

"You think he lied?" said Kent doubtfully. Rayner pulled up a chair and sat down.

"Now look here!" he began argumentatively. "You know that Sir Jasper was neither a madman nor a fool. And where diamonds are concerned, Kent, I wouldn't trust the Angel Gabriel. I saw the gleam in that man's eye when he caught sight of them and I tell you he is a clever liar. He saw that those window-bars are old and rusty, and he took that very smart method of insuring that we two should go to bed and to sleep instead of keeping watch. There's my opinion."

"But he has the best of reputations," Kent urged.

"My dear boy, what's a reputation, when there is a fortune in sight which a single movement could stow away in one's pocket? Of course, I may be wrong, but we cannot afford to take chances."

Rayner simply followed the habit of years when he took the

lead; he knew Kent, and knew what Kent expected of him. They kept the fact of the intended watch a secret, and after dinner parted as usual for the night. By midnight Rayner, clad in a long, dark dressing-gown, revolver in pocket, slipped noiselessly down to the smoking-room on the ground floor, where he was joined by Kent. The artist was in a condition of nervous excitement which made his presence a hindrance rather than a help. Rayner breathed more freely when Kent finally subsided upon a divan. The night was windy and dark, the house absolutely quiet, and to guard against sleepiness Rayner placed himself in a tall, stiff-backed chair.

The smoking-room door opened upon the hall and directly faced the door of the little room in which the diamonds were kept. With these two doors open, it became impossible for any one to enter or leave the smaller room, without being seen from the larger one. A dim light came from the smouldering hall-fire and rendered the obscurity of the smoking-room more complete.

A long time passed and nothing occurred to disturb the orderly quiet. Rayner began to wonder if he had not been overcautions. No movement was perceptible in Kent's direction, and no suspicious sound from the interior of the house. Grown impatient, Rayner took out his repeater; it rang a quarter after two.

He was in the act of replacing the watch in his pocket when his ear caught the faint sound of a door closed cautiously, followed by a step. Rayner leaned forward expectantly, and in a second, much sooner than he had anticipated, he distinguished by means of the dim firelight, a human figure. Holding his breath, he watched to see it enter the opposite door, and his perplexity was great when instead of doing so it passed with stealthy footsteps to the adjoining door, the one leading to the cellars. Rising softly to his feet, Rayner saw this door swing open and then shut. Total silence followed.

The explorer had a moment of indecision. This might well be the case of a drunken footman and the larceny of a bottle or so from the wine-bins, or it might not. The question was, should he leave his post to investigate it?

"Kent!" he whispered. There was no reply, and drawing nearer to the divan, Rayner heard the artist's tranquil breathing. The owner of the treasure was sound asleep.

With his hand upon the pistol-butt, Rayner traversed the hall, quietly opened the same door, and groped his way down the steep, stone stairs. The darkness was thick, and it was a nervous business, since an encounter under such circumstances would have placed him at a great disadvantage. He was just beginning to feel this when he turned a corner and stopped short, squeezing his body close against the wall.

A lighted lantern had been set upon the floor by the open door of the wine-bins, and beside it crouched a man with a bottle in his hands. Rayner looked again. The man was Randall, the butler, and he was busily occupied in pulling from the neck of the bottle some long strands of cotton batting. This done, he tilted the bottle with shaking hands and shook it gently. What looked like a stream of white light flowed from its neck to the cellar-floor and lay there under the lantern—a shining pool of diamonds.

As the butler bent over them something cold touched the back of his neck, and he looked up with a gasp of terror into Rayner's face. These was a full moment of silence.

"So there they were after all?" said Rayner at last and then pressed the barrel a little closer. "Tell me how you knew?"

Sir Marden Kent did not know when he left his keys carelessly on the table after luncheon that he had thus given Randall his long-awaited, long-sought opportunity. Chance had revealed the true hiding-place of the treasure to the butler during the last few days of Sir Jasper's life, and the temptation had been more than he could stand. The abject fear with which he told Rayner the story gave the explorer a sensation of contempt, although he appreciated fully the magnitude of the temptation.

He ventured to act for Kent in this as he had done all along, and with a few stern words gave the man to understand that his dismissal would be accompanied with no severer measures.

"You people," he concluded scornfully, "don't seem to be able to withstand diamonds. You shall help me carry these upstairs, Randall. Here, take this bottle! It is not necessary to repeat that I am an excellent shot, and I shall take the lantern."

Five minutes later Rayner was shaking Kent by the shoulder.

"Wake up! Wake up!" he cried, "and thank your stars that your diamonds were stolen, or you would never have seen a sparkle of them again!"

THE ART OF KNITTING.—No. 79.

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.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

sl.—Slip a stitch from the left needle to the right needle without knitting it
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

KNITTED INSERTION FOR BED-SPREAD.

FIGURE No. 1.—Cast on 72 stitches and knit across plain. ("O 2" means over twice.)

First row.—O 2, p 2 to., k 6, n, o 2, n, n, o 2, n, k 12; n 2, n, o, 4 times; k 12, n, o 2, n, n, o 2, n, k 6, o 2, p 2 to.

Second row.—O 2, p 2 to., k 8, p 1, k 3, p 1, k 15, p 1; k 3, p 1, 3 times; k 15, p 1, k 3, p 1, k 7, o 2, p 2 to.

Third row.—O 2, p 2 to., k 4: n, o 2, n, 3 times; k 12: n, o 2, n, 3 times; k 12; n, o 2, n, 3 times; k 4, o 2, p 2 to.

Fourth row.—O 2, p 2 to., k 6, p 1; k 3, p 1 twice; k 15, p 1; k 3, p 1 twice; k 15, p 1; k 3, p 1 twice; k 5, o 2, p 2 to.

Fifth row.—O 2, p 2 to., k 2; n, o 2, n, 4 times; k 12, n, o 2, n, n, o 2, n, k 12; n, o 2, n, 4 times; k 2, o 2, p 2 to.

Sixth row.—O 2, p 2 to., k 4, p 1; k 3, p 1, 3 times; k 15, p 1, k 3, p 1, k 15, p 1; k 3, p 1, 3 times; k 3, o 2, p 2 to.

Seventh row.—O 2, p 2 to., n, o 2, n 5 times; k 12, n, o 2, n, k 12; n, o 2, n, 5 times; o 2, p 2 to.

Eighth row.—O 2, p 2 to., k 2, p 1; k 3, p 1, 4 times; k 15, p 1, k 15, p 1; k 3, p 1, 4 times; k 1, o 2, p 2 to.

Ninth row.—O 2, p 2 to., k 2; n, o 2, n, 5 times; k 8, n, o 2, n, n, o 2, n, k 8; n, o 2, n, 5 times; k 2, o 2, p 2 to.

Tenth row.—O 2, p 2 to., k 4, p 1; k 3, p 1, 4 times; k 11, p 1, k 3, p 1, k 11, p 1; k 3, p 1, 4 times; k 3, o 2, p 2 to.

Eleventh row.—O 2, p 2 to., k 4; n, o 2, n, 5 times; k 4; n, o 2, n, 3 times; k 4; n, o 2, n, 5 times; k 4, o 2, p 2 to.

Twelfth row.—O 2, p 2 to., k 6, p 1; k 3, p 1, 4 times; k 7, p 1; k 3, p 1 twice; k 7, p 1; k 3, p 1 4 times; k 5, o 2, p 2 to.

Thirteenth row.—O 2, p 2 to., k 6; n, o 2, n 14 times; k 6, o 2, p 2 to.

Fourteenth row.—O 2, p 2 to., k 8, p 1, k 3, p 1, 13 times; k 7, o 2, p 2 to.

Fifteenth row.—O 2, p 2 to., k 8, n, o 2, n, 13 times; k 8, o 2, p 2 to.

Sixteenth row.—O 2, p 2 to., k 10, p 1; k 3, p 1, 12 times; k 9, o 2, p 2 to.

Seventeenth row.—Like 13th row.
Eighteenth row.—Like 14th row.
Nineteenth row.—Like 11th row.
Twentieth row.—Like 12th row.
Twenty-first row.—Like 3th row.
Twenty-second row.—Like 10th row.
Twenty-third row.—Like 7th row.
Twenty-fourth row.—Like 8th row.

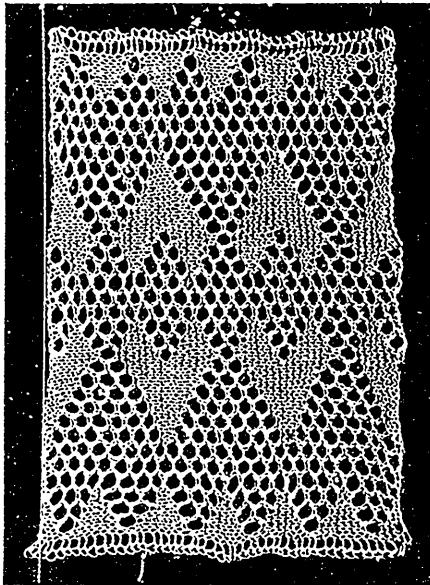


FIGURE No. 1.—KNITTED INSERTION FOR BED-SPREAD.

Twenty-fifth row.—Like 5th row.

Twenty-sixth row.—Like 6th row.

Twenty-seventh row.—Like 3rd row.

Twenty-eighth row.—Like 4th row.

Twenty-ninth row.—Like 1st row.

Thirtieth row.—Like 2nd row.

Thirty-first row.—O 2, p 2 to., k 8, n, o 2, n, k 12; n, o 2, n, 5 times; k 12, n, o 2, n, k 8, o 2, p 2 to.

Thirty-second row.—O 2, p 2 to., k 10, p 1, k 15, p 1; k 3, p 1, 4 times; k 15, p 1, k 9, o 2, p 2 to. Repeat from 1st row.

LADIES BICYCLE MITTENS.
WITH CLOSE WRIST. (SIZE 6 1/2-7)

FIGURE No. 2.—The materials required for a pair of mittens like the illustration are: 2 skeins of Saxony yarn or 2 ounces of knitting silk and fine steel needles.

Gloves of any size or material may be knitted from these directions by using more or less stitches, as required. In these directions 12 stitches are allowed for one inch of knitting.

Cast on loosely 72 stitches on three needles. Knit 5 rounds plain.

Sixth round.—O, n, all round. Knit 5 more rounds plain. Turn the edge up inside and with each stitch on the needles knit 1 corresponding loop from the edge, thus forming a hem. Knit 3 rounds plain. The ribbed work may be knit on any number of stitches divisible by 3 and can be knitted in two styles, as follows:

Bring yarn to the front between the stitches, slip 1 same as for purling, k 2 together. Repeat around.

Next round.—P 2 to., bringing the yarn to the front over the needles. In doing so put the yarn back between the stitches, slip 1 same as for purling; repeat around. In this round, at the end of needles, pass the yarn over and around the needle.

The k 2, and p 2 to. are always a stitch and a loop after the 1st round. If the loop is not in its place on the needle, it will be found lying like a long thread across the back or front of stitch and is easily picked up. Plain ribbing, k 2, p 1, may be substituted for these ribs, if desired. Knit the wrist 3 or 4 inches long.

To Shape the Hand: First round.—Knit plain, making 1 stitch in two places on each needle.

Second round.—Commence the thumb-widening in middle of one needle by purling and knitting a stitch out of one stitch, then p next stitch, knit rest of round plain. The purled stitches must be purled in each row, one just above the other, and wherever the widening should be made widen between the purled stitches. At the beginning purl and knit a stitch out of purled stitch, knit to the second purled stitch and knit and purl a stitch out of it.

Knit 3 rounds plain, except the purled stitches, which must be purled, and widen again at the sixth round; continue to widen the thumb every fourth round until there are 25 stitches gained. Then slip them on a cord and leave them for the thumb. Cast on 8 stitches in their place. These 8 stitches are narrowed off for the hand and thumb gores by the following directions. Both gores are knit alike. Knit 2 rounds plain.

Third round.—N the first two of the 8 cast-on stitches, k 4, n; knit rest of round plain. Knit 2 rounds plain.

Sixth round.—N over the first narrowing in third round, k 2, n, rest of the round plain. Knit two rounds plain.

Ninth round.—N, n over narrowings in 6th round, knit rest of the round plain. Knit 2 rounds plain.

Twelfth round.—N the two narrowings in 9th round together; k rest of the round plain. This finishes the hand gore. Knit plain till the space from the thumb-hole is $1\frac{1}{2}$ inch deep.

Fold the mitten lengthwise even with the left side of the thumb-hole for the left hand, or even with the right side of the thumb-hole for the right-hand mitten. Take off on a cord 11 stitches on each side of the fold, 22 stitches in all, and leave them for the forefinger. Cast on 4 stitches in their place. Knit plain till the space from the finger-hole is $1\frac{1}{2}$ inch deep, then commence to narrow.

First round.—Knit 1 at corner of the needle, n, knit to within 2 stitches, n, k 1. Repeat for other two needles the same. Knit 2 rounds plain. Repeat these 3 rounds alternately, until but 3 or 4 stitches are left on a needle. Narrow continuously until 1 inch is left, draw thread through and darn the end of mitten.

Put the 26 stitches for the forefinger on the needles. Knit plain until $2\frac{1}{2}$ inches long. Narrow off as directed for other part of the mitten.

Put the 25 stitches for the thumb on the needles and pick up with them 8 of the cast-on stitches for the thumb gore across hand. The thumb gore is knit and narrowed like the hand gore. Then knit the rest of the thumb plain until it is two inches long and narrow off as directed for the other parts of mitten.

GAUNTLET TO LADIES' BICYCLE MITTEN. (SIZE, 6 $\frac{1}{2}$.)

FIGURE No. 3.—Cast 30 stitches on each of three needles, 90 stitches in all. Form a hem by knitting 6 rounds plain, then o, n, once around; knit 6 more rounds plain, then turn the edge up inside and knit one loop from the edge with each corresponding stitch on the needles.

Knit 2 rounds plain and purl 1 round; this makes a corded pattern. Repeat these three rounds to the desired length. Sometimes the whole cuff is knitted in corded work. In the sample the pattern is repeated 7 times. Then knit plain until the gauntlet is as deep as desired. 3 inches will make a nice length. Then commence the close ribbed work; knit 2, p 1, p 2 to., together, reducing the number of stitches to 24 on each needle. Next, and all following rounds, knit 2, purl 2 continuously until the wrist is $1\frac{1}{2}$ inch deep or as long as desired, and bind off. Both gauntlet and close wrist may be knitted of any depth desired.

MEN'S KNITTED HAND-SHIELD.

FIGURE No. 4.—This shield is for protecting the back of the hand when a whole glove is inconvenient to wear. The size illustrated is for the average hand. Being intended only for usefulness, the shield is usually knitted of coarse yarn or thread.

In these directions 8 stitches will represent 1 inch of knitting, and Scotch knitting yarn is used.

Shields of any size and of any material may be knitted by the following rule: Measure the exact size of the glove required. Knit a short piece and count the number of stitches in an inch of the work and substitute that number for the 8 stitches given in the directions; the number must be divisible by 4.

56 stitches were cast on in the pattern given. K 2, p 2, continuously, until the wrist is as long as desired.

Now the plain knitting begins, and in the first round also begins the widening for the thumb. Take one rib from the wrist to start the thumb. Widen by purling and knitting a stitch out of one stitch, then knit the 2 stitches of the rib, widen again by knitting and purling a stitch out of next stitch. The purled stitches must be purled in each row, one just above the other, and wherever the widening should be made widen between the purled stitches; at the beginning purl and knit a stitch out of the first purled stitch, then knit to the other purled stitch and knit and purl a stitch out of it. Knit 4 rounds plain, except

that you purl the purled stitches; in the 5th round knit to within 16 stitches o. the thumb, bind off 14 stitches, k 2, p 1, k 1 out of first purled stitch, k 4, and k 1, p 1 out of second purled stitch, knit plain to end of row; turn, sl 1, purl back on wrong side, except the purled stitches, which are to be knitted; turn, knit across and purl back in the manner just described till the ribbing begins. The thumb widening is to be continued in every 5th row until 22 stitches are gained between the two purled stitches; take them off on a cord for the thumb; there must be 2 stitches in front of the purling; knit the 2 remaining stitches, cast on 5 stitches. Continue to knit back and forth until the space from the thumb hole is one inch deep. Then knit across to within 20 stitches on side of shield opposite the thumb, take off 18 stitches on a cord for the little finger, and cast on 3 new ones in their place. Knit the 2 remaining stitches. Cast on 14 stitches. Even the stitches on the 3 needles, and knit around the whole hand; and rib the same as around the wrist. There should now be 52 stitches. If not, add to or decrease the number to 52. Continue the ribbing until it is 1 inch

deep, bind off on the wrong side and fasten.

Take the 22 stitches on the cord, the 5 cast-on stitches across the hand and one loop, making 28 stitches, on the needles for the thumb. Knit in ribbed work until 1 inch long, bind off and fasten the wool.

Take the 21 stitches for the little finger and 3 extra loops on the inside, to make up 24 stitches. Knit in the ribbed stitch till one inch deep; bind off on the wrong side and fasten.

It would be an improvement to knit the first and last 2 stitches of each row, whether the row is knitted or purled; this would prevent the edge from turning over or drawing back.

Into the opening of this shield may be sewn a leather or chamois palm, or even one of kid, if desired.

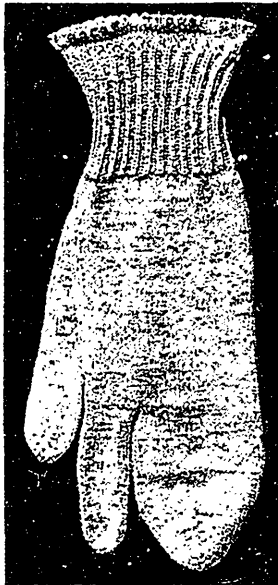


FIGURE No. 2.—LADIES' BICYCLE MITTEN, WITH CLOSE WRIST.

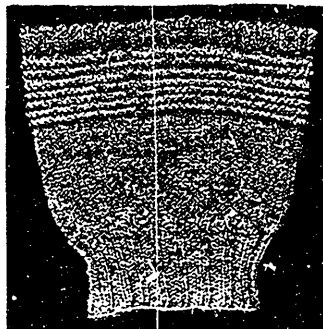


FIGURE No. 3.—GAUNTLET TO LADIES' BICYCLE MITTEN.



FIGURE No. 4.—MEN'S KNITTED HAND-SHIELD.



DESCRIPTION OF MILLINERY PLATE.

FIGURE NO. 1.—LADIES' BONNET.—This bonnet is in good taste for either day or evening wear. It has a high crown and a soft brim of velvet draped in toque style. The shirred velvet crown is trimmed with tiny upright ruffles of lace edging above narrow velvet ribbon, and ostrich plumes and an aigrette give height and character to the whole.

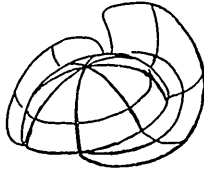
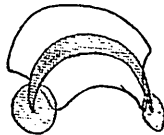


FIGURE NO. 2.—A STYLISH ROUND HAT.—Gray felt edged and banded with black ribbon forms the foundation for an artistic arrangement of satin ribbon disposed in many loops and in a soft, loose knot that is as decorative as the loops.

FIGURE NO. 3.—LADIES' EVENING BONNET.—A pale shade of blue tulle forms the main part of this bonnet, but the steel ornaments, ostrich plume and aigrette are essential to complete its effect.



FIGURE NO. 4.—LADIES' BONNET.—This is a dainty *chapeau* of pansy velvet trimmed with plumage, an aigrette, iridescent gimp, ornaments and cream



chiffon. Tie-strings of velvet or satin ribbon may be worn or the shape may be pushed well forward on the head in toque style.

FIGURE NO. 5.—LADIES' TOQUE.—Velvet forms the foundation of this stylish toque and fur tails and a tiny otter head with jewelled eyes and a sweeping tail adorn it, a beautiful white aigrette giving height and good style to the whole.

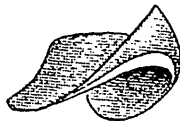


FIGURE NO. 6.—YOUNG LADIES' HAT.—Velvet covers this becoming shape, which has a moderately high crown and a brim softly rolled. Graceful plumes, velvet and velvet flowers under the brim contribute effective decoration.

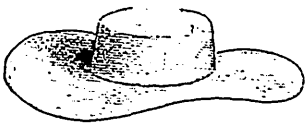
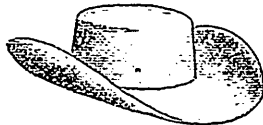


FIGURE NO. 7.—LADIES' TOQUE.—Embroidered chiffon, velvet, feathers and a beautiful Rhinestone ornament render this charming toque suitable for street, concert, church or theatre wear. The chiffon shows narrow velvet ribbon along its frilled edges. Any admired color in chiffon, velvet or silk may be made up in this style.



DAY AND EVENING MILLINERY.

(For Illustrations see Page 213.)

Masses of brilliant color distinguish the evening from the day millinery, and brilliant ornaments and mock jewels are used to ornament the dainty toque, *capote* or *chapeau* that is to be worn under artificial light. Taste, refinement and in-

dividuality are expressed in the selection of colors, materials and ornaments, which are so profuse as to defy description. Although the toque is conspicuous in evening styles, the close *capote* and small bonnet for matrons must not be overlooked, while for day wear the variety of shapes is even more abundant and the decorations less arbitrary.

FIGURE A.—YOUNG LADIES' ROUND HAT.—Laurel-green velvet covers this shape and silk softly puffed, Rhinestone buckles and two ostrich plumes supply the simple but becoming decoration.

FIGURE B.—LADIES' DRAPED HAT.—Garnet velvet is softly draped over this fashionable medium large shape and a black and a white ostrich feather and bunches of small flowers contribute the decoration, the arrangement being both artistic and stylish.

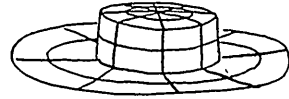


FIGURE C.—YOUNG LADIES' HAT.—This hat is covered with shirred velvet and has a brim that droops at the front and back but is rolled becomingly at the sides. Bright velvet flowers and green foliage, two long ostrich plumes and flowers at the back resting on the hair give an air of brightness and youthfulness altogether charming.



FIGURE D.—LADIES' FUR TURBAN.—Sable fur covers this dainty turban shape and mottled quill feathers and a captivating little rosette of brilliant

geranium-pink velvet complete it.

FIGURE E.—LADIES' THEATRE TOQUE.—Cerise velvet forms the softly draped crown of the toque and stylish gold-spangled Mercury wings and a feathery white aigrette render it gay and effective for evening wear.



FIGURE F.—LADIES' HIGH-CROWN BONNET.—A felt crown on which spangles are sewed is effective with the velvet brim of this bonnet, which is wired to flare softly. The bonnet is trimmed with flowers and an aigrette, a soft knot of velvet securing the aigrette to the crown.

FIGURE G.—YOUNG LADIES' HAT.—This gray felt hat trimmed with cherry-red velvet shirred skilfully and gray and black wings with a Rhinestone ornament will be worn on the promenade with trim tailor-made or elaborate toilettes.



FIGURE H.—LADIES' TOQUE.—This toque has a softly draped crown of red embroidered velvet and a brim of black velvet bearing an osprey aigrette and willowy ostrich plume.

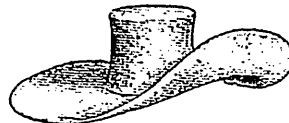


FIGURE I.—LADIES' VELVET HAT.—Violet velvet covers this shape, which has a

flat crown and a brim slightly rolled. A beautiful jewelled ornament secures the feathers, which toss with apparent carelessness but are in reality disposed with studied care for the becoming effect.

MILLINERY ORNAMENTS.—This month's suggestions for millinery ornaments and the disposal of feathers and trimmings are timely and helpful, showing new methods of placing velvet rosettes, bows and loops with the drooping plumage and brilliant ornaments without which no hat is complete. Jet balls, wings, velvet ornaments and fancy aigrettes are offered in great variety and their disposal should be carefully studied. Wing-like arrangements of velvet are held with Rhinestone ornaments or with jet or steel buckles and shirred pressed velvet is used in abundance to trim both large hats and small toques, while jetted velvet wings, quill feathers, etc., are in high favor. Black-and-white combinations continue popular and satin and velvet are used as trimming, the flowers, feathers, wings and ornaments effectively supplementing the heavy covering of the shapes.



MIDWINTER MILLINERY.

Many of the late Winter hats are a-glitter with jet *pailettes*. The minute discs—colorless though not toneless—are set scale-wise on brims, on crowns or on both, or they are used in decorations to impart brilliancy to the *chapeau* of felt or velvet. These spangles are almost without weight, being made of a composition resembling jet and by courtesy so called.

Ostrich tips have once more reasserted their supremacy, the long plume being relegated to second place. The Paradise aigrette still waves lightly over very dressy hats, but the long and quill-like osprey has stolen many of its admirers. Flowers have well-nigh disappeared. An occasional tuft of roses or a bunch of violets is disposed on a head-band and in most cases partly concealed by a feather which falls cunningly over the hair. To the jewelled ornament milliners cling with a faithfulness which is, perhaps, as much due to its usefulness as a finish as to its attractiveness as a decoration. The Rhinestone or cut-steel pin or buckle is ubiquitous.

A full black osprey aigrette and gold-spangled black net are the only adornments upon a draped toque of turquoise-blue *miroir* velvet, yet the effect is charming and the toque in excellent style for wear at a drawing-room reception or some like function. The velvet is draped in artistic folds over crown and brim, being raised at the left side of the crown to provide a support for the plumage. The net is draped full over the brim and is formed in a pouf at the back. The gown with which this hat is to be worn may have a touch of turquoise to establish some sort of affinity between it and the hat.

Eminently well suited to mid-season wear is a large Amazon made entirely of black chiffon. Tiny doubled frills set close together produce the crown and a ruche-like effect is obtained in the brim by a series of broad doubled frills. Black velvet bands the crown. In front toward the left side a pouf of velvet is drawn through a great steel buckle set with tiny brilliants and above it stand two velvet loops and two black tips. A black velvet brim-facing is added and at each side is a black velvet rosette with Rhinestones sparkling in the center.

Most picturesque is a bonnet of turquoise-blue velvet with a crown formed in a large and a small pouf and a brim of jet scale spangles dangling with jet scale balls. In front a broad Alsatian effect is produced with turquoise velvet arranged in a knot and two pointed wing-like ends. Above this stands a bow of cream lace and a single white tip.

For wear with a castor cloth gown is a broad-brimmed Amazon covered with a castor felt plateau. In front are three upright loops surrounded by a cluster of small loops, and at each side sweeps a long plume, one being a trifle lighter than the other. Ribbon surrounds the crown and at one side of the back under the brim is a ribbon rosette and at the other a bunch of red roses, which supplies the requisite note of color.

Dainty for carriage or reception wear is a toque uniting a brim of jet spangles with a crown of white velvet embroidered with gold and jet beads in a floral design. At the left side are bunched three black tips and a white aigrette held with a large Rhinestone pin.

Appropriate for street wear is a brown velvet toque embroidered with steel cord, gold cup-spangles and black pearls. At the left side of the front is fixed a pouf of white velvet, which supports a white osprey. At the back at one side is a large rosette of black accordion-plaited chiffon with a plaited end; and at the other side a white satin rosette. Such a hat could appropriately accompany a gown of any color.

Very simple but unusually smart is a small turban of black velvet laid full on the brim and shirred in radiating rows on the crown, which is banded with black satin ribbon. The brim is rolled deeper at the left side than at the right and against it are fixed a black satin rosette with a Rhinestone pin and four black tips. A gray cloth toilette could be complemented by a hat of this description.

Another smart turban has a brim of black felt and crown of black chenille braid. Green *miroir* velvet is twisted tightly about the crown and brim, a knot in front supplying a rest for a green bird with speckled green-and-brown tail feathers.

Black and white are associated in a toque having a full crown of black velvet and a brim of jet scale spangles in shape suggesting a Continental. In front toward the left side a soft white Paradise aigrette is bunched with three black tips, a large

Rhinestone pin concealing their base. Three tiny black tips are grouped at the back.

Becoming to a dark complexion would be a toque with a soft crown of rich red velvet embroidered in floral sprays with jet spangles and a brim of jet spangle. Three black tips and an osprey aigrette provide trimming for the left side and each side of the back is adorned with a rosette of black accordion-plaited chiffon with ends hanging on the hair.

Rather interesting is a wing bonnet all of dark purple. The shape is no more than a broad band covered with silk and extending quite low at the sides. In front are two knots of velvet and two wings. Two more wings stand at each side and two are added at each end. The same style could be effectively reproduced in all-black.

Silver tinsel embroidery elaborates the light-gray velvet crown of a hat having a brim formed of three doubled frills of black velvet. A knot of turquoise velvet at the left side relieves the hat from dullness and also serves as a support for three gray tips. A Rhinestone pin is also fastened in the hat at this side.

Though small and medium size hats are mostly worn, the large hat has still a considerable following. A very large hat has a crown of shirred cerise velvet and a brim of black velvet veiled with cream lace, which is draped in two puffs in front and in a bow with ends at the back. At the left side, well towards the front, a knot of black velvet drawn through a Rhinestone buckle sustains a single white tip and a soft aigrette. A white plume sweeps over the brim towards the back.

Decidedly English in its aspect is an all-black hat made of a soft felt plateau very deep at the back and sloping not unlike an Amazon in front. A lace veil is draped around the hat most artistically and at the left side is disposed a black-tip of generous size, its stem being fastened with a Rhinestone pin, which provides the only bit of brightness.

The wearer of a dark-purple gown may select a toque to match of satin antique. The material is laid in charming folds over the frame—a small one—and two long black tips are clustered with two short ones near the front, a Rhinestone pin glimmering in front. At one side of the back is another pin and at the other side are three very small tips, which emerge from the folds formed in the drapery.

An all-black toque is draped with velvet. At the left side the brim flares and shows a facing composed of innumerable tiny black chiffon doubled frills. Black tips and an aigrette rise at the left side and at the back is a bunch of violets, the sole bit of color.

The picturesque Victorian poke is gaining in favor. It is suited only to youthful faces and to them it proves the quaintest sort of framing. An example of such a poke is shown in black velvet. A long white plume nods over the brim at the left side and a single pink rose rests on a bandeau against the hair. Black satin ribbon is folded about the crown and disposed in loops at the left side, a white tip standing among them. At the left side is a Rhinestone buckle. Wide black satin strings are tied under the chin at the left side. White chiffonette strings would be softer and more becoming, however.

An Amazon all of black crushed velvet is handsome enough for wear with the dressiest gown. On the crown the velvet is slightly draped, while it is simply drawn over the brim. At the left side are fixed a black bird and a black osprey aigrette and at each side of the back is a rosette of velvet. The trimming is simple enough to be very easily copied, and if color is desired, it may be contributed by a rosette of cerise or turquoise velvet at the back.

Another Amazon, rather a large shape, is a marvel of daintiness. It is of light-gray felt and has a bell crown. Gray *crêpe de Chine* is draped about the base of the crown and a cream lace veil is laid softly on the brim. A white plume with a mixed brown quill laid over it is arranged across the front and at the back at the left side an end of lace falls over one of *crêpe*; at the right side sparkles a large Rhinestone crescent which is fastened to the brim.

A very small affair, indeed, is a bonnet of jet scales. In front three wired cream lace wings stand out at each side and between them are two upright spangled stems bearing spangled balls. Strings are omitted, as they now are with most bonnets, but they may be added, if desired. Of course, a more youthful appearance results from their omission.

A bonnet with strings is also made of scale spangles, the material being draped. A little to the left of the front is a knot of black velvet, which upholds a black and a white tip and a black aigrette. The bridle is of black satin and may be adjusted to suit the taste.

Crushed brown velvet covers a rather large hat that may be suitably worn with either a brown or a tan gown. Three mixed brown-and-white tips are bunched at the left side and under the brim is a band set with several small white satin rosettes.

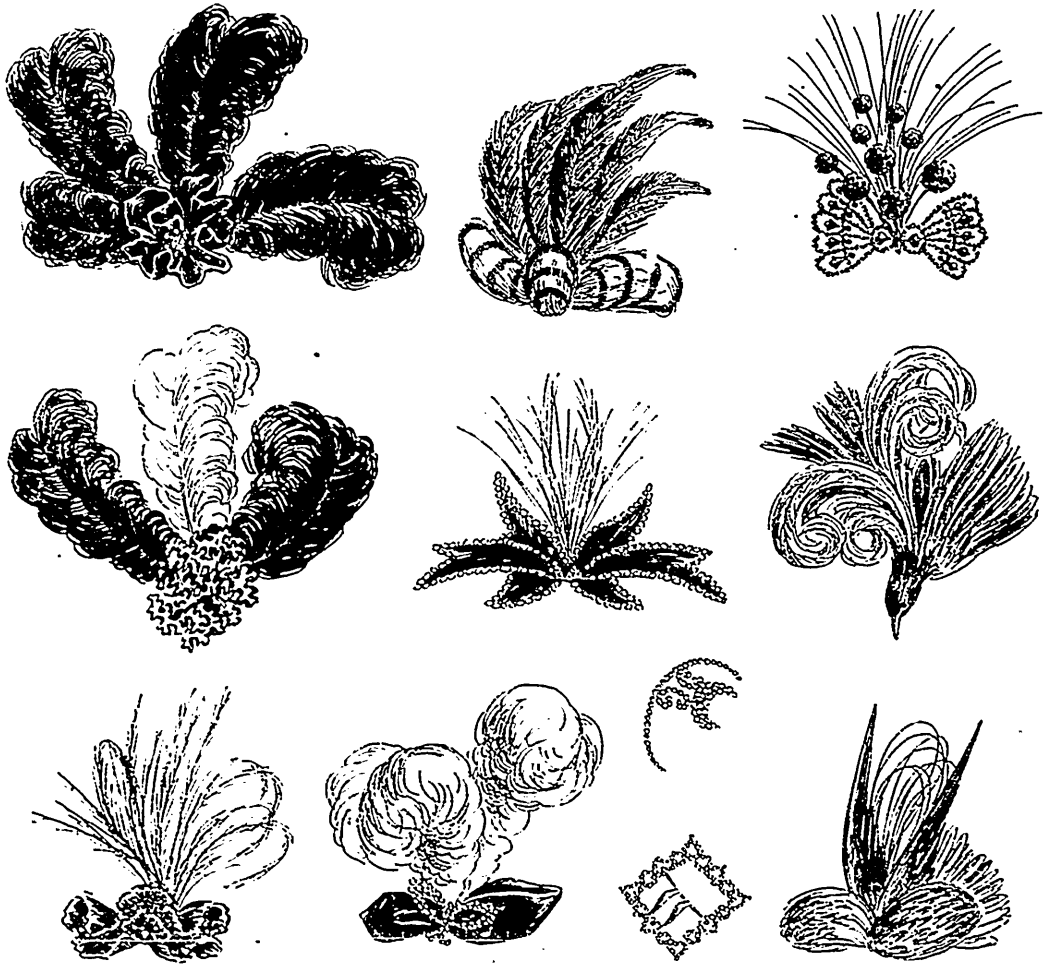
An odd toque for evening or day reception wear is of turquoise velvet. In front are two rosettes in each of which a Rhinestone pin secures a feathery white aigrette. The back is built up with a broad gold band sown with jewels, the band fitting on the coiffure.

The combination of colors in an Amazon hat adaptable to a

with a long black plume. The right side is tucked up under small black loops of black satin ribbon supporting a white tip, a Rhinestone pin shining among the loops. A long black plume rests against the brim.

A fine color harmony is secured in a stylish Amazon shape having a smooth brim of black velvet and a draped crown of purple velvet which furnishes a delightful background for a bunch of mottled brown quills fastened with a Rhinestone pin. At each side of the back is a tuft of purple chrysanthemums.

Black velvet is the covering used upon a rather large turban. In front are two rosettes of black plaited satin antique with Rhinestones in the center, and on the brim is a soft twist of velvet. At each side of the rosettes is arranged a very full bunch of soft coq feathers in the natural green-and-bronze shades and under the brim at the back are two more velvet rosettes.



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tailor-made costume is rather striking, being effected by a soft crown of dark-green velvet and a brim of mixed green-and-illuminated chenille braid. A soft green breast rests against the crown at the left side and under the brim at each side of the back is a rosette of black moiré.

A large black velvet-covered hat is trimmed at the left side

Jewelled hat-pins are used, often in addition to jewelled ornaments. The newest are set with garnets, amethysts, sapphires, topazes, emeralds and coral in pear shapes surrounded with tiny brilliants. When once thrust into a hat they should always be thrust back into the same place, else the hat will soon show the many punctures made in it.

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SOME NEW MILLINERY.—(For Description see Page 210.)

DOÑA MARIA.

BY EVA WILDER BROADHEAD, AUTHOR OF "ONE OF THE VISCONTI," ETC.

A little heat stirred dizzily about the bee-hive-shaped mud oven in the grassless yard. From the goat-coral came a pungent, reminiscent odor, though the goats themselves were all out at pasture. Doña Maria could see them bubbling like a flow of curds over the hilly sides of the cañon beyond the stacks of the Dauntless mine, while the far-off tinkling of the black ram's big bell stole softly to her ears, mingled with the chattering of countless magpies, the accordion-like plaint of a burro somewhere far off on the prairie, and the crying of a child—señor Johnson's youngest, no doubt, since it was always crying—in the frame house by the Apishapa.

Doña Maria looked sympathetically in the direction of the walls. The Johnson house stood obliquely opposite her own, in the swale of the mountain stream, with a row of great golden ricks lifting like domes above its bleached roof. The cackle of a threshing machine in the enclosure added to the cheerful sentiment of harvest time. There had been rains this year—rich, bountiful rains all Summer! and the southern Colorado earth, surprised out of its arid indifference, had burst into an affluence of oats and alfalfa and Mexican corn. Even in Doña Maria's little hard 'dobe yard a stalk of hollyhocks, protected by a cage of piñon sticks, displayed a gaudy splendor of crimson blossoms, which, as they attracted Doña Maria's glance, made her face beam.

"*¡Cuan hermosa!*" she murmured, regarding them with great, bland eyes. The hot sun poured implacably on Doña Maria's head as she sat on her doorstep and rolled brown-paper cigarettes and watched her oven and the hollyhocks and señor Johnson's house. She was a woman of thirty, large and soft, with coarse hair laid in little whip-lashes of braids behind her ears. An air of ease, of abounding good will, encompassed her. The unexpectative serenity of her dark, gentle face scarcely changed its immobile character when, presently, she heard her name insistently repeated in a shrill, girlish voice close at hand.

"Doner Maria! Oh, Doner! It's me callin'—it's Sadie. Look over!" Doña Maria rose. At the barbed wire fence in front of the Johnson house a girl was standing and gesticulating. In her arm she held a child of two years, whose yellow head pummelled her own in its owner's ill-temper at constraint. "You better quit!" she advised her charge, with an admonitory shake. "If ma was alive she'd give you a good smacking. I d'know but I'll do it myself if you don't hush."

"What's the matter with the little one?" asked Doña Maria, crossing the road with comfortable slowness. "Will he be sick?"

"Oh, that's just what I don't know!" cried the girl, brushing the light hair away from the little sharp face. "He's done teethin', isn't he? He's that fretful I'm nearly wild. And the thrashers are here to dinner, and—and—oh, Doner Maria! seems like God *can't* be good to have taken ma away and left me to raise these four children—and this one only a week old when she died! I'm only seventeen now, Doner Maria, and for two years I've nearly killed myself trying to do as she'd wished. Pa's kind and mild and all that—you know how he is?—"

"Yes, yes! I know. Very good and—"

—easy-going, but he hasn't much management and everything falls on me. Sometimes I wish—yes I do!—that he'd marry again. Dear knows, I'd have to be to the end of my string to wish that!"

"Tut, tut—*¡cans!*" said the Mexican woman soothingly, as she reached and took the fretting child. "I shall take him home and quiet him—eh? I know well what children need. Have I not a son over there in the graveyard, Sadie? You know how fine are the blue fences I have set about the grave of him and his father. There was enough paint left for my front door. I think there will be no door in Aguilar so fine." She cast a proud eye at the indigo panels glowing from the chocolate front of her adobe dwelling. No, assuredly, up and down the paveless street of the mining town, from the Mexican church fronting the plains, to the coal shaft piercing the cañon, there was not such another door.

"It is four years since the bronco threw my Manuel," said Doña Maria, swaying her hips to put the child asleep. "He would now have been twelve years. I would be a proud woman if my son had lived. But the saints are good—I have my house.

I have my friends. I spik English good. Manuel he went to school, and me I learn all he learn. Ah, ah, *brison!* So you sleep, eh? He was tire'. I shall lay him on my bed till he wakes."

"Oh, Doner! I wish you'd keep him over to your house this evening. There's going to be a party out to Walton's. Amos Walton's asked me to go. If you'll keep Alec to-night—eh! there's pa coming. Don't mention the party! I've told him it's a kind of sociable. If he knew they was going to be dancing—"

Señor Johnson, with a wisp of hay in his broad hat, was crossing the field. "How do you do, Doner Maria?" he asked. "Is that Alec you got? My children are a heap of trouble, I'm afraid!" He was a slender man, with blue, abstracted eyes and a moustache of the hue of the hay in his hat brim. His voice had a certain abashed quality. There was about him something which suggested a spirit as unconscious as it was timorous.

"Ain't he right well?" he went on, catching sight of the baby's flushed cheek.

"He's cross, that's what he is," burst out the young girl irritably. "He's worn himself out as well as me."

Johnson looked at his daughter. "You've got too much on your shoulders, Sadie," he admitted in a tone of self-reproach. "But what can I do? I've been studying over it a heap, lately. I inquired last week of the mine boss he knows 'most everything there is going or he couldn't run a mine with the kind of labor he has to do with in this country. I asked him if he didn't know some one that'd come and act as housekeeper for my folks. He said he'd look 'round. I've great respect for Jenkins. He savvies the hoboos—no doubt of that—or he'd never mine no coal in this territory. Cheer up, Sadie! Maybe he'll find us a good party that'll take right hold!"

"Si, si," absently acquiesced Doña Maria, turning to go. Her face had a vaguely wistful air. "To take 'ol'; yes!" she nodded her head wisely.

"I'll see Jenkins to-day about it," said Johnson, highly encouraged by her apparent appreciation of his plan. Somehow or other—not being of an analytic turn, Johnson had never sought to discover why—Doña Maria always made him feel that he was a person of considerable intelligence. Sadie never produced in him a similar illusion, nor, indeed, had Sadie's mother, who being herself a woman of resolute and energetic temperament, had been rather in the habit of remarking that she didn't know where Alfred Johnson would have landed if it wasn't for her hand on the reins. Johnson had always been aware of that hand on the reins. He had never in the least resented the vigor with which his movements were regulated. Indeed, he sorely missed his wife's direction, having been taught to distrust his power of going reliably without it, he now suspected the integrity of every impulse which disclosed itself in his cowed being.

Regarding Doña Maria, for instance, Johnson doubted very much if his wife would approve the way in which her family relied on the Mexican woman's good offices. Not only was Doña Maria of alien blood, a circumstance which Johnson dimly felt was in itself against her, but she had curiously irregular habits of house-keeping, and sat often during long hours of the busy morning basking idly on her doorstep in the sun. Worst of all, she smoked cigarettes, brown, home-made cigarettes, whose thin trailing smoke sifting gently across her dark, smiling face, appeared to Johnson to give the calm features a distinctly Babylonish suggestiveness. Of course, this awful habit was one which Doña Maria had in common with most of her country-women. If there is anything which individual wrong doing gains from general acceptedness, Doña Maria's failing claimed that mitigation. Indeed, all her faults might be said to be racial. She was improvident, idle, happy, kindly. With her stem of crimson hollyhocks beside her and the sun glancing hotly off her black hair, she often gave Johnson a sense of warmth and light and color and comfort so strong as to induce in him a conviction of personal culpability that he should, just at first blush, look upon her without pain. For to be careless and happy and idle cannot be right. Ellen, his wife, had never been any of these. She had been troubled always with many things. She had not only cumbered herself, but also every one else, with much serving. Never had Ellen Johnson so far forgot her duty as to take an

hour's rest. Never had she permitted anyone else within the range of her influence to lay off for a fallow day. Oh, decidedly, Ellen was the very model of the woman who looks after the ways of her household! Doña Maria, not being in any sort referable to the same type, must—yes, unhappily there could be no question of it—must possess traits which Ellen would have sternly denounced.

Alfred Johnson always sighed when inexorable logic forced him to this conclusion, since he was aware, however regrettable it might be, that he liked Doña Maria. And just now, when she stood by the way-side ditch with the mine-water gurgling at her feet and her deep eyes upon the sleeping child in her arms, some unorthodox sentiment in him, that appeared to have eluded the searching light of pure reason, absolutely startled him with the twitch it gave his heart. There was, or had seemed in that instant to be, an almost holy beauty in her plain face, a richly maternal light in her slow smile.

Johnson felt a little horror at himself as he went up the road in the direction of the mines. Ahead of him he could see Jenkins, a heavily begrimed person in a blue blouse exchanging what seemed to be exceedingly hostile words with one of the miners. They looked about to take each other by the shoulders in a mortal grapple; but as Johnson came nearer the miner fell back and lifted his pick and, still scowling, betook himself toward the dark mouth of the mine slope.

"Same old story!" said Jenkins, seating himself on a keg of red-rock. "I caught him robbing the pillars and he quit on the spot. We came out and had a few words. I d'know what I called him, or what he called me for that matter! Being short of men, I let him go in again. A man has to give and take in these foothills. Eh?—Oh, about that matter of yours? Why, say, Alfred, there don't seem to be a woman in the country that'll suit your purpose. You might advertise. But—look here, Alfred! I been thinking over this thing considerable and I tell you what 'tis—what you need ain't a servant, it's a wife."

"A—a wife?"

"Yes, sir. You got two girls that'd ought to have a mother to advise with. And Willy's a headstrong boy that requires guiding. And there's two little fellers. Take my advice, Alfred—marry!"

"Marry!—I never thought of—of—"

"I got it all studied out, Alfred. I can lay my hand on a lady that'll fill the specifications in every particular. A nice, genteel person, not too young—you don't want no flighty young wife—"

"No, no. But I don't know as I could think of—a—you were saying—a nice, genteel person—"

"Yes. Not overly good-looking, maybe, but high-principled and industrious and capable. I'm speaking of Miss Hannah Grier, Alfred."

Johnson's face suddenly fell. A moment before this his eyes had widened in a boyish sort of expectancy. Unconsciously he had lifted his head and was almost smiling. Now, as this light left his features, they looked oddly wan.

"Miss Grier's brother's folks that she's been living with are going back to Missouri," went on Jenkins. "I've an idea she could be made to listen to the right kind of talk. If anyone was to make her an offer to her mind—"

"That'd be the difficulty, wouldn't it? She always seemed to me a person who'd look for—a for a good deal." Jenkins, at this, poked his friend humorously.

"Now don't be so confounded humble!" he said. "You got to stand up to yourself better'n that. You got a fine, well-arragated place and you're a steady, reliable man. You ain't bad-looking, either—come to think of it. And I don't believe but what you're every day as young as Miss Grier—every day."

Johnson did not half hear these encouragements, being absorbed in recalling the details of Miss Grier's vaunted personality. So far as the vision was complete she was a thin, tall person of neutral tones and a marked precision of manner. She had thin lips and a thin voice. As he dwelt upon these things Johnson began to have an anguished sense that Ellen would have found it impossible to take exception to anything about Miss Grier. Miss Grier was not good-looking, certainly, but high-principled, industrious and capable. She did not bask lazily in the sun of Summer mornings, nor roll brown-paper cigarettes. She seemed fatally secure in those characteristics which he needed in a wife—or, to be more exact, which he needed in a mother for his children. As for him, was he going to allow a glancing will-o'-the-wisp to come between his children and this safe refuge? Was he, on the verge of forty, going to lift a hand to wave back the

descent of this decent drab curtain of destiny, that he might gladden his wretched eyes a little longer with the bright, elusive, impossible picture which its falling must forever hide?

"I want to do—I am going to do—what is right," he said sternly. "If—if—"

"Just leave everything to me," said Jenkins, thinking his friend's perturbation rose from a modest sense of personal unworthiness. "I'll sound her on the subject. Me and her brother's great friends."

Johnson went down the village street in a stumbling sort of fashion, which drew upon him the wondering comment of the loungers about French Guiseppe's Place. He went unseeing past the rows of miners' shacks, the 'dobe houses, the stores and the livery stable. Evening was already deepening as he came to the bridge, and on the long levels to the east and north a twilight dimness lay. The moon's pale finger beckoned from the high, unfamiliar sky. Herds were coming home in motley flocks, and the cries of the goat boys rang sharply through the mellow air. From a house near by a woman's voice came in a strange, chanting melody.

"You will sleep no more, is it, little rogue, *picarillo*," she cried, and a child's laugh bubbled gaily forth in chorus with her own.

Johnson paused. The blue door swung wide in its mud wall; the hollyhock still burned redly in the twilight. A dash of Oriental fancifulness, of Southern gaiety, touched the poverty of things about; even the alien swing of the Spanish lady had too opulent, too romantic an intonation. It made the heart beat, the breath quicken. That cannot be right, cannot be trusted, which makes the pulse throb so. And leaning a little heavily on the fence rail, Alfred Johnson set his wandering thoughts rigidly upon a pale, precise presence which staid his pulse upon the instant and cooled the swift imagery of his mutinous spirit.

When several days later he saw the mine boss eagerly beckon him from the corn field, he left his work and came forward feeling that all was settled.

"What did I tell you!" exclaimed Jenkins, glowing with his news. He clapped a tremendous hand on the other's shoulder. "Don't I know a thing or two? 'Taint only hooes I savvy, Alfred! She took two days to consider your proposition and it's all our way. Only she said she'd prefer not being hurried. They all say that; it's their little way. The more you're impatient the better they're pleased."

"I'd want to respect her wishes every way," said Johnson in a stony fashion. His voice quickened somewhat as he added, "You know I've got to go away in a few days to be gone a month; there's that claim of mine down in the Red River country I've got to put a month's work into. It's a promising claim. The ore assays way up. I wouldn't feel justified in letting that claim lapse just because I didn't work it a little. We can be—married—when I get back."

"Well, you and her can range it amongst yourselves," asserted the mine boss, whose sagacity enabled him to see that affairs had now reached a point when any interference of the third person might involve that person in embarrassments. "I know when to quit," Jenkins reassured himself in departing. He was conscious that his tidings had not produced in Johnson so marked a gratification as might have been looked for. "His face fell like I'd read him a warrant," pondered the mine boss. "But anyhow, she's just the person he wants. Come to think of it, she favors his first wife some." And the mine boss fell ingenuously to considering whether, in the event of his own wife's demise, he would pay tribute to her worth by selecting a successor of exactly the same type. "A man never knows what he'll do till the time comes. I reckon I'd take the one handest. A busy man has to," he decided. "All I hope is that Alfred won't get to thinking the thing over and decide he's better off as he is. It'd put me in a hole—the way I went on to Miss Grier 'bout his liking her so well and being afraid to speak."

Alfred Johnson never dreamed of anything so radical. On the contrary, he assured himself of a certain heavy peace in regarding his fate as irrevocably sealed.

It was in this passivity of mind that he proceeded out on the prairie to the Grier homestead, a collection of small buildings in a treeless vast, with a tall windmill hitting high above the gray eaves. This windmill watched his approach with what seemed to him an air of critical amusement. There was a sound in it like a smothered laugh. Once he fancied that the great eye winked at him as if in understanding of his uncertainty about the fitting way in which to conduct himself toward Miss Grier.

Miss Grier, fortunately, at once assumed the conduct of

affairs. Standing flat and pale before him, with her hands properly adjusted at the waist, she remarked that she presumed his children were prepared to receive her in the right spirit. Johnson said he believed they were. Sadie had cried some when he mentioned the matter, but she had said maybe it was for the best. Miss Grier took no exception to the afflictive tone of this conclusion. She listened while her suitor explained the necessity of his forthcoming absence from Aguilar, and assured her of his willingness to accede to any desire on her part for delaying their nuptials.

"Of course, I couldn't consent to be hurried," said Miss Grier constrainedly. "Though my brother's folks are leaving next week. They've sold. I don't know but it'd be a good plan for me to assume charge of your house in your absence and get acquainted with your family."

Having ratified this idea with his agreement, Johnson took his leave with a somewhat lightened heart.

A week later he went away to the Red River country and in the rough details of camp life and the excitement of gold seeking he found himself able to banish largely from his mind the prospect awaiting his return. Yet there were hours when the stars sought him out as he lay wakeful in his tent, and, shedding through the tattered canvas their limped sweetness, spoke to him of eyes dark and gentle, of a hand soft and warm. Then Johnson would groan as he turned in his blanket and strove to muffle out a madness of crimson flowers and shining dark hair and unwonted melody. All too soon those six weeks went by, and Johnson packed up his belongings for home, for home and for her who—ingrate that he was—already cared for his children and spent herself in his service.

On the northward journey he aspersed himself so bitterly for his failings, that, when he alighted from the train at Lynn, the station agent, surveying him curiously, decided that his absence had not been unenlightened by messages from home.

"Everyone well?" asked Johnson apathetically.

"Eh? Oh, I guess they're well enough," said the agent. "I judge you've heard that there's been some—er—disturbances over to your place, eh?"

"I haven't been for weeks in reach of mail. Why—what—?"

"Oh, I guess it's nothing serious. Seems Miss Grier carried things with a pretty high hand and the young folks they—well, they quit! Willy run away. I hear he's oiling trucks over at Walsenburg. And Sadie—well, I guess you'll find her round amongst the neighbors. You going over in the mail wagon? Hey there, Apodaca! Here's Mr. Johnson going over with you."

Johnson sat in heavy silence during the two-mile ride across the prairie. At the turn of the bridge he got out and set his face homeward. Everything looked placid in the blanching hues of the late Fall. The plains were dun as sea-sand. The mountains capped in white made a crystalline mass against the west. From the chimney of the little adobe house by the lower bridge a thread of smoke was winding. Glancing desperately toward this structure, Johnson saw faces at the window, and in an instant later the bright blue door was flung clamorously open. On the threshold a slight, erect figure appeared—Sadie, with excited eyes and flushing cheeks; while, clinging to her skirts, Alec, the little brother, uttered shrieks of joy at sight of the way-worn figure beyond the ditches.

"Pa! Oh! pa! Come right over. We're staying with Doner Maria. What we've been through! Oh, Doner Maria, set a chair for pa—he looks right white!"

There was a little bustle of anxiety. In the succeeding quietude Johnson found himself sitting before a blaze of balsamic piñon sticks, with a rug braided in brilliant zigzags of blue and orange and scarlet shedding a sort of Aztec splendor across his knees. A hand was on his head, the soft, thick palm of Doña Maria, who, standing over him, searched his face with great, kind eyes.

"Now he is better," she announced, falling back, whereupon Sadie took up her plaint.

"Why, pa, she treated us like a despot, she did—Miss Grier, I mean. She treated Willy so he just left. And Amos Walton—when he came to see me, she offended him mortal—told him she required my services and would be obliged if he'd stay away. And when I had words with her about it she just calmly locked me in my room, pa! I waited till I got a chance

and then I came over here. I took Alec, he looked so scared and pale. She's been training him, too, pore little soul! And—and pa, Amos Walton, he urged me to marry him right off, so's I'd have some one to stand up for me. And I don't know—but I would of, only Doner Maria persuaded me 't I'd ought to consult you. She said the—the saints mightn't look favorable on me and Amos if we didn't ask your consent. Are you willing, pa? 'Cause I can never go back there as long as I live—sorry as I am for you, pa, I never can."

Johnson sat with his heavy eyes upon the fire. Something in the stricken look of him suddenly pierced through the girl's self-absorption.

"I pity you," she wept, "because you got to go! There's no way out. You give your word, and—and I know how honorable you are! She's got her wedding dress made—it's the ugliest thing I nearly ever saw and you got to. There's nothing else to do. Even Amos says he reckons you won't see your way clear to back out."

Johnson was lifting Alec from his knee. He rose stiffly, with a sense of immeasurable age. Near him stood Doña Maria, an ample, precious figure in her gown of black cotton, with Sadie wailing on her shoulder and the child tugging at her skirts. She regarded him with infinite kindness and pity. There was a film of tears in her eyes. In that generous heart which refuted his children, he, Alfred Johnson, might also have found rest. In that abounding life the starved springs of his own soul might have gathered a plentitude of hope. It came upon him with sudden, accurate clearness that his blindness and weakness were commensurate only with his present misery. He had kept his eyes off the stars that he might scrutinize the stones under his stumbling feet. He had stultified himself to great and vital facts for the sake of inconsequent details. Since he had thrown away the birthright of a man there was nothing for him but to go to the chill pottage for which he had bartered it. Miss Grier and her grievances awaited him across the road; he must leave the warm, bright little place, and the look in Doña Maria's wet eyes—a look which unwittingly told him how much she cared for him and his sorrows—and go across the road.

He went out sadly without a word and stood presently like a stranger on his own threshold, waiting to be let in. It was Miss Grier herself who opened to him, Miss Grier, cool and composed, with no hint of pain, pleasure or resentment on her granite surface. Compared with what he had just left, she had the dignified austerity of a marble shaft in a graveyard, with a legend of exalted virtue printed on its enamelled front.

"I presume you've heard of the difficulties I've met with? I have nothing to say against your children. They are undisciplined, but I am able to cope with them—if necessity demands. For I wish to ask your advice, Mr. Johnson. I have lately had news which—in fact, our pastor at home has recently lost his consort, and in knowing of my plans he has urgently written me to fill this estimable lady's place. But I am a person of my word, Mr. Johnson. Though I may feel that I should be happier in home circles where I have always moved, still if you insist upon—"

"Miss Grier, I—I don't! I want you should do what will make you happiest."

"You do not allow selfish considerations, then, to weigh with you? You do not hold me to the contract?"

"You're better fitted for a preacher's wife than for mine. I'm only a common man without advantages."

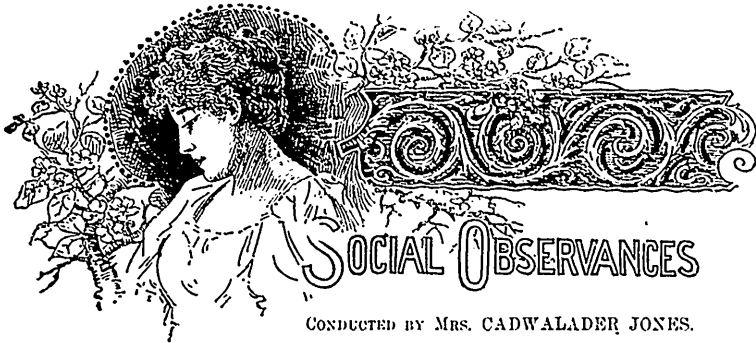
"I am obliged to you," said Miss Grier coldly. "Mr. Mullet is very pressing. He won't be put off. I don't know but I ought to censure his impatience, but maybe I better telegraph him, since he requests it. I'll leave for Missouri on the night train, Mr. Johnson. And if you'll get me a telegraph blank I'll be thankful."

Johnson was already on his feet. She watched him as he rushed down the path upon her errand. "He bore it real well," she mused. "I presume," she continued, as she saw him cross the road and rap energetically on the blue panels of the door opposite, "that he's stopped to tell that daughter of his everything." But it was not Sadie alone to whom Johnson was at that moment ardently telling everything.

EVA WILDER BRODEAD.

THE DINING-ROOM AND ITS APPOINTMENTS.—This pamphlet is issued in the interests of the home, and is of special value to wives and daughters, who, by their individual care and efforts, are home-makers. It contains illustrated suggestions for furnishing a dining-room; instructions for its care

and that of its general belongings; the laying of the table for special and ordinary occasions; designs for and descriptions and illustrations of decorated table-linen; fancy folding of napkins; and detailed instructions for polite deportment at the table, etc., etc. Price, 1s. (by post, 1s. 2d.) or 25 cents.



GIVING DINNERS.

Winter is the time in which we especially think of receiving our friends in our homes, and yet it is to be feared that we often throw away chances of giving both them and ourselves a great deal of pleasure, because we create in our own minds a number of obstacles which need have no real existence. Nothing is more common than to hear a woman say that she cannot ask a certain couple to dine with her, because they have so much more money than she has, which is really reducing society to the level of a market or exchange, where each person is only anxious to get the full value of his wares. Such, fortunately, is not yet the case. In the first place, we all like variety and to have things different from those around us every day; and it may be laid down almost as a rule that the more people are accustomed to having at home the easier they are to please when they go outside of it. The secret of giving pleasant dinners does not lie in inviting guests at random, and stuffing them with elaborate and expensive meats and drinks, but in choosing them so carefully that they will enjoy talking to one another and not think of their food except incidentally. General conversation is not easy where there are more than eight people, and it is infinitely better to give two gay little dinners of six than one solemn feast of twelve. Out of six or eight it is well also to have one couple who are not married, as otherwise the table has a certain likeness to a Noah's Ark, and the talk will probably get into grooves about house-rent or servants and such domestic matters, whereas if there are two outsiders it may have a wider range. For some years past square tables have been used a good deal, but they are not nearly as convenient as the old-fashioned round ones which can be extended by means of leaves. If there are eight people, the square corners of the table must stick out between four of the guests and that seems to check the flow of talk. A round table four feet six inches across is plenty large enough for six, and the addition of a half leaf measuring nine inches will make room enough for eight, as the closer people are placed after allowing room for their elbows, and for dishes to be handed between them, the jollier the dinner will be.

In modest establishments it is better not to have dishes which must be carved in the pantry, as that takes time and the meats get cold, while if small fillets of fish or beef, or mutton chops with some good sauce, are handed round, each guest is quickly served. The old custom of carving on the table is coming in again for informal dinners, and it has many advantages unless there is more than one well-trained servant. Table decorations are much simpler than they were some years ago, consisting often now of a dish of fruit in the middle and a few flowers in glass jars here and there wherever there is plenty of room for them. But even these are not necessary, the only essentials being an absolutely fresh table-cloth, with spotless china and silver, and no decoration should be tall enough to prevent the guests from seeing each other easily, for we have probably all known what a nuisance it is to talk across or round a bush of flowers or stack of candle-shades. No dinner will ever go really well unless the hostess is able to be one of her own guests, and no matter how much she may have worked over everything beforehand, from the moment she comes into the dining-room she should forget the kitchen and give all her attention to her company. The knack of being able to talk naturally while keeping an eye upon the table to see that people are properly served is one that only comes with practice, but it can be acquired, and a young hostess should remember not to make her servant nervous by watching her as she goes round the table. If any order has to be given, it should be done quite

simply, for to say "Mary, please give Mr. Gray some bread" is much less of an interruption to conversation than to see mysterious signals and hear loud whispering.

A woman who had been much about the world and had long experience in entertaining, once said that whenever she began to live in a new house she always noticed the way in which the furniture in her library was left after people went home from her first dinner-party, and arranged it as nearly like that as she could without having her room in absolute confusion, in order, as she said, that the sofas and chairs might "speak to each other easily," for she had noticed that a shy man will often hesitate to drag a heavy chair across a room, although he may really want to talk to some particular person.

REPLIES TO CORRESPONDENTS.

E. B.—1. If tea is served at six, you could certainly go home by nine, although it would not be rude to stay later if you saw that your hostess wished it. 2. It would of course be better for the young lady whom people are invited to meet to choose an evening when she was not obliged to go to the theatre, but if she had explained her engagement to her hostess beforehand, and it could not be otherwise arranged, she might go with propriety. 3. It is not easy to say "thank you" each time a servant hands you a dish, as that interrupts conversation, but it is polite to do so once or twice during a meal. 4. When girls of seventeen go to the small parties suitable to their age they usually wear gowns cut moderately low, but not regular full dress. 5. A young man has not the slightest right to see your dance programme, and must take your word that it is filled. Your answer would be entirely proper. 6. It is allowable for you to wear a heavy coat over your evening waist in the train going home from the opera, but your own lungs and the evening waist might both probably be the worse for it.

Etta.—1. A woman always enters and leaves a room before a man, and if the door is shut, he should open it for her and stand aside until she passes. 2. High stiff dress collars are usually interlined with tailor's canvas or buckram.

Ignorant.—If a gentleman asks permission to call upon a lady, and does so, it is quite correct for her to ask him to dine before he has called a second time.

E. R.—The answer to Etta will also apply to your question. A man should open the hall door to let a woman go out and then close it after himself as he follows her.

Mrs. F.—It is not necessary to answer an "At home" card, but if you cannot call, it is polite to send your card by mail on the day of the reception. 2. It is not obligatory to remove one's wrap before entering the drawing-room, and most people now go to afternoon teas in their best walking dresses, of which the wrap forms a part. 3. If the hostess and any friend who may be receiving with her happens to be alone when you go in, it is courteous to talk to them for a few minutes, or until someone else comes up, but if there is a crowd you merely greet them and pass on. 4. It is always more correct to take off one's gloves before eating anything, but at crowded afternoon receptions it is often impossible. 5. You may leave your card either as you come in or go out, but the former is more usual. 6. At an afternoon tea it is not necessary to bid good-bye to the hostess, as people are coming and going all the time, but at any evening entertainment it is certainly more polite. 7. Going to an "At home" counts as a visit, and you need not call again afterwards.

L. C.—When calling upon a married woman who lives with her parents you should leave one card for her and a second for them, as the daughter is as much part of another family through her marriage as though she had a house of her own. In formal calling, the first visitor to come is usually the first to go, although there is no absolute rule about it, and when the room is so full that the hostess can only say a few words to each person you may easily get away in ten minutes, but if there are only two or three, it is more polite to stay a little longer.

A. E. W.—If two dates are given on an "At home" card, it means that the sender will receive on both days, and you can choose the one which suits you best, although there is no reason why you should not go twice if you wish.

M. G.—In sending even the most general invitations it is never correct to address "Mr. and Mrs. Smith and family." The parents should have an invitation and envelope of their own as heads of the family, and two others should be addressed to "The Misses Smith" and "The Messrs. Smith" respectively.

BLUE-PRINT PHOTOGRAPHY AS A HOME EMPLOYMENT FOR WOMEN.*—No. 2.

By SHARLOT M. HALL.

FANCY COLORED PRINTS.

The shades of blue prints may be varied from the palest sky tones to deep navy, according to the duration of the exposure. While neither the palest nor the deepest prints are desirable for booklets and separate mounts, they are often valuable for decorative work. For instance, a pale tint is exquisite in effect when mounted upon dark-blue or garnet satin or paper and the dark prints are taking when displayed against light colors.

The color of the blue prints itself may be changed by simple chemical baths. These oddly-colored prints are always objects of great curiosity and well repay the trouble of making. Like the blue prints, their color tones may be varied almost without end. Among the many formulas for such prints used by photographers these are simple and give very satisfactory results:

For green and purple prints add one ounce of borax to fourteen ounces of rain water. When the borax is dissolved, add sulphuric acid, a few drops at a time, until the mixture will turn blue litmus paper red; then add a few drops of ammonia until red litmus paper is turned blue. Now put into the solution sixty grains of catechu and stir until it is dissolved. Filter through blotting paper and bottle. This solution will keep a long time. (All solutions should be kept in bottles tightly corked and plainly labelled.) To tone a print, pour four or five ounces of this solution into a clean dish—soup dishes make excellent trays for this work. Turn the print in, face downward, then dip it over and rock the tray gently. Watch the print, taking it out when the desired shade is reached. Wash and dry as directed for other prints. From five to ten minutes will be needed for the deep tones.

For brown prints, take one ounce of strong water of ammonia and eight ounces of rain water. Put this solution into a bottle and label it, "Brown Print No. 1." Keep it tightly corked, as the ammonia evaporates. Make a solution of one ounce of tannic acid in six ounces of rain water. Filter, bottle and label "Brown Print No. 2." To tone the prints, pour solution No. 1 into a tray and place the dry blue-prints therein, face downward. Rock the tray and let them remain until the blue color has nearly faded out. Then rinse in clean water and place them in a bath of solution No. 3. Leave the prints in the bath until the outlines are clear and sharp and the color as deep as desired. This may take fifteen minutes. If the color is then too pale, add a few drops of ammonia to the bath and keep the print in a minute or two longer. Wash, dry and mount as in the case of a regular blue-print.

PRINTS OF FANCY SHAPES.

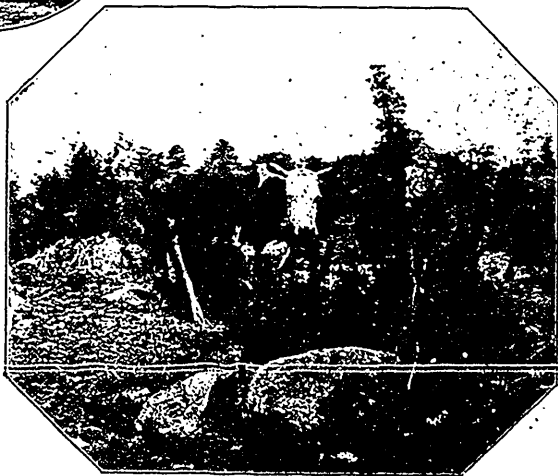
These are even more beautiful in effect than the oddly-colored pictures and offer possibility for endless artistic variations. The photographer's appliance known as a vignetter may be successfully used in blue-print work, but the "cut out" process is much simpler and better suited to the beginner. These

* In THE DELINEATOR for May, 1897, there appeared a short article on this subject, which brought hundreds of letters from all parts of the country asking for fuller information. This and the preceding paper, which appeared in THE DELINEATOR for January, should aid many women who have a taste for photography in acquiring an art that may be useful as a means of livelihood.

fancy outlines are ordinarily used for portraits and figure work, though landscapes showing an attractive central view are sometimes thus treated. To make a "cut out," take a piece of thick paper the size of the negative and of some deep color, dark-blue, yellow or black; draw on it an outline of the shape and size of the opening desired (see illustrations) and cut through the paper along this line with a sharp knife. Place the negative in the printing frame, lay this paper over it, then put in the blue paper and print as usual. The picture will appear surrounded by a white or pale-blue border.

A beautiful variation of this idea is to arrange a wreath or other design of pressed flowers, leaves, grasses or ferns on the negative. Over this lay the blue paper and make a print. The wreath will show in white on a blue ground. No framing could be more exquisite for a baby face or a group of children.

Dainty silhouette flower and leaf pictures are made by arranging pressed flowers, etc., on a piece of clear glass, placing the paper over it and printing as usual. When a negative is spoiled in making, the film may be washed off in warm water and the glass used for such silhouette pictures, as well as in other forms of the work. Pictures in which the fancy border is dark are made by using only the *inside* section of the "cut out." Put a sheet of clear glass in the frame, lay the inside section of the "cut out" on it in the desired position, put a sheet of blue paper over it and expose until the border is of a deep-



bronze-blue. Then take out the glass and "cut off," put in the negative and expose for the usual time. The picture will show on a disk of white with a dark-blue border. Outlines of baskets, hearts, etc., are especially pretty used in this way.

Still another variety of fancy picture which seems like a bit of magic to the uninitiated is made by using both the border and

the figure cut from it with two negatives. It is especially suitable for the larger negatives and gives a captivating combination of landscape and portrait on the same print. Circles, diamonds, hearts and the deeply rayed star and daisy cut-outs are used in this process. Select a landscape negative and put it in the frame, with the inside section of the "cut-out" in the center, and expose as for any blue-print. Then remove the paper and negative and put a suitable portrait negative in the frame. Lay the outside section of the "cut-out" over it, put in the blue paper previously used, and expose. When washed the portrait will appear on a fancy figure of shaded blue with a landscape background. Pictures of ladies, children and bust portraits are especially pretty when thus treated.

Laughable pictures are made by placing

light. Groups posed to represent statuary may be made especially beautiful. Powder the exposed portions of the body heavily and use white cheese-cloth for the draperies. A study of the illustrations of work by noted artists given in current periodicals will afford valuable hints on posing.

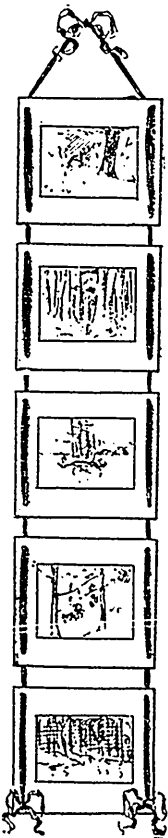


USES OF BLUE-PRINTS.

As already suggested, blue prints in all sizes make attractive booklets. For this purpose the prints are mounted upon cards of suitable size fastened together with ribbon or cord and enclosed in a cover of water-color paper or other material suitably lettered. A small saddler's punch is used to make the holes in the cards. Correspondence cards make good and inexpensive mounts. The heavy, unruled letter papers are best for booklets. The bluish tints are preferred, the gray, "Scotch granite" being particularly artistic.

A folding booklet (see illustration) is novel and easily made. Punch corresponding holes in the four corners of as many cards as are desired and string them upon ribbon or heavy silk cord.

Even daintier is a booklet made of a yard of ribbon six inches wide. Arrange 4x5 mounted prints along the



a comically-shaped body, a large hat, large, high boots or any figure desired on the negative before printing. Such figures may be cut from the deep yellow "post office" paper sold by photographers, or the thin, black paper in which negatives are wrapped.

SELECTING VIEWS FOR BLUE-PRINTS.

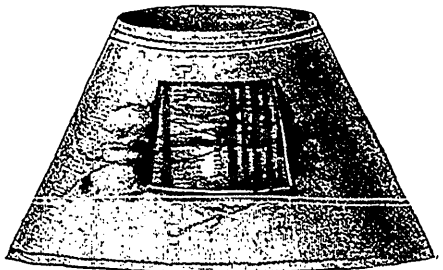
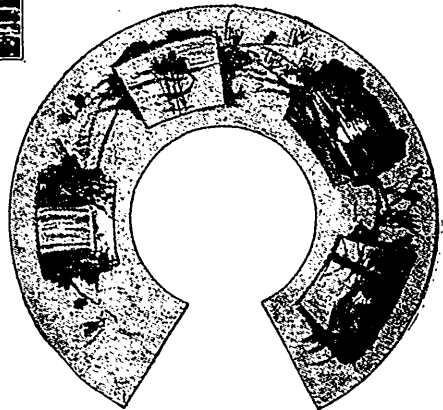
The blue-print artist should seek always for unique and original effects. Even commonplace subjects may be made interesting by unbackneyed treatment. Cattle in a barnyard or fowls in a coop offer little of novelty, but a group of cattle in the woods or drinking at a pool, or a flock of tiny chicks gathered about a motherly hen are charming bits of Nature. Booklets made up entirely of farm views, from seeding to harvest, find ready sale in city markets. Woodland nooks and corners and bits of lake and river are always liked. Too much shadow is not desirable in a negative intended for blue-print work. Views in which light and shade mingle about equally give the best effect. Clouds are always exquisite, as is also light foliage outlined against the sky. Buildings should be taken from a distance sufficient to include an attractive background and surroundings. For a portrait the subject should be posed so as to make a real picture—one that tells something. Let the sitter seem to be engaged in conversation, listening to someone reading aloud or doing a piece of work.

Homely, everyday scenes are always effective. Light-colored garments show best in blue-prints, unless the background is very

ribbon one inch apart. Tie them on at each corner with a bow of baby ribbon. This is especially pretty for family groups and sets of child life.

Booklets may be varied in shape, size and materials to suit individual fancy. (See THE DELINEATOR of May, 1897, for further suggestions regarding blue-print booklets.)

As illustrations for books blue-prints afford a better return, perhaps, than in any other way. One girl is said to have paid her way through college by the sale of a guide book to her town and the neighboring country lavishly illustrated with blue-prints. Novels such as *King Noanett* and *Standish of Standish* lend themselves readily to such illustration, as do *Literary Pilgrimages* and *Little Journeys to the Homes of Noted Authors*. The prints should be mounted on sheets of fine paper the size of the book page, each set being enclosed in an envelope suitably lettered. There is ready sale in every town for a sketch of its local history well illustrated.



The large prints, when mounted on art paper and framed in silver or white enamel, make admirable "Delft" pictures for the walls of a "blue room." Others are mounted on cards of heavy art paper or on a satin banner or cushion. Round prints are mounted on small china plates, the edges painted in a lace-like design of gold or silver, the print being coated with transparent varnish. Mounted on thick, beveled cards appropriately lettered, the prints make beautiful holiday cards.

Novel menu cards are made from a negative showing the hostess or some pretty child holding up a table-cloth or dinner napkin. When the prints are mounted the menu is written on this white square in blue ink. The mounts should be the regulation photographer's cards.

Silk lamp shades may have a suitable blue-print mounted in the center of each section. Gum the edges of the print, place it in position, and when it is dry cut away the silk from behind it.

Lamp-shades made entirely of blue paper are novel and pretty. Cut six pieces the shape of the pattern and as large as is required for the lamp. Lay a sheet of the paper on a large piece of pasteboard, place a suitable negative in the center

and expose to the sunlight. Pressed flowers or a fancy "cut-out" may be used as a bor-

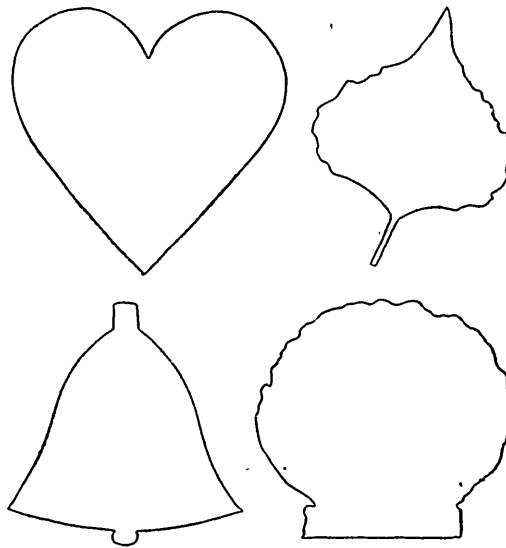
der. When the prints are dry, punch holes along the sloping sides and lace them together with cord or ribbon. The prints may first be mounted on thin white silk. A raffle of fine white lace makes a dainty finish for the bottom. For a circular shade, cut a circle of stiff paper and fit it to the lamp, pleating it in until it is small enough to have the right slope. Use this as a pattern and cut by it a strip from a large sheet of blue paper. Arrange several small negatives on this strip, with ferns and leaves between, and print. Mount on white silk, pressing with a warm iron until perfectly smooth.

The process of making blue-print calendars and many other hints and suggestions for this work will be found in *THE DELINEATOR* for May, 1897.

A word about the sale of blue-print work may not be amiss. As yet it is so much of a novelty as to almost sell itself. It may be offered at art stores or at the Women's Exchanges. A prettily arranged blue-print window or table in a shop is sure of attention. The booklets sell readily at regular photographers, at drug-stores and at news-stands. The fancy articles are liked for fairs and bazaars. An expert worker travelling with

camera may solicit orders and take views for special sets of pictures or booklets.

SHARLOT M. HALL.



SUGGESTIONS FOR CUT-OUTS.

DOMESTIC SUBJECTS.

By EMMA CHURCHMAN HEWITT.—No. 2.—THE FAMILY FINANCIER.

Of the many causes to which marital differences may be ascribed, there is none more prolific of disturbance than the question of the family finances. In fact, in many cases of divorce, where other reasons are the alleged source of difference, could the matter be probed to its foundation, it would be found that the disagreement began when finances were first under discussion.

For the unfortunate facts in the case man is indirectly responsible all through, although they may seem to arise in many instances from woman's ignorance of money matters. When Pygmalion makes up his mind that life will henceforth be a blank and dreary waste without the beloved Galatea, he plans a nest more or less cosy or pretentious, according to his natural taste, and together they wander through this "Castle in Spain" as though stern facts and material wants were not. Galatea has probably been the daughter of a man more or less well-to-do, with only herself and the home details to think about. She may have "gone in" for charities or athletics or fads of one kind or another, but of real responsibility she has little conception. Pygmalion has a good position in that he is hopeful of advancement, but his salary is by no means large. But the two do some wonderful feats in mathematics, showing that the money which Pygmalion has heretofore found to barely suffice for himself will now do nicely for two, particularly as he will have darling Galatea with him always to help save it. Then Pygmalion does a little calculating on his own account and he satisfies his mind with a paradox, the like of which is not to be found the world over. He is delighted with Galatea's ignorance of money matters—indeed, her sweet innocence of all knowledge of material and sordid things is one of her chief charms—nevertheless he feels quite sure that the moment she is married and he puts his income into her hands she will display the utmost forethought and judgment in the disposition of it. But alas and alas!

The nest is built and our young couple go to housekeeping—mainly on faith, as they soon discover. The income does not go nearly so far as it was intended to do and the rise in salary,

so confidently expected, does not come, and then—the deluge. Pygmalion storms or sulks, according to his disposition, and Galatea, according to hers, either retorts in kind or threatens to "go home to mama," while tears flow abundantly. A truce may be patched up, but the wedge has entered and things can never be quite as they were before. And yet neither recognizes the fact that, while Galatea is an abused woman, it is rather at her father's hands she has received her ill-treatment than at those of her husband.

It is an unwritten law that our boys shall be trained to the use of money. They hear business affairs talked about, they are taught to make a bargain; great enterprises are brought to their notice, and everything is done for them that they may be able to stand side by side with their fathers in the business world or step into their places when they are gone. Probably no man says to himself, "I'll do thus and so for my son." He simply goes and does it. From time immemorial it has been the custom to do these things, and he merely follows the traditions of his sex and race.

And yet, so inconsistent is this same man, that he either ignores or forgets his own early troubles and makes no effort to give to his daughter any better training in finances than that which his bride possessed when he first installed her as keeper of his purse. Since the days when he impatiently determined to "attend to matters himself" and leave nothing to his wife's judgment, because she hadn't any, he has paid bills with more or less growling, but he has given her no money to handle. And he is going to allow his daughters to obtain their experience at the expense of some other man's pocket-book.

A girl has quite as much right as has a boy to receive at her father's hands a thorough business training, if for no other reason than the fact that, in these days, Fortune so capriciously distributes her favors that the man who is at the top of the wheel this week may be at the bottom the next, dragging with him the family for whom he has hitherto been quite able to provide. Not

only must his sons give up their aspirations for a college career and turn out for themselves, but the daughters also must find some employment, by the pursuit of which they may obtain money wherewith the family income may be eked out. Reading aloud, teaching, sewing, embroidery and even nursing are all overdone, and who in this busy, rushing, work-a-day world is going to employ a woman absolutely ignorant of business affairs?

But suppose that no such calamity happens and the young girl is successfully wedded to the man of her choice, amid the good wishes and congratulations of her friends. The wedding trip over, housekeeping begins. If it be begun upon a proper basis, there is little fear that trouble will follow.

We will suppose that the groom knows just about how much money he has for the year and how much he cares to spend. If he does not possess this knowledge accurately, he is in no position to undertake the responsibility of a household. This knowledge the wife should also possess. It is not fair to give her the reins without telling her exactly upon how much she has to draw. This matter settled, there should be a patient, careful going-over of details—wages, rent, fuel and light, etc.—, the family finances being apportioned upon strict business principles. In fact, unless a household be started upon strict business principles, it cannot long hold its own.

These details brought to a satisfactory conclusion, the money set aside for the table and contingencies, clothes, etc., should be placed absolutely in the wife's hands and of it no account should be required. If she finds herself in difficulty, she will come most quickly to a tender, thoughtful, gracious husband to set it right. When the glamour of early married life is upon a woman she is willing to learn anything from the man she loves. By the time she has settled down into the humdrum married woman she has acquired the information.

A few general instructions will probably be all that are needed at first. She will be obliged to learn much from experience. But she will soon find that she cannot have her cake and her penny, too, and she will learn to think whether she really must have the cake when she finds the penny in her hand.

Some married men have the mistaken idea that the interests of economy are best conserved by giving no money into the hands of their wives, permitting them instead to run up weekly bills at "the butchers, the bakers, the candlestick makers." But men who do this find themselves invariably on the losing side of the game. Closely as they may scrutinize the bills and ruthlessly as they may cut out all possible items, the fact still remains that their wives could do better—well, make better bargains, if you don't mind the expression—if they had the money in hand, than they can if running up bills. For, in the first place, the man who runs his shop on credit must have some return in the way of interest on his money. This he obtains in two ways—by charging his credit customers higher rates than those paid by the cash customers, and by giving inferior goods to those who cannot help themselves by going elsewhere to purchase. So the man who does not pay cash runs an excellent chance of being badly served at goodly rates. If the shopkeeper be a conscientious man, he will not charge the credit customer more than the regular market price, perhaps, but he will give the cash customer many a little favor which in the end will amount to considerable in the yearly expenses. To cite an actual instance, five customers of one particular establishment always received meat at from one to two cents per pound less than the others. Why? Evidently because they paid cash for everything purchased. The shopkeeper always knew that about so much ready money would be forthcoming from each household daily. From the others he was obliged to wait anywhere from a week or a month to a year. He could well afford to try to keep his good customers by such special favors.

The real reason why it is advisable to pay cash is that, with the best intentions in the world, errors will creep into bills. The rush and hurry at the grocery and provision stores upon a busy day are something incalculable. What wonder that Mrs. Jones' chops should once in a while be set down to Mrs. Smith, or that Mrs. Green should have charged to her the oysters sent to Mrs. White? When the bill comes in it is almost impossible for the housekeeper to remember whether she had oysters or chops three weeks ago, or whether she purchased three or five pounds of sugar ten days back. If a "pass-book" is kept, there is a constant fussing over errors in weight or prices of articles.

The annoyance to the housekeeper is great, but she is not the only person who suffers. Fancy the position of the shopkeeper who is assailed from half a dozen quarters at once for the same kind of error! What wonder that he contrives to make his credit customer pay for annoyance which is never experienced from the one paying cash!

Suppose, however, that clerks are unimpeachable and business-like to the last degree and that errors never creep into accounts. There is yet one very strong plea to be made for the cash system. This lies with the purchaser herself (or himself, if the man of the house insist upon doing the marketing). There are a great many nice things in the market that one would like to have (but could easily do without) which one is tempted to have sent home if one is not obliged to take the money out of hand to pay for them. Strawberries in February and peas in March are delightful, but if one must pay for them, the average family goes without. If, however, they can be purchased on credit, nothing is easier than to eat them out of season. But the annoyance of being obliged to pay for them later, when money is no more plentiful than at the moment when the luxuries were purchased, quite overbalances any former pleasure obtained from them. Even the delight of being ahead of one's neighbors hardly compensates.

Wise and sensible parents, as soon as their children shall have reached an age of understanding, will decide upon a financial policy to be adopted in which the younger members of the family shall have a distinct part. An allowance will be given each child as soon as it knows the difference between a penny and a five-cent piece. This income may be only three cents a week, but it is the beginning of future judgment in the disposition of money. As an actual fact this same small sum was the beginning in one household. The three cents was divided into three parts, one for clothes, one for anything coveted, and one to be spent whenever and howsoever the possessor pleased.

A cent a week for clothes seems a ridiculous allowance, does it not? But it was saved towards neckties by the proud little owner; whenever a new necktie was needed, the little hoard was brought forth and the required sum was made up from the mother's purse. As for the other cent saved, that went towards any coveted toy, and it was distinctly understood that the moment one-half the required amount (sometimes less, if the longing was very reasonable and not too expensive) was saved the rest would be forthcoming.

By this process of training, the value of money was gradually impressed upon the infant mind, and there was established the habit of saving, not for the sake of hoarding, but towards a definite end. With each year the allowance was increased, but always with the same restrictions, and no borrowing from one fund for the other was permitted. Instead of producing a niggardly spirit, as was prophesied by one or two interested relatives, the plan fostered generosity. Many a time were the savings for some coveted toy lessened by a voluntary contribution to some less fortunate child. The result is that the boy and girl thus brought up, now having reached adult age, are generous, economical and judicious in the spending of their money, with an accurate knowledge of just how much a dollar will buy.

The trouble in most households where an allowance is given the children is that its full import is not understood. The extravagant child is permitted to borrow of the thrifty one or to anticipate pay-day by drawing on the family exchequer. Money that should be spent on gloves goes for taffy without rebuke beyond a laughing protest. The consequence is that the children grow up with no ideas of economy, having very naturally imbibed the impression that if their money is all spent for the whim of the moment, more will be forthcoming from somewhere for necessities.

That this is all wrong any thoughtful parent will see upon a little honest reflection, and while money is such an important factor in the world's comfort and the happiness of the individual household, more attention should certainly be paid to training in this line. A mother is supposed to train her daughter in household arts. From her father may come, with a good grace, instruction as to the business end of life, for, after all, what is a household but a small business establishment with two partners bound to stand by each other so long as life shall last?

EMMA CHURCHMAN HEWITT.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit

than the button-hole cutter. Our new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired. It costs 1s. or 25 cents.

CHILDREN AND THEIR WAYS.*

By MRS. ALICE MEYNELL.—No. 2—THE UNREADY.

If we question our own memory of what we were in childhood, there is one thing that, naturally, it will not tell us. It makes no report of our unreadiness. When we were exceedingly slow in the jog trot of our unaccustomed senses we did not know that we were so. And thus every adult generation has in turn expected, and as far as possible exacted from children a promptness of reply and action which is in fact unchildlike. We have even persuaded ourselves that little children are quicker than their elders. It seems a fitting thing, perhaps, because their pulses are quicker than ours and because their physical movements are so, too. But these adult conceptions as to what is probable in childhood are no more accurate than the medieval conception as to the probable form of a planet's orbit. The circle was the most "perfect" form, said the philosopher, therefore the path of the planetary motion was certainly circular. But precisely what he meant by "perfect," and why the orbit should be perfect were questions which had been solved beforehand and therefore never proposed. In like manner do we rather rashly and rather dully assert that the senses of children are naturally swift.

But to the steadier and sincerer observation of those who pause to look, the senses of children are, on the contrary, unwieldy in turning, unready in reporting, until the practice of life with succeeding years teaches them more agility. Unready, let us say, not dull. The hearing and the sight are admirably acute, but the processes are slow. They are slow even under such a shock as that of a crashing and startling sound. A newly-born child, violently startled by a clanging noise—his very first experience of a tremor of the nerves—did not receive the onset of the shock for one or two appreciable moments after the noise had occurred, and then required one or two more before it could utter the cry of fear. It was a sudden thing passing through slow processes. Every one who has seen the flash of a distant gun and then heard the report can imagine the pause. The senses of young children are keen and trustworthy and observant messengers, but slow. Pain, too, loses no time with the adult; the perception is immediate. The readiness of the nerves awaiting it is not merely the readiness of nerves that had been warned and were expectant of its coming. It is the much more significant and vigilant readiness of habit, of practice. We are always unconsciously or subconsciously ready for pain, even when we expect it least: and it can never be so sudden as to take us unawares and waste a moment of its reception. At least this is so in ordinary conditions; a battlefield has other manners, and even then the habit of preparedness for pain is not overcome but by a violent, instant and clamorous distraction. You may, on the other hand, count several seconds between the prick of a surgeon's instrument upon a baby's arm and the slight whimper of pain that replies to it. And even when the little pain has groped its way to the brain it does not carry a distinctly local report thither. It does not give news of the place of its setting-out; for the child does not refer the pain to the arm that suffers it, so unpracticed is the nerve. The whimper at such a mere prick proves that the child feels exceedingly sharply, the little creature being far too young for fear beforehand or for exaggeration of expression; yet the report of the senses is manifestly ignorant and vague. The child does not turn his eyes toward the arm that is vexed with vaccination: he looks in other directions and cries at random.

Years pass, and the unready nerves learn to bring quicker, more local and more definite tidings. But the mind is still very long at turning and far from responsive to a surprise. People who intend to surprise children, especially if they aim at surprising them twice or thrice, with changes and light varieties, lay up disappointment for their own kind intentions. The children cannot trudge fast enough to keep up with this agility. The best successes of a conjurer leave the stupid little audience cold; for some time after he has triumphantly finished with, as it were, a peroration of miracles, the little children placed there to enjoy astonishment have not yet understood what the good man would surprise them withal; and some of them never do find out, for what they were told or shown passed them too quickly.

It is to the amateur conjurer that the little *gobe-mouches* ought to be taken for their pleasure. Him they understand—that is, they understand that they cannot understand him—whereas the expert had not persuaded them of so much in his own regard.

So with games. If the children are very young it delights them less to find you (at hide and seek) where they did not expect you than to find you where they saw you hide. It is not the surprise that makes them shout with joy, but the drama. It is a most curious sham game—not the playing of a game, but the pretence of playing—and children under seven can never have enough of it. If they know perfectly well what cuphoard you are in, they will find you with shouts of discovery. The better the whole thing is understood, and the more open and above-board are the tricks, the more lively is the drama. They make a convention of art for their game, a convention that a painter who likes to show his brushwork would think well of. The younger the children the more dramatic; and when the house is filled with outcries of laughter from the breathless breast of a child, it is that he is pretending to be astonished at finding his mother where he had persuaded her to hide. Let the elder who cannot understand the charms of this comedy beware how he tries to put a more intelligible form of delight in the place of it; otherwise, he will find that children also have a manner of substitution, and that they will put half-hearted laughter in the place of their own whole-hearted laughter.

Surely if we did not, as little children, know how we lagged, we might in some cases remember it now. We might confess that it was by no mere vagueness of understanding, but by the unwieldiness of our senses, our belated replies to the suddenness and alacrity of the grown-up, that we invariably missed the important point of the pageant and procession. Our parents had intended it to be a historical memory laid up for the future. But, unfortunately, we lived through the moment of the passing of the Emperor or the General at a different rate from theirs; we stared long and intently in the wake of his Majesty, and the haste of movement, which got telegraphic response from our parent's eyes, left ours stragglers. We fell out of all ranks. Amongst the sights proposed in those days for our instruction an eclipse of the moon was by far the most successful. It was done at leisure, and by a Nature intimate with children. In good time we found the moon in the sky, in good time the eclipse set in and made reasonable progress. We kept up with everything.

It can hardly be the just or the best course to require children to adapt themselves to the rate of speed of those who are versed and practiced in living. For the defect of children is absolutely incident to this stage of progress and therefore hardly to be called a defect. It would be more reasonable that elders should adapt themselves to children for the time at least of their dealings with children. Those dealings are usually, happily, undertaken for the sake of the children and not for our own sakes, and they it is who should give the time and be the little conductors of the instruments. In all other things it is quite unnecessary to counsel considerateness towards the inexperienced. Considerateness in teaching has been made into a science and an art, and the grown-up person will at all times talk down to a child's abilities with the greatest good will, and will write down to a child's capacity with only too resolute and too grotesque a plunge and with a great result of enjoyment to himself. But on this point of unreadiness there is still something to be effected.

It is by no means unusual for an elder to demand "instant obedience," but even obedience should hardly be stripped of the little pauses which a very young child can hardly act without. With a child of ten or twelve it is quite time enough to be sharp and sudden, and even with him too much suddenness is out of the tempo; but between your words and the responses of a little child there should be interpositions of minute pauses, and so between your commands and his obedience—that is, when you are dealing with a child so young that he is slow to be startled.

We have to know what are the moments of a baby in relation to his mental acts. As we are apt generally to make our time when it is long, too long for him, so in this matter we incline to make our short time too short. When it is so short the child cannot, without a strain of unnatural effort, have any perception of it whatever. When he flatly fails to see the joke of his elders, and disappoints them in other ways that touch them only

* Mrs. Meynell, whose book "The Children," published last year, was remarkable for its sympathetic insight, will contribute a series of six articles on "Children and Their Ways" to run through the present volume of THE DELINEATOR. No. 1.—"The Naughty Child," appeared in the Number for January.

less closely, it is generally because he is not able to turn in mid career; he goes far, but the impetus that set him forth took place minutes ago. In watching the quick movements of a child you may easily perceive that it is not the brain which is quick.

How then about the pianoforte and violin playing that tax the electric powers of man and woman, and yet are achieved now and then by a child? Never, surely, without a cruel dislocation and re-locking of the gently-balanced mental and physical system. If children move quickly, they do not move quickly with accuracy and expert precision; wherever they are constrained to be accurate they must be exceedingly slow. To make them move swiftly and also with extreme and difficult precision is to constrain them against all the tendencies or their powers; and this is only the physical stress. Mentally a child *virtuoso* is compelled to an immediate active attention which is most alien to him; the violence must be renewed with every note of a strenuous and exacting musical passage.

The unready are so charming when they are left to their unconscious and never ungraceful slowness and sloth. To watch a simple bit of logic passing completely through a child's understanding is to see, distinct and articulate, the processes that have become so commonplace when they are done quickly, as the grown-up do them. The curves of a breaking and spreading wave, with their subtle and confluent movements over sand, are too quick for full pleasure in the observing of their beauty, and if you could have those movements lengthened so that their darts and swirls could have leisure it would be somewhat like the action of a child's mind engaged in understanding a little bit of reasoning. Or the young thoughts at work might remind you of a kinetograph worked slowly, so that the action it presented should be articulately lengthened yet should not lose its energy. Every loosened link of the chain of simple thought,

moreover, shows itself in the child's expression. These delays are the most purely child-like of all a child's characteristics; they should not be compared with the abilities of men and women; they have their own time. To admire childhood and not to admire them is rather to admire something that is not actual childhood. How easy they make the practical play that children love! You may rob a child of his dearest plate at a birthday dinner, from under his ingenuous eyes, by means of the simplest feint; you may send him off in a chase of it and have it back in his place and away again ten times before the little breathless boy has begun to suspect how his cherished sweets have been snatched, and an energetic game of this kind, played with spirit, is what pleases children rather than the verbal jocularities of him who asks them whether he shall carry them away in his pocket. In one thing children are not slow, and that is a sense of the tedium of this pleasantry, and of many another like it.

Abraham Cowley, in his *Hymn to the Light*, compares (according to the conjectures of his day) the rate of speed from Heaven to earth of the sunlight and of a "post angel." If so brisk an official angel as this is not ashamed to be outrun by the luminous embassy, neither is the child to be rebuked for lagging later than the man; nor shall he be reproved for losing his way. There is hardly a form of words containing distinctions (among pronouns, for instance) to be seized as they are spoken, that does not baffle a young child completely. He goes astray, naturally, because words are always too quick for him. It is better to see a child puzzled between simple pronouns than to see him pounce infallibly upon the right note of a keyboard, for his day is the day of the blunderer and the unready amongst things devised for the use of the grown-up; and he is right in his day.

ALICE MEYNELL.

A BACHELOR MAIDS' LUNCHEON.

A simple entertainment was to be given by the Misses Stuart in honor of their friend and guest, Miss Browning, whose brief visit to them, paid in the absence of their parents, was expected to end shortly, and whom they greatly desired to present to some of their more intimate feminine associates.

The particular form to be given this entertainment proved rather difficult to decide. Something original was strongly desired, as the three hostesses wished to perpetuate their well-earned reputation for freshness of ideas, but this something must at the same time make no overtaxing demands either upon pocketbooks none to well filled or upon the time of the busy girls who were to plan and carry it out. One member of the "Stuart trio," as these clever young women were called by their friends, earned her living by her pen, another by her pencil, while the youngest was working away at her music under the direction of a most exacting teacher, so that no one of them had much spare time at her disposal. All were determined, however, upon making the affair a success, and the bed-time convention, called to discuss the question, was long in arriving at a satisfactory decision.

"Let us give a Bachelor Maids' Luncheon," suggested the oldest representative of the family at last, when numerous other plans had been proposed and discarded, "and ask only those of our unmarried friends who may safely be included in that category. We can do it beautifully," she went on, enthusiastically, "for here we are, keeping bachelor's hall, as it were, for the time being, while father and mother are away, and all of us calling ourselves bachelor maids. The idea is at least original and can, I think, be carried out successfully."

This suggestion was unanimously accepted by the committee of ways and means, and the invitations sent out the following day were worded in this wise:

The Misses Stuart. Bachelor's Hall.

1429 Elliston Avenue.

Three Bachelor Maids, keeping Bachelor's Hall.
To a Bachelor Luncheon our Friends we Call.
On February the tenth "At Home" we'll Be,
And You at High Noon we shall Hope to See.

To meet Miss Evelyn B. Browning.

Desperation.

The inner envelope of each invitation was adorned with a patent suspender button which, as it needed neither needle nor thread to attach it to a garment, was obviously a "bachelor's button." Several of these buttons, of brightest brass, were attached to three-inch lengths of ribbon and laid beside each plate at the luncheon to serve as favors. A many-stranded bunch of ribbons decked with them was also prepared to serve as the consolation prize for the unfortunate bachelor maid whose luck at "Desperation" should prove to be at the lowest ebb.

The time set for the luncheon was made twelve o'clock instead of the more conventional hour partly because it would be more convenient for some of the busy bachelor maids who were bidden to it, and partly because the words "high noon" best fitted the rhyme of the invitation cards. All of those invited accepted promptly, many of them making their responses in verse or quaint prose, and the covers were laid for seventeen people. Half an hour before the luncheon hour everything was in readiness for the feast.

The guests upon arriving were received by their three hostesses, each of whom represented by her costume a clearly-defined type of the bachelor maid of the time, one being attired in most mannish fashion, another in an attractive and feminine but extremely plain tailor-made gown of smart cut and finish, while the third took the part of the artistic, semi-Bohemian bachelor maid, with careless flowing draperies, loosely-twisted hair and an abstracted demeanor. The guest of honor, to whom the visitors were presented, appeared as the most feminine type of the bachelor maiden, being gowned in a fluffy arrangement of lace and ribbons, with elaborately-dressed hair, high-heeled slippers and wearing a wealth of rings upon her pretty hands.

The bachelor maids' room to which the guests were shown while removing their wraps was decorated in accordance with the mingling of masculine and feminine ideas shadowed forth by the dress of the pretty girls who had planned it. A dado of pipes, canes and other masculine souvenirs of good times, friends and outings contrasted strongly with the feminine toilet articles upon the low dresser, and the fresh daintiness of the snowy muslin curtains and the spotless bed-spread looked extremely ill-assorted with the huge waste-paper basket which occupied a prominent place in the room. The parlors also exhibited an odd

mixture of masculine and feminine tastes, a perfect balance of harmony and color being nevertheless maintained.

A delicate suggestion of the lonely condition of the unappropriated blessings for whom the feast was spread was conveyed by the yellow and green of the favors and prevailing decorations, while the white strand of ribbon combined with them spoke just as effectively of their innocence and youth. Bachelors' buttons, of either the blue or yellow variety called by this name, would have been chosen for floral decorations had this been possible. As the season did not permit of this pretty fancy, other flowers were substituted.

Seated at the table the guests found beside each plate, in addition to the favors already mentioned, a name-card adorned upon its reverse side with clever lines and sketches done by the literary and artistic hostess, respectively, which pointed out, in so kindly a fashion that there was no danger of wounded feelings, those personal fads or proclivities of each with which all were acquainted. All of the verses and drawings were of a spirited and amusing character and much laughing appreciation of them was expressed.

Beside the name-cards were placed menus, written in thin sepia, upon strips of heavy water-color paper with jagged edges; instead of the names of the dishes which were to be served were transcribed substitutes meant to describe them.

Thus, the diminutive but well-drawn men, followed by the capital letter U which headed the dainty slips of paper, were easily translated to mean "Menu," while the tiny words "The" and "Miss," written on either side of them, not only gave sense to the legend, but also supplied it with a point.

"Like the newest bachelor maids—keep house for themselves,"

was matched by the raw oysters which preceded the soup, which was indicated by

"Like a bachelor maid—almost everybody likes it."

"They spoil many a bachelor maid's Independence Day," obviously meant crackers, and

"Again like a bachelor maid—but grows the sweeter as age whitens it,"

just as obviously represented celery.

"What bachelor maids are not,"

was easily guessed to be "Spring chickens," which were daintily fried and served on a bed of verdant parsley.

"Once more like bachelor maids—blossoms which nobody wears,"

just as plainly meant cauliflowers. The olives which were passed while the salad was being served were transformed, by the aid of toothpicks, into the semblance of brownie-like men, and the sentence which described them, read;

"Not necessary to the happiness of a bachelor maid, but handy to have around."

The salad—hollowed tomatoes filled with chopped celery and walnuts with a spoonful of mayonnaise dressing on top—was listed as

"The days which are no more—for many bachelor maids."

The thinly-sliced bread and butter which accompanied it was put down as

"That which all true bachelor maids owe to no man, but earn for themselves."

and the biscuits and butter which were served with the chicken figured respectively as

"Light as the heart of a bachelor maid,"

and

"Like a bachelor maid's career—above suspicion or reproach."

The salted peanuts, which made the round of the table immediately after the salad, were described as

"Yet again like some bachelor maids—not in the first freshness of their youth."

The dessert, a highly-sweetened combination of various fruits, nuts and confections, held together with gelatine jelly and served with whipped and sweetened cream, appeared

"Like freedom to the soul of a bachelor maid—sweet."

The grapes masqueraded under the head of

"A bachelor maid's probable ancestors."

(gray-apes), and the coffee which finished the repast was termed a

"Bachelor maiden's brew."

The fun and merriment attending the guessing of these definitions was never allowed to become in the least tedious or strained by the watchful hostesses, who, when a sentence did not appear sufficiently obvious, or was discussed in advance of the dish which it described, immediately supplied the clue. The menus and name-cards were carried off by the guests as delightful souvenirs of the occasion. The favors, it is needless to say, were pinned upon the bodices of their fair owners and were worn during the afternoon's enjoyment which followed.

"Desperation," a rather new and amusing game of cards, was next indulged in, as announced by the invitations, and the prize for the bachelor maid who showed at the end of an hour and a half's playing the highest number of games won was Mrs. Burton Harrison's book, *A Bachelor Maid*. The second prize was *The Recreations of a Bachelor*, and the second consolation prize a single "bachelor's button", of gleaming brass. The first consolation prize, as already described, consisted of a string of these shining substitutes for needles and thread.

A cup of tea, made bachelor fashion in the cups, with the aid of a tea-ball, and served steaming hot with lemon and sugar but no cream, and accompanied by the tiny, sweet nut cakes which bachelors not of the maiden variety are supposed to admire, followed the awarding of the prizes, after which the guests departed declaring the simple but clever entertainment to have been an unqualified success. And it is safe to say that bachelor maids' parties, copied after the one herein described, will be immensely popular among the feminine friends of the Misses Stuart this season. C. M. E.

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D14.—This illustrates a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9584 and costs 16. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure. The skirt pattern, which is No. 9612 and costs 18. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on page 170.

The tailor-made toilette is just now triumphant and is here pictured made of a fine quality of broadcloth and velvet, with appliqué trimming on the velvet vest and braid in two widths for the elaborate decoration on the basque-waist and skirt. The fronts of the basque-waist are apart all the way, and between them is revealed the pretty vest, which pouches over the belt with the fronts. The shapely sleeves are decorated to

accord with the remainder of the toilette. A standing collar gives a close high finish at the neck.

The three-piece skirt may be gathered or box-plaited at the back. A revers included in the pattern is here omitted.

The tailor suit is probably the most thoroughly satisfactory made for church, calling and the promenade. Venetian cloth, the heather mixtures and solid-colored cheviot are popular fabrics for these toilettes, which may be simply or elaborately trimmed with mohair or silk braid. A stylish toilette of gray armurette may include a vest and collar of white cloth embroidered with white-and-silver soutache braid.

An ostrich tip and a sweeping plume adorn the velvet hat, supplemented by flowers at the back and a handsome ornament in front.



D 13.

The Delineator. A Handsome Tailor-Made Toilette. February, 1898.

THE FLOWER GARDEN.

By E. C. VICK.

[MR. VICK WILL BE PLEASED TO ANSWER IN THIS DEPARTMENT ALL SPECIAL INQUIRIES CONCERNING FLOWER CULTURE. LETTERS TO HIM MAY BE SENT IN CARE OF THE EDITOR OF THE DELINEATOR.]

*THE DAHLIA—ITS HISTORY.

The dahlia of to-day and dahlias which many remember as growing in their mother's garden are as widely different as one can well imagine. Years ago, when the dahlia was all the rage, course, gaudy colors were popular and but one form, the show dahlia, was cultivated. Since this time the single varieties have been improved and the pompon and cactus varieties introduced. A steady improvement in this flower has been made for years, until now it is more popular than ever before. Thousands of acres of dahlias are grown in this country and England for the bulbs, which are in great demand, and many unique and beautiful varieties are introduced every season. There is a prosperous Dahlia Society with members in nearly every State in the Union, while in England there are many similar societies; and at their annual exhibitions dahlia blooms of all sizes and odd shapes to the number of hundreds of different varieties are displayed.

The origin of the dahlia is somewhat uncertain, but it is generally agreed that the flower was discovered in Mexico by Baron Humboldt about 1784 and named after Dr. Dahl, a Swedish botanist, a pupil of Linnaeus. In its native country the dahlia is found in sandy meadows at an elevation of five thousand feet or more above the sea level. Its preference still seems to be for a light sandy soil, though I have had success in heavy soil in which no fertilizer or artificial watering was supplied. Rich soil produces tall, straggling plants having little bloom, while soil that is not too rich gives rather dwarf plants and a profusion of perfect blossoms, which may be plucked as fast as they appear without apparently lessening the profusion of blossoms with which the plants seem always to be covered.

Returning again to its history, Vincentes Cervantes, Director of the Botanic Gardens in the City of Mexico, in 1789 sent seeds of the dahlia to Prof. Cavinilles, of the Royal Gardens at Madrid. The Marquis of Bute was at this time ambassador from England to the Court of Spain, and the Marchioness, being fond of flowers, obtained some of the seeds, which were sent to England and cultivated in a greenhouse, but failed to live beyond a year or two. Others were introduced in 1804, but these also perished and a fresh importation was made from France. Here the plant had been introduced some four years before and cultivated for its tubers, then supposed to be eatable. On account of their peculiar medicinal flavor they found no favor, being even rejected by cattle.

The flowers in the examples first found were single, with a yellow disk and dull scarlet rays having a velvety surface. The custom at this time was to raise the plants from seeds, which soon resulted in producing flowers of various tints and sizes. The first double flowers are supposed to have been raised about 1814 at Louvain, Belgium, after years of work on the part of the cultivator, though they were quite likely the result of pure

*The cut on this page appears by courtesy of the Cornell Agricultural Experimental Station.

chance. Flowers of a better color and form were propagated and in some the petals assumed the shape of a horn or funnel of singular regularity. In the course of years the flower was brought to the highest point of beauty and every year seedlings are produced surpassing the older varieties in some point of excellence.

NEW VARIETIES.

For the first time in 1873, in place of the stiff, short rays of the show dahlia a gracefully curved, loose-petaled variety was introduced into Holland from Mexico and named

Juarezii, after President Juarez of Mexico.

It was offered for sale by a florist in Holland in 1874; this was first of the kind and parent of all the cactus dahlias.

This form of dahlia has been modified until some of the cactus dahlias, such as the Mrs.

A. Peart, would, by a person unacquainted with them,

be rather taken for a chrysanthemum than for a dahlia. As a result

of crossing with the show dahlias, many new and odd forms have originated, such

as the Wm. Agnew, the Miss May Lomas

and the Grand Duke Alexis; this series of crosses has resulted

also in many peculiarities of the foliage, such as the Fern-

leaved Beauty, with its pretty fern-like foliage,

and others with variegated leaves.

The pompon and cactus varieties are valuable for

cut flowers and bouquets: the show varieties, with their

soft and brilliant colors, and the single varieties also make bouquets of great beauty. The flowers

keep well for four or five days and take up a great quantity of water. For

those who enjoy cutting quantities of flowers for the house and for friends, the dahlia is one of

the very best possible selections. The plants mature quickly,

cost little, succeed with as little care as can be bestowed upon anything that grows and are just the thing where a mass of single color is wanted. If grown in proper soil, the plants will

be compact and bushy and covered with a mass of flowers. I dislike to see dahlia plants long and lanky, tied up like martyrs

to a stake—an image of which they always remind me.

The colors of the dahlia have a great range, but in all the shades there is no blue; nor is there likely to be, as there is no one family of plants in which there are blue, yellow and scarlet

flowers.

CULTURE.

Dahlia tubers should not be planted until after all danger of frost is past. The neck of the tuber should be covered about

three inches. The usual method is to plant in rows, setting the large flowering varieties about four feet apart each way so as

to admit of thorough cultivation, which answers the same purpose as watering. Moisture in warm weather is constantly rising

from the ground by capillary attraction and stirring the soil breaks off the capillary tubes, preventing the moisture stored

up in the ground evaporating or escaping into the air. Hence, frequent hoeings will keep the earth constantly and sufficiently

moist to properly nourish the plants.



GRAND DUKE ALEXIS.

Dahlias are easily grown from seed, and as they do not come true when thus produced, it is in this manner that new varieties are obtained. This is, therefore, an interesting way to raise them. Seeds of hybrid varieties will produce a fair proportion of double flowers and from seeds of single varieties each plant will bear different flowers. If seeds are started early in the Spring, about February, in pots or boxes, the plants will bloom the first season. When the plants have two or three leaves they should be potted off singly and growth continued without checking until they are planted in the garden. Dahlia tubers are usually set out in preference to plants because they can be more safely handled and transported, though late in the Spring plants may be obtained somewhat cheaper.

Dwarf, bedding and pompon varieties require no training, nor is it necessary to train any varieties, except where fewer but more perfect and larger flowers are desired. There are several systems of training. One is to allow only one shoot to grow from the tubers, all other shoots being cut away as fast as they appear. This produces a tree-like plant which requires tying to a stake to prevent it breaking under its own weight or in high winds. Another method is to allow but one shoot to grow until two pairs of leaves appear, when the growth above is pinched off, resulting in a pair of buds appearing in the axils of the remaining leaves. Some of these buds develop into long branches, making a plant with a very short, thick main stem with several branches strong enough to support themselves, thus doing away with the necessity for staking. Each branch is pinched back in the same manner as the first on the appearance of the first two leaves, resulting in still further branching and in the formation of a symmetrically dwarfed plant.

It is a mistake to take up dahlia tubers too early in the season, a mistake quite common among those anxious to safely house the roots before frost at a time when there is generally a hurry to get in all tender plants. Dahlia roots should not be disturbed until a week after the tops have been cut down by frost; the bulbs ripen better and do not shrivel up so much during the Winter when this plan is followed.

As the result of extensive experiments at the Agricultural Experiment Station of Cornell University, the following twelve varieties of dahlias are pronounced best adapted to the requirements of the given locality, Ithaca, N. Y.:

Mrs A Peart	Cactus, white.
Nymphaea	" pink.
Wm. Agnew	" scarlet, orange.
Maid of Kent	" scarlet and white.
Black Prince	" dark red.
Grand Duke Alexis	Large-flowered, chiefly white.
Ethel Vick	" plnk.
Rev C W Bolton	" variegated, red and yellow.
Fern Leavel Beauty	" banded, red-and-white.
Guifang Star	Pompon, white, imbricated.
Vivid	" scarlet, orange.
Ami Barillet	Single, scarlet.

In addition to these there are, however, many other beautiful varieties.

TRIMMING SHRUBS.

By the end of this month or the first of March the severe frosts are over and hardy shrubs and trees may be freely pruned and branches damaged by Winter cut out. For pruning the regular pruning knife having a hooked blade and a pair of pruning shears are required where there is much work to be done, for only a few plants, a good strong pocket-knife will suffice. The pruning shears are desirable for cutting away shoots from the center of bushy plants and are especially easy to handle, but the knife makes the neater cut.

The most that shrubs require is to be cleared of injured branches and suckers which have started around the roots. To

trim shrubs up in a stiff and even manner is to spoil their natural beauty; they should be left in such condition that the trimming will be unnoticeable when the plants are in foliage. Many plants of this kind bear their flowers on the wood of the previous season's growth, and if this is cut off the beauty of the bush is destroyed. Climbing shrubs, such as honeysuckle, need severe trimming and thinning out if the past season's growth was vigorous; otherwise the growth becomes dense and overhanging, with an overgrown and neglected appearance. Trimming makes handsome bushes and large fine flowers. Honeysuckles and other vines that have become ill-shaped, flowering only at the top of the trellis and leaving the vine naked at the bottom, may be improved by cutting back about half of the vine to within a foot or two of the ground. This will cause numerous new shoots to start quickly and these may be trained as desired to cover the bare space the first season. Then the other half of the vine may be treated in the same manner. Strange as it may seem, plants of weak growth and delicate habits require the most severe pruning, while vigorous, strong-growing plants only require to have their shoots moderately shortened, though the branches should be well thinned out.

This is a rule which was emphasized by the late H. B. Ellwanger in his work, *The Rose*; it is a particularly good rule to follow in pruning roses.



CACTUS DAHLIA NYMPHAEA.

ANSWERS TO CORRESPONDENTS.

SUBSCRIBER.—Water lilies in tanks or tubs should be kept in the cellar over Winter. In ponds the roots are safe if in water below freezing point. The roots will not stand freezing.

SUBSCRIBER No. 2.—The fruit of the Japan quince is deliciously fragrant, but, so far as I know, is entirely worthless otherwise.

Miss M. T.—Give roses good, deep, rich soil—well rotted sod is best—and not too much liquid manure. Once a week is sufficient to apply liquid fertilizer.

M. E. M.—Heliotropes like a partial shade and a moist, cool atmosphere. Your room is probably too warm and dry for them. When a plant is taken up from the garden many small, fibrous roots which supply it with nourishment are broken off and cause it to wilt. It is advisable to cut back plants before potting. Fuchsias root easily from cuttings.

J. H.—Hydrangeas require no special care. They delight in a light, rich soil, partial shade, plenty of water and, if possible, a rather cool and moist temperature. Your plants drop their leaves for want of water.

I. L.—Filifera palms will do well in the house, but do not make as attractive plants when large as some of the other palms. Perfect drainage is essential. Use soil with which a liberal proportion of sand has been mixed and never allow the soil to become dry. Direct sunlight is not necessary. Liquid fertilizer applied occasionally will encourage growth. Wash the foliage once or twice a week and see that it is kept clear of the little white scale insects which are almost certain to appear.

W. M.—Plumbago may be increased by making cuttings of the tender shoots. Achimenes are Summer blooming plants. Cyclamen is pronounced sik'-la-men; clematis, kle-m'a-tis; gloxinia, gloks-in'-i-a; zimia, zir'-ni-a.

CONSTANT READER, SUBSCRIBER W. M. AND V. F.—Your inquiries will be answered by letter if addresses are supplied.

Mrs. J. D. H.—See THE DELINEATOR for November, 1897, for culture of clematis and arums (black callas).

R. W. C.—Make holes in the bottom of the tin in which your palm is growing, for drainage. Liquid manure applied occasionally will assist the growth.

M. H.—The celerodendron is a native of warm climate, and should be given a good, warm location, and the sunlight possible, sufficient water and frequent sprayings with clear water. Properly cared for, your plants will bloom next Summer.

M. B.—Dead leaves, placed in pines and sprinkled with water once in a while will decay and make a fairly good fertilizer.

FOR THE CHILDREN.

OIL VS. SUGAR.

Little boys and girls, the world over, love sugar. This everyone knows—but who would ever suspect innocent little match-sticks of having the same propensity? Yet they possess it, as can be very easily proven. Take a shallow dish or vessel of any kind and fill it with water; secure a dozen or so match-sticks and cut them in halves. If you like, you may leave them whole, but in this event I should advise you to cut off the heads. Hold a piece of soap in the water at the center of the dish, as at figure No. 1, and you will very soon see the match-sticks hurrying away from the soap to the edge of the pan. I believe match-sticks object as strongly to soap as do some little children. But you can very easily collect the sticks into the center again. Remove the soap and in its stead hold a lump of sugar in the water. Have you ever seen flies gather about a pot of honey or syrup? Well, in precisely the same way—just as if they had the same instincts as these little insects—the sticks will float towards the sugar from all directions and fasten themselves to it as you see at figure No. 2. It is wonderful and amusing to behold the attraction that the sugar has for these inanimate match-sticks. Looks like magic, doesn't it? But it isn't. The oil in the soap tends to spread over the surface of the water and in doing so carries the sticks away with it. The sugar, being full of pores, sucks up the water and the little current thus produced brings them back.

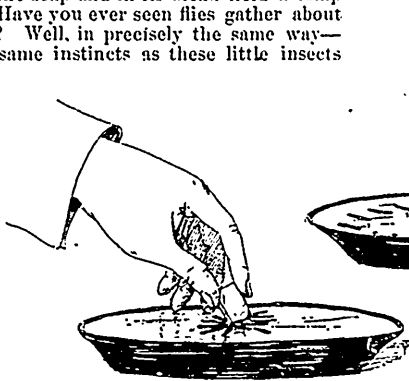


FIGURE No. 2.

have found something like it among your Christmas gifts. Pan became very vain of his musical skill and one day challenged Apollo, god of the lyre, to a contest. It was a rash proposal. Apollo accepted the challenge and one of the mountain gods was chosen as judge. As Apollo's hand touched the strings of the lyre the sweetest tunes and harmonies were brought forth. All in the woods were charmed with his music. Then Pan blew upon his pipes and pleased no one but himself and his follower, King Midas, by his rude music, rendered doubly discordant by contrast with Apollo's enchanting tones.

To Apollo, of course, rightfully belonged the prize, but King Midas had the bad taste to prefer his favorite and protested to the mountain god against awarding the prize to Apollo. Whereupon the latter grew so angry that he promptly caused the ears, which could willingly listen to such discords, to grow long and hairy like those of a donkey. Of course, these unusual ornaments dismayed their possessor not a little. King Midas hastened to the privacy of his own room and quickly summoned his barber,

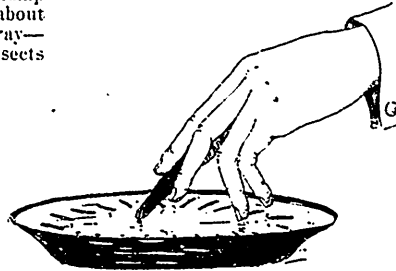


FIGURE No. 1.

whom he commanded to fashion some sort of a head-dress to conceal the hideous deformity from his subjects, first pledging the barber to secrecy. The barber constructed a wig, which not only hid King Midas' ears, but proved a becoming ornament as well. This was so gratifying to the vanity of the foolish king that he richly rewarded the barber, bidding him, however, once again guard his secret or suffer death as a punishment. The barber readily gave his word and no doubt meant to keep it, but the secret gave him no peace, weighing like a guilty thing upon his conscience.

At last he could be silent no longer and determined to rid himself of the nightmare which the secret had proved to him. But how do you suppose he told it? He went down to the nearest stream, dug a deep hole in the bank and shouted down into the earth: "King Midas wears—these eyes beheld them, these—such donkey's ears!"

Greatly relieved of his burden he went his way in peace and soon forgot all about the secret and King Midas. In time reeds grew upon the bank of the stream and those over the hole grew thickest. As the wind stirred them a sound was heard from them which was easily interpreted into these words—"Midas, King Midas has donkey's ears!"

Everyone who passed caught the whisper and soon all the world knew King Midas' secret. Thus was Apollo avenged. The fable does not tell us whether or not the barber was punished. But people do say that even yet barbers are very fond of hearing themselves converse.

BED-TIME STORIES FROM GREEK MYTHOLOGY. KING MIDAS.

Did you ever hear, Daphne, that it is considered wonderful when a woman keeps a secret? If you ever did, the chances are that it was a man who said it. Men have been saying it a very long time, until at last they have really come to believe that it is much harder for a woman than for a man to keep a secret. But the next time you hear anybody say so, Daphne, try to recall the story of King Midas' barber.

Midas was King of Greece, but he lived so long ago that nobody knows just when it was. He worshipped Pan, the rural deity and patron of shepherds and huntsmen. Pan had the body of a goat and the head of a man, with two short horns growing out of the temples. Though a monster in appearance, Pan was a really thoroughly good-natured and playful deity, who spent most of his days roaming aimlessly about the woods and playing upon an instrument which is imitated to this very day and is called "Pan's pipes." You may

THE GRAND ALBUM.—The February Number of this superb monthly magazine is the Handsomest and Most Complete yet issued, the Special Feature for the month being a COLORED PLATE OF STYLES FOR MASQUERADE AND FANCY DRESS WEAR. With the March, June, September and December Numbers is given A HANDSOME LITHOGRAPHIC PLATE 25 x 30 INCHES IN SIZE, illustrating in colors the latest Ladies' Fashions. A PLATE OF JUVENILE FASHIONS AND A HANDSOME MILLINERY PLATE ARE PRESENTED EACH MONTH. With every Number is presented a set of artistic Single Plates, and Plates of Special Styles, such as Bicycling Attire, Storm Garments, etc., accompany the magazine from time to time. EACH ISSUE CONTAINS A SELECTION OF ADVANCE STYLES THAT WERE NOT READY IN TIME TO BE INCLUDED IN THE THE DELINEATOR AND THE GLASS OF FASHION, AND WHICH IN THEMSELVES GIVE THE MAGAZINE A VERY SPECIAL



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CROCHETING.—No. 79.

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.	t. c.—Treble crochet.	sl. st.—Slip stitch.
repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.			

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more 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.

INFANTS' SACK.

FIGURE No. 1.—Two ounces of single zephyr, 1 yard of ribbon about $\frac{1}{2}$ inch wide for the neck, and 4 yards of baby ribbon for the rest of sack are required.

The sack is begun at the neck and made in one piece. Make

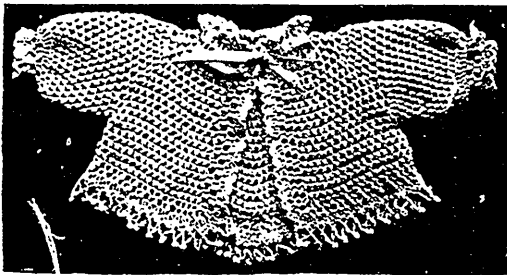


FIGURE No. 1.—INFANTS' SACK

a chain of 86 st. and work 42 loop st. in this chain. 1p stands for "loop;" w for "widen." Make a loop stitch thus: Thread over needle, insert needle and draw thread through, thread over needle, insert in same place and draw thread through; do this 3 times, when you will have 7 stitches on needle; thread over needle, draw through 6 stitches, thread over and draw through 2 stitches remaining on needle. Make 1 ch. between every 1p. stitch.

First row.—1p. st. in 2nd ch., skip 1 ch., repeat to end of ch.

Second row.—20 lp. st., making a lp. st. over every 1-ch. in previous row, widen one by making 2 lp. st. over next 1-ch., widen this way every time where a widening is made; this forms the back center of sack; then work 20 lp. stitches.

Third row.—8 lp. st., w. twice, 10 lp. st., w. once, 10 lp. st., w. twice, 9 lp. stitches.

Fourth row.—8 lp. st., w. once, 3 lp. st., w. once, 1 lp. st., w. twice, 10 lp. st., w. once, 3 lp. st., w. once, 8 lp. stitches.

Fifth row.—2 lp. st., w. once, 4 lp. st., w. 8 times, 22 lp. st., w. 8 times, 4 lp. st., w. once, 3 lp. stitches.

Sixth row.—9 lp. st., w. once, 15 lp. st., w. once, 10 lp. st., w. twice, 11 lp. st., w. once, 13 lp. st., w. once, 9 lp. stitches.

Seventh row.—9 lp. st., w. once, 14 lp. st., w. once, 2 lp. st., w. once, 14 lp. st., w. once, 10 lp. st.

Eighth row.—3 lp. st., w. once, 6 lp. st., w. once, 15 lp. st., w. once, 12 lp. st., w. twice, 13 lp. st., w. once, 15 lp. st., w. once, 5 lp. st., w. once, 4 lp. stitches.

Ninth row.—11 lp. st., w. once, 16 lp. st., w. once, 30 lp. st., w. once, 16 lp. st., w. once, 12 lp. stitches.

Tenth row.—12 lp. st., w. once, 17 lp. st., w. once, 14 lp. st., w. twice, 15 lp. st., w. once, 17 lp. st., w. once, 12 lp. stitches.

Eleventh row.—3 lp. st., w. once, 9 lp. st., chain 2, skip 19 lp. st. for the sleeves, making next loop st. in widened st. on back side of arm's-eye which this forms: work 36 sl. st. across the back, ch. 2, skip 19 lp. st. as before, 10 lp. st., w. once, 3 lp. st.

Twelfth row.—14 lp. st., w. once (which comes in ch.-2 in space under arm's-eye), 16 lp. st., w. twice, 17 lp. st., w. once (which comes in ch.-2 in space under arm's-eye), 14 lp. st.

Thirteenth row.—1p. stitch across without widening.

Fourteenth row.—3 lp. st., w. once, 20 lp. st., w. twice, 3 lp. st., w. once, 3 lp. stitches.

Fifteenth row.—1p. stitch across without widening.

Sixteenth row.—1p. st. to center of back, w. twice, lp. st. to end of row.

Seventeenth row.—3 lp. st., w. once, 67 lp. st., w. once, 3 lp. stitches.

Eighteenth row.—1p. st. to center of back, w. twice, lp. st. to end of row.

Nineteenth row.—1p. stitch across without widening.

To Make the Sleeve.—Commence under arm's-eye, make 2 lp. st. in each widening, and 2 loop st. in each of the two spaces between the widenings, crochet rest of sleeve as before, making 28 lp. st. around arm's-eye. Continue to make lp. st. round and round until sleeve is 11 rows long.

To Make the Border.—*First row.*—Make s. c. around sleeve, narrowing at every stitch, there must be 27 s. c.

Second row.—Make 1 d. c. in every other s. c. with 1 ch. between.

Third row.—Make 1 d. c. over every 1-ch. with 1 ch. between.

Fourth row.—Make 2 d. c. over every 1-ch.

Fifth row.—In 1st d. c., * make 1 s. c., 4 d. c., skip 3 d. c., repeat from * 8 times. Work the same border around all the free edges of the sack.

To Make the Fringe.—Commence in center of scollop on lower front corner of sack. 6 ch., 5 half d. c. in 2nd ch. from hook: this will leave 6 st. on hook, thread over, draw through all, then put hook through the same stitch as d. c., and make a slip st., drawing as closely as possible; this forms the ball on fringe, 5 ch., 1 s. c. in center of next scollop. Repeat across bottom of sack.

Run two rows of narrow ribbon around sleeves, tying each in

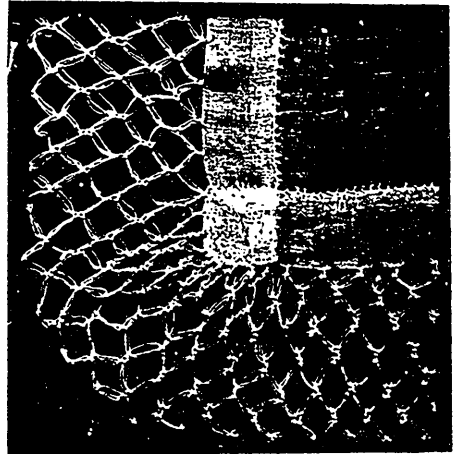


FIGURE No. 2.—HANDKERCHIEF, WITH KNOT-STITCH BORDER.

a bow. Run two rows across bottom of sack and up fronts. Run one row around neck, leaving ends to tie.

HANDKERCHIEF, WITH KNOT-STITCH BORDER.

FIGURE No. 2.—A knot-stitch border makes a very dainty finish for a sheer linen handkerchief. Fine crochet cotton and

a fine hook are required in making the border. Make seven rows of knot stitches. Fasten the thread in the edge of the hem and work the knot stitches about $\frac{1}{4}$ inch apart; the stitches at the corners are worked more closely, as may be seen in the illustration, so that the edging will lie flat.

To Make the Knot Stitches.—Draw the loop up about $\frac{1}{4}$ inch, catch thread and pull through; then put the hook between the drawn loop and the thread just pulled through, catch the thread and draw through again, thus making two stitches on the hook, catch the thread, draw through these two stitches to form the knot, make another knot stitch, then fasten with s. c. in hem about $\frac{1}{4}$ inch apart; repeat all round.

Next round.—Fasten thread with s. c. in knot between the two loops. *Make two knot stitches, fasten with s. c. in next knot below*; repeat from * to *. Work all rounds the same.

CROCHETED TOILET-MAT.

FIGURE NO. 3.—This mat may be made of shaded cotton or of crochet silk. The one illustrated was made of green shaded crochet cotton. Three mats comprise a set and require two spools of cotton in making.

Make a chain of 6 and join in a ring.

First row.—Make 1 2 s. c. over ring, then continue round and round in the s. c. (adding extra stitches only when necessary to keep the work flat) till you count 72 stitches round the mat. In making s. c. take up both loops of preceding row.

Second row.—Ch. 10, * turn, make 10 s. c.,* taking up back loop of each stitch of ch. 10; repeat from * to * 8 times, making 9 rows of s. c. in all. Then ch. 10 and fasten with s. c. in 9th stitch of circular piece; then repeat from * to * 8 times. Continue thus round the mat, making 8 squares in all. Fasten last one to nearest corner of first square made.

Third row.—Ch. 14, fasten in loose corner of square with s. c., * ch. 10, fasten between two squares with tr. c., ch. 10, fasten in loose corner of next square from * till all the squares are fastened, fastening last ch. of 10 to the 4th stitch of the first ch. of 14.

Fourth row.—Make 1 s. c. in every stitch, taking up two back loops of every chain stitch of preceding row; turn.

Fifth, Sixth and Seventh rows.—Make 1 s. c. in the back loop of every stitch of the preceding row of s. c.

Eighth row.—Make 2 tr. c., 2 ch., 2 tr. in first stitch of preceding row, * 1 ch., pass over 5 s. c. below, then 2 tr. c., 2 ch., 2 tr. c. in 6th s. c. below.* Repeat from * to * all round mat.

Ninth row.—Make * 3 ch., 1 d. c. over 2 ch. between 2 tr. c. of preceding row, 3 ch., 1 d. c. in same place, 3 ch., 1 s. c. between tr. c.* Repeat from * to *.

Tenth row.—Ch. 3, * 1 s. c. between 2 d. c. of preceding row, ch. 5, 1 s. c. in same place, ch. 5, 1 s. c. in same place, ch. 5, 1 s. c. in same place, making 3 picots in all, then ch. 6; repeat from *.

Eleventh row.—Starting from the middle picot of the first cluster of picots of preceding row, ch. 10, then fasten with

s. c. in the middle of the next cluster of picots; repeat all round.

Twelfth row.—Make 1 d. c. in first ch. of preceding row, 1 ch., 1 d. c. in 3rd stitch. Repeat around mat.

Thirteenth row.—Make 3 d. c. in first d. c. of preceding row, ch. 4, 1 s. c. in 1-ch. between 2nd and 3rd d. c. from the first, taking up the back loop; make 7 s. c. in the next 6 stitches, 4 ch., skip 2 d. c., 3 d. c. in 3rd d. c.

Fourteenth row.—Make 1 d. c. in the last ch. before the 3 d. c. in the preceding row, 1 d. c. in each of the next 7 d. c., 1 d. c. in next ch., making 7 d. c., ch. 4, 5 s. c. over 2nd, 3rd, 4th, 5th, and 6th of the 7 s. c. of preceding row, ch. 4. Repeat.

Fifteenth row.—Make 1 d. c. in ch. before the 5 d. c. of preceding row, 1 d. c. over 2 d. c. of preceding row, ch. 2, skip 1 d. c., 1 d. c. in 4th and 5th d. c. of cluster of 5, and 1 d. c. in next ch. Then ch. 4, 3 s. c. over 2nd, 3rd and 4th of the 5 s. c., ch. 4. Repeat all round the mat in the same manner.

Sixteenth row.—1 d. c. in ch. before 3 d. c. of preceding row, 1 d. c. in each of next 10 d. c., ch. 3, 1 d. c. over 2 ch. of preceding row, ch. 3, 1 d. c. in same place, ch. 3, 1 d. c. over 2nd and 3rd d. c., 1 d. c. in next ch., 3 ch., 1 s. c. over middle s. c. of the 3 s. c., ch. 3. Repeat all round.

Seventeenth row.—Make 1 d. c. in ch. before 3 d. c. of preceding row, 1 d. c. in next 2 d. c., ch. 6, make a picot by fastening this ch. in 2nd stitch of same ch., ch. 1, 1 d. c. over 3-ch., ch. 6, make picot as before, ch. 1, 1 d. c. over next 3-ch., ch. 6, make picot, ch. 1, 1 d. c. in same place as last d. c., ch. 6, make picot, ch. 1, 1 d. c. over next 3-ch., ch. 6, make picot, ch. 1, 1 d. c. over 2nd and 3rd d. c. of preceding row, 1 d. c. in ch., pass over to the last ch. before the next group of 3 d. c., 1 d. c. in that ch., 1 d. c. in next 2 d. c., and proceed as before.

INFANTS' CROCHETED SHIRT.

FIGURE NO. 4.—The materials required are: $2\frac{1}{2}$ laps of white



FIGURE NO. 4.—INFANTS' CROCHETED SHIRT.

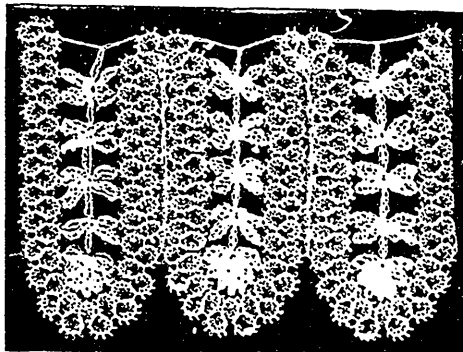


FIGURE NO. 5.—CROCHETED FEATHER-EDGE BRAID LACE.

split zephyr, 2 yards of No. 2 satin ribbon and a fine bone hook.

The garment is made in 5 star stitch. Begin at the lower edge with a chain about four fingers in length. Take up a stitch in the third ch. from the hook and one in each of the next 3 stitches, making 5 on the hook and drawing out each about $\frac{1}{4}$ inch long;

then draw thread through all at once and fasten with a slip stitch. This forms the first star. For second star take up a stitch in the slip stitch, one in the back stitch of side of star, one in each of next 2 ch. stitches, and finish like first star. Repeat these stars until you have 75 for the first row. Continue round and round, placing a star over a star until you have 18 rows up to the opening in front. Narrow three or four times at the sides so that there will be 64 stars in the 18th row. To narrow, place one star of seven stitches over two stars below.

Leave an opening at the middle of the front by breaking the thread at the end of each row and then tying it on at the beginning of next star. Make 6 rows in this manner, which will bring you to the sleeve. Begin at the front opening and make 16 stars, leave opening for sleeve, 32 stars for the back, leave opening for other sleeve, then 16 stars. Continue in this manner, leaving openings for front and each sleeve until you have 10 more rows. Narrow one star at the neck on each side of front until 5 more rows are made, which finishes the front. Make the 5 rows on the back without narrowing, which will bring you to the neck. Crochet the back and front together at the neck.

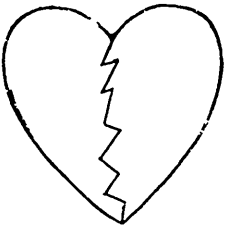
For the sleeve, take up 30 stars around the opening, and work around until 15 rows are made, narrowing one star on the lower side in every fourth row.

Around the edge of neck and sleeves make a row of openings by working 2 ch. 1 d. c. in each star. Finish the edges of the neck, sleeves and bottom with shells composed of 6 d. c. Around the edge of shells crochet a chain-finish with embroidery silk, and run the ribbon through the holes at neck and edges of sleeves, tying in small bows.

The shirt may be made larger or smaller by increasing or decreasing the number of stars in first row and then finishing in the same proportion as this one.

CROCHETED FEATHER-EDGE BRAID LACE.

FIGURE No. 5. -Crochet along the feather-edge braid without



AT A VALENTINE PARTY.

A novel mode of amusement for a Valentine party is "mating hearts." The hostess prepares beforehand, from tinted cardboard, half as many hearts as there are guests expected. In size, the hearts should be four or five inches across at the widest part. Write upon them, in quaint script, quotations suitable for St. Valentine's Day.

With a lead pencil draw a zigzag line lightly from tip to indentation, as shown in the illustration, and cut the two sections neatly apart with a sharp penknife. Each section will present a serrated edge similar to the key of a Yale lock. Let no two hearts be cut with exactly the same notches, so that only two sections will mate. Punch a small hole near the top of each section.

The right-hand sections, containing the second halves of the quotations, should be distributed to the gentlemen, and the left-hand sections to the ladies.

A diminutive page, personating Cupid, garbed in black velvet and having a bow and quiver of arrows slung from one shoulder, while two little wings of white paper peep shyly out, may distribute the heart sections, carried in two dainty, be-ribboned baskets.

The gentlemen then make search for the other halves of their hearts. The first heart mated should be honored by being tied together with narrow pink ribbon, the others with blue, except the last, for which the ribbon should be green. The re-united hearts then become dainty souvenirs, which the gentlemen are in gallantry bound to present to their fair partners.

A few quotations suitable for inscribing upon the hearts are:

Love always looks for love again;
If ever single, it is twain,
And till it finds its counterpart
It bears about an aching heart.
Had we never loved sac kindly,
Had we never loved sac blindly,
Never met or never part d,
We had ne'er been broken-hearted.

cotton by drawing the loops through each other thus: Begin at one of the loops and draw the following 3 loops through each other, then draw the 3rd loop through the 9th loop from hook at the other side of braid and work 3 of those 9 loops off, leaving 5; then catch the 9th loop of other side of braid, draw through again and work 3 of the 9 loops off. Repeat to the required length. Now fasten the thread at the center loop of a scollop. Always crochet in the center loop of the 5 left at each edge. Ch. 18, *fasten with slip stitch in the center loop of next scollop. Ch. 6, take hook out of stitch and put in the 6th ch. from sl. stitch, then catch the stitch just left and thread and draw thread through. Ch. 6, sl. stitch in same (center) loop, ch. 6, take hook out and work like first 6-ch. Ch. 6, fasten with sl. stitch in center loop of next scollop. ch. 6, put hook in same stitch where all other chains were worked in; fasten with sl. stitch, ch. 6, sl. stitch in same loop, ch. 6, and fasten in top as before, ch. 12. Repeat from * four times more, omitting the 12 ch. the last time. In each of the following 6 scollops work a group of chains as before: work them all in the same chain stitch as last group, but work no chains between. * Chain 6, sl. stitch in chain on opposite side where the group of chains were worked in, ch. 6, sl. stitch in next scollop, ch. 6, sl. stitch in same stitch as first 6-ch., ch. 6, sl. stitch in same scollop, ch. 6, sl. stitch in stitch as before, work the same group in next scollop, then repeat from * three times more: sl. stitch in 6th stitch of ch., sl. stitch in center loop of next scollop.

Next scollop: Turn to wrong side and take on the hook its center loop, also take on hook the center loop of preceding and following scollop, catch thread and draw through the three loops. Join 8 more scollops down on wrong side, thus: Ch. 4, pick up the center loop of next scollop, then the center loop of opposite scollop, catch thread and draw through the two loops. When the 8 are finished work back thus: ch. 4, fasten with sl. st. to chain, work to the top and repeat from beginning.

They have o'erlooked me, and divided me;
One half of me is yours, the other half yours,—

And so all yours.

Love, well thou know'st, no partnership allows;
Cupid averse rejects divided vows.

Love is a lock that linketh noble minds;
Faith is the key that shuts the spring of love.

Tell me, now last, what love will do;
'Twill hurt, and heal a heart pierc'd through.

If you love me, as I love you
No knife can cut our love in two.

Just before the guests are invited to the refreshment room, the little page will distribute cards upon which are written quotations from which the guests are to judge what characters they represent. For each quotation showing a feminine character there is a related masculine counterpart, as Romeo and Juliet. The gentlemen will then seek their corresponding characters as partners. A few illustrations of the method employed, follow. The words in brackets, of course, do not appear on the cards. If desired, the cards can be punched, and tied together with a tiny bow of ribbon, so that the gentlemen may also retain a souvenir of the occasion.

"Why don't you speak for yourself, John?" (*John Alden*.)

"The 'Mayflower' of Plymouth 'sat spinning.'" (*Frisella*.)

"It is not good that the man should be alone." (*Adam*.)

"The woman whom thou gavest to be with me, she gave me of the tree." (*Eve*.)

"To be, or not to be, that is the question." (*Hamlet*.)

"When her lover feigned madness, she likened his mind to 'sweet bells jangled, out of tune and harsh.'" (*Ophelia*.)

"First in war, first in peace, and first in the hearts of his country-men." (*George Washington*.)

The mother of tea-parties. (*Martha Washington*.)

"O, gentle Romeo, if thou dost love, pronounce it faithfully." (*Romeo*.)

She leaned from a balcony to hold sweet converse with her lover.

(*Juliet*)

MARY ISABELLE HEATH.

THE WORK-TABLE.

FIGURES NOS. 1, 2 AND 3.—LADIES' WORK-POUCH AND APRON.—This is one of the most practical aprons that have yet been devised to wear in the sewing-room or when engaged in needlework. It is made by pattern No. 1594, price 5d. or 10 cents. A single section of China silk is used, the lower part of the section being turned up and sewed to form a pouch or pocket. A casing is formed at the top of the apron and also at the top of the pocket and the ribbon in the upper casing is long enough to tie about the waist. Two draw-ribbons are inserted in the lower casings, so that by turning the upper part down inside the pocket and drawing these ribbons a shapely work-bag or pouch is formed.

FIGURE No. 4.—TRAVELLING CASE OR ROLL.—This is an indispensable article and gives great satisfaction when made as illustrated of linen crash adorned with feather-stitching and piped with black satin. It is composed of a straight strip of linen hemmed at the closing and joined to circ-

with dark silk. The ornamentation is embroidered, the middle cornucopia being more elaborately decorated than the others. A bow at the top and three pompons at the bottom tastefully finish

very ornamental wall-pocket is here shown. It consists of a cardboard cornucopia covered with linen between two other cornucopias covered



1595

FIGURE No. 4.—TRAVELLING CASE OR ROLL.—(Cut by Pattern No. 1595; one size; price 5d. or 10 cents.)

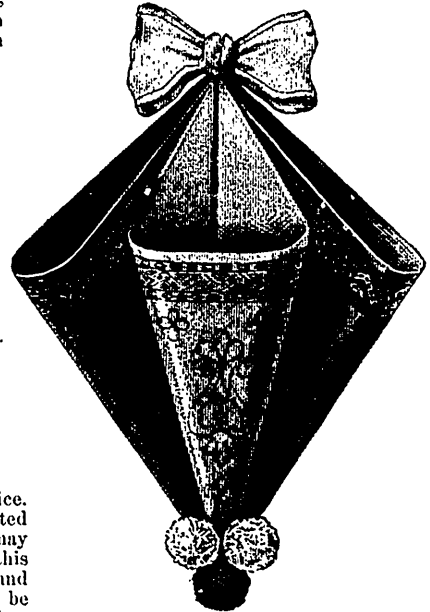
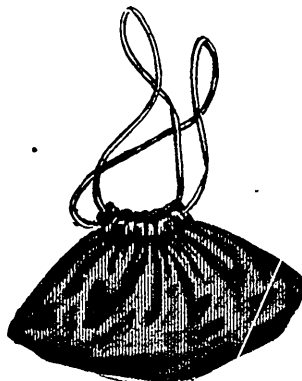
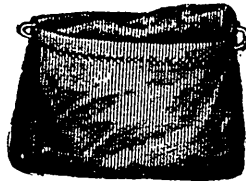


FIGURE No. 5.—WALL-POCKET.



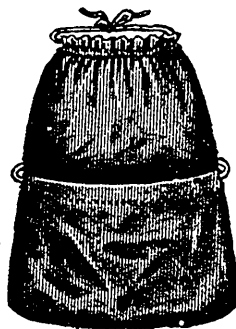
1594

FIGURE No. 1.



1594

FIGURE No. 2.



1594

FIGURE No. 3.

FIGURES NOS 1, 2 AND 3.—LADIES' WORK-POUCH AND APRON.—(Cut by Pattern No. 1594; one size; price 5d. or 10 cents.)

lar ends that are decorated with feather-stitching and piped with satin. Two straps of the linen are utilized for handles, the straps being decorated with feather-stitching to correspond with the ends. A pocket with a lap is applied on the case and decorated with stitching and pipings, and the case and pocket are closed with buttons and button-holes. Denim, linen and Russian crash are the materials commended for this article, which is made by pattern No. 1595, price 5d. or 10 cents. Feather-stitching, embroidered initials or braid will supply effective decoration.

FIGURE No. 5.—WALL-POCKET.—A simply fashioned and

this useful device. Any prettily tinted silk or velvet may be used for this wall-pocket, and the effect will be most pleasing when two colors are combined.

FIGURE No. 6.—COMB-AND-BRUSH CASE.—Linen was used for this neat case, which has a foundation or back upon which are arranged the pockets, the lower two pockets for brushes and the upper pocket for combs. The lower pockets are finished with a pointed lap on which, as well as on the upper pocket, a band design is embroidered. All the edges are bound with ribbon and a bow placed at the top. Small silk balls add to the ornamental effect of the case. Bands of heavy lace or a design in gilt braid could be substituted for the embroidery, with equally good effect. The case was made by pattern No. 991, costing 5d. or 10 cents.

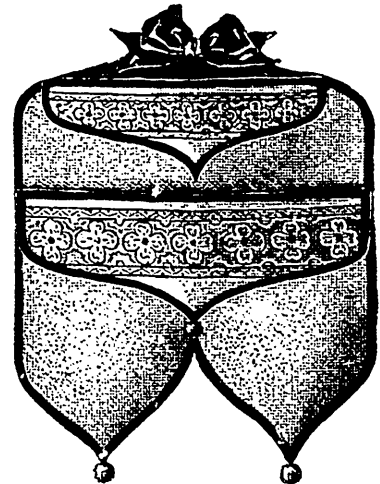


FIGURE No. 6.—COMB-AND-BRUSH CASE.—(Cut by Pattern No. 991; one size; price 5d. or 10 cents.)

THE COMMON ILLS OF LIFE.*

BY GRACE PECKHAM MURRAY. M. D.—No. 2.—INDIGESTION AND DYSPEPSIA.

Dr. Fothergill has said that the inhabitants of the United States are a dyspeptic race. The opinion is prevalent in Europe that we are a nation of dyspeptics. It would be difficult to convince a foreigner that we are not given over, body and soul, to indigestion. Alas, that there is foundation in fact for this opinion! What is the reason? Find the cause of your ailment and you are in a fair way to remove it. Is the cause of our indigestion and dyspepsia to be found in what we eat? It is thus that the able scientists on the other side of the water would account for it. They attribute it to our consumption of pies. The largest pie I ever saw was in the south of France—its diameter exceeded that of a bicycle wheel. European pies are often so large that they have to be sent to a public bakery. And yet one does not hear complaints from these people of dyspepsia caused by their pie eating.

Other authorities at home and abroad attribute our dyspepsia to the frying pan, to sausages and to griddle cakes, but other races than ours revel in fats of all kinds. The French fry; the Italians soak things in oil; German comestibles are floating in melted butter; blubber is the chief article of diet of the Esquimaux, and none of these peoples are accused of being dyspeptic because of their consumption of fatty cookery.

Again our critics say it is because of our use of corn and Indian meal, the starch of which is more difficult of digestion than the starch of other cereals. The Irishman can digest his potatoes, the Italian his macaroni, the Chinaman his rice, but the American cannot digest Indian meal! But Americans do not confine themselves to one kind of starchy food. Yankee invention is ever at work to devise new forms of cereal preparations, the great variety, delicacy and digestibility of which are attractively heralded at "food shows." One cannot say that indigestion is less prevalent than formerly because of these preparations.

I cannot bring myself to believe that our indigestion and dyspepsia are due to what we eat, or that our diet has much to do with it, though in some localities it is peculiar—for instance, the pork and beans of New England, the bacon and hominy of the South. As a nation, however, we are far better fed, have more and greater variety of foods, better meats, vegetables and fruits than any other country on the face of the earth—yes, and cheaper, too. We have so much that we send our grains, meats and fruits to adorn the stalls of the markets and grace the tables of Europe.

THE SINS OF EATING.

It is because we are sinful in our manner of eating that we reap the whirlwind of dyspepsia. The old philosophers—and who will say that they were not right?—placed the seat of the soul in the stomach. Certainly there is more intimate relation between the brain and the stomach than most people think. That great nerve center, the solar plexus, which pugilists recently have rendered so conspicuous, presides over the functions of the stomach. It is in most intimate relation with the brain as well as the other parts of the body, and this is the reason why the stomach sympathizes so keenly with every mental action. A French writer, in a work entitled *The Brain and the Stomach*, dwells upon this. "A repast," says he, "composed of indigestible food aggravates a dyspepsia, excites the solar plexus, reacts on the brain, gives dizziness, headache and diminishes the intellectual faculties. If the brain is irritated, it in its turn acts on the solar plexus, and stomach troubles are the result."

Here is the key to the American dyspepsia. It is not the food we eat; in ninety-nine cases in a hundred it is the lack of nervous energy to perform properly the act of digestion. The literary man works at his desk; his brain is active and he has not enough nerve force to digest his food. The artisan hurries to his meal, eats it rapidly, his mind intent on what he has been doing or what he must do. The seamstress plies her needle till she has no nerve force left and eats her daily bread with thoughts only as to how she can accomplish her task. The society woman exhausts her powers with a round of visits, dances, dressing and

the thousand perplexities—which would overwhelm a strong man—as to how she is to accomplish the severe and exacting tasks of the so-called butterfly existence. There is no harder driven slave than the devotee of fashion. I need not multiply the instances in every department and walk of life, the mad strife for advancement and for the gratification of ambition, sipping and undermining the vital powers and interfering with the intricate processes of digestion.

The dyspepsia-giving sins of eating, therefore, are not so much over-eating or eating too little as eating with haste and lack of consideration, eating too fast, eating when too much fatigued. In fact, the dyspepsia of Americans is of nervous origin, and is widespread because of the peculiarity of our social system, which has wiped away class distinctions and made it possible for an American to rise above the position in which he was born. Eating and such material matters must not stand in the way of his accumulating riches, and in the way of his ambition whatever form that may take. The conflict of the present day is not, as in former times, one of muscle: it is a competition of brains, and nowhere is the competition so powerful, so strong and so enticing with prospect of success as here in these United States. The old heroes who girded on their armor and entered the lists paid the penalty of their strife with their hearts' blood; the heroes of to-day pay for it in exhaustion of nerve force, and the result is imperfect digestion.

KINDS OF DYSPEPSIA.

We are much more learned to-day in regard to what is going on in the stomach than ever before. In years gone by the knowledge of stomach action was based mainly on the observation of one or two men, who through accident had openings made in the walls of their stomachs through which this action could be watched. To-day the electric light makes it possible to view the stomach through the walls thus made transparent. Its contents can be examined by means of small buckets shaped like capsules, which are swallowed and then withdrawn by means of strings. The specimens thus obtained are tested chemically and microscopically. The stomach has many glands; some of them secrete the acid gastric juice and others the pepsin. If the acid-secreting glands are too active then there results an acid dyspepsia and the stomach is sour; if the pepsin glands do not perform their part, digestion does not take place and the food is not assimilated. If the muscle structure is interfered with, as it may be in cramped positions taken after meals (such as scholars assume at their desks or seamstresses at their work), the contents are not kept in motion and are not thoroughly mixed with the gastric juice. The contents of the stomach, too, from the heat of the body, ferment and decompose, and the result is a gas in the stomach which occasions great distress. The important thing, then, for a perfect digestion is to have the proper glandular and muscular action. The latter is less frequently interfered with except, as I have already said, in those who take cramped positions and in those who wear tight clothing.

The action of the glands can be rendered imperfect in several ways. The exhaustion of nervous energy by overwork, care and anxiety, as already indicated, is one of the most frequent and powerful causes. The glands may be injured locally by improper eating and drinking; they may be chilled by drinking iced beverages. Highly-spiced and irritating condiments also injure the stomach. Alcoholic drinks—especially brandy and whiskey not sufficiently diluted with water—injure the stomach by irritating its membrane.

ASSAULTS ON THE DIGESTION.

It will be remembered in the celebrated encounter of Jack with the Giant, the story of which delighted our childhood, that when Jack was called upon to enter into an eating contest with the Giant he triumphed by providing himself with a great leathern bag, which he concealed under his jacket, and into which he slipped the excess of food. How well it would be for many, when called upon to eat the numerous courses of state dinners or to go through the vagaries of a modern luncheon, if they could dispose of many of the viands in some such unoffend-

* During the progress of the "Health and Beauty" papers in THE DELINEATOR, Dr. Murray was consulted so often on simple derangements of the physical system that it was considered desirable to give subscribers the benefit of her professional knowledge in the series of papers of which this is the second. No. 1, Catching Cold, appeared in the Number for January.

ing way and thus escape imposing them upon their poor stomachs! Very many people over-eat. The stomach too much distended cannot perform its accustomed rotary muscular movements and the glands cannot supply enough of the right kind of gastric juice. If the amount of food or drink habitually taken is excessive, the stomach becomes permanently dilated—one of the most unfortunate of stomach troubles because it can seldom be remedied.

Those who eat too little are in almost as bad a plight. The stomach becomes like an unused muscle and cannot perform its function; the glands cease to work as they should: the stomach becomes intolerant of the proper amount of food requisite to nourish the system and the whole body suffers in consequence.

It takes four or five hours for the stomach to complete the work of reducing the food to a homogeneous fluid state, if all goes as it should. A dog can digest the food that he has bolted without the ceremony of mastication. It will take his stomach nine hours to complete the process, but its muscular structure and gastric juice are fitted to their tasks. The dog, taking nine hours for digestion, needs only one or two meals a day in consequence. If tough and fibrous substances come into man's stomach unreduced by mastication, they remain as a residue and are there to meet the next meal, and the next, until by the decomposition and interference with digestion thus occasioned the irritated organ ejects it and finds relief. Retained undigested food poisons the whole system and causes more unpleasantness and actual illness than one would think possible. Many a person's discomfort and ill health comes from the retention of undigested and decaying substances in the digestive tract. Depression of spirits and melancholy views of life often arise from this cause.

THE REMEDIES.

It is fortunate for the individual that interference with the digestion is at once apparent and upsets the health equilibrium. Such forewarnings prevent serious attacks of dyspepsia, which when repeated and prolonged are difficult indeed to cure. The indigestion that results from over-eating, from eating too little, from eating highly-spiced and indigestible substances, from eating in a hurry so that the food is not properly masticated, from nervous exhaustion because of over-work and worry—all of these, which in the chronic and continued state become dyspepsias, carry with them the suggestion for relief, namely, by avoiding the causes which bring them about.

The great question of diet propounds itself in this connection. What and how much shall one eat? Man needs a mixed diet, but I often think that in the advancing state of civilization of this end-of-the-century period—with its extensive intercourse with other nations, travel, the methods which obtain for the preservation of foods—the bills of fare are much too extensive and varied and the stomach is called upon to dispose of too much of a heterogeneous collection. If one is inclined to indigestion, it is well to reduce the diet to a few simple substances. Milk, eggs, beef, lamb, oysters and stale bread should be the main dependence.

Those who suffer with indigestion and dyspepsia due to nervous exhaustion and over-fatigue can find relief in a milk diet. Add to the milk lime water, vichy or seltzer, if needed. A well-known writer who was miserable from what I have called "literary dyspepsia," because so many writers have it, was put on a milk diet. A pitcher of milk was placed beside him and as he wrote whenever he had a sense of faintness and exhaustion, which happened about once in two hours, he could take a glass of milk. He drank about two quarts a day. At night he had a simple dinner with meat. Following this regimen he has lost his sallow looks, his thinness and his dyspepsia and is comparatively healthy.

The ancients understood the necessity for diversion and freedom from care when eating, and had music and entertainments to help on their banqueting. The old adage "laugh and grow fat" illustrates popular recognition of the desirability of having a mind free from care while eating.

After a proper diet exercise is the great regulator of the digestion—exercise in the open air, which sends the blood tingling to all the corners of the body and stimulates the glands of

the stomach to do their duty. Not over-exercise, mind you, but just enough—not that which will make you "too tired to eat," but which will make you "hungry as a panther," make you realize that the only way to take away the blues caused by dyspepsia and indigestion is to work with a will. The clergyman who had wood in his cellar which he saved and split every day took the right way to cure his literary dyspepsia. If the exercise is useful and tends to some good end, it will accomplish the purpose quite as well as if it were mere play—tennis, golf or any other game. But the person doing it must enter into it with zest and a spirit that makes work play and drudgery a noble system of exercise. It may be well to add that this is not a modern view, and also that this exercise will not cure dyspepsia unless the individual regards it from the elevated standpoint just suggested.

MEDICATIONS, PILLS AND TABLETS.

These are legion. As widespread as is the disease, so varied and numerous are the remedies. In colds the general public becomes the prescriber: in stomach troubles the druggist steps in. His counters are arrayed with all kinds of preparations. The chemistry of digestion has been studied indefatigably. The chemist has reproduced all the different gland secretions; he will put meat in a test tube and digest it before your eyes; he will show you how starch is acted upon and albumens are reduced as in the body: and on the principles thus deduced he will make up his "elegant preparations," forgetting that the most important part of all is left out in his demonstrations, namely, the mysterious action of life itself, the effects of the nerves and the nerve centers of the brain. Nevertheless, the popular mind in every race and in every clime has worked out some simple and efficacious remedies. The use of bitters has a rational basis. Such preparations acting upon the tongue cause the gastric juices to flow. They should, therefore, be taken without disguise, that is, in liquid form and not in sugar-coated pills. The best of them all is nux vomica; five drops of this in a glassful of warm water before breakfast makes an excellent tonic. Gentian, thoroughwort, cinchona and a combination of these and other bitters have often been used with great benefit in those cases in which the secretion of gastric juice is insufficient. The soda-mint tablets are, perhaps, the most popular form of medication. They are excellent taken after meals when the gastric juice is too acid, giving rise to a sour stomach. Peppermint, tincture of cardamon seed, Jamaica ginger, the tincture and the powder of red pepper, are simple and excellent remedies when the stomach is flatulent.

The preparations of pepsin are many and there is a variety of opinions as to its efficacy. It is not harmful in the doses that one would be likely to take, a fact evidenced by its free use by children in the various chewing gums. The chewing gums on the market include very little spruce gum. It is doubtful if enough of the genuine article could be obtained to supply the demand. Some spruce gum is incorporated with rubber and made palatable by means of sugar and flavoring. Spruce gum is often very beneficial in dyspepsias in which the secretion of the gastric juice is scanty. It has been proved by experiments on animals that the stimulation of the tongue and salivary glands causes the gastric juice to flow through sympathetic action. The chewing of gum can be carried too far, exhausting the amount and impairing the quality of the saliva, rendering it unfit to perform its proper work, the digestion of starch and the softening of the food during mastication.

Of course, there are many stomach disorders which arise from unavoidable causes—tumors, cancers, inflammations from poisons and irritants, troubles occasioned by diseases of the other organs of the body with which the stomach promptly and deeply sympathizes—but these are not "common ills." The indigestion and dyspepsia here under consideration have one striking characteristic, viz.: they can be escaped by timely regard and avoidance of the causes which produce them. Let this hint sink deeply into the reader's mind and, each curing his or her dyspepsia after this fashion, we shall cease to merit as Americans the title of "a dyspeptic race."

GRACE PECKHAM MURRAY.

HEALTH: HOW TO BE WELL AND LIVE LONG.—The special mission of this pamphlet is fully indicated by its sub-title. Rational personal care of one's natural physical condition, without the aid of drugs and medicines, except when the latter are absolutely necessary, are two of the many strong

points of the subject matter of the pamphlet. Every chapter is valuable to every reader of it; and a perusal of the entire collection, with an adoption of its suggestions, is almost an assurance of an agreeable, green old age. Price, 6d. (by post, 7d.) or 15 cents per copy.

MODERN LACE-MAKING.

HANDKERCHIEF IN MODERN LACE.

FIGURE No. 1.—A very handsome handkerchief is here represented. It is showy without being elaborate and is easily made. Fine point lace braid is used for the design, and the filling-in stitches are bars with tiny picots and rosettes.

TIDY IN MODERN LACE.

FIGURE No. 2.—This tidy is about fourteen inches square when developed in its proper dimensions. It is made of Honiton braid and pivot bars and rosettes comprise the filling-in stitches.

Such a tidy is very appropriate for use on handsome furniture. It may also be used as a small center-piece if desired, and in this event a linen center could be used instead of the one illustrated, as the border is quite well adapted to such a center.

PICOTS.

FIGURE No. 3.—Figure No. 3 shows a very effective picot, which may be worked round the threads that cross each other or round a little spinning-stitch or wheel; it may also be used for flowers or bars. For this kind of picot make first a button-hole stitch round the netted cross, push the needle in it, and wind the cotton ten or twelve times round for one picot; then care-

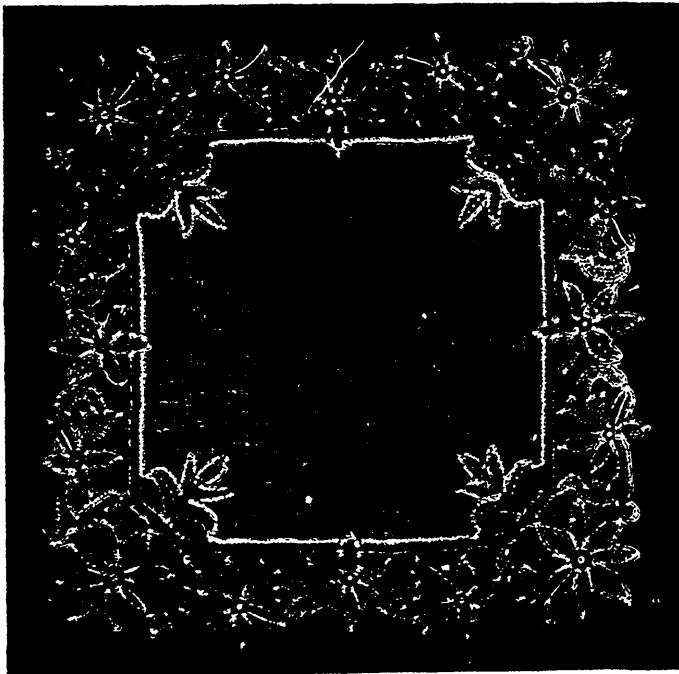


FIGURE No. 1.—HANDKERCHIEF IN MODERN LACE.

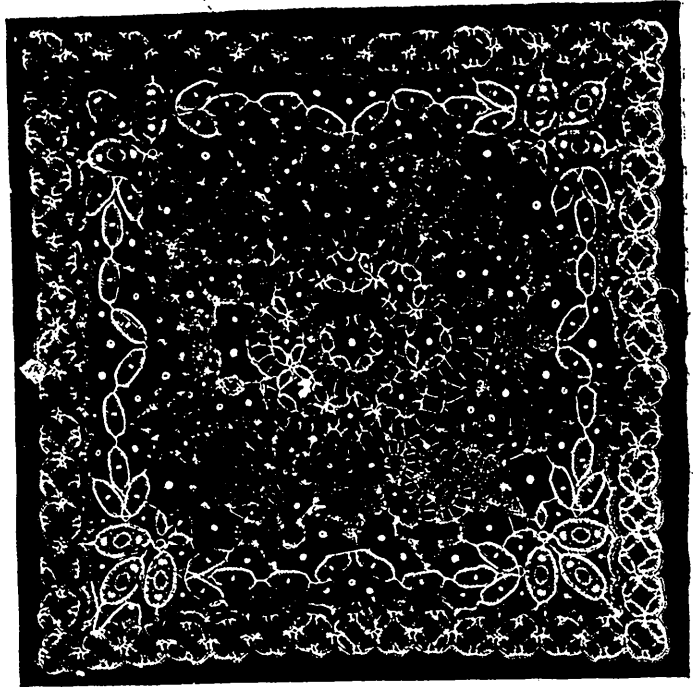


FIGURE No. 2.—TIDY IN MODERN LACE.

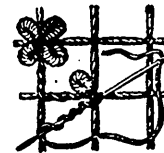


FIGURE No. 3.—PICOT.

fully draw another button-hole stitch round the netted cross to fasten the finished picot and to prepare for the next.

SPINNING-WHEEL, ROSETTE OR SPIDER.

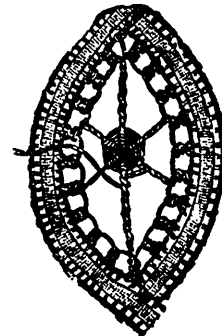


FIGURE No. 4.—SPINNING-WHEEL OR SPIDER ROSETTE.

FIGURE No. 4.—These rosettes are very useful for filling the empty spaces in foundations or patterns in either Renaissance Battenburg or other modern laces. They may also be seen in figure No. 2. The engraving at figure No. 4 gives a wheel in which the thread is twisted over six thread bars.

All of these designs and the information concerning them were supplied by Sara Hadley, professional lace-maker, 923 Broadway, N. Y.

TATTING.—No. 59.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *—Indicates a repetition as directed wherever a * is seen.

DOILEYS WITH TATTED BORDERS.

FIGURES NOS. 1, 2 AND 4.—This pattern is made throughout with 2 d. s., 1 p., 2 d. s. Every ring has 5 p. and every chain

At figure No. 4 a fringed edge is shown. This may be made by knotting strands of the tating thread into the picots of the border; or, a piece of linen large enough to allow for fringe may be used for the center and after the border is button-holed on the extra material may be fringed out and cut evenly in a circle.

TATTED EDGING.

FIGURE No. 3.—Fill the shuttle, but do not break the thread. *Make an oval with shuttle thread composed of 4 d. s. and 1 p., working until there are 16 d. s. and 3 p.; draw up. Turn the

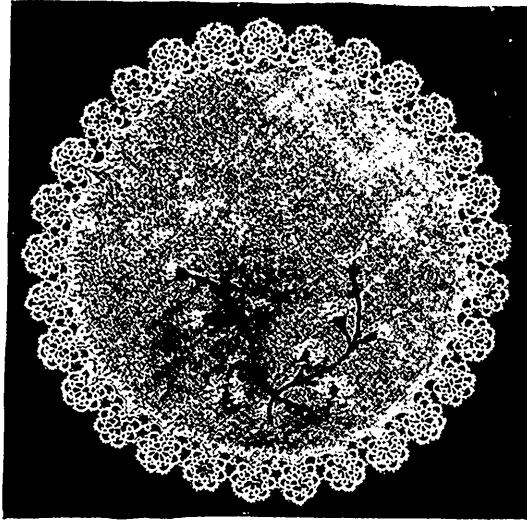


FIGURE No. 1.

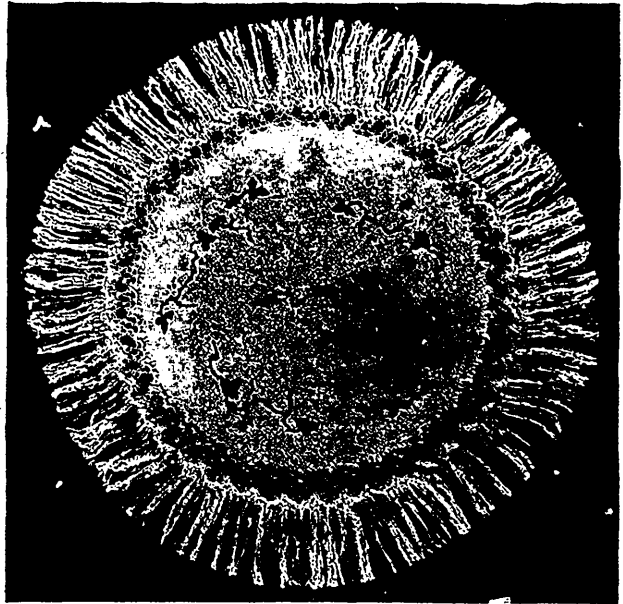


FIGURE No. 4.

has 5 p. except the two chains connecting the wheels; they each have 7 p. No. 50 cotton is satisfactory for most purposes.

First wheel.—(See detail at figure No. 2) Make a ring thus: *2 d. s., 1 p., 2 d. s., until there are 5 p. and close. Make a chain in the same way, and repeat from *, joining the 2nd p. of each ring to the 4th p. of the preceding one.

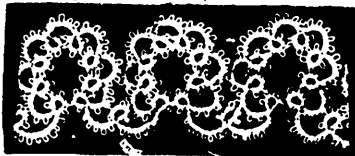


FIGURE No. 2.

FIGURES NOS. 1, 2 AND 4.—DOILEYS WITH TATTED BORDERS AND DETAIL.

until there are 8 rings and 7 chains, joining the 8th ring as the others, also the 4 p. of 8th ring to 2nd p. of 1st ring; this completes the wheel.

Join the wheels thus: Hold the wheel upside down and make a chain of 2 d. s., 1 p., 2 d. s. until there are 7 p. Make a ring of 5 p. joining the 2nd p. to the middle p. in the last chain of 5 p. made in the wheel. Make another chain of 7 p.

Second wheel.—Make a ring, then a chain, joining the middle p. in chain to the 4th p. in ring made between the two 7 p. chains; then a ring joining the 2nd p. to the 4th p. in last ring, a chain joining middle p. to the middle p. of next to last chain in first wheel. Continue as in first wheel until you have 8 rings and 7 chains.

Use India linen for the centers, and button-hole the tating on. Embroider the centers in any manner desired. The center of each wheel may be filled in with rick-rack stitch in the same shade as the prevailing color in the embroidery used on the centers of the mat.

work, take up the spool thread, work 2 d. s. and 1 p. until there are 12 d. s. and 5 p.; then begin again at *. Continue thus until required length is made. Now use three threads: Make 2 d. s., join to p. in top of 1st oval, make 4 d. s., turn the work, take up the other thread, lay it over a narrow mesh-stick, make 1 d. s., turn work, take the first thread used, make 4 d. s., turn work, lay the other thread over mesh-stick, make 1 d. s., turn again and join to p. in top of oval; continue thus the length of the piece.

For the heading use two threads. Take spool thread, make 2 d. s., join to the long p., 2 d. s., 1 p., 2 d. s., join to next long p. Continue in this way until the heading is finished.



FIGURE No. 3.—TATTED EDGING.

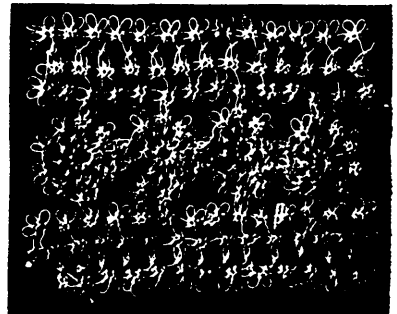


FIGURE No. 5.—TATTED INSERTION.

KATTED INSERTION

FIGURE No. 5.—The first row is composed of wheels. Begin first wheel with center ring of 11 d. s. and 10 p. separated by 1 d. s.; draw up and make 10 small rings around the center; leave $\frac{1}{4}$ inch thread and make 1st ring of 5 d. s. and 4 p., join to 1st p. of center, make 2nd ring like 1st, join 1st p. to last p. of 1st ring, make 8 more rings around center, join last ring to 1st, fasten thread under wheel and leave $\frac{1}{4}$ inch thread. Make 2nd wheel like 1st, except join 1st and 2nd rings to 1st two rings of last wheel; finish wheel like 1st. Continue making wheels until strip is as long as the lace is to be and break the thread.

The outer row on each side is composed of a double row of

rings; each ring has 5 d. s. and 4 p. Make 1st ring, draw up, turn, make 2nd ring like 1st, turn, make 3rd ring, join 1st p. to last p. of 1st ring, turn. Make 4th ring, join 1st p. to last p. of 2nd ring, turn, make 5th ring, join 1st p. to last p. of 2nd ring, and join 2nd and 3rd p. to 2nd and 3rd p. of middle ring on side of 1st wheel, turn: continue making rings until you make the 5th ring again, then join it to the middle ring on side of 2nd wheel. Continue this row the length of wheels, then break thread and begin at 1st end of last row and make a single row of rings, thus: Make 1st ring of 5 d. s. and 4 p.; leave $\frac{1}{4}$ inch thread and join to 1st and 2nd p. of 1st ring in last row; make 2nd ring, join 1st p. to last p. of 1st ring, draw up, join to next ring in last row. Continue for length of lace; break thread.

 THE TEA-TABLE.

THE CUP WHICH CHEERS.

Our much-loved tea-table and cup of tea have long been appreciated as mediums of cheer and comfort. Mother Goose knew the civilizing power of a cup of tea, for her Cross Patch who sat by the fire plodding at her work, immediately drew the latch and called her neighbors in after she had taken this refreshment. Before this soothing and grace-inspiring cup her door was inhospitably barred. These Winter afternoons when madam comes in from her shopping or her calling, cold, miserably fatigued and sometimes a little cross, she takes her cup of tea and, like her sister of long ago, is again ready for her neighbor's call. The afternoon tea-table is a good Samaritan, making life much more livable with its gentle ministrations. The house is not well-furnished that does not include this preparation for the wayfarer and the stranger within the gates. Another cup, if you please, my dears, this very cold afternoon.

A MOTHER GOOSE CLUB.

Speaking of Mother Goose, she has been made the patron saint of a jolly club of girls who propose to study her precepts during the Winter. They call themselves the Mother Goose Club, and wear as club badges dainty little silver goose feathers with "1898" stamped upon them. Topics for discussion are suggested by the verses credited to this remarkable old lady. Each member in turn is responsible for a short paper or talk with a Mother Goose couplet for her text, the same being designated at the meeting previous, so all may have time to digest the dear old lady's cynicism and be ready for the discussion that always follows. For instance, one took for her text the wise man who lived in "our" town and scratched back his evicted eyes by the marvellous process on record, and therefrom preached a sarcastic little sermon on the school of medicine in which like is reputed to cure like. The merits of Faith Cure were discussed apropos of this bit of rhyme:

"Little Tommy Grace had a pain in his face
So bad that he couldn't say a letter,
When in came Johnny Long singing such a funny song,
That Tommy laughed and said he felt much better."

In these days, when we are accused of taking even our pleasures sadly, no one can regard the Johnny Longs capable of singing a really funny song in any other light than as benefactors who make all the Tommy Graces feel better, whether the pain is in the face or the heart. Cross Patch received consideration and sympathy. The sentimental member asserting she was an object of pity from being overworked and shut in all day, while the practical member had little sympathy with the morbid mourner whose shutting in with trouble is of her own doing, asserting that the cup of tea symbolized a putting up of the blinds and a letting in of the sun after a period of musing.

Woman's adaptability received a sharp rap when the subject up for discussion was the poor old woman who had her petticoats cut off so shockingly short as to make her doubt her own identity. It was agreed that woman is very conservative and that a sudden change in her life always startles and bewilders her. Whether this luckless woman of the short skirts who went home to see if even her dog would know her, and at his barking collapsed entirely, is deserving of much sympathy, was doubted.

A spirited debate on the advantages of travel was elicited from the cat who went to London to see the queen and reported with great emotion when she came back, not that she had seen the queen, but "a little mouse under a chair"—just what she could have seen at home almost any day of her life. Travel can never educate those who have no eyes to see. They are as blind as Mrs. Nouveau Riche who when puzzled as to whether her Continental tour had included Lausanne, referred to her note book and exclaimed, "Oh, yes, that was where I bought my plain stockings." The sentimental member championed the cause of the cat. She was doubtless homesick and for the first time saw something she was used to and that had a home atmosphere about it—hence the strong impression made by the mouse.

HOSPITALITY.

The delightful treatment accorded the invited guest is seen in the welcome we give him, the kindness we show him, in the constant thought for his comfort and in the heart-warming cordiality with which we speed him at parting. This latter-day graciousness of the hostess may be the result of a reform in the methods of the guest, for no longer does one arrive uninvited and unexpected to remain as long as one chooses so to do. Such an invasion was formerly common enough. Small wonder was it that the self-invited were not invariably recipients of all the courtesies of which the hostess might have been capable, and that the day of their departure came with healing on its wings.

The custom of to-day is certainly more fruitful of true hospitality and comfort to all concerned. No longer do friends, cousins or even brothers and sisters appear for a visit uninvited. The invitations, too, are couched in no uncertain terms, the guests being invited for a week, two weeks or for whatever time may be convenient, and not being either expected or asked to exceed the time stated. It is not that we are less generous than were our ancestors, but living has been systematized and time has grown to be a valuable commodity. One reason for this is the fact that the duties of the mother have become manifold, children now receiving a care and attention not dreamed of in past days and generations. This and other self-imposed cares of a complex and highly organized civilization demand systematized living and the time that may be given to guests must come under the same restriction imposed upon all other expenditures of this precious commodity. Mr. and Mrs. Brown are invited to visit Mr. and Mrs. Smith from January tenth to January seventeenth. Directions are given as to reaching Mrs. Smith's, and if this is to be by train, time-tables are enclosed with the best trains marked, and everything is arranged for a comfortable arrival. Among the thoughtful conveniences of the guest room is a pretty card of information hung on the wall giving the hours for meals and also those for the arrival and departure of mails.

Without being necessarily costly the furnishings of a guest room must be comfortable. There should be plenty of blankets if the weather is cold—and, above all, matches and a candle by the bedside. Candles, by the way, are growing in favor. In country houses it is not uncommon for the maid to light a dozen candles in the guest room when making it ready for the night. This apartment receives the personal attention of the hostess who wishes to make sure that the maid has not forgotten the necessities—towels, soap and plenty of water—and that the bed is opened and the night garments are laid ready before the guest wishes to retire.

LUNA WITTEERSPOON

MARDI GRAS IN NEW ORLEANS.

By FRANCES COURTENAY BAYLOR, AUTHOR OF "ON BOTH SIDES," "MISS NINA BARROW," ETC.

It is a curious and significant fact that while the Carnival in Europe has been falling more and more into a green-and-fallow melancholy of tawdry processions, silly buffoonery and bad *confetti* quite painful to witness, in this distant republic the exotic institution has struck vigorous roots downward and is bearing fruit upward worthy of the Garden of Hesperides. The climate, the situation, the people of the Imperial city of the South all have a share in this result: they all are factors in a period of gaiety so spontaneous and brilliant that it would be a dull brain or a wretched heart that could fail to catch its infection.

As a nation we Americans are like the English—we take our pleasure sadly. We take life too seriously by far, and our ideas of enjoyment are wonderful to the Gallic mind. We gulp our enjoyments, red hot. We play at parties and balls and teas and cotillions, but the only things that really interest an American are the great games of chance—gambling on the stock exchange and off it, racing, base ball and love affairs. We are not attracted by content, to use the pretty old English word: we must have excitement. And even in our most frivolous moments we are really in dead earnest and wound up to strike twelve on the smallest provocation. Also we feel that we have no mind to either look or play the fool.

But New Orleans is the one American city in which the wisdom of the old proverb:

"A little nonsense now and then
Is relished by the wisest men,"

is fully exemplified, especially during the few days immediately preceding Lent, when cotton is no longer king, but Rex is sovereign lord of hundreds of thousands of smiling subjects. The days are days of brilliant sunshine, of soft breezes from the Gulf, flower laden, delicious. The squares are as green as if June had walked that way. The city is a place essentially cheerful, full of lovely houses with gardens about them, and verandas open or latticed. Above is a sky as blue as heaven can make it.

So much for climate and place. As for the people, they can laugh—not from culture, not at witticisms, but because they have bubbles in their blood; because they are alive and happy; because Virginia has a pretty fresh toilette and is going with Anatole to the club to see Rex sweep by and hoist his standard on the city hall; because the river is filled with shipping manned and decorated to receive royalty; because the streets are full of natives and strangers and a mass of bunting; because there will be a luncheon at the Restaurant; because the bands are playing so delightfully; because the procession is coming; because there is a ball—half a dozen balls—to follow; because the masker on her left is so imitatively gotten up as a monkey, and the one on her right is such a perfect dragon-fly, and the group in front Esquimaux, so evidently just arrived from Greenland; because all the negroes have turned out disguised as white people, and the whites as negroes; because there is such movement, light, life, fun rampant everywhere!

Presently darkness drops like a great curtain, Rex and his nummers have gone by on artistic floats drawn by swans, by dolphins, by reindeer. His court would bear comparison with any other—no sham anywhere beautiful satins and embroideries and jewels—the King regal and gracious in a superb costume, the Queen beautiful and royally gowned.

Black night now, and a hum as from a beehive throughout the city—the glorious Southern heavens above us, as we sit on the balcony stand of the "Pickwick," admirable memorial of the most genial of his sex. A moment, and then all the city becomes a jewel, and the fire we have stolen from Prometheus dims the splendor of the starry firmament overhead. The street below is a blaze of electricity and a sight to see—a human ant-hill with boiling water poured over it. Policemen are galloping madly here, there and everywhere, cars clanging and moving and stopping, people pouring into shops, out of shops, wedged in great groups of "too, too solid flesh," streaming in slow-moving, often-arrested currents up or down or across the streets, enterprising individuals, daring men, obstinate women, dashing under the very wheels of the carriages in which sit ladies in gorgeous *sorties de bal*, and gentlemen in full canonicals. There is a babel of tongues and cries, French, German, Spanish, English,

Greek, Portuguese, Italian, Swedish, Coptic! Yet in the midst of all this mad haste, movement, hustle and bustle there is perfect order—no vulgarity, no drunkenness, no swearing, no shooting, scarcely any rudeness! Everywhere it is, "Pardon!" "Permettez?" "I beg pardon," and "Will you let me pass?" as people make their way here or there—the triumph of the democratic principle.

Everybody clearly understands that a certain number of the first men of the city have spent a great deal of money and have taken infinite pains to get up a costly pageant solely in order to give pleasure to friends, fellow-citizens and strangers. Everybody behaves as though the guest of a private Amphitryon. It is a thing that impresses the foreigner very much, for he naturally looks for mobs, while the Northern visitor, whose mind has been more or less medicated since '61, expects to see the Ku Klux spectres start up at any moment, and is anxious about his watch and his wife, and distinctly objects to being shot out of hand, especially if uninsured, or suffering from nervous prosperity.

A great surge below, now a great roar from hundreds of thousands of spectators, a glare from the bands! We all look down the street. A blaze, a river of torches, and Comus comes to-night as Proteus came the night before. Soon the floats are passing in the street below and all that vast concourse of people resolves itself into eyes. There is almost dead silence, broken by occasional bursts of applause as some float comes in sight more than usually beautiful and original. The two things that most impress one in the procession are the *costume* and the intelligence with which the tableaux have been *designed* and carried out, regardless of expense. The mythical figures pass like a literary dream—not a nightmare. The Latin blood rises as does the mercury; this or that Polar bear or griffin executes a *pas seul*. Circe kisses her hands to the gentlemen of the Chess Club. Hercules gets tired of carrying the world on his shoulders and takes a rest.

The gay, brilliant pageant comes, is here, is past. About a million people head it off, follow it, set off to get another look. The stands are deserted; the ladies who have bloomed in a parterre on the club grand stand (quite unconscious, of course, of the admiration they have been exciting among the members) descend the steps and go inside. Tees are served and greetings exchanged, and everybody leaves to dress for the balls.

The old French Opera House now; a series of effective tableaux by the maskers, after which they have the privilege of choosing any lady that pleases them in the audience for a partner. The choice of Paris is as nothing, for among hundreds of lovely girls, clever girls, charming girls, stylish girls and the girl of your heart, what can a mortal man do? What must not be the perplexity of such a decision for all but the most decided and true-hearted? The house, looked at from the stage, staggers the gilded youth from Boston in our party, and makes him gasp. "How confoundedly pretty and attractive the women down here are," he cries; "so soft of feature, manner, speech." And when black coats are allowed to share in the festivities, he makes a bolt for the Girl in Blue, the little Creole with a red camelia in her hair, and we see him no more.

Dance succeeds dance; the chaperones begin to nod; some of us have to catch a train and start on a trip around the world.

We come out into the cool deserted streets; the city is as quiet as a cemetery, and "all that mighty heart is lying still." Last night it was a solemn thing to look down upon the vast crowd and think, "In fifty years not one of us will be here, and yet these streets will be fuller than ever." But where can they have all gone in twelve hours? Last night the Salvation Army as we passed was asking, "Where will you all be in eternity?" and we were smiling over the reply of an old Dutch Frau on pleasure bent, "Tank de Lord, I don't know."

Well, it is all right. The sun is rising cheerfully over the tree tops. The breeze from the Gulf is sweet and fresh. The workmen are already taking down the props from the veranda. The reporters are going home to bed, perchance to sleep. Bridget is on her way to mass. It is all right. Mardi Gras has become Ash-Wednesday. Joy may endure for a night, but in the morning comes labor and life.

FRANCES COURTENAY BAYLOR.

SOCIAL LIFE IN ENGLAND.*—IN THREE PAPERS.

SECOND PAPER.—THE PROVINCIAL CITIES.

BY MRS FLORENCE FENWICK MULLER. AUTHOR OF "IN LADIES' COMPANY," "THE LIFE OF HARRIET MARTINEAU," "THE LADIES' COLUMN" OF THE ILLUSTRATED LONDON NEWS, ETC.



Mrs. FENWICK MULLER

personal business of "the county" residents, and those others in which the town seems to ignore the existence of the surrounding neighborhood, being itself the center of trade and the heart of commerce for the entire district.

"University cities" a generation or so ago would have meant Oxford and Cambridge and none others. But with the progress of democracy there has come a great extension of all orders of education, from the primary school in which the laborer's children remain till they are twelve or thirteen only, up to the higher training of the college. True it is that the two old university cities retain their prestige, for no mushroom growth, however good its stock, or strong its vitality, or promising its prospects, can take away the might of old renown. The Oxonians are fond of a little story—apocryphal, probably, but in any case a parable—of an American visitor who stood contemplating the perfect smoothness and velvety surface of the lawn in old "Maudlin" College quadrangle and asked the gardener "How can I get such a lawn in my grounds?" "Well, you lay down good grass, sir," said the gardener, "and then you mow it once a week and you roll it twice a week for a thousand years and then it will be like our lawn!" In the same manner, no doubt, a thorough Oxonian or Cantab would answer, if a resident in one of the newer collegiate towns were to inquire how the exclusive society and the perfectly cultured atmosphere of the older towns were to be copied. "You must have a thousand years of preparation!"

But while it cannot be denied that Oxford and Cambridge are peculiar in that their whole life is exclusively devoted to the universities that are their centers, it still remains true that the multiplication of colleges of university rank has given a learned society to many towns. Some of these colleges are complete in themselves, giving their own degrees, while others prepare for the degrees of London University, which is an examining institution only, testing the knowledge that has been gained elsewhere. But in either case the existence of the college means the importation to the town of a body of learned men as tutors and professors, with their families, who reverence the culture from which their living and their consequence is derived; and it means that a large band of students also having more

or less learning and interest in the subjects of the higher education, is a necessary accompaniment of the college.

Such centers of culture exist now in Liverpool, in Manchester, in Durham, in Cardiff, in Birmingham and other cities; and wherever they are found they are a distinct leaven to the whole tone of the place. Yet these great provincial towns still remain money-making cities, centers for the carrying on of some trade or commercial enterprise. Thus, Birmingham is the home of the hardware (iron and brass) trades; Manchester, the cotton-spinners' haunt; Cardiff, a great port; Newcastle and Durham, centers of the coal-mining business. Enormous fortunes are made in these towns by the most legitimate means—steady attention to business and wise employment of capital; and often the owners of the most money are the least attracted by learning. Thus the life of these cities is manifold.

Money, it must be confessed, is needful to occupy an important social position in the business centers. So many people there have so much of it, that not to possess a goodly store is to be rather an outsider, in the nature of the case. There is a sort of feeling abroad in these moneyed circles that if you have started at any point rather higher than the gutter and have conducted yourself wisely and properly, you must needs be well up the ladder of wealth by the time you reach the years of good discretion. The great advantage of the collegiate element in such towns is that, so far as it extends, it has favorably influenced this too great attention to the financial balance in fixing social position. It is possible to be a very learned and thus an important member of the university circle and yet be quite poor! But many manufacturing towns are without this influence and it does not extend very far even where it is possessed. In fine, as regards the manufacturing class of towns, the certain and, indeed, the essential passport to society is money.

This fact comes into prominence in the civic circle. The mayor of an English town is not paid and the holder of the position changes every year. It happens occasionally that a popular gentleman is invited to hold office two or more years in succession; but, as a general rule, he is an annual and not a biennial. The "town council," which is elected by the votes of the citizens, chooses a certain one of its number—generally in rotation's fair and unassailable succession—to be the mayor. Some cities allow their mayor a sum of money for the hospitalities of the year, but it is well understood that he is to spend every shilling of it for those purposes, and a good deal of his own besides. The mayoralty, in fact, is the means of showing off for once in a lifetime the wealth of its holder. The mayor is during his year of office the center of the hospitality of the town. He and the mayoress are asked to everybody's entertainment, and they in return must give dinners, receptions, dances and costly functions of all kinds. In the larger towns this involves so much expense that no poor man could manage it; and that a succession of satisfactory mayors is found shows how large the wealth of those towns is in the aggregate and how much the possession of it influences social standing—for the greatest of minds or the most perfect devotion to patriotism could never suffice to give a man the position of mayor of one of these great business towns.

While the central parts of the great manufacturing towns are not only the seat of the transaction of business, but also the actual place where the manufactures, with their smoke, grime and noise, are carried on, the residences of the richer classes naturally have a tendency to spread over a wide radius. Thus, these towns have always extensive and charming suburbs. Birmingham not only has the pretty, clean, comfortable-looking Edgbaston, filled with streets of nice detached houses, but spread forth into more distant places that once were distinct villages, but that now are, to all intents and purposes, suburban residential districts—Handsworth, Aston and the rest. Manchester extends its residences as far as Alderley; Newcastle runs out to Jesmond; Liverpool goes to Birkenhead and New Brighton. Indeed, under the influence of the railway service and the good roads of modern days the inhabitants become yearly more scattered in every great provincial town. But the various means

*The second of three articles on Social Life in England. No. 1 on Life in London, by Lady Jenne, appeared in THE DELINEATOR for January. No. 3 on Country-House Life, by Lady Currie, will appear in the number for March.

of communication are so kept in working order as to allow of social visiting, and also of united church, political or municipal meetings in the central parts, to go on till late at night, and the increased space occupied is, perhaps, covered more easily than the closer neighborhood but limited means of communication of our ancestors permitted.

It is interesting to know how strong is the local patriotism of our great towns' citizens. Not one of these towns but can now boast of a great many institutions founded and built or endowed by wealthy men who have made their money in the town, lived there from youth to age, and desired at length to honorably and usefully associate themselves with it for future ages. Thus, Birmingham has in the Mason Science College a great educational institution, founded by the maker of the celebrated "Mason's pens." Liverpool has a wonderfully fine art gallery, given by a large ship owner, the Walker Gallery. In Newcastle, a great merchant stepped into the office of the Infirmary recently and without any circumlocution told the secretary that he was willing to give immediately the sum of £100,000 to build a new infirmary in honor of the Queen's Diamond Jubilee. A public park was given to Sheffield in commemoration of the same event. When great wealth is thus nobly dedicated to the public benefit an ideal is set up that must be beneficial to all time.

In every great town there is a possible influence, generally felt in an erratic manner, but very powerful when it does choose to exert itself—to wit, that of the members of the aristocracy who have their seats in the neighborhood. There is a singular reverence for a title in this country, and the owner of a peer's coronet can sweep before him even the Colossus of wealth. The peer or peeress may only take part in the life of the town at infrequent intervals, or may be a sort of president of its doings year in and year out. No matter! In either case the name and place of "his Lordship" or "her Grace" are all powerful. This is an incalculable influence, like that of some wandering comet in the precise science of the astronomers.

In some towns the influence of the peer is steadily exerted. Thus, Liverpool has had in Lord and Lady Lathom for many years past a steadily working beneficial force. Lady Lathom* once said that life was coming to seem to her to be a course of opening bazaars, so many are the charitable institutions with which she is associated in Liverpool, her home being only some seven miles distant from that city. Lately, it has become rather fashionable for the office of mayor to be undertaken by the Lord Paramount of the city. The Duke of Norfolk has been mayor of Sheffield for three years, the duties of mayoress being undertaken by his sister, Lady Mary Howard, the Duke being a widower. The Duke of Sutherland was last year Mayor of Longton, and his beautiful Duchess was in her element while presiding over the town's hospitalities and charities. The Duke of Devonshire is Mayor of Eastbourne this year; and there are a number of other instances. This is, at any rate, advantageous in making the hospitality of the "great" people take on an official character, so that they can "know" and entertain much larger numbers of their fellow townsmen than they could be expected to enroll among their private friends and permanent acquaintances.

Women's organized influence is now felt very largely in our great provincial towns. It is perhaps not generally known in America, that in our towns women householders may vote for members of the town council. In fact, English women have all the voting rights of men, except the vote for Members of Parliament. The privilege of the vote is not exercised by married ladies, but only by those who are, whether as widows or single women, themselves at the heads of households or pay rates on business premises as the responsible owners of the business. But though the proportion of women voters under these limitations is only about one to every seven men voters, still the fact that women do vote has undoubtedly given the whole sex more influence in the corporate life of towns. The peculiar interest of women in sanitation, in food adulteration and other semi-domestic topics is reflected in their influence on the town council, and the fact that a certain number of the ladies of the towns are pressed to vote and are, therefore, obliged to be more or less well informed on the topics that are dealt with by the town authorities, acts as a sort of leaven for the ladies of the whole place, so that both the knowledge of the town's affairs and the work done in them is now much greater among women than it was of old.

Organized charity is, of course, the main interest of women, for it is recognized as their proper function. Nobody objects to

any woman belonging to a committee or a society having for its object the reformation or helping of some class of the needy members of our complex social system. But in many towns the more clear sighted and large-minded women are recognizing the even greater value of work intended to ameliorate the root conditions that lead to poverty, sickness, vice and over-work, and are sharing in wider efforts for radical reform. Every town of any importance now has its political organizations of women, equally active, whether Liberal or Conservative. It is now quite recognized that the influence of the women's organization is an important matter to a political candidate.

Nor is this the only way in which the women try to help on public progress. They sit on school boards and poor-law boards. A wonderful reduction in the death-rate of Birmingham has been secured in recent years, largely owing to the pulling down of slums, and the substitution of better workmen's dwellings and improved drainage. But everybody connected with the matter is ready to bear witness to the great benefit of the many courses of "cottage lectures" given in the small houses and by-streets of the town by ladies, under the auspices of the Ladies' Useful Work Association. The lecturers are not doctors, but merely educated women who have consented to learn hygiene in order that they may teach in simple talks to small groups of the poor and uneducated mothers in the cottage homes such matters as the value of ventilation, the principles of diet, the care of babies and the early signs of infectious diseases, with the necessary disinfecting precautions. This is not the only work done by the Association in question (which owes its existence to the ladies of the well-known Martineau family), but it is, perhaps, the most valuable and original part of its undertakings.

Many of the great charitable societies, such as the G. Friendly Society, the Young Women's Christian Association and the Queen Victoria Jubilee Nursing Association, have branches in every large town, and in all of them the ladies of the town do practically all the work.

So much for the general characteristics of the great business and manufacturing towns. The "county" town is another matter altogether. Mrs. Gaskell's delightful old work, *Cranford*, gives an excellent picture of such a place, though in these days of rapid communication and much moving about the exclusiveness of the "county" is of necessity somewhat modified. But still there are the sleepy, not very large towns in which nobody seems to do any business, except doctors, lawyers and conservative tradespeople, who are settled and established in their places—where, accordingly, there are scarcely any young men, because all who want to make money go elsewhere—where the passport into society is not money, but "birth," connection, however distant, with aristocratic families—so the quite poor, "gentlefolks" are "in society" and rich tradespeople are excluded—and where a strict attention to small points of etiquette and due regard to precedence and the proprieties are absolutely necessary to respectability of reputation and a peaceful, unscandalized life. There used to be severe laws in Queen Elizabeth's day to prevent laboring men moving from one to another village; such conduct was stigmatized as "wandering." Something of the same spirit lingers in the quiet "county" town as regards a stranger coming there to settle; he must have good introductions or be able to show "county"—that is, land-owning and non-trading—connections, in order to be admitted to the local society. For the tendency of the "county" is to inquire how it can be, if there is nothing wrong, that anybody should "wander" to a fresh place to live. Some of these old-fashioned, sleepy-hollow and unbusiness-like towns are of good size, especially when they are cathedral towns, but, as a rule, they are small of population and situated in the heart of agricultural districts.

In the two old university towns, Oxford and Cambridge, there is a special society and all social arrangements centre round the colleges. Some three thousand young men flock there for the nine months that make up the collegiate year, and the numerous heads of colleges, professors, tutors and lecturers are so many and so influential, that if not exactly the whole of the leaders of society, they are at any rate so strong a leaven that all the residential society converges to and revolves round them. Here, therefore, wealth becomes of far less consequence than in the towns that are exclusively money-making cities, and "birth" is little inquired about. Intellect and culture take their proper place, and the fact that a tutor, lecturer or any person of bright intelligence lives in a small terrace house and had a tradesman for his father, by no means excludes him and his family from the best society that gathers in the old city.

Many of the young men who go to the universities are the sons of very wealthy persons. It is by no means considered

* Since this article was written Lady Lathom met with a carriage accident which resulted fatally, to the great grief of all who knew her.—Ed.

necessary for a youth to display a taste for learning or to be intending to enter one of the learned professions for him to be sent to a university. On the contrary, a couple of years at either Oxford or Cambridge is almost a matter of course for all young men of means. Many others, middle-class lads who are looking forward to working lives in the various professions, are there also, of course; but a large proportion of the students are at college merely as a matter of fashion. If they are intelligent, serious and sensible young fellows, they will devote a portion, more or less, of their attention to work, and it is a notable fact that very many of our leading statesmen in the House of Lords have in their youth taken good degrees. On the other hand, there is no disciplinary method of compelling the lazy, the frivolous and the unintellectual to apply themselves to study; many of them do not even take the mere "pass" degree of B.A. and never really think of doing so. Among these there is often great extravagance and wildness of conduct. A young man will be placed at Oxford or Cambridge by an unwise father and have an allowance of £1,000 (\$5,000) a year for pocket money. The object is to "make friends" in a circle of society above that to which the birth of the monied man's ancestors and connections enables him to aspire. The well-known phrase, "tuft-hunting," implying running after the "great" and titled, originates in a snobbish rule of the universities that a youthful scion of the nobility shall be distinguished from his fellows by wearing a gold tassel or "tuft" to his college cap. Often the nobleman is poor and the parvenu is rich. The young men nearly all live in the various "Colleges," where each has his own little suite of bed-room and sitting-room, furnished and decorated by himself with as much taste and magnificence as his liking and his purse permit. It is quite a recognized and proper thing for ladies—girls, of course, always being chaperoned by a matron—to

accept the invitations of the young man to "tea in my rooms." Hospitalities among the students themselves, too, are frequent, taking generally the shape of masculine evening parties, which, as a relief of the bad old drinking customs of England, are still called "wines," though, happily, excessive drinking is now voted "bad form" and is consequently rare. But it is not such innocent gatherings as these may be and ought to be that lead the poorer young men into extravagance. It is the example of the richer ones in dress, in the hire or buying of horses, in costly wine purchases, in appeals to money-lenders to meet losses at cards or on bets, and in the innumerable clubs that seem to be invented for the express purpose of helping students who have more money than they know what to do with to get rid of it. As an example of the latter I knew a young man who belonged to "The White Club," the speciality of which was that members attending its meetings must dress all in white, most of them choosing satin, it being a condition that a suit should never be worn twice, a new one being purchased for each fortnightly meeting. The leading spirit used to minimize this senseless extravagance to the ear by saying to those whom he invited to join, "You know, you can come in a calico suit if you like, so long as it is fresh"—but, of course, nobody did like.

It will easily be understood that the trade of the town and all its arrangements must needs be greatly affected by the presence of constantly renewed parties of some thousands of more or less rich and comparatively idle young men. These conditions exist nowhere else, and necessitate the consideration of the society of these old university towns as a separate thing. But the great manufacturing town, the "county" town and the university town may be taken, broadly speaking, to cover English provincial society in its leading types.

FLORENCE FENWICK MILLER.

AMONG THE NEWEST BOOKS.

The following books were received too late for notice among the holiday issues last month:

The perennial popularity of "Owen Meredith's" novel in sprightly verse, *Lucile*, has been attested since its first publication in 1860 by countless reprints, but certainly by none more elegant than the *de luxe* edition now issued by The Frederick A. Stokes Company, New York. Its quarto pages are interleaved with a dozen full-page facsimiles of water-color illustrations by Madeline Lemaire, and intersecting the text there are many black-and-white pictures by C. McCormick Rogers. The water colors show sympathetic appreciation of the graceful if somewhat exaggerated romanticism of Lord Lytton's story, being rather sombre in tone and theatric in composition. Mr. Rogers' work is pleasantly sketchy in general effect, and the wide margins, glossy photo paper and artistic binding complete a volume especially suitable for selection as a gift.

From the same plates is printed, upon less costly paper and with narrower margins, an edition for which the color plates are reduced in size, though still retaining the spirit of the *de luxe* facsimiles. Its stamped cloth binding has a loose cover of the same cloth and is further protected by a neat box.

Under the rather enigmatic title of *The Spinning Wheel at Rest*, Lee & Shepard publish in handsome form a collection of verses by Edward Augustus Jenks, of Concord, N. H. They are, for the most part, reprinted from the periodicals in which they first appeared. There are a large number of handsomely printed illustrations, many of them from photographs of the scenes described, as well as a portrait of the venerable author.

It may readily be imagined that the illustrated holiday edition of Longfellow's *Evangeline*, issued by Houghton, Mifflin & Co., lacks nothing of elaste and refined sumptuousness. There are nine full-page colored plates and a variety of rubricated head-pieces by Violet Oakley and Jessie Wilcox Smith. The poet's daughter Alice furnishes an introduction in which she recalls the fact that it is now just half a century since this noble poem was first published, and that its story came to her father through Hawthorne, who had been urged to use it for a romance, but for some reason declined to do so. Miss Longfellow states that her father had not visited the Canadian provinces nor the Southern states when he wrote the poem, but declares that recent historical researches have confirmed the essential accuracy and justness of

its statements. She adds some entertaining reminiscences of her father's method of work. Howard Pyle, who claims the illustrations, signs an introductory note in which he raps modern pictorial art as being "too often concerned with the close subtleties of mannerisms rather than with the warm and pulsing nature of the wider world of wind and sky." What he has to say of the pictures here so daintily reproduced is worth quoting:

"I may hardly compare one with another, but I like the image of *Evangeline* standing in the hot radiance of the yellow fields gathered of their harvests, and I like the image of the boat floating out into the glassy level of the great river, mirroring a reflection of the prismatic light that we may easily fancy illumined the soul of the poet himself when he wrote his lines, so long ago, to us of a younger generation."

G. P. Putnam's Sons put out a new edition of *The Cruikshank Fairy Book* containing revised and expurgated versions of that famous illustrator's *Puss in Boots*, *Jack and the Bean Stalk*, *Hop-o'-My-Thumb* and *Cinderella*, with reproductions of some forty of his drawings illustrating these stories, the volume being in large octavo, with full gilt edge, and handsomely stamped cover. It is almost as late to comment upon the quaint and telling simplicity of George Cruikshank's pictures as it would be to commend the interest of the juvenile classics they illustrate. He catches the child's point of view of giants, goblins and ogres in a way that takes adults back to the credulous days of their own youth. But if grown-up people fail to find this amusing, they may discover compensation in the account of his controversy with Charles Dickens, who rated him sharply for turning *Cinderella* into a temperance tract.

In his long and varied career as journalist, poet, novelist, playwright and author of "Ben Bolt," Thomas Dunn English also found time to remember the little folks, and now for the first time his contributions in their behalf to sundry periodicals are collected by his daughter and published by Frederick A. Stokes Company under title of *Fairy Stories and Wonder Tales*. They are clever and playful fabrications, some of them "fairy tales of science" in which the everyday miracles of mechanics, are employed by the good fairy to enable the poor but honest young man to assume his rightful position as a prince, marry the king's daughter and live happily ever after.

From the Century Company, New York:

The Days of Jeanne d'Arc, by Mary Hartwell Catherwood.

Miss Nina Barrow, by Frances Courtenay Baylor.

Up the Matterhorn in a Boat, by Marion Manville Pope.

It is doubtful whether any other novelist makes more careful preparation for writing a story, in the way of becoming familiar with the historic facts, the topography and the "atmosphere" involved, than does Mrs. Catherwood. This enables her to be fastidiously correct in the way she makes her characters think, speak and act. Thus, in *The Days of Jeanne d'Arc* she carries her readers over every league of the road from Domremy to Orleans, thence to Paris and back to Rouen, where the Maid's triumphant life is gloriously closed by a martyr's death, from the flames of which awed eye witnesses think they see doves rise to the blue sky and disappear in the glory of the opened Heavens. The life of Jeanne d'Arc has long been a favorite theme with romance writers, and no less than three recent novels have been based upon it. But in none other that now comes to mind is the reality of the Maid so convincingly impressed upon the reader as in Mrs. Catherwood's vivid and truly dramatic story. She makes us actually see the pure-hearted peasant girl spinning by her mother's side, the mailed and mounted leader in battle, the acclaimed victor crowning her king, the consecrated, tender and actively-merciful woman and the martyr, glad that she had listened to and been led by the "voices," albeit into a cruel imprisonment and a torturing death. Mrs. Catherwood assured the topographical accuracy of her story by herself taking the journeys made by the Maid, and her historic facts were gathered by searching through the records of France, in and out of the church. To these preliminary labors she adds the rare gift of being able to place her mind in the country and the age which she describes and makes it take on the spiritual colors and the personalities of her characters. In proof of the versatility of this endowment one need only read a recent tale by Mrs. Catherwood describing with phenomenal insight and strangely vivid external accuracy the birth and growth of a Western town, with the human elements that were its germs, its flowerings and its fruitage.

Frances Courtenay Baylor's latest story, *Miss Nina Barrow*, has for its central character a viciously insolent American girl aged twelve, an orphan. It is curiously unlike the author's preceding novels in many ways, but as clever from a literary and constructive point of view as any of them. The calmness and resolute premeditation of this child's cruelty, her stout rebellion against any and all authority, strain the reader's credulity. This little savage goes to visit a charming family of English children and their influence upon her is curious and entertaining. There is much interesting incidental information about London and its historic places and monuments. There is also a charming young governess who establishes the almost incredible originality of the plot by escaping the least suggestion of marriage or any hint of a love affair.

Up the Matterhorn in a Boat is a grotesque and amusingly incredible tale, possibly intended to prepare our minds for the upward and downward flights that within the next fifty years may possibly come to seem very prosaic and quite every-day affairs. There are funny episodes, tragic events, privations by cold and hunger, involuntary ups and downs and much of that sort of slangy epigram in conversation that may have been due to abnormal experiences, but more likely to habits formed while not ascending a mountain in a boat. For comicality and for exercising an untethered imagination as an inspiration to laugh, this tale may be commended. It is droll throughout, and Marion Manville Pope must be a jolly being to have invented it.

From Houghton, Mifflin & Co., Boston:

The Story of an Untold Love, by Paul Leicester Ford.

The Juggler, by Charles Egbert Craddock (Miss Mary N. Murfree).

Mr. Ford's earlier novel, *The Honorable Peter Stirling*, was so evidently intended to portray striking political events in the life of Grover Cleveland that readers may look for something similar in *The Story of an Untold Love*. But, as its title implies, it is a love story pure and simple, with incidental description of student life in Europe and of journalism in New York. Its "hero" is a man who because of the dishonesty of his father drops his own name and becomes so altered in appearance by conscious disgrace, by travel and by study that neither his sweetheart nor his mother recognizes him. His attitude is not one with which the average reader will heartily sympathize. The story is skillfully told in letters not sent to post and has a variety of dramatic incident.

The story of *The Juggler* is a torturing tale of mountain life; of a refugee who has committed no crime but fears indefinite suspicions that may attach themselves to him. His self-admiration, and there was much for him to admire, his manners and his attainments led him into strange, crude company and finally to his death by the knife of a friend. Miss Murfree never cultivated a simple style of story-telling and her latest work is hardly an improvement in that respect. While the story is intensely interesting, it is at best a grewsome one and many will wish that the horrible tragedies of Tennessee Mountain were left untold.

From Frederick A. Stokes Company, New York:

The God Yutzo, by "Lord Gilhoolley."

A Fountain Sealed, by Sir Walter Besant.

The Eye of Istar, by William Le Queux.

The Skipper's Wooing and the Brown Man's Servant, by W. W. Jacobs.

Auld Lang Syne and Other Songs, by Robert Burns.

She Stoops to Conquer, by Goldsmith.

Lyrics in Verse, by R. Brinsley Johnson.

The God Yutzo is the story of a hideous little ivory idol which the author professes to have found and been fascinated by in a Japanese curio shop in Paris. He was unable to remain away long at a time from this flop-eared, big-mouthed, hairless-pated image and finally purchased it. In its gratitude for this service the idol found a tongue and the book is largely made up of Yutzo's sayings and monishments. Here are two or three of them:

There are many great men who, if born rich, would have been unknown and who owe their success to their poverty.

Some people spend so much time in worrying how things are to go with them in heaven, that they do little to make things go right on earth.

Politeness is the art of making the person with whom you talk, feel he is of some consequence.

While Yutzo says some bright things, his memory is better than his invention, the most original thing about the book being its brown sackcloth binding and red-letter typography.

Sir Walter Besant always writes with a purpose and takes an early opportunity of making his intentions manifest to the reader. In *A Fountain Sealed* this purpose is the duty of royalty to sacrifice its own individual feelings and aspirations to the glory of its rank. The story deals with the supposed courtship of a Quakeress by George III previous to his coronation. It is in autobiographical form, being told by the woman sacrificed. She loved and was beloved by Prince George and would have been his wife but for his sudden accession to the throne. By his failure to marry her the woman's good name undeservedly suffered. It is a pathetic romance written with the amplest knowledge of the period in which its events are placed.

In *The Eye of Istar* William Le Queux endeavors to make Rider Haggard's imaginings seem tame and commonplace. It is a romance of the "land of No Return," and its central character, Istar, is a descendant of Semiramis, fierce, beautiful and wanton, a fiend who would seem more original if she had not already been written. Even in her final taking off Istar is not quite unhackneyed. She destroys herself by means of an asp, which, however, she applies to "her velvet check" instead of à la Cleopatra. It would be an entertaining tale if it were not so long and if readers could catch their breaths between one killing and another.

A thought of bracing, salty sea air comes to one with the mention of the name of W. W. Jacobs and *The Skipper's Wooing*. He knows the sailor, his thoughts, feelings, appetites and manner of speech. His stories may not deepen the fascination a sailor's life has for many lads, but the stories will nevertheless delight them. The foolish intrigues of the first tale are comical and the results are curious combinations of pathos and humor. Strangely enough, *The Brown Man's Servant* is not a sea tale. Though dramatic and even tragic, it is not over-pleasant or edifying. It is dismal—a quality that will suit some readers.

Robert Burns is always welcome, especially when his songs are arranged and illustrated as daintily as they are in a little volume just issued, with a *fleur-de-lis* cover. Why *fleur-de-lis* instead of heather, or gorse or shamrock, is a question? But the anomaly of binding does not affect dear Scotch Robbie's *Auld Lang Syne and Other Songs* in the least.

The latest addition to the Frederick A. Stokes Company's collection of bijou "masterpieces" is Goldsmith's immortal comedy, *She Stoops to Conquer*, with a host of spirited little half-tone pictures by C. Moore Smith. Highly-calendered paper,

new type, perfect press-work and an artistic gold-and-gray cover make it an ideal pocket edition.

To illustrate De Quincey's use of English, which he himself described as "a mode of impassioned force ranging under no precedent that he was aware of, in any language," is one object of the handy little volume of *Lyrics in Prose*, selected from his works by R. Brinsley Johnson. "His art," says this compiler, "is more nearly allied to music than to painting. He aimed deliberately at the construction of language that should charm the ear without consideration of its meaning." While it is doubtless true that the emotional significance of De Quincey's fervent and whirling words often escapes and rises above analysis, Mr. Johnson is taking much for granted in asserting that to charm the ear with musical cadences rather than to deliver messages instinct with the profoundest emotional perceptions of his deeply spiritual nature was the prose-poet's intent. However this may be, his extracts are well chosen, being brief but complete passages from *Suspira de Profundis*, *The English Mail Coach*, *The Autobiography*, *Confessions of an Opium Eater*, *Joan of Arc*, *The Spanish Military Nun*, *The Revolt of the Tartars* and *The Household Wreck*. [New York: Frederick A. Stokes Co.]

From The Macmillan Company, New York:

In the Permanent Way, by Flora Annie Steel.

Corleone, by F. Marion Crawford.

Bird Craft, by Mabel Osgood Wright.

Nature Study, by Mrs. L. L. Wilson.

Yankee Ships and Yankee Sailors, by James Barnes.

Miss Mouse and the Boys, by Mrs. Molesworth.

Sketches From Old Virginia, by A. G. Bradley.

A Forest Orchid, by Ella Higginson.

Life Histories of American Insects, by Clarence Moores Weed.

Golden Treasury of Songs and Lyrics of the English Language.

by Francis T. Palgrave.

Readers of Mrs. Steele's East Indian story, *On The Face of The Waters*, with its elaborate detail, though not too elaborate for the strange truths she had to tell, will be fascinated and instructed in reading the many brief tales of Indian life, character and legends which she has well named *In the Permanent Way*. Most things are permanent: beliefs, customs, loyalties and hatreds. In the souls of Hindoos they are sacred legacies to posterity. From these characteristic conditions are Mrs. Steele's stories wrought, stories of pathos, beauty, love and death. It is doubtful if any other single volume up to this time contains such subtle analysis of Indian character. The book portrays every phase of Indian and Anglo-Indian life. Its pictures are mostly silhouettes, with dark lines or shadows. But even the shadows are made luminous by an abiding faith in the life just over the edge of to-day, in Hindoo land. Death is there, a tender friend and usually welcome at any hour. Life is never without its inviting path that leads to peace. "The Sorrowful Hour" is a poetic romance made sweet and fair by the abiding customs of a race older by many a cycle than ours—ours that shrinks from those customs which in India are sacred as the memory of ancestors, sacred as the Infinite. Any one who wonders why India is what it is, and why it does not change in its social and religious elements, has only to study these nineteen pictures of Indian beliefs and usages to know that it never will vary—that it cannot.

Crawford does his finest work in Italy, and naturally. His last novel, *Corleone*, is another *Saracinesca*, although its tragedy—the invariable requirement of Italian temperament and tradition—its bewilderingly strange tragedy, occurs in Sicily, where the system of brigandage is as satisfactory to men of rank as it is to those of plebeian birth. Crawford's readers must keep in mind the ineradicable traits of the Sicilian nature in order to make this tale of wrong-doing, of robbery, treachery and murder seem other than an utter impossibility. In it are depicted the passionate emotions and influences of strangely lovely women—women with wise heads and loyal, tender hearts—women who suffer without becoming hysterical—as well as women who are cruel and selfish and stendish in their revenges, though faithful in their loves. This is a romance of a race and its religion—or, perhaps, its irreligion. Critical readers will regret here and there to find reiterations in the story, but all who enjoy the novel will be pleased with the development of this powerful character study.

Birdcraft is, as its sub-title announces, *A Field Book of Two Hundred Song, Game and Water Birds*, with eighty full-page illustrations. The sizes, the differences in color between male and female birds of the same species, their songs, when they sing and what their songs are like—as nearly as English words are able to reproduce the sounds—, their migratory flights and

matings, the forms and materials of nests, and the laying and hatching of the eggs and the colors and sizes of the same, etc., are all described in detail. Students of ornithology, as well as others, will find much use for this carefully prepared volume.

Nature Study will prove a valuable manual for teachers in elementary schools. Its author, Mrs. Lucy Langdon Wilson, a woman distinguished in educational work, has few equals in her sphere. Quoting from Agassiz, she says: "Facts are stupid things until brought into connection with some general law." A general statement of the scope and application of Nature study introduces a series of pleasing and reliable suggestions for young students for original research and self-development along the lines of Nature and Art. This volume includes studies covering the first four years of school life, beginning with natural conditions as found by the student in September, at the opening of the school year; the animal and vegetable kingdoms and all the wonderful information they contain for the observant, the seasons, the sun and moon, the clouds and rain, a multiplicity of details that the student will be trained to note and enjoy. The book covers the remainder of the year in a similar manner.

James Barnes' illustrated tales of 1812, in *Yankee Ships and Yankee Sailors*, will stir the pulses of those who, when lads, had stories of this character told them by men who commanded Yankee ships or who had been Yankee sailors. The stories are like many legends that will soon be looked at with suspicion though dignified by being included in the name of history. There is in these fourteen stories of the early days of this country a great deal related of cruelties practiced, murders committed and captivities undergone. As side-lights on history they have a certain value that all readers will recognize.

Mrs. Molesworth tells innocent stories of sweet children with sensitive consciences, and just enough about naughty ones to make a proper background for the goodness of little folks. *Miss Mouse and the Boys* is her last story. It is daintily illustrated and sufficiently stirring to suit all little boys or girls. Nobody fears to give Mrs. Molesworth's stories to children, a gratifying feature of all her work.

Sketches From Old Virginia, contains ten short stories casting a special and vivid light upon various portions of the history of the Old Dominion. There is also an introduction, rehearsing with precision and no perceptible partisanship, those curious and pitiable conditions out of which originated the Civil War. Whoever has scant leisure for studying the history of slavery will find in this introduction nearly all that he needs to know about it, including its high and low conditions and what led to the bloody emancipation of the African. It shows that the bondman was as happy with a good master who was also his protector as he was miserable with a cruel owner. These are tales of laughter and tales of tears and more illuminating to many minds than would be political records.

A Forest Orchid is the generic title given a group of delightful Puget Sound stories, each one an idyl. They are tender, sad, beautiful, true. Toil, endless struggles to subjugate too sumptuous growths of forest and too rich alluvial lands, fail to soften the hard hearts of men and women, but when they carry with them to this coast sensitive, imaginative souls, these rough conflicts with necessity and with aching tangles in their own natures result in tragedies. These stories have a beautiful setting. And why not, with flowers bloom from Springtime to Springtime and rosy, snow-covered mountains piercing skies so radiant that no words may describe them? The brave pioneer women of this land have made life tolerable and prosperity easy to their husbands and to their children, but they lie under the perpetually-blossoming sods.

In Life Histories of American Insects will be found an interesting discussion of the insect immigrations that from time to time visit our country's vegetation with a fresh scourge. These new comers are early counted among our own and of us and really make themselves at home in much less time than do alien-born men. What insects do in their own domestic seclusion, as well as in their public and professional capacities, the author of this volume informs us by descriptions and illustrations that will gratify such as want to know something of our curious little neighbors and lack leisure for studying entomology in a systematic manner.

The second series of Francis T. Palgrave's *Golden Treasury of Songs and Lyrics of the English Language* is devoted to selections from modern poetry. It gives the reader the benefit of the author's six and thirty years of critical reading and is a thoroughly satisfactory compilation so far as it goes. Mr. Palgrave asks the reader's indulgence for omitting many poems beloved by the world.



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ANSWERS TO CORRESPONDENTS.

MARIE:—To do up shirt-bosoms proceed as follows: To fine starch add a piece of "Enamel" the size of a hazel-nut: if this is not at hand, use a table-spoonful of gum-arabic solution (made by pouring boiling water upon gum-arabic and allowing it to stand until clear), or a piece of clean mutton-tallow half the size of a nutmeg and a tea-spoonful of salt will do, but it is not as good. Strain the starch through a strainer a piece of thin muslin. Turn the shirt wrong side out; dip the bosom carefully in the fine starch, made according to recipe, and squeeze out, repeating the operation until the bosoms are thoroughly and evenly saturated with starch; proceed to dry. Three hours before ironing dip the bosoms in clean water; wring out and roll up tightly. First iron the back by folding it lengthwise through the center; next iron the wristbands and both sides of the sleeves, then the collar-band; and with a dampened napkin rub the bosom from the top towards the bottom, smoothing and arranging each plait neatly. With a smooth, moderately hot flat-iron begin at the top and iron downwards, and continue the operation until the bosom is perfectly dry and shining. Remove the bosom-board and iron the front of the shirt. The bosoms and cuffs of shirts—indeed, of all fine work—will look clearer and better if they are first ironed under a piece of thin old muslin; it takes off the first heat of the iron and removes any lumps of starch.

E. H.:—In our new book, "Fancy and Practical Knitting," you will find a number of counterpane patterns. "The Art of Knitting" also contains much material of this sort. Each book costs 2s. (by post 2s. 3d.) or 50 cents.

MOTHER:—Milk is sterilized by being brought to the boiling point while sealed in a peculiar manner. In this way disease germs can be destroyed and the milk rendered safe for young children.

Have You Catarrh Taint? Here's strong evidence of the quickness and sureness of that wonderful remedy, Dr. Agnow's Catarrhal Powder: "For years I was a victim of Chronic Catarrh—tried many remedies, but no cure was effected until I had procured and used Dr. Agnow's Catarrhal Powder. First applications gave me instant relief, and in an incredibly short while I was absolutely cured."—James Headley, Dundee, N.Y.—14.

R & G CORSETS ARE THE BEST

MAGIC BAKING POWDER

PURE AND WHOLESOME.
ONE POUND CAN 25¢
LONDON, ENGL. **E.W. GILLET** CHICAGO, ILL.
TORONTO, ONT.

DOROTHY WALTZ FOR THE PIANO

A DELIGHTFUL COMPOSITION ISSUED BY THE

Ever-Ready Dress Stay Co.,

WINDSOR, ONTARIO,
As a New Year's Remembrance to
CANADIAN WOMEN,

Most of whom are its patrons, and they will be pleased to send it on receipt of postage.

WILL YOU HAVE A COPY?
Yours for a Cent.

THE Wall Paper King OF CANADA:

Sample books of Choice Wall Paper for Residences, Churches, Offices, Lodge Rooms, Public Halls, Hotels, Stores, and our booklet, "How to Paper," sent free to any address. Write a postal to

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Belleville, Ont.

Mention what prices you expect to pay, the rooms you wish to paper, and where you saw this advertisement.

We pay express charges.

Quilt Patterns.

We want every quilter to have our book of 400 Designs, containing the prettiest, queerest, scarcest, most grotesque patterns ever thought of, from old log cabin to stars and puzzle designs. All sent post paid for five 2cts stamps (or silver dime).
Ladies' Art Co., 303 Pine St., E. B. 33, St. Louis, Mo.



FATHER McCALLEN'S TRIBUTE

TO THE VALUE OF
THE "DIXON CURE."

FOR THE LIQUOR AND DRUG HABITS.

On the occasion of a lecture delivered before a large and appreciative audience, in Windsor Hall, Montreal, in honor of the Father Mathew anniversary, Rev. J. A. McCallen, S.S., of St. Patrick's Church, without any solicitation or even knowledge on my part, paid the following grand tribute to the value of Mr. A. Hutton Dixon's medicine for the cure of the alcohol and drug habits.

Referring to the **PHYSICAL CRAVE** engendered by the inordinate use of intoxicants, he said: "When such a crave manifests itself, there is no escape, unless by a miracle of grace, or by some such remedy as Mr. Dixon's Cure, about which the papers have spoken so much lately. As I was, in a measure, responsible for that gentleman remaining in Montreal, instead of going farther West, as he had intended, I have taken on myself without his knowledge or consent to call attention to this new aid which he brings to our temperance cause. A **PHYSICAL CRAVE REMOVED**, the work of total abstinence becomes easy. If I am to judge of the value of 'The Dixon Remedy' by the cures which it has effected under my own eyes, I must come to the conclusion that what I have longed for twenty years to see discovered, has at last been found by that gentleman, namely, a medicine which can be taken privately, without the knowledge of even one's own intimate friends, without the loss of a day's work, or absence from business, and without danger for the patient, and by means of which the **PHYSICAL CRAVE** for intoxicants is completely removed. The greatest obstacle I have always found to success in my temperance work has been, not the want of good will on the part of those to whom I administered the pledge, but the ever recurring and terrible **PHYSICAL CRAVE**, which seemed able to tear down in a few days what I had taken months and even years to build up. Therefore, on this Father Mathew anniversary do I pay willing and hearty tribute to 'The Dixon Remedy' for the cure of alcohol and morphine habits. I do so through a sense of duty towards those poor victims who cry out for relief from the terrible slavery under which they suffer. It is the first time in my life that I have departed from that reserve for which our clergy are noted in such circumstances. If I do so now it is because I am thus advancing the cause of temperance."—*Montreal Gazette, Oct. 23.*

NOTE.—Father McCallen is President of St. Patrick's Total Abstinence Society of Montreal, and the cure to which he refers above can be had of the discoverer, Mr. A. Hutton Dixon, 40 Park Avenue, Montreal, who will send all particulars on application.

Ladies Will Thank Her.—"Dear Editor: If any reader is afflicted with superfluous hair, I will be pleased to send information how to remove it, at home, so it will never return: I consider it better and safer than electrical operation. Enclose stamp. **HARRIET LEE, Box 1634, Philadelphia, Pa.**"

FITS STOPPED FREE
Permanently Cured
INSANITY PREVENTED BY
DR. KLINE'S GREAT NERVE RESORER

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

ALL HAVE PROTECTED GORK CLASPS.

IT RESTORES THE NATURAL WHITENESS
CLEANSING-HARMLESS
AT ALL DRUGGISTS—
25 CENTS A BOX—
TEABERRY
FOR THE **TEETH**
ZOEPIA CHEMICAL CO. TORONTO

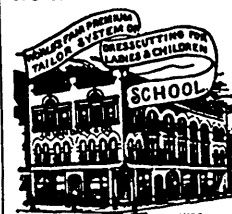


RUPTURE

Baby Girl
14 MONTHS OLD
Navel Rupture
Cured in 28 Days
To J. Y. EGAN, Hernia Specialist,
328 West Richmond St., Toronto.

DEAR SIR,—Baby quite well, just 28 days since your little application promptly received by return mail. The difficulty experienced with others, they would slip from place. Yours so easily adjusted, retained position and Hernia in absolute comfort, from the moment of its application.
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Co. Lambton, Ravenswood, Ont.

World's Fair Premium Tailor System



OF Dresscutting
Sent for Ten Days' Trial to any address.
Received First-Class Diplomas at Toronto and Montreal Expositions, 1897.

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A HARVEST FOR AGENTS.

LOVELY WOMAN
WHY will you tolerate Freckles, Pimples, Blackheads, Yellow or Muddy Skin, Moth Wrinkles, red nose or any other form of Skin Disease or Facial Disfigurements,
WHEN you can certainly possess a Beautiful Form, Brilliant Eyes, Skin of Pearl Whiteness, Perfect Health, and life well worth living, if you only use
DR. CAMPBELL'S Safe Arsenic Complexion Wafers AND FOULD'S ARSENIC COMPLEXION SOAP?
Perfectly harmless, and the only genuine, safe preparations of Arsenic in the world.
The Wafers are for men as well as women. 50c. and \$1 per box, or large boxes for \$5. Soap, 50c., by mail to any address.
Address all mail orders to
H. B. Fould, 144 Yonge St., Toronto, Can.
Sold by all Druggists in Canada.

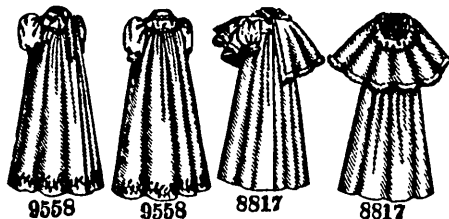
Infant Bligh or Blis
Sent
MAIL AND

O this and the succeeding two pages is illustrated an Assortment of Patterns for **Infants' Garments,**

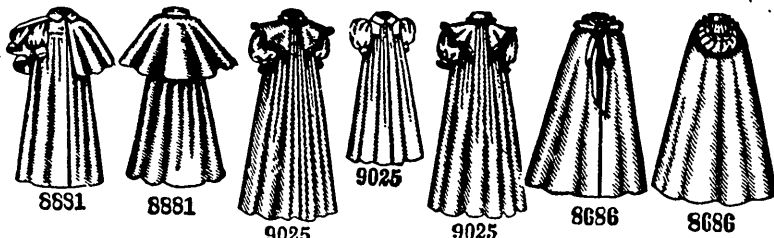
which many mothers will no doubt be pleased to inspect.

The patterns can be had from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers desired.

THE BUTTERICK PUBLISHING CO. (Limited),



9558 9558 8817 8817
 Infants' Russian Cloak (Known as the Princess Titiana Pelisse). One size: Price, 10d. or 20 cents.
 Infants' Long Cloak, with Hood and Circular Cape, Either of which may be Omitted. One size: Price, 10d. or 20 cents.



8681 8881 9025 9025 9025 8686 8686
 Infants' Cloak, with Collar and Cape Perforated for Round Corners. One size: Price, 10d. or 20 cents.
 Infants' Cloak. One size: Price, 10d. or 20 cents.
 Infants' Circular Cape or Wrap (Known as the Killarney, Peasant or Red-Riding Hood). One size: Price, 10d. or 20 cents.



8841 8841 8664 8664 1100
 Infants' Long Cloak, with Circular Cape and Fancy Collar. One size: Price, 10d. or 20 cents.
 Infants' Circular Cape, with Hood. One size: Price, 7d. or 15 cents.
 Infants' Wrap - Hood. One size: Price, 7d. or 15 cents.



9246 9246 8699 8699 9447 9447 8055 8055
 Infants' Robe (To be Made with a High or Round Neck and with Cap or Bishop Sleeves) For Christenings, etc. One size: Price, 10d. or 20 cents.
 Infants' Christening-Robe. One size: Price, 1s. or 25 cents.
 Infants' Russian Dress, with Pouch Front (Known as the Princess Titiana Christening Robe). One size: Price, 10d. or 20 cents.
 Infants' Pompadour Yoke Dress, having a Straight Lower Edge for Hemstitching. One size: Price, 10d. or 20 cents.

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By Mail to every reader of the DELINEATOR who cannot buy it of her grocer.

KNOX'S GELATINE is an article of food that is guaranteed pure and wholesome. It is delicate in its preparation, and will stand a test that no other make of gelatine will. To try gelatine, pour hot water on it; if any odor arises it is unfit for food. If it is pure it needs no flavoring extract to disguise the odor—it has none to disguise. Knox's Gelatine will stand any test you may put it to. It is sold by all good grocers. If yours doesn't keep it, do not accept any other brand said to be as good, for no gelatine made is as good as Knox's. Send 15 cents (2 packages for 25 cents) to the manufacturer, and you will receive, postpaid, a package of Knox's Sparkling Gelatine. An envelope of Rose Gelatine, for fancy desserts, comes with every package.

Send two-cent stamp for booklet, "Dainty Desserts for Dainty People." It will come free if you order the Gelatine. Send 5 cents for a sample of Acidulated Gelatine, which requires only water, extract and sugar, and the jelly is made.

HIGHEST AWARD AT WORLD'S FAIR.

Knox's Gelatine is endorsed by every leading teacher of cooking.

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 ON LABEL, AND GET THE GENUINE

HARTSHORN



Hair Specialist.

Is your Hair weak, thin, faded or coming out? Are you Bald? Is your head shiny? Is there a fine fluff or down where the hair once was? Consult me and I will inform you what to do. I make a specialty of treating the hair, and guarantee to promote a new growth or refund your money.

My Hair Grower has no equal, 12 oz. bottle, **\$1.00.**

My Hair Balm, **\$1.00** Box.

Sent by express to any part of the world. Circular giving full information on treatment of the Hair sent FREE.

HAIR DRESSER AND HAIR SPECIALIST.

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413 Spadina Ave, TORONTO, CAN.

Ward's Celebrated Fertilizer

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—



CANADIAN SPECIALTY CO.,

38 Front Street E TORONTO, Ont. Dominion Agents.



Vapo-Cresolene

FOR
**Whooping Cough, Croup, Colds,
Coughs, Asthma, Catarrh.**

Items from physicians' statements in our Descriptive Booklet. Send for it.
"I have found it of such great value in Whooping Cough, Croup and other spasmodic coughs, that I have instructed every family under my direction to secure one." "It is of great value in Diphtheria." "It gives relief in Asthma. The apparatus is simple and inexpensive." Sold by all Druggists.

VAPo-CRESOLENE CO.,
69 Wall Street, NEW YORK CITY

ANSWERS TO CORRESPONDENTS.
(Continued.)

OLD SUBSCRIBER:—To put a hair-cloth lining in a skirt stitch the top of the hair-cloth to the lining, covering the upper edge of the hair-cloth with a tape; also bind all the seams of the skirt to prevent the hair-cloth coming through. The best finish for a skirt lined with silk is to make the seams of the lining separate from the outside and tack the seams of both together. To renovate black crape, skim-milk and water with a little bit of glue in it, made scalding hot, will restore old rusty black crape. It patted and pulled dry like fine muslin, it will look as good as new.

EDITR G.:—You could form a club for study and discussion of literary and educational topics, a village improvement club or an art club. The name would depend on the wishes of its members. We would suggest to you as an aid, *The Woman's Manual of Parliamentary Law*, published by Lee and Shepard, Boston, Mass. The manual is prepared especially for the use of women in their clubs, unions or any other organizations where it is important to conduct meetings in a parliamentary manner.

NYMPH:—You cannot reduce facial fleshiness without a corresponding loss all over the body. By systematic treatment you can satisfactorily reduce your weight. Consult your family physician.

ANGIE MCF.:—When electrolysis is properly done, the roots of the hair are destroyed by the electric current, making it impossible for the hair ever to grow again.

FOR TEN CENTS.

Have you ever tried to estimate the satisfaction, pleasure and financial returns that you get when you spend ten cents for a package of Diamond Dyes? The advantages and profits are indeed strikingly wonderful.

Faded and dingy looking dresses, blouses, capes, jackets, knitted shawls, hose, laces, lace curtains and pieces of drapery are all restored to their original value and usefulness. The truth is, they are made as good as new, and the cost only ten cents.

This work is being done every day by thousands with the Diamond Dyes. Beware of imitations that some dealers offer for the sake of big profits.

Send to **WELLS & RICHARDSON CO.**, Montreal, P.Q., for valuable book of directions and sample color card; sent post free to any address.

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Infants' Wrapper. One size: Price, 7d. or 15 cents.

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Infants' Flannel Skirt (To be Made with a Band or with a Waist). One size: Price, 7d. or 15 cents.

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Infants' Slip or Night-Gown. One size: Price, 7d. or 15 cents.

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Set of Infants' Clothes. Consisting of a Dress, Slip, Skirt, Sack and Bib. One size: Price, 1s. 8d. or 40 cents.

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Infants' Shirts, without Shoulder Seams. One size: Price, 6d. or 10 cents.

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Of Eddy's Matches will go a long way—will last longest, for there is no waste—no matches that won't light.

Rest easy if EDDY'S name is on the box.

The
E. B. Eddy Co.
Limited

SURE CURE

FOR ALL SKIN

DISEASES

During seventy years

NY-AS-SAN

Has never failed in any case.

Wanted—The address of every sufferer in America.

The Nyassan Medicine Co., Truro, N.S.

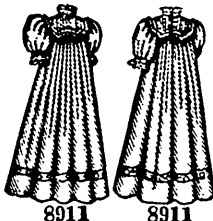
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Infants' Dress. One size: Price, 10c. or 20 cents.



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Infants' Dress, with Straight Lower Edge for Hemstitching. One size: Price, 10c. or 20 cents.



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8108



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Infants' Yoke Robe or Dress, with Square Hem (To be Made with Light or Round Neck and with Long or Short Sleeves). One size: Price, 10c. or 20 cents.



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Infants' Dress, with Straight Lower Edge for Hemstitching. One size: Price, 10c. or 20 cents.



8601

8601

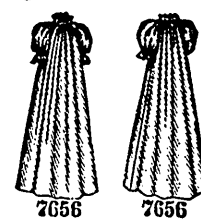
Infants' Bishop Dress, with Straight Lower Edge for Hemstitching. One size: Price, 10c. or 20 cents.



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Infants' Dress or Slip, with Straight Lower Edge for Hemstitching. One size: Price, 7c. or 15 cents.



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7656

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Infants' Fancy Bibs. One size: Price, 8c. or 5 cents.



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Babies' Drawers. 3 sizes: Ages, 1 1/2 to 3 years. Any size. Price, 5c. or 10 cents.



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Infants' Foot and Slipper. One size: Price, 5c. or 10 cents.

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THE simple fact of the matter is, that during January we are selling perfectly new goods at the lowest prices we ever quoted for the same qualities. No use to waste words. Here are the facts :



No. 102

Ladies' White Cotton Gowns.
2 Clusters Tucks, Mother Hubbard Yoke,
Cambric Frill.....**0.35**



No. 472

Corset Covers

Fine Cotton, neatly trimmed with
Embroidery on neck and arms.
Sizes 32 to 40 inches **0.35**



No. 215

Ladies' Cambric Drawers
Umbrella style, Frill of extra fine Em-
broidery. Sizes, 25 and 27 inches.. **0.75**



No. 111

Ladies' White Cotton Gowns.
Mother Hubbard Yoke, 2 rows Insertion
on each side, Frill of Embroidery
around neck, double Frill down front,
Frill over shoulder **1.00**

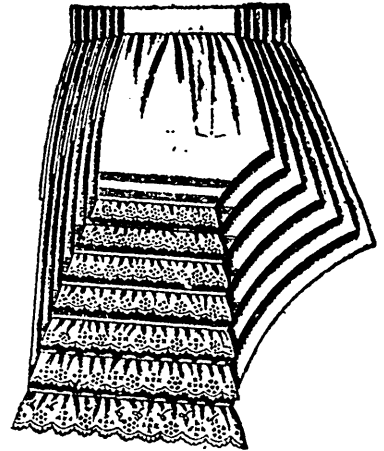


No. 609

Child's Gowns

White Cotton, Tucked front,
Mother Hubbard Yoke, fine
Embroidery around neck,
down front and on sleeves.

Sizes.....	2	4	6	8
Ages.....	3	6	9	12 years.
Price45	.45	.55	.55



No. 628

Child's Drawers

White Cotton, very neat Embroidery,
fine Tucking.

Sizes	1	2	3	4	5	6	7
Age	2	4	5	6	8	10	12
Price.....	.26	.26	.26	.26	.30	.30	.30



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Yoke Band, deep Frill, edged with fine
wide Embroidery, 4 1/2 yards wide.... **1.25**

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THE **T. EATON CO.** LIMITED

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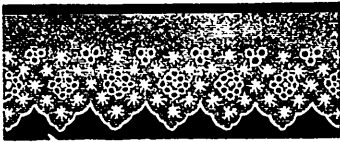
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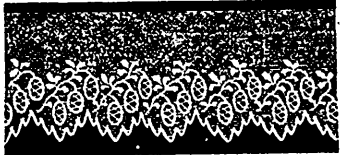
EVERY reader of THE DELINEATOR is, or ought to be, interested in our Mail Order Department. It stands to serve you as satisfactorily as, though you were shopping in person. It is an easy matter for you to pick out what you want and send it forward to us by letter. The accuracy and promptness of our service will surprise you. Suppose you put us to the test by ordering any of the following special items:

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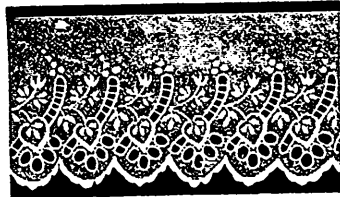
EMBROIDERIES



B 301—Cambric Embroidery, 3½ inch; work, 1½ inch..... **.05**



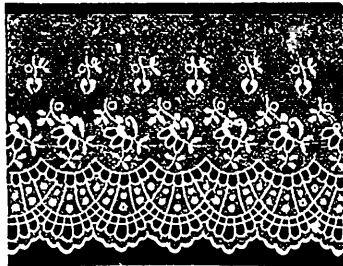
B 302—Cambric Embroidery, 3½ inch; work, 1¾ inch..... **.08**



B 303—Cambric Embroidery, 6 inch; work, 3 inch..... **.10**



B 304—Cambric Embroidery, 4 inch; work, 2 inch..... **.12½**



B 305—Cambric Embroidery, 8½ inch; work, 4 inch..... **.18**

We have a very large and fine range of Cambric Embroideries from 1c. yard up. Nainsooks and Swiss from 5c. yard up, with insertions to match from 5c. up. Flouncings and allovers in Cambric and Nainsook from 35c. yard up.

Ladies' Collars and Cuffs.

SPECIAL

B 370—Ladies' Fine White Cambric laundried Collars, 2 inch, with ¾-inch turn down **.10**

B 371—Cuffs to match above Collars, 2½ inch, with 1-inch turn.. **.15**

B 372—Ladies' Straight Collar, lapping in front, 2 to 2½ inch.. **.10**

B 373—Straight 3-inch Cuffs, with 2 button-holes **.15**

B 375—Straight 2½-inch Cuffs, with one button-hole in centre and tab **.15**

Also regular lines in Linen Collars, 12½c., and Cuffs 20c. or 30c. set.

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Specials in White Irish Lawn, Hemstitched and Tape Borders, 8 for 25c., 6 for 25c., and 4 for **.25**

- White Irish Linen, Ladies' Hemstitched, 4 for 25c., 3 for 25c., 2 for 25c., and each 15c., 20c. and **.25**
- Men's Tape Bordered, 4 for 25c., 3 for 25c., 2 for 25c., and each 15c., 20c., 25c. and **.30**
- Men's Hem-stitched, each, 12½c., 15c., 20c. and **.25**
- Ladies' Fine Swiss Embroidered Handkerchiefs, 3 for 25c., 10c., 2 for 25c., 15c. **.20**
- Also Linen at 35c., 50c., 75c., 85c., 1.00 to..... **1.75**

HOSIERY

- Ladies' Plain, Seamless, All-wool Hose, soft finish, special..... **.15**
- Ladies' 2/1, Ribbed Black Cashmere Hose, double heel, sole and toe, fine soft finish **.25**
- Ladies' Heavy Black Cashmere Hose, 2/1 ribbed, high spliced heel, double sole and toe, special, 3 pairs for..... **1.00**

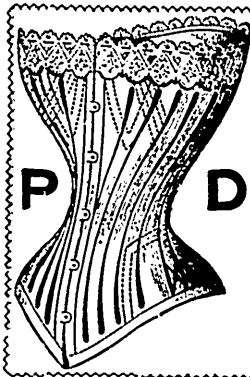
GLOVES

- Ladies' Fine French Kid Gloves, with 4 large pearl buttons, in tan, brown, fawns and black, colored embroidered backs and welts to match, special **.75**
- Ladies' 4-Button Fine French Kid Gloves, in tan, fawns, browns and black. Every pair guaranteed.. **.75**
- Ladies' 4-Button French Kid Gloves, with gusset fingers in tan, brown and black. Guaranteed to fit and wear..... **1.00**
- Ladies' Derby Kid Gloves, with 4 large buttons, pique sewn, gusset fingers, in tan, fawn and brown **1.15**
- Ladies' Kid Gloves, with large dome fasteners, gusset fingers, in tan, fawn, ox blood, brown, blue, green and black, with heavy black silk embroidered backs, with binding to match. Regular \$1.25 glove for..... **.65**

Bear in mind, **YOUR MONEY BACK** if goods are not as represented. That's the extent of our Guarantee, so you run no risk.

THE **T. EATON CO.** LIMITED

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FRENCH P. D. CORSETS
10 GOLD MEDALS.

Are universally acknowledged to be . . .

THE LEADING MAKE.

These celebrated corsets are made in every variety of shape and style, and the well-known Trade Mark **P. D.**, with which every genuine pair is stamped, is a guarantee that the workmanship and materials are the very best that can be procured.
To be obtained from all the Leading Dry Goods stores.

WHOLESALE—
KONIG & STUFFMAN, - Montreal.

ANSWERS TO CORRESPONDENTS.—(Con.)

AN OLD SUBSCRIBER: We would suggest having the MSS. typewritten and submitting it to some one having literary judgment, with a request that it be revised. If it has merit, it may be sent to any of the publishers who handle that class of fiction.

ALICIA:—An umbrella dealer says: "The right way to roll your umbrella is to take hold of the ends of the ribs and the stick with one hand, and hold the ribs tightly enough to prevent their being twisted while the covering is being twirled round with the other hand. Then your umbrella will be as nicely closed as it was when you bought it, and the only wear and tear will be on the cloth. It is twisting the ribs out of shape round the stick and fastening them thus that spoils most umbrellas."

ELLEN DALE:—We publish a book on Burnt-Work which will teach you how to do the work. It is entitled "Burnt-Work," price 6d. (by post, 7½d.) or 15 cents per copy. Full instructions for the popular art of burnt work, together with illustrations of implements, methods and designs, appear in this pamphlet, rendering it a most valuable manual among the many others devoted to art. Its details can be applied to various useful and decorative purposes, from portraits to furniture, from dainty toilet articles to panels.

O. H. O.:—Among the causes that tend to make the blood poor are bad or undigested food, improper aeration or impeded circulation.

The Heart Must Not be Trifled with.—Where there are symptoms of heart weakness, there should be Dr. Agnew's Cure for the heart, it's a magical remedy, gives relief in thirty minutes, and there are thousands who testify that it cures permanently. Mrs. W. T. Rundle, of Dundalk, Ont., says:—"I was for years unable to attend to my household duties. I used Dr. Agnew's Cure for the Heart, the result was wonderful, the pain left me immediately after the first dose, and a few bottles cured."
—13.



We have just Published a **NEW EDITION** of
Character and Unique Fashions

FOR
FANCY
DRESS,
MASQUERADES,
ETC.

It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, etc., and is Illustrated with Styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. For Character, Theatrical, Fancy Dress and Masquerade Purposes it is

invaluable. Collegiate and Clerical Styles are fully shown. Sent postpaid on receipt of **5 Cents** to prepay charges.

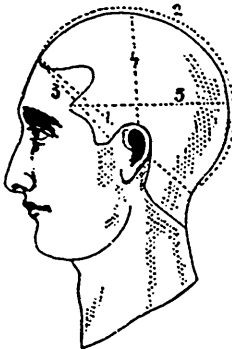
THE BUTTERICK PUBLISHING CO. (LIMITED),
7 to 17 West Thirteenth Street, New York.

Manufacturer of

Fine Hair Goods.

Our Goods cannot be Surpassed in Quality, Finish and in Reasonable Prices.

See our Styles of Wigs, Head-coverings, Toupees, Etc.
Our Styles are as Natural as Nature.



This illustrates the measurement of wigs for ladies and gents. We will send free on application full directions for taking measure of the head. It is not necessary to come to Toronto. We can suit you in Vancouver or Halifax just as well as if you were in Toronto.

Ladies' Wigs from \$15 to \$25.
Gents' Wigs from \$12 to \$45.

No. 6



Ladies' Waves as natural as nature, for elderly ladies with thin hair on the top, along the parting and front. It protects the head from cold.

Prices, \$5, \$7, \$9, \$12, \$15 to \$20.

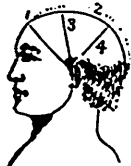
No. 9



A beautiful Head-covering, with Pompadour Hair, with sufficient long hair on the back to cover the head.

Price, \$7.50 to \$15.00

No. 4



Half Wigs for ladies and gents. Our system for making hair goods is an improvement on the old fashioned ways. Our goods are beautifully light and durable.

Half Wigs from \$10 to \$35.

No. 23

When ordering, take the number of the style, send sample and amount. All goods exchanged if not suited. All correspondence private. We pack our goods concealed from observation.
Superfluous Hair Remover, "CAPILLERINE." The best and most efficient preparation in the market, for removing and destroying superfluous hair without the slightest injury to the most delicate skin. Sent to any part of the world. Price, \$2.00. By mail, 6c. extra.

J. TRANCLÉ-ARMAND & Co., 441 Yonge Street
Cor. Carlton St. Toronto, Ont.
Telephone 2498

Please mention this Magazine.

On this and the two succeeding Pages is an assortment of Patterns for

Nightwear and Underwear

for Ladies, which Styles our readers will no doubt be pleased to inspect.

The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes desired.

THE BUTTERICK PUBLISHING CO.
(LIMITED),



1400



1400

Ladies' Night-Gown (To be Made with a High or Open Neck): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

THE AMERICAN Corset and Dress Reform Co.

316 Yonge St., Toronto.

Sole Manufacturers of JENNESS MILLER and EQUIPOISE WAISTS

Puritan Shoulder Braces Abdominal Supporters and FINE CORSETS

MADE TO ORDER.

See our Special Cyclists' Waists and Corsets.

Agents Wanted.



1423



1428



1089



1089



1416



1416

Ladies' Bishop Night-Gown (To be Made With or Without the Stole Sailor-Collar): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Pajamas: 6 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.

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I will send FREE and prepaid to any Sufferer a sample bottle of the Best and Surest Remedy in the whole World for the cure of all LUNG and BRONCHITIS DISEASES. Write to-day and be made sound and strong. Address Franklin Hart, Station E, New York



8501



8501

Ladies' Short-Sack Night-Gown (To be Made with Turn-Down or Standing Collar): 11 sizes. Bust measures, 28 to 48 inches. Any size, 10d. or 20 cents.



1381



1381



7402



7402



1414



1414



1383



1383



8025



8025

Ladies' Sack Night-Gown: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Sack Night-Gown, with Yoke Facing (To be Made with a Rolling or Standing Collar): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Yoke Night-Gown (Known as the Mother Hubbard Night-Gown): (To be Made with a Byron or Sailor Collar): 9 sizes. Bust meas., 30 to 46 inches. Any size, 1s. 3d. or 30 cts.

Ladies' Night-Gown, with Yoke Back (To be Made with a Rolling Collar or with the Neck Square in Front): 9 sizes. Bust meas., 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Square-Yoke Night-Gown or Night-Sack (To be Made with Standing or Turn-Down Collar): 11 sizes. Bust measures, 28 to 48 inches. Any size, 1s. or 25 cents.

The Careful Woman



It is not what we say but what we do that makes them good. Ask your grocer for "Boeckh's make" when buying Brooms or Stove, Sink, Scrubbing, or any other kind of brushes. It's money saved in the end to do it.

Have you tried our BAMBOO HANDLE BROOMS? They are light, strong and durable. You get the weight where you want it—at the brush end.

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CHAS. BOECKH & SONS

MANUFACTURERS OF

Brushes, Brooms and Woodenware

Toronto Montreal Winnipeg Vancouver Halifax, N.S. Glasgow



8600



8600



1190



1190

Ladies' Corset-Cover, with Short Puff or Frill Sleeves or without Sleeves: 13 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Seamless Corset-Cover (To be Made With or Without the Puff-Sleeves): 11 sizes. Bust measures, 28 to 42 inches. Any size, 10d. or 20 cents.



3721



3721



4130



4130

Ladies' Corset-Waist: 12 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Under-Vest: 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



8701



8701



8701

Ladies' Corset-Cover (To be Made with Short Puff or Frill Sleeves or without Sleeves): 13 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.



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MOTHER: Yes dear, but if it is good for you, it is good for me as well.

BABY'S OWN SOAP

Is the best for young and old. There is none better for delicate skins.

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POSITIVELY CURES PIMPLES, BLOTCHES
Boils, Eczema, Salt Rheum, Blackheads, Ringworm, Scrofula, Erysipela, and all eruptions of the skin. They give a delicate and beautiful bloom to the complexion. No lady should be without them. Perfectly harmless.
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My Tubular Cushions help when all else fails. As glasses help eyes. Whispers heard. No pain. Available. F. HILCOX, 853 Highway New York, sole depot. Send for book and proofs FREE.

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Plainly written, and we will send you 20 Packages of IMPERISHABLE VIOLET SACHEE PERFUME (which for delicacy of odor, natural freshness and inexhaustible character is unsurpassed) to sell for us (if you can) among friends at 10c. per package. When sold remit us the money, and we will send you free for your trouble the above described ring, which is stamped and warranted Solid Gold, set with Genuine Garnet. Send address at once, mention this paper, and state that you want Perfume, and we will send it. No money required. We take all risk. Goods returnable if not sold.

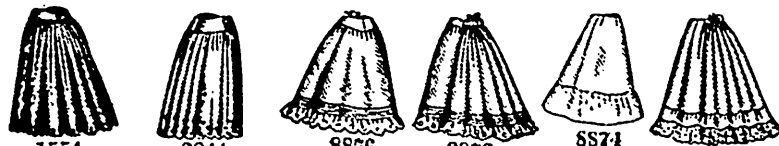
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SNOWDON CHAMBERS, TORONTO, ONT.



1391 1391 1177
Ladies' French Drawers: 9 sizes. Waist measures, 20 to 36 inches. Any size, 10d. or 20 cents.
Ladies' Closed Umbrella Drawers: 9 sizes. Waist measures, 20 to 36 inches. Any size, 10d. or 20 cents.



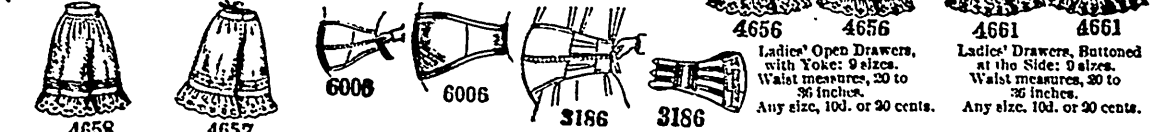
853 1025
Ladies' Umbrella Drawers (Also Known as the Loie Fuller Drawers): 5 sizes. Waist measures, 20 to 36 inches. Any size, 10d. or 20 cents.
Ladies' Drawers, Extra Wide in the Leg (Known as the Umbrella Drawers): 9 sizes. Waist measures, 20 to 40 inches. Any size, 10d. or 20 cents.



1554 2841 8876 8876 8874 8874
Ladies' Short Petticoat, having a Shallow Yoke, and a Full Skirt: 9 sizes. Waist meas., 20 to 36 ins. Price, 10d. or 20 cts.
Ladies' Flannel Petticoat: 9 sizes. Waist measures, 20 to 36 inches. Any size, 10d. or 20 cents.
Ladies' Four-Gored Short Petticoat, with Yoke: 9 sizes. Waist measures, 20 to 30 inches. Any size, 10d. or 20 cents.
Ladies' Four-Gored Short Petticoat, the Skirt Part of which may Extend Beneath the Flounce or Only to the Top of the Flounce (Known as the Umbrella Under-Skirt): 9 sizes. Waist measures, 20 to 36 inches. Any size, 10d. or 20 cents.



1239 1239 4660 4659 5177 1199
Ladies' Knickerbocker Drawers: 9 sizes. Waist meas., 20 to 36 ins. Any size, 10d. or 20 cents.
Ladies' Open Drawers, with Pointed Front-Yoke: 9 sizes. Waist meas., 20 to 36 inches. Any size, 10d. or 20 cents.
Ladies' Knickerbocker Drawers, Buttoned at the Side: 9 sizes. Waist meas., 20 to 36 inches. Any size, 10d. or 20 cents.
Ladies' French Open Drawers: 9 sizes. Waist meas., 20 to 36 ins. Any size, 10d. or 20 cents.
Ladies' Medium Wide Drawers, with Yoke: 9 sizes. Waist meas., 20 to 36 ins. Any size, 10d. or 20 cents.



4658 4657 6006 6006 3186 3186
Ladies' Open Drawers, Lapped at the Back: 9 sizes. Waist meas., 20 to 36 ins. Any size, 10d. or 20 cents.
Ladies' Open Drawers, with Narrow Yoke: 9 sizes. Waist meas., 20 to 36 ins. Any size, 10d. or 20 cents.
Flannel Bandage for Men and Women: 13 sizes. Measurement as pictured, 20 to 54 inches. Any size, 5d. or 10 cents.
Pattern for an Abdominal Supporter: 13 sizes. Measurement as pictured, 20 to 54 inches. Any size, 7d. or 15 cents.



1193 Ladies' Chemise, having Short, Plain Sleeves and the Front Tucked in Pointed Yoke Outline: 10 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.

1193 Ladies' Sack Chemise, Fastened on the Shoulders: 9 sizes. Bust meas., 30 to 46 ins. Any size, 10d. or 20 cts.



1140 Ladies' Chemise: 10 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.

1566 Ladies' Sack Chemise, with Round or Square Neck: 10 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.



Ladies' Combination Corset-Cover or Chemise and Closed French Drawers (With or Without Sleeves): 7 sizes. Bust meas., 20 to 42 ins. Any size, 1s. 3d. or 30 cts.



1319 Ladies' Combination Corset-Cover or Chemise and Closed or Open French Drawers: 9 sizes. Bust meas., 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

1319 Ladies' French Petticoat Chemise (To be Made Loose or in Empire Style): 9 sizes. Bust meas., 30 to 46 inches. Any size, 1s. or 25 cents.

1388 Ladies' Combination Corset-Cover or Chemise and Open Drawers (To be Made with the Drawers Plain at the Knee or Finished with a Band): 15 sizes. Bust meas., 28 to 50 inches. Any size, 1s. 3d. or 30 cts.

1388 Ladies' Combination Corset-Cover or Chemise and Open Drawers (To be Made with the Drawers Plain at the Knee or Finished with a Band): 15 sizes. Bust meas., 28 to 50 inches. Any size, 1s. 3d. or 30 cts.

7381 Ladies' Combination Corset-Cover or Chemise and Closed Drawers (Made with the Drawers Plain at the Knee or Finished with a Band): 15 sizes. Bust meas., 28 to 50 inches. Any size, 1s. 3d. or 30 cts.

7381 Ladies' Combination Corset-Cover or Chemise and Closed Drawers (Made with the Drawers Plain at the Knee or Finished with a Band): 15 sizes. Bust meas., 28 to 50 inches. Any size, 1s. 3d. or 30 cts.

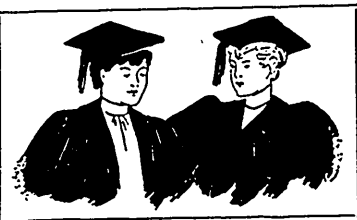
7380 Ladies' Combination Corset-Cover and Under-Skirt (To be Made with a High, V, Round or Square Neck and With or Without Full-Length Sleeves): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

7380 Ladies' Combination Corset-Cover and Under-Skirt (To be Made with a High, V, Round or Square Neck and With or Without Full-Length Sleeves): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

1390 Ladies' Combination Corset-Cover and Under-Skirt (To be Made with a High, V, Round or Square Neck and With or Without Full-Length Sleeves): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

1390 Ladies' Combination Corset-Cover and Under-Skirt (To be Made with a High, V, Round or Square Neck and With or Without Full-Length Sleeves): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

"How to be Beautiful."



MRS. GERVAISE GRAHAM, after whom our business was named and whose preparations we still sell, was ABSOLUTELY the first complexion specialist to issue a book "How to be Beautiful." Since then every would-be specialist imitates her advertising. For six years we have been successful dermatologists in Toronto. In that time dozens of other people, not knowing that "imitation is the sincerest flattery," have tried to become dermatologists to the Canadian ladies, but not understanding their business they succeeded only in giving up, one after another, within a few months. **WE ARE STILL HERE.**

The Princess Toilet Preparations

Are the outgrowth of our wide experience. When we make a thing and say it is good, it sells because people have faith in us.

- Princess Complexion Purifier**—Blanches out Freckles, Tan and all discolorations, guaranteed. Price \$1.50 Express Paid.
- Princess White Rose Cream**—Cleansing, Softening, Whitening. Price75
- Princess and Eugenic Face Powder** are the finest made. Sample by mail 10c. Price..... .50 Post Paid.

- Mrs. Graham's Gray Hair Restorer**—Neither greasy nor sticky. Price \$1.00
- Jasmine Kosmoo**—A mild skin Food. Price75 Post Paid.
- Princess Skin Food**—Larger jar, stronger preparation. Price: \$1.50 Post Paid.

LADIES LOOK LIKE LITTLE DOGS after trying to remove superfluous hair by depilatories. ELECTROLYSIS is the only remedy advised by physicians and scientists. Our book, "Health and Good Looks," (new issue), and "How to be Beautiful," sent free to any address.

Tel. 1958 **GRAHAM DERMATOLOGICAL INSTITUTE.** 41 Carlton St., TORONTO.



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never have true friends who always change them. 'Tis so with corsets! Find perfectly fitting stays and cling to the make that has the most pleasing effect.

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The Corset par excellence for graceful women.


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1389




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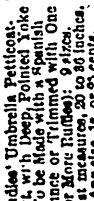
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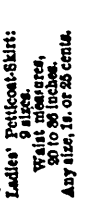
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Ladies' Umbrella Petticoat-Skirt with Deep, Pointed Yoke (To be Made with a Spanish Flounce or Trimmed with One or More Ruffles): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



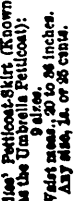
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Ladies' Petticoat-Skirt: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



1385



Ladies' Petticoat-Skirt (Known as the Umbrella Petticoat): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. or 25 cents.

A Pretty Foot Goes a Long Way



I want to see "Granby" on the bottom then I know what I am getting.

But what is the use of a pretty foot, in this country in the winter time, if you do not have a perfect fitting Rubber or Overshoe. Now, this may be news to you, but you will find it to be a fact; there is only one make of Rubbers and Overshoes, in this country, that are right up-to-date in fit, finish, quality and durability and they are the

Granby Rubbers and OVERSHOES

thin, light, comfortable. Extra thick at ball and heel.

"GRANBY RUBBERS WEAR LIKE IRON."

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 Diarrhoea.

TWENTY-FIVE CENTS A BOTTLE.

"Accordion," "Parisian" or "Sun" Plaiting.

Price for making and plaiting skirts, complete, ready to wear, "Accordion," "Parisian" or "Sun," \$5.00.
Sent for circular and sample of the new Honeycombed Plaiting for Waists and Sleeves.



To make Plaiting that will Stay in is an art. This is the only place in Canada where all kinds of plaiting are well and thoroughly made.

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ANSWERS TO CORRESPONDENTS.—Concluded.

COUNTRY DRESSMAKER:—The lining and outside of skirts may be made separate or together, according to taste, depending on the style as well as the material. For thin fabrics they are generally made separate. The puff parts of sleeves made of flimsy materials are stiffened, thin crinoline being preferable for the purpose.

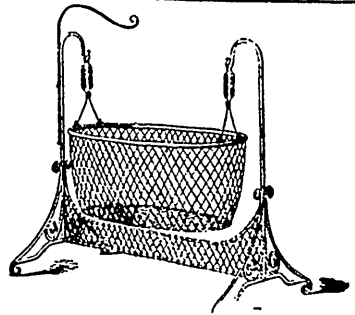
SEVEN YEARS' SUBSCRIBER:—There are many societies to promote systematic study at home, among the most widely known, perhaps, being the Chautauqua Literary Circle. Its object in a great measure is to help those to whom a good education has been denied. Write to John H. Vincent, Chancellor of Chautauqua, 66 Senesce St., Buffalo, N. Y., for illustrated booklet.

GRÆCO:—"Classical" music is of the highest order—music which conforms to the rules laid down by masters of composition.

Doctored Nine Years for Tetter.

—Mr. James Gaston, merchant, of Wilkes-barre, Pa., writes:—"For nine years I have been disfigured with tetter on my hands and face. At last I have found a cure in Dr. Agnew's Ointment. It helped me from the first application, and now I am permanently cured."—15.

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Here is one amongst many testimonials:
Office of ISAAC ALLAN,
General Merchant, Manufacturer of Lumber, Shingles, Etc.
Mississippi Station, Dec. 18th, 1897.
Dear Sir,—We are very much pleased, indeed, with the Cot. It is ornamental as well as useful, and is fully up to our expectations in every respect. We would not exchange it for any other we have ever seen.

MANUFACTURED BY
GEO. B. MEADOWS,
128 KING ST. W:ST - - TORONTO.

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When you allow the dyer or cleaner to extend the life of a coat, suit, mantle or jacket, savings come. All that the finest garments need sometimes is change in color or a thorough cleaning.

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Oriental.

Who, when the silent wrinkle steals
On brow and cheek, its ravage heals,
And e'en the freckle's stain conceals?
Who but Gouraud.
His Oriental Cream leaves not
On Beauty's skin the faintest spot,
But drives away the pimple spot,
Gouraud (T. Felix).
Who gives back the charm to beauty's cheek,
When time or sickness makes them weak?
"Tis Oriental Cream," the ladies speak,
From my Gouraud's.

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SURPRISE SOAP

is made especially for washing clothes, makes them clean and fresh and sweet, with little rubbing.

It's best for this and every use.

Don't forget the name. **SURPRISE.**



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are light as a feather, perfect in shape, adjustable, comfortable, non-irritating. Cannot injure health or retard development. Tastefully covered, so that the Forms can be removed and the covering washed.

Price, 50 cents.

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gives graceful fullness over the hips and in back of skirt. It is not only very stylish, but it renders admirable service by relieving the weight of the full skirt now worn.

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Peerless Dress Stays

Won't break nor stay bent; They are good from the start; They can't cut the dress, And won't melt apart.

Price, 20c. per doz.

For sale by leading stores, or sent, postpaid, on receipt of price.

BRUSH & CO., - Toronto.

Knox's Sparkling Gelatine is the only pure Gelatine made. It makes two quarts of Jelly to the package and is ready to serve one hour after making. An envelope of Pink Gelatine for fancy desserts comes with each package. A grocer that does not keep Knox Gelatine in stock has not the best. It is endorsed by Mrs. Rorer, Mrs. Lincoln, Mrs. Ewing and all the prominent teachers of cookery in the U. S. and Canada.

Or this page is an assortment of **PATTERNS FOR APRONS** For Misses', Girls' and Children's Wear. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In Ordering please specify the Numbers and Ages desired. **The Butterick Publishing Co. (Limited),**



9526



9526



9489



9489

Girls' Apron: 10 sizes. Ages, 8 to 12 years. Any size, 7d. or 15 cents.

Girls' Apron: 8 sizes. Ages, 3 to 10 years. Any size, 7d. or 15 cents.



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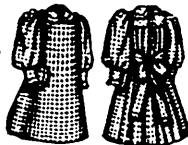
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Girls' Apron: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cts.

Girls' Apron: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cts.

Girls' Apron, with Square Bertha: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Girls' Apron: 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cts.



6814

6814



7458

7458

Child's Apron: 9 sizes. Ages, 1 to 9 years. Any size, 7d. or 15 cents.

Child's Sack Apron: 9 sizes. Ages, 1 to 9 years. Any size, 7d. or 15 cents.



7915



1421



1421



7188



7188



9442



9442

Girls' Mother Hubbard Apron, with Sailor Collar (To be made With or Without Bishop Sleeves): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Girls' Pointed-Yoke Apron (To be made With or Without Bishop Sleeves): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents.

Girls' Apron: 10 sizes. Ages, 1 to 10 years. Any size, 7d. or 15 cents.

Girls' Apron: 10 sizes. Ages, 3 to 12 years. Any size, 7d. or 15 cents.



8224

8224



8604

8604

Little Girls' Apron: 8 sizes. Ages, 2 to 9 years. Any size, 7d. or 15 cents.

Little Girls' Apron: 8 sizes. Ages, 2 to 9 years. Any size, 7d. or 15 cents.



7233



8448



8448



8160



8160



7740

Misses' Apron (To be made With or Without a Bib): 7 sizes. Ages, 10 to 18 years. Any size, 7d. or 15 cents.

Girls' Yoke Apron: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Girls' Yoke Apron, with Round Bertha: 10 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents.

Girls' Apron: 11 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



8516



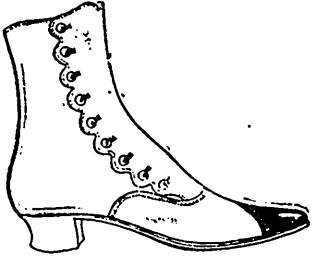
7088

Misses' Work Apron: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Sack Apron (Perforated for Low, Round and Pointed Neck): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.

February Shoe Sale.

An event no one can afford to ignore. Our expert buyers visited the leading shoe markets during the manufacturers' dull season, and by placing large orders with them for immediate delivery for spot cash, were able to procure shoes at prices never before equalled for value. These goods are placed on sale during FEBRUARY. In order for out-of-town shoppers to take advantage of these special prices, orders should be sent to us at once so as to insure being filled as soon as this sale starts. Here are some lines that will give an idea of values:



THE PRINCESS

Made of lightweight Dongola Kid, McKay sewn, single sole, all solid leather, finished with patent tip, sizes 2½ to 7, worth \$1.40 a pair. Our February price only..... **1.10**



THE IDEAL

Genuine Dongola Kid, plump even stock, pointed or medium toe, fair stitch, extension soles, sizes 2½ to 7. Actually worth \$1.50 a pair. Our February price only..... **1.15**



THE DUCHESS

Selected from lightweight Dongola Kid, with heavy extension soles, warranted solid leather, sizes, 2½ to 7. Good value at \$1.70 a pair. Our February price only..... **1.25**



THE ELITE

Choice bright finished Kid, self tip, fancy or plain back, extension sole, pointed toe, sizes 2½ to 7, worth \$2.00 a pair. Our February price only **1.40**



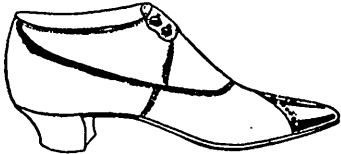
THE SURPRISE

Fine Imperial Kid, with fancy toe-cap, extension sole, with genuine Goodyear welt, excellent value, size 2½ to 7, worth \$2.50 a pair. Our February price only..... **2.00**



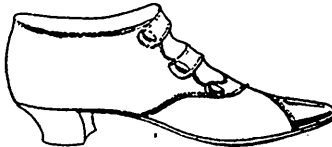
THE FAVORITE

Genuine Box Calf, soft, flexible and durable, Goodyear welt, very new and stylish, sizes 2½ to 7, worth \$2.50 a pair. Our February price only..... **1.95**



TRILBY

Dongola Kid, one strap, 2-button shoe, hand-turn soles, pointed toe, sizes 2½ to 7, worth \$1.15 a pair. Our February price only..... **.90**



BEATRIX.

Imported Kid two-strap slippers, fancy buttons, patent tip, pointed toe, turn soles, sizes 2½ to 7, worth \$1.50 a pair. February special at..... **1.15**



ISABELLA

Dongola Kid, Oxford turned flexible soles, patent leather toe-cap and fancy pointed toe, sizes 2½ to 7, worth \$1.20 a pair. February special at..... **.95**

Remember this sale is for FEBRUARY only. After that we cannot guarantee to fill orders at these prices. Send in at once.

THE **T. EATON CO.** LIMITED

190 YONGE STREET, - - - - TORONTO

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

EVERY MOTHER WHO VALUES BEAUTY AND HEALTH in her child should use the greatest possible care in selecting for its Toilet a proper soap. A bad soap may be productive of life-long injury to a delicate and sensitive skin, whereas a good one will preserve and enhance the beautiful complexion natural to infancy.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

From
DR. REDWOOD, Ph.D., F.I.C., F.C.S., &c.,
Late Professor of Chemistry to the Pharmaceutical Society of Great Britain.

"I have never come across another Toilet Soap which so closely realizes my ideal of perfection; its purity is such that it may be used with perfect confidence upon the tenderest and most sensitive skin—*even that of a new-born babe.*"

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP IS SPECIALLY RECOMMENDED for infants and children, because it is perfectly pure and does not irritate their delicate, sensitive skin, nor make their little eyes smart. It lasts so long that it is certainly the CHEAPEST as well as the BEST Toilet Soap. It makes children feel comfortable, and hence happy, after their bath, and by its use the natural softness and brightness of their complexions are improved and preserved.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

COLONIAL HOUSE

Phillips Square, Montreal.

During the Month of JANUARY our Entire Stock will be offered at Discounts ranging from ❀ ❀ ❀

10 to 50 per cent.

Particulars will be advertised regularly in the Montreal "Star" and Montreal "Witness," and information gladly furnished to parties at a distance not receiving either of these papers ❀ ❀ ❀ ❀ ❀ ❀ ❀

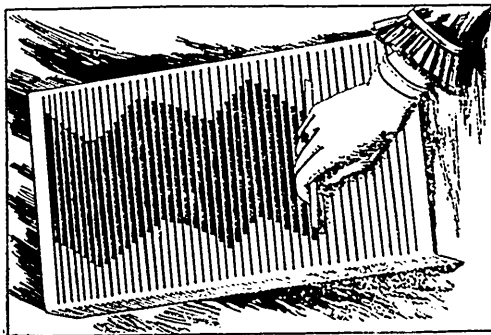
Mail Orders will receive Prompt and Careful Attention.

A NEW DEPARTURE.

Sewing Machines at Wholesale Prices.

"The Colonial House"

Has more up-to-date improvements than any other machine.
GUARANTEED FOR FIVE YEARS.



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|--|---------|---------|
| No. 3.—Three Drawers, | - - | \$24 00 |
| No. 4.—Five | " - - | 27 50 |
| No. 5.—Seven | " - - | 30 00 |
| The New Idea Drop Head Cabinet, | | 35 00 |
| And also the Swing Desk Cabinet, | | 45 00 |
| A special line of \$20.00 Machines for | | 17 50 |
| Hand Machine | - - - - | 12 50 |

Colonial House Pleater

MADE EXPRESSLY FOR
 HENRY MORGAN & CO., - MONTREAL, QUE.

HENRY MORGAN & CO., MONTREAL, P.Q.