

WINTER HOLIDAY NUMBER.

VOL. XLIX.

NO. 1.

# THE DELINEATOR

A JOURNAL

of

FASHION,

CULTURE

and

FINEARTS.

CANADIAN EDITION

Identical with that issued by THE BUTENICK PUBLISHING Co. (Ltd.), 7 to 17 West 13th Street, New York.

Printed and Published in Toronto

BY

The Delineator Publishing Co. of Toronto

(LIMITED)

33 Richmond Street West, TORONTO, ONT.

JANUARY.

PRICE. 15 CENTS.

1897.

Subscription Price, \$1.00 a year, postpaid, to any address in Canada, U. S., Newfoundland, or Mexico.

AT THE BAYOU, A SOUTHERN LOVE STORY, BY T. C. DE LEON, IN THIS NUMBER.

TALKS ON BEAUTY, A NEW SERIES BY DR. GRACE PECKHAM-MURRAY, BEGINS IN THIS NUMBER.



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The Delineator.

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January, 1897.





D 3.

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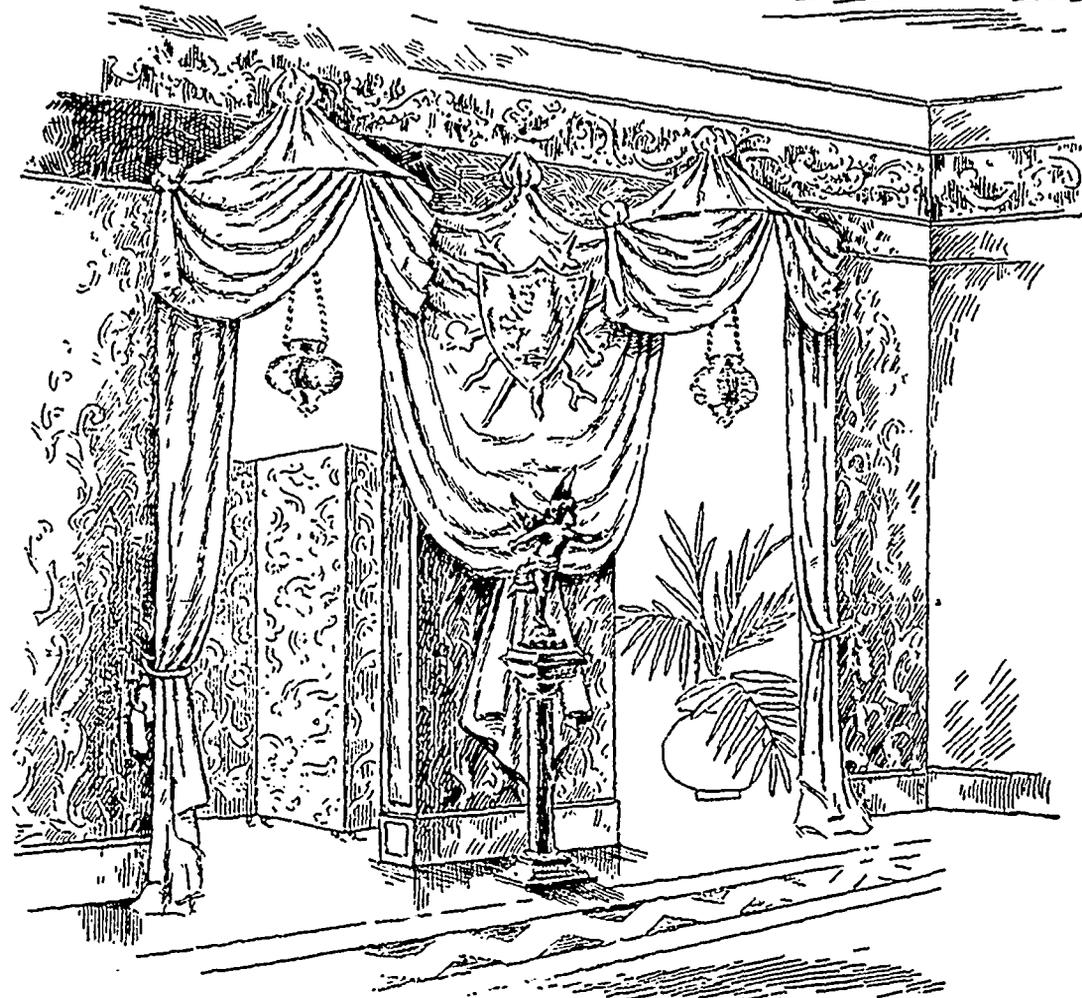
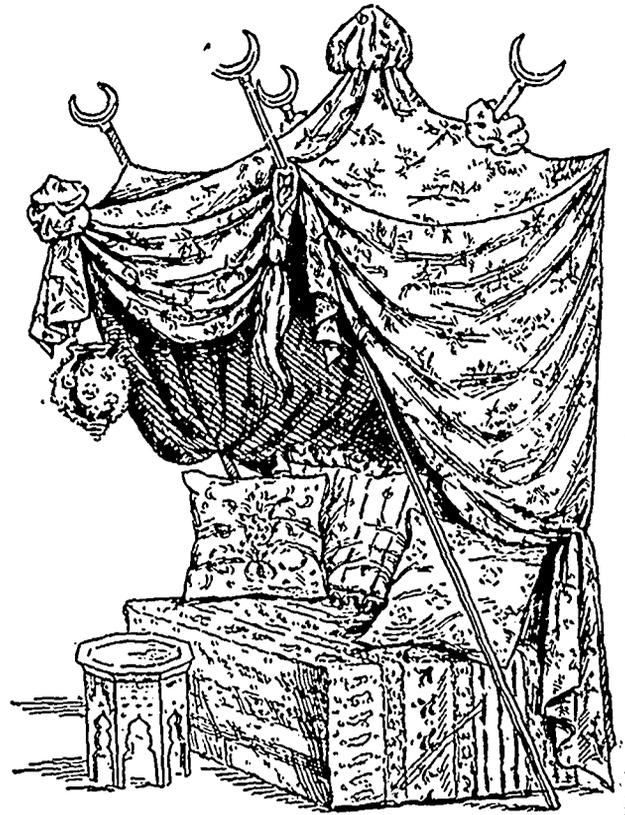
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The artistic effect of an interior depends as largely upon the tasteful hanging of draperies as upon the disposal of the furniture. Happy results are possible even with inexpensive fabrics, now obtainable in effective patterns. A skillfully planned drapery for the entrances to a drawing-room extension is suggested in the larger drawing. The fabric used is velours, which falls naturally into the most graceful folds. A canopy is arranged above each doorway, and from the edge of each canopy is draped a festoon, rosettes being placed at the corners of the drapery and on top of the canopy. At the outer side of each doorway hangs a single curtain, which is held back near the bottom by a tassel-tipped cord. These curtains may easily be released from their cords when it is desired to draw them as they are hung by rings from poles concealed by the canopies. The wall space between the doorways is draped as shown in the engraving, an end of the velours falling below the center. A metal shield bearing a heraldic device and supplemented by mediæval arms appears effectively against this drapery background. A marble pedestal supporting a winged figure in bronze or marble is placed near the wall, so the drapery provides for it also a charming background. A Moorish lamp is hung by chains from the center of each doorway. Through one of the doorways is visible a growing plant, and through the other a tall folding screen covered with Japanese pressed-leather paper. If such a drapery were arranged in a bedroom, a mirror extending from the frieze to the wainscoting might be fitted into the panel between the doorways.

In the second engraving a luxurious Oriental corner is depicted. The seat, for which a large wooden box will answer, is simply covered with cotton Bagdad portière goods and upon it are piled cushions with various covers and colorings, subdued tones being used throughout. The drapery suggests a tent arrangement and is made of printed Japanese cotton cloth.



Metal poles bearing the Turkish crescent uphold it. The top is finished with rosette and a second rosette is arranged at the front, a short drapery end falling below it, and below this hangs a Turkish lamp. A long silken tassel hangs from each of the poles at its juncture with the drapery. The curtains are caught back at the sides near the bottom. A Turkish coffee table, which may support a coffee service or a smoker's set, is placed convenient in front of the divan. Such a "corner" may be arranged either in the angle of a room or against a straight wall. Oriental rugs may be used for the seat and also for a wall covering, while embroidered Bagdad hangings may finish the drapery. The materials necessary for the making of such a corner are inexpensive and the arrangement is one easily reproduce.

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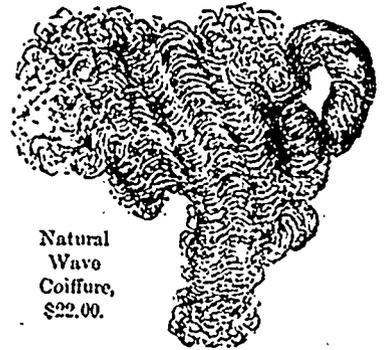
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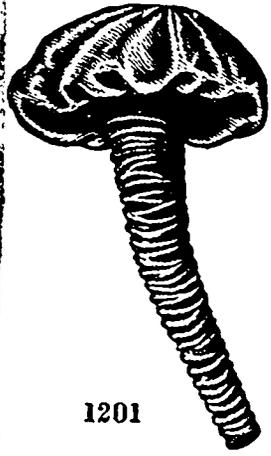
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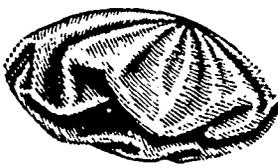
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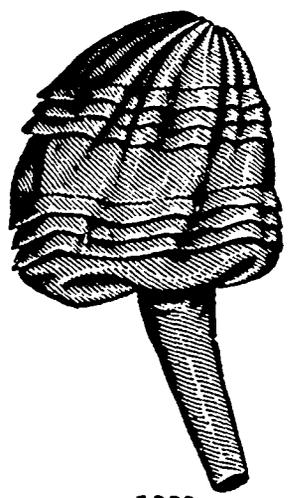
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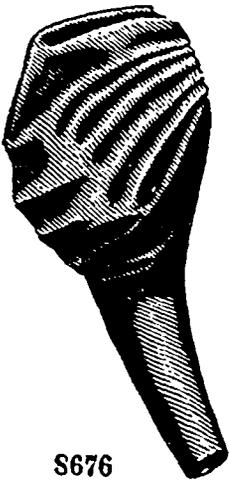
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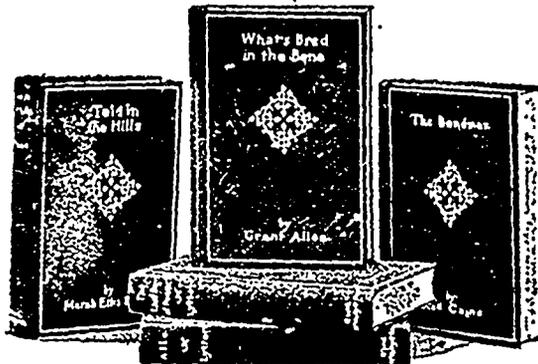
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(For Description see Pages 76 and 77.)



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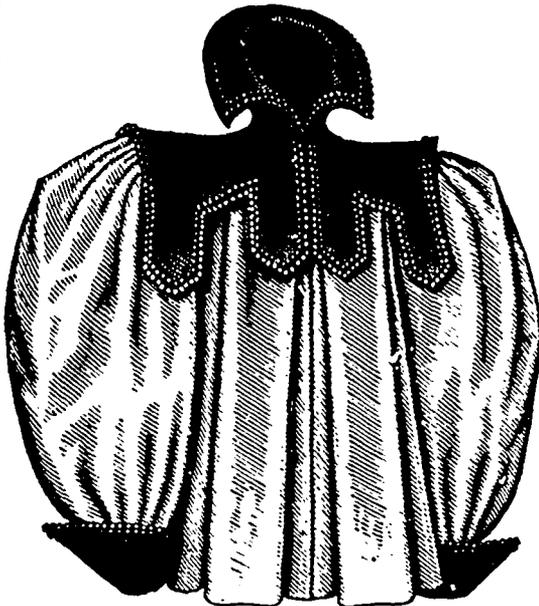
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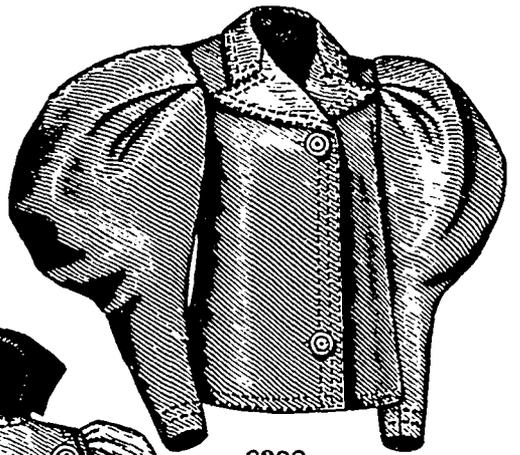
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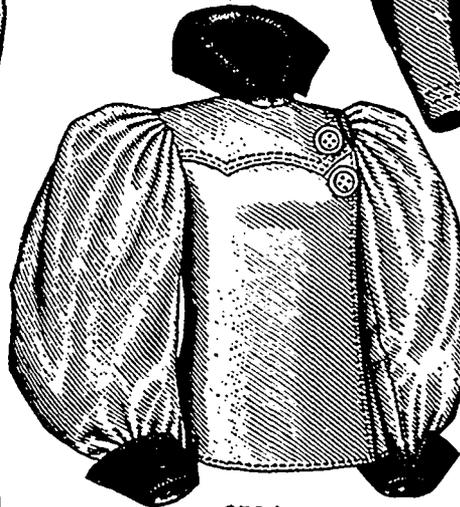
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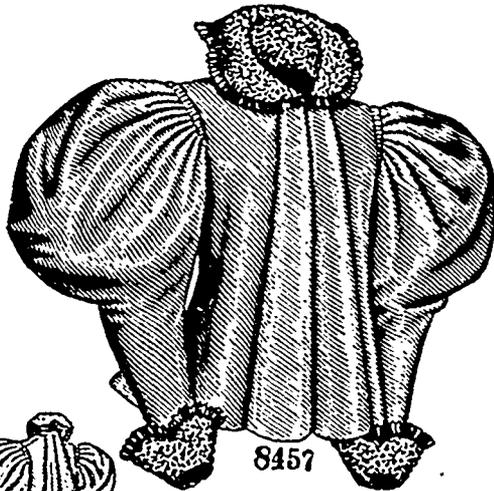
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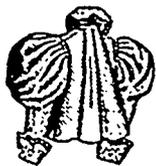
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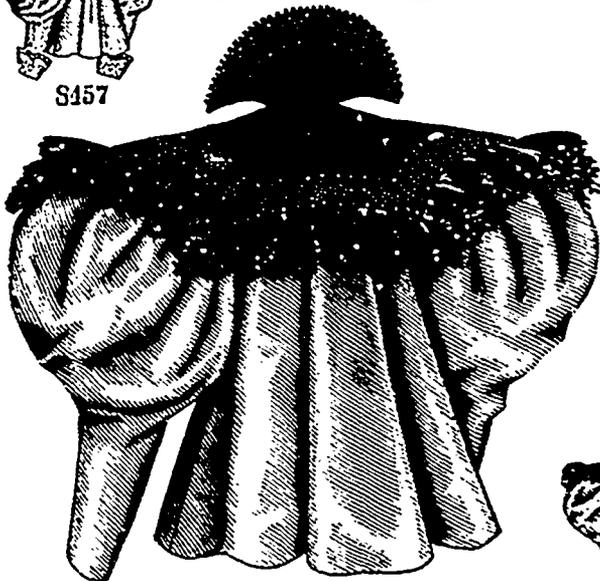
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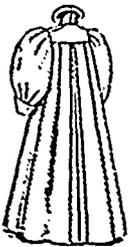
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(For Descriptions see Pages 71 and 72.)

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FIGURE NO. F.G. 1.



FIGURE NO. F.G. 3



FIGURE NO. F.G. 5.



FIGURE NO. F.G. 2.



FIGURE NO. F.G. 4.



FIGURE NO. F.G. 6.

STYLISH  
FUR GARMENTS  
(For Descriptions see Page 72)

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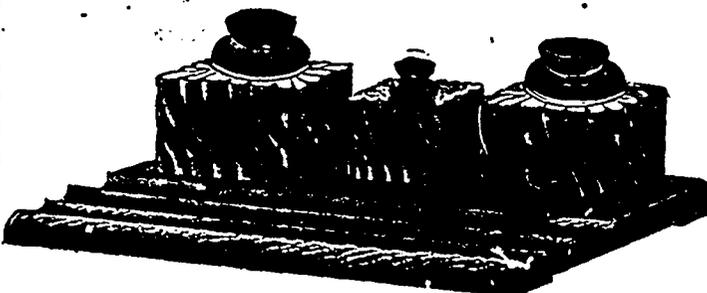
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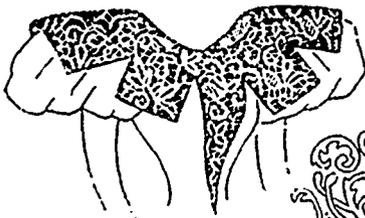


Figure No. 1 X.



Figure No. 2 X.

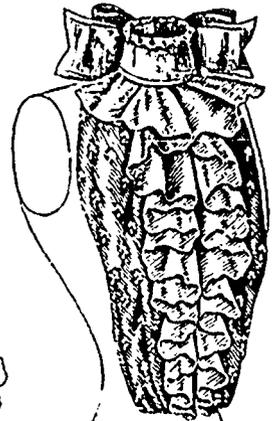


Figure No. 4 X.



Figure No. 3 X.



Figure No. 5 X.



Figure No. 6 X.



Figure No. 7 X.



Figure No. 8 X.



Figure No. 9 X.



Figure No. 10 X.

Stylish  
Lingerie

(For descriptions see Pages 63 and 64.)

# THE DELINEATOR.

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# The

# DELINEATOR

January, 1897.

No. 1.

VOL. XLIX.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A HANDSOME COAT FOR WINTER WEAR.

**F**IGURE No. 87 W.  
—This illustrates a Ladies' coat. The pattern, which is No. 8834 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 55 of this publication.

This coat is altogether new in shape and effect; it is here pictured made of biscuit cloth and finished with machine-stitching. The fronts appear loose, yet they are each fitted at the top by a seam extending from the neck to the bust, where extra width is allowed and underfolded in a box-plait that gives the effect of a broad box-plait at the center of the front on the outside. They lap broadly, the closing is made invisibly and pointed straps of the cloth are tacked over each seam at the bust and a little above, small buttons being fastened over the ends of the straps. Under-arm and side-back gores and a curving center seam render the adjustment at the sides and back comfortably close, and extra widths allowed below the waist-line of the middle three seams and underfolded in box-plaits increase the stylish effect. The sleeves display but moderate fulness at the top, which is collected in forward and backward turning plaits; the adjustment on the forearm is stylishly close and roll-up flaring cuffs of round outline complete the wrists. A turn-down military collar forms the



FIGURE No. 87 W.—This illustrates LADIES' COAT.—The pattern is No. 8834, price 1s. 3d. or 30 cents.

stylish neck-completion.

The smartest coats are made of faced cloth, broadcloth or fancy mixed coating in neutral tints and there is a substantial quality as well as a fascinating grace in their shaping and effect, so protective and appropriate are they for the season of varying winds. High collars that insure warmth are features. Their sleeves are no longer huge in size but cling comfortably to the arm below the elbow, and fur on the collar and the cuffs gives the Wintry touch acceptable to many people. For dressy wear a coat may be copied from this in velvet, either black or colored. Elaborate passementerie, heavily jetted, is used extensively for decoration, but it requires a refined taste to direct its disposal lest the effect be too theatrical. Made of any of these materials the coat is appropriate for wear at the theatre, opera or at any social function where the wrap or coat is not discarded. Ladies with slender figures do well to adopt this admirable style, for its flowing lines in front are becoming and graceful, while the well fitted back insures perfect trimness and displays the curves of the figure. The mode may be worn with any style of skirt, whether of silk, cloth or wool, and

whether untrimmed or decorated with fur or with jetted bands. The green felt hat is stylishly adorned with feathers and changeable ribbon.

## DESCRIPTIONS OF FIGURES SHOWN ON PLATES 1, 2 3 AND 4.

FIGURE D1.—LADIES' VISITING COSTUME.

FIGURE D1.—This illustrates a Ladies' costume. The pattern, which is No. 8845 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 27 of this number of THE DELINEATOR.

The combination and decoration of this costume emphasize the new and popular ideas of its arrangement. Golden-brown broadcloth, yellow satin and brown velvet are here united in its development, and lace insertion and fur bands form an artistic decoration. The basque-waist has a broad, seamless back, with a plait extending from the shoulder to the lower edge at each side, and under-arm gores separate it from jacket fronts that may have square or rounding lower front corners. The jacket fronts open over full fronts that have an applied box-plait at the center, and a well fitted lining closed in front insures a trim appearance to the waist. A girde belt surrounds the waist, and smooth, pointed epaulettes of velvet droop over the one-seam sleeves, which display the short puff effect at the top and the close adjustment below. The wrists are completed with fancy cuffs of velvet. The collar separates and flares becomingly at the center of the front and back; the sections are joined to a high band, which is encircled by a band of insertion terminating in a bow at the back.

The seven-gored skirt is plaited at the back and fits smoothly at the top in front and at the sides. Deep flute-like folds appear at the back and shallower flutes break forth at the sides below the hips. Two spaced bands of fur decorate the lower edge.

The fancy muff, which is made of velvet and matches the costume, is elaborately trimmed with lace edging and fur. It is shaped by pattern No. 1214, which is in one size, and costs 5d. or 10 cents.

The partiality for cloth in neutral tints and in soft, fine qualities is very noticeable this season and fur is an important element in its decoration.

The velvet hat is stylishly decorated with yellow chiffon, a velvet rose, ostrich plumes and an aigrette.

FIGURE D2.—LADIES' CALLING TOILETTE.

FIGURE D2.—This consists of a Ladies' zouave or bolero jacket, basque-waist and skirt. The jacket, which is No. 8824 and costs 7d or 15 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 47. The basque-waist, which is No. 8713 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may again be seen on its accompanying label. The skirt pattern, which is No. 8756 and costs 1s 3d or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on its label.

A Frenchy combination of colors and a union of rich materials

is shown in this toilette, which presents a dainty zouave or bolero jacket of blue velvet, with ermine for the lapel and collar facings, a basque-waist of violet velvet and changeable violet silk, and a skirt of novelty wool goods repeating these different colors and insuring a harmonious whole. The basque-waist permits of some practical variations, as it may be closed at the back or at the left side, and may have a deep or shallow Empire girdle, as well as a high or low neck and full-length or short puff sleeves. The coat-shaped sleeves have short, flaring puffs at the top and are completed at the wrists with drooping frills of lace edging.

The fronts of the sleeveless jacket round gracefully below the bust and are extended to form the lapels and high fancy collar, which are rendered doubly effective by the ermine facing.

The circular bell skirt may be gathered or plaited at the back its smooth effect over the hips is due to darts and it flares toward the bottom and ripples at the sides and back.

Although velvet is a marked favorite for Winter wear, it is, as a rule introduced as an accessory, such as a dainty bolero jacket or a girde belt. The suggestions for its use in this toilette are excellent. The materials appropriate for the construction of the toilette are legion for it invites the use of stately silks, broadcloth, silk-and-wool mixture, velvet, zibeline, novelty goods and a long list of Winter fabrics and possibilities for a combination are charming.

The felt hat is *clac* the wide-spread Impérial wings shading brilliantly in many tones, while a jewelled buckle gives a highly ornate touch to the center of the front between the wings.



BACK VIEWS OF STYLES SHOWN ON PLATE 1.

FIGURE D3.—LADIES' PROMENADE TOILETTE.

FIGURE D3.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 884 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in five views on page 36 of this number of THE DELINEATOR. The skirt pattern, which is No. 8807 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on its label.

A double-breasted, close-fitting jacket and a graceful skirt combine to form this dressy toilette and the materials used are well calculated to display the stylish features of both garments. Gray faced cloth is here pictured in the jacket, which has an ornate finish of self strappings, and rich brocaded silk is represented in the skirt. The fronts of the jacket are accurately fitted by single bust darts and are widened by gores to lap in double-breasted style, the closing being made at the top and bottom with two buttons and button-holes and between with buttons and button-holes in a fly. The adjustment at the sides and back is fashionably close. At the neck is a Marie Stuart collar that is pointed at the upper corners and at the seams and rolls and flares stylishly. The one-seam sleeves fit closely the forearm and stand out in short puff effect at the top.

The skirt is free from exaggeration, consisting of seven gores which are shaped gracefully. It may be plaited or gathered at the back, flares toward the foot and ripples stylishly at the sides.

One of the most trim and natty outer garments of the season is seen at this figure; it is suitable for fur, cloth, velvet, whipcord and the host of fashionable materials appropriate for jackets. Any suitable fabric may be used for the skirt.

The hat is a pleasing example of the high crown variety and bears with grace the drooping bird-of-paradise aigrettes, the ostrich plumes and softly-knotted velvet.

FIGURE D 4.—LADIES' STREET TOILETTE.

FIGURE D 4.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 8848 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 36 of this number of THE DELINEATOR. The skirt pattern, which is No. 8785 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on its accompanying label.

This toilette, which is here made of silk velvet in one of the new red tints, shows refinement of taste in material, coloring and decoration, iridescent frogs and chinchilla fur giving contrast and wintry effect. The toilette consists of a single-breasted jacket and a nine-gored skirt. The most commendable feature of the jacket is its great precision of fit, every line being symmetrical and comfortably adjusted to the figure. The Marie Stuart collar and diminished style of sleeve are indicative of the latest trend of Fashion. The collar is of chinchilla and animal heads and tails at the throat give a *chic* air. The sleeves have the short puff effect at the top and a band of chinchilla at the wrist gives a neat finish.

For velvet the nine-gored skirt is highly commended, it falls in graceful ripples at the sides and back and flares pleasingly in front.

Rich velvet, broadcloth, silk, Venetian cloth—new and handsome for refined and elegant walking toilettes—rough camel's-hair, velours and numerous novelties will make up handsomely in this style.

The French felt hat is artistically trimmed with velvet-edged, corn-colored ribbon and an aigrette and plume give the finishing touch. The muff is in harmony with the hat in color, and its decoration accords with the toilette.

FIGURE D 5.—LADIES' STREET TOILETTE.

FIGURE D 5.—This consists of a Ladies' cape and costume. The cape pattern, which is No. 8825 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 33. The costume pattern, which is No. 8794 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on its label.

A favored new style of cape is here shown made of velvet, with Astrakhan for the inside of the collar and Astrakhan

bands and fur tails for trimming. The costume is composed of a cloth skirt and silk waist and bands of Astrakhan ornament it. The cape is fitted by darts on the shoulders and its circular shaping causes it to fall in graceful, flute-like folds below. The pattern provides for two lengths and for a removable hood. A handsome gored collar has the seams left open a short distance from the top to produce a tab effect; it may stand protectively about the throat or be rolled over half its depth.

The costume consists of a fancy waist and a five-gored skirt. The skirt shows a smooth effect at the top across the front and sides and is gathered at the back to hang in graceful folds. It expands in flute-like folds below the hips and flares gracefully toward the foot.

The capes for Winter are handsome and varied and this style is highly popular, having the high gored collar and ripple effect so becoming. Velvet, silk, seal-plush, cloth and fancy cloakings are made up in this style and mink, otter, sable, chinchilla or Astrakhan bands are used as decoration. The muff carried generally matches the fur trimming. The costume may be made of cloth, cheviot, silk, etc., decorated with braid or fur.

The velvet hat is profusely decorated with silk and plumes.

FIGURE D 6.—LADIES' RECEPTION TOILETTE.

FIGURE D 6.—This consists of a Ladies' yoke-waist and skirt. The waist pattern, which is No. 8843 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is shown in three views on page 44. The skirt pattern, which is No. 8854 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and may be seen again on page 46.

A rich combination and an artistic arrangement of materials and trimmings is here presented, velvet and silk in a harmonious color union being charmingly increased in beauty of effect by the lavish decoration of jet and the lace frills at the collar and wrists. The waist is arranged over an accurately fitted, high-necked lining closed at the center of the front and may be made with a high or a fancy low neck and with full-length

or short mushroom-puff sleeves. The smooth yoke above its full fronts closes at the left shoulder and is shaped to form three points at the lower edge both front and back. The sleeves represent a popular style, being adjusted closely to the arm from the wrist to well above the elbow, where the short mushroom puff spreads gracefully. A frill of lace rises gracefully from the top of the standing collar at the back and sides. A softly wrinkled girdle with frill-finished ends surrounds the waist and is fastened in front.

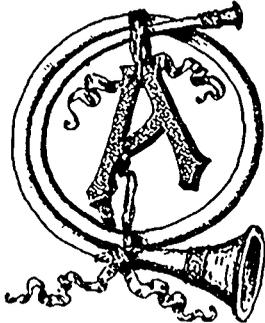
The six-gored skirt flares at the bottom, is smooth fitting at the top and may be gathered or plaited at the back.

The prominent features of this toilette are clearly illustrated and show the tendency of the late modes to diminished sleeves, the severity of the close-fitting type being broken by the novel mushroom puff. The yoke is becoming and stylish and the girdle is a charming accessory. Silk and velvet, cloth and velvet, two shades and qualities of silk and two colors in wool goods may be tastefully united. Any decoration in harmony with the materials and appropriate for the special uses for which the toilette is intended may be employed.



BACK VIEWS OF STYLES SHOWN ON PLATE 2.

# Fashions of To-Day.



CAPE of correct length ripples only to the hips and counts among its attractions a hood and a battlemented collar.

Capes are rather shorter than they have been.

Both jacket and bodice sleeves are growing less voluminous.

A new single-breasted jacket fits with the precision of a basque.

The dignified Marie Stuart, the smart cavalier and the formal 'choker' collars are equally favored for both the single-breasted jacket and a *chic* double-breasted top-garment.

Three-quarter length coats rival short jackets. The skirts of such coats, whether made with or without coat-laps, undulate about the figure and have but a moderate sweep.

The double-breasted fronts in some coats are made with the conventional lapel collar, while in others they are closed to the throat.

In a short coat a striking contrast results from the union of a close back with a loose, flowing front made with plaited fulness, which above the bust is uniquely held in place with short straps.

The jacket idea is variously expressed in basques. In a jacket-waist a shirred vest encircled with a crush girdle and sleeves with double mushroom puffs combine to produce a basque effect. The collar of this jacket is ingeniously formed into jabots in front, adding to the ornamental effect of the garment.

The fulness is drawn to the center of the front in a simply fashioned basque, and the sleeves, though of the leg-o'-mutton type, look more like exaggerated coat sleeves.

Mousquetaire sleeves with butterfly puffs, a crush girdle and very short bolero fronts combine to create a happy effect in a new basque-waist.

A compromise between a jacket and a basque is effected

in a bodice with a trim vest framed partially by fancy lapels, a rolled collar with a pointed back emphasizing the original character of the mode.

In another basque full fronts that overhang a deep crush girdle appear between Eton fronts.

Very severe and tailor-like is a round basque with a military turn-down collar and applied plaits that are pointed at the ends.

A very high rolling collar is cut in one with the fronts of an Eton jacket, greatly improving its effect. Jacket lapels and a fancy collar are interesting features of a bolero jacket.

The backs of bolero jackets are shaped both with straight and notched edges.

Jacket fronts and backs as adjuncts for a full basque are an innovation and the effect is equally pleasing whether the basque be made with a high or a low neck.

Oblong revers roll back from the jacket fronts of a basque with a box-plaited back-skirt.

A skirt expands in box-plaits instead of flutes.

An attractive feature of a bias basque-waist having a seamless back and a very full front is a crush collar with a trio of overhanging tabs.

The shirt-waist has developed new features in a bluntly pointed yoke for the back and full fronts with box-plaits stitched down for a short distance below the collar.

Most basques are short. The postilion, however, is an exception which receives favorable recognition among women of generous proportions.

A deep collar with a sailor back and pointed fronts is a pleasing feature of a tea-jacket.

A blouse suggestion is conveyed by the fanciful fronts of a basque belonging to a costume with a seven-gored skirt.

The fulness in skirts is more and more drawn to the back in plaits and gathers.

Sleeves are varied by all sorts of puffs on the shoulders and by fanciful wrist arrangements.

Mushroom puffs are a feature of mousquetaire sleeves with pointed wrists. Butterfly puffs top a smooth sleeve also finished in Venetian style.



FIGURE NO. 38 W.—This illustrates LADIES' BIAS BASQUE-WAIST.—The pattern is No. 8855, price 1s. or 25 cents.—(For Description see Page 25.)



D 5.

*Street Toilette.*  
DESCRIBED ON PAGE 19.





D 6.



FIGURE No. 88 W.—LADIES' BIAS  
BASQUE-WAIST.

(For Illustration see Page 20.)

FIGURE No. 88 W.—This illustrates a Ladies' basque-waist. The pattern, which is No. 8865 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is again illustrated on page 43.

This bias waist is an attractive mode that displays checks and plaids to excellent advantage. Green plaid silk, plain green velvet and cream silk were here united. The back is seamless and perfectly smooth-fitting, while the fronts have fulness prettily disposed at the shoulders and neck by gathers and drawn to the center at the lower edge by shirrings. A trim adjustment is given by a well-fitted body-lining closed, like the waist, in front. A smooth girdle-belt closed at the left side encircles the waist and a bow of cream ribbon is tacked to it at the left side. Three square tabs of cream silk flare over a velvet crush stock covering the standing collar. Gilt buttons in groups of three are set along the closing edges, and lace points arranged all round at the top enhance the dressiness of the mode. Buttons also decorate the stylish sleeves, which puff out at the top to give desirable breadth, but are close below, plaits at the elbow on the under side giving a comfortable adjustment.

Suitable patterns for this waist can be found in many weaves. French poplins in checks are stylish and silks can be had in plaids of fancy or clan colors. Trimming may be added in moderation, with good effect.

FIGURE No. 89 W.—LADIES' PROMENADE  
TOILETTE.

(For Illustration see this Page.)

FIGURE No. 89 W.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 8842, and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and may be seen again on page 40 of this publication. The skirt pattern, which is No. 8807 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on its accompanying label.

Venetian cloth in mixed colors and dark velvet were here selected to make this toilette and velvet, fur and silk cord ornaments provide seasonable decoration. The basque is pointed at the center of the front, is gracefully arched over the hips and has a narrow postilion back. It is equally desirable for stout or slender figures, the fitting being accomplished by double bust darts, two under-arm gores at each side, side-back gores, and a center seam that ends above coat-laps; the side-back seams disappear under coat-plaits. The closing is made diagonally from the left shoulder to the lower edge, the front edge of the overlapping front shaping three scoops above the bust. The one-seam sleeves have fulness at the top drawn in close gathers and the adjustment below is fashionably close, a wrist decoration consisting of a band of velvet edged with fur completing the sleeves stylishly. The standing collar is decorated top and bottom

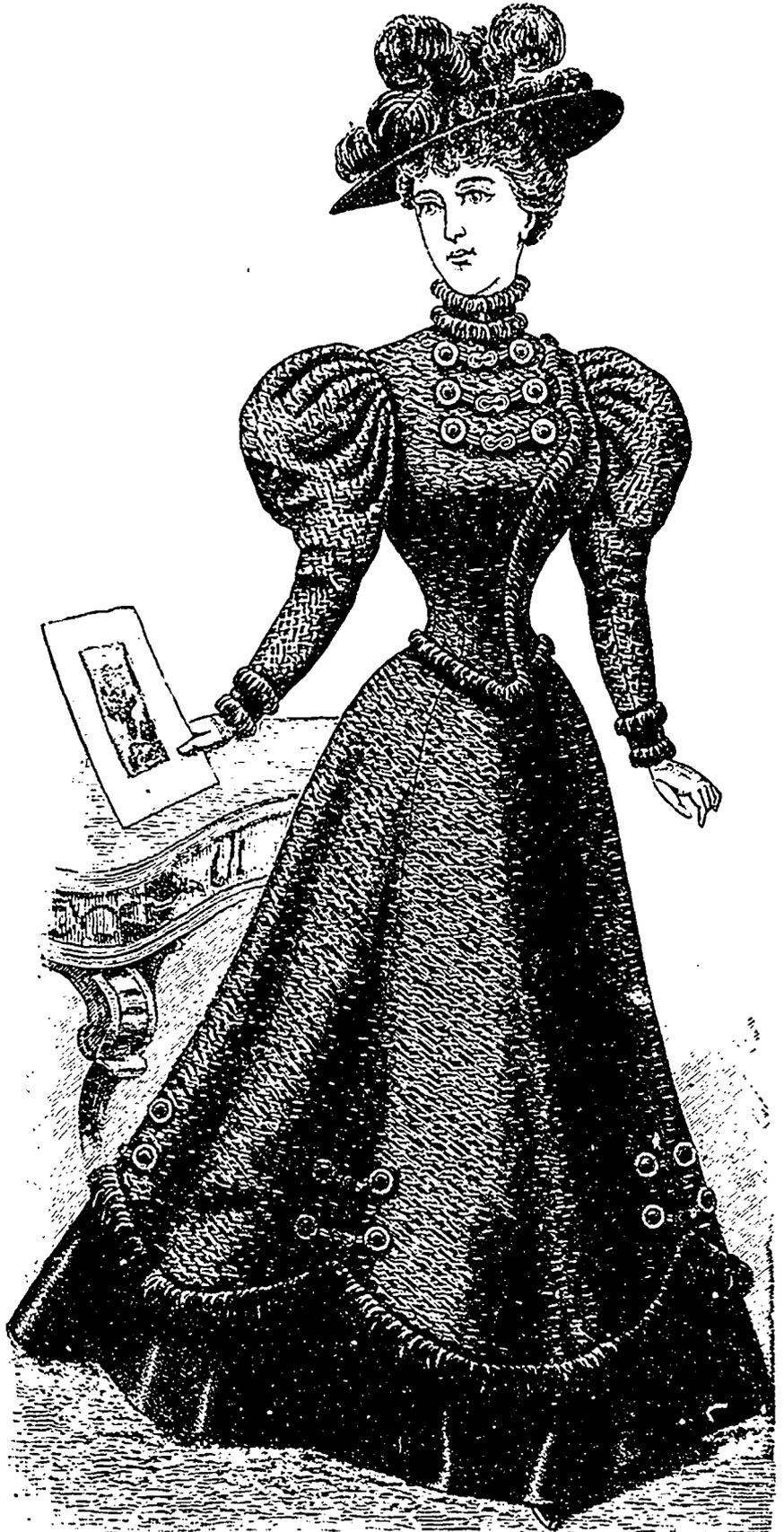


FIGURE No. 89 W.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Ladies' Postilion Basque No. 8842, price 1s. 3d. or 30 cents; and Seven-Gored Skirt No. 8807, price 1s. 3d. or 30 cents.—(For Description see this Page.)

with fur and all the free edges of the basque are similarly adorned. Three silk cord ornaments are arranged on the front above the bust.

The seven-gored skirt may be plaited or gathered at the back; it ripples slightly at the sides and deeply at the back and flares stylishly. It is decorated at the bottom with a band of velvet fancifully shaped at the top, where it is outlined with a band of fur; silk cord ornaments matching those on the basque front are placed over the side and side-front seams.

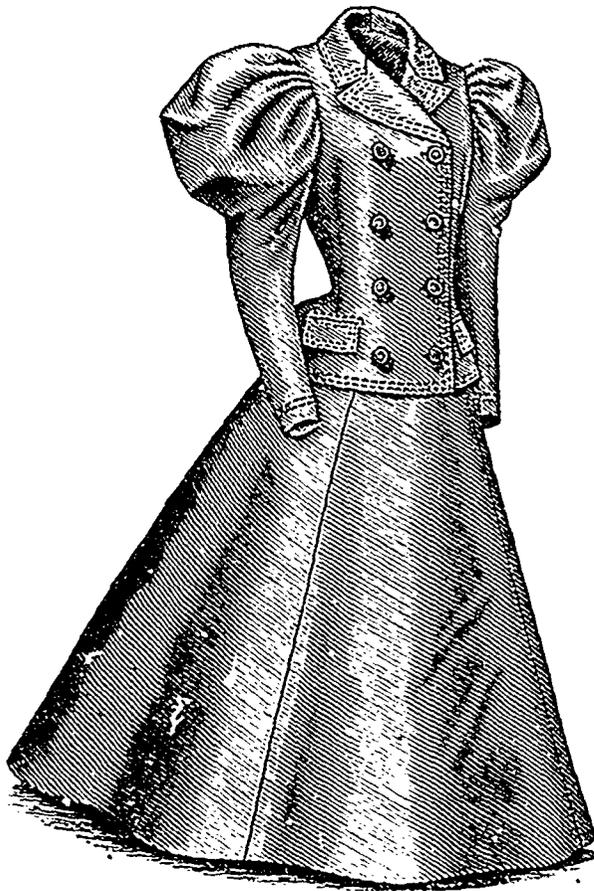
For carriage, visiting, promenade and theatre wear dressy toilettes are made of cloth united with velvet or decorated with silk or velvet. A dainty touch may be given by a ribbon stock supplementing such ornamentation as fur, jetted bands or braid.

The velvet hat is elaborately adorned with plumes and rosettes.

**LADIES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED JACKET (TO BE WORN OVER WAISTS) AND A FIVE-GORED SKIRT PLAITED AT THE BACK.**

(For Illustrations see this Page.)

No. 8861.—This is a trim and serviceable costume and its development in brown cloth with a finish of machine-stitching



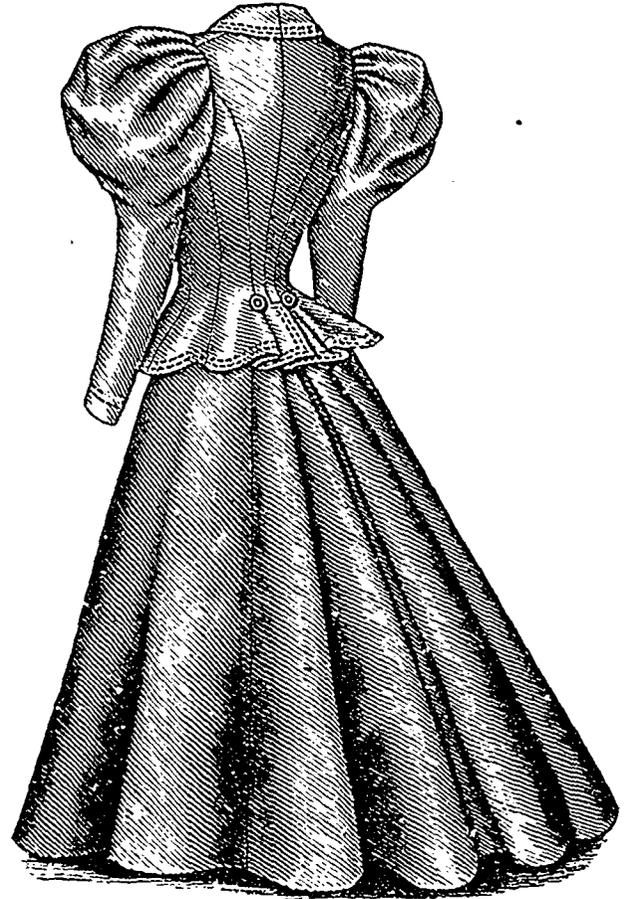
**8861**

*Side-Front View.*

is especially pleasing. The jacket is to be worn over a waist, blouse or shirt-waist and is unusually chic. The fitting at the sides and back is accomplished by a center seam and side-back and under-arm gores, coat-laps are formed below the center seam and coat-plaits below the waist-line of the side-back seams and very shallow ripples appear in front of the plaits. The loose fronts lap and close in double-breasted style with button-holes and bone buttons and above the closing they are reversed in lapels by a rolling collar that forms small notches with the lapels. The sleeves are of moderate size and are shaped by one seam. Pocket-laps conceal openings to side pockets in the fronts. The five-gored skirt is side-plaited at the back and fits smoothly

at the top of the front and sides. Graceful ripples break forth below the hips and deeper folds appear at the back. The skirt flares stylishly at the bottom and measures about four yards and a half round in the medium sizes. A belt completes the top and the placket is made above the center seam.

Costumes of this kind are made of cheviot, corduroy, serge, whipcord and many novelty goods that show beautiful blendings of color that are not too bright to be durable and refined. The



**8861**

*Side-Back View.*

**LADIES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED JACKET (TO BE WORN OVER WAISTS) AND A FIVE-GORED SKIRT PLAITED AT THE BACK.**

(For Description see this Page.)

finish is generally machine-stitching, although braid is sometimes used when a particularly dressy effect is desired.

We have pattern No. 8861 in nine sizes for ladies from thirty to forty-six inches bust measure. For a lady of medium size, the costume calls for nine yards and seven-eighths of material twenty-seven inches wide, or seven yards and three-fourths thirty-six inches wide, or six yards and a fourth forty-four inches wide, or five yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

**LADIES' COSTUME, CONSISTING OF A BASQUE-WAIST WITH JACKET FRONTS THAT MAY HAVE SQUARE OR ROUNDING LOWER FRONT CORNERS, AND A SEVEN-GORED SKIRT PLAITED AT THE BACK.**

(For Illustrations see Page 27.)

No. 8845.—This costume is pictured differently developed at figure 111 in this number of THE DELINEATOR.

The costume, which possesses many new and novel features, is here shown developed in a pleasing combination of camel's-

hair, velvet and silk, and bands of Persian lamb, fancy buttons and ribbon contribute the decoration. The basque-waist has jacket fronts opening over full, drooping fronts of silk that are gathered at the neck and lower edges. The full fronts close at the center beneath an applied box-plait that droops with the fronts and is adorned with three fancy buttons. The broad, seamless back has fulness laid in a backward-turning plait at each side of the center; the plaits meet at the bottom and flare to the shoulders, and a smooth effect is produced at the sides by under-arm gores. The jacket fronts may have square or rounding lower front corners and are bordered with Persian lamb. The basque-waist is arranged over a lining fitted by double bust darts and the customary seams and closed at the front. The one-seam sleeves display the short puff effect at the top and the close adjustment below now so highly favored and are arranged over coat-shaped linings; the fulness is collected in gathers at the top and in two downward-turning plaits in one side edge at the elbow, and fancy cuffs of velvet, which are each in two sections, flare prettily and form a stylish completion. Smooth epaulettes having square ends and shaped to form a point at the center, where they are deepest, lie smoothly over the top of the sleeves, and their free edges are decorated with Persian lamb. The collar is quite fanciful; it consists of two sections that are joined to the top of the high standing collar and have pointed ends that separate and flare prettily at the center of the front and back. A ribbon stock encircles the collar and is stylishly bowed at the back. The waist is surrounded by a girdele belt that is in two sections, is pointed at its upper and lower edges in the back and decorated with bands of Persian lamb.

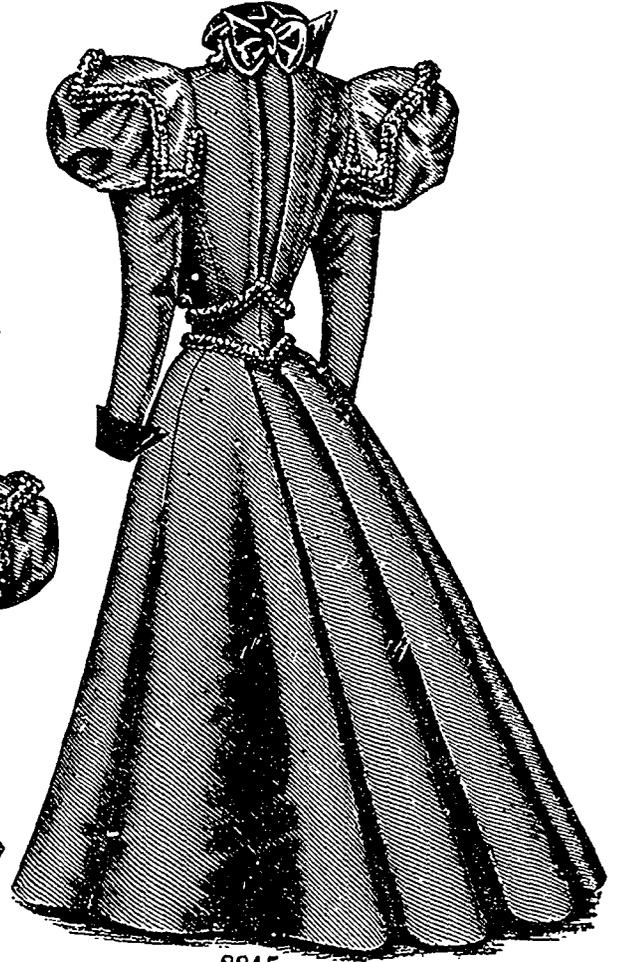
The seven-gored skirt measures about four yards and a half round at the bottom in the medium sizes. It fits smoothly at the top in front and at the sides and the fulness at the back is collected in a shallow, backward-turning plait over each side-back seam and in a broad box-plait at each side of the center seam. The box-plaits retain their folds to the lower edge and

are slightly gathered across the top. Shallow flute-like folds appear at the sides below the hips and the placket is made at the center seam. A belt completes the top.

Beautiful combinations may be effected in this costume, which invites the use of wool goods, cloth or silk with velvet and some bright plaid, checked or glacé silk. Fancy buttons and a silk or ribbon stock are essential decorative features of most of the new Winter styles and can be introduced with particularly good effect in this mode, the box-plait in front and the flaring collar affording an excellent setting for these decorative factors.



8845



8845

Side-Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE-WAIST WITH JACKET FRONTS THAT MAY HAVE SQUARE OR ROUNDING LOWER FRONT CORNERS AND A SEVEN-GORED SKIRT PLAITED AT THE BACK.

(For Description see Page 25.)



8845

Front View.

We have pattern No. 8845 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the costume for a lady of medium size, will require seven yards and a half of dress goods forty inches wide, with two yards of silk twenty inches wide, and five-eighths of a yard of velvet twenty inches wide. Of one fabric, it calls for thirteen yards twenty-two inches wide, or ten yards and a fourth thirty inches wide, or nine yards and an eighth thirty-six inches wide, or seven yards forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 90 W.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 23.)

FIGURE No. 90 W.—This consists of a Ladies' basque and



FIGURE No. 90 W.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Ladies' Round Basque No. 8816, price 1s. or 25 cents; and Skirt No. 8756, price 1s. 3d. or 30 cents. (For Description see Page 27.)

skirt. The basque pattern, which is No. 8816 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six

slightly. The vest underlaps the full fronts widely and droops with the fronts and these portions are arranged over fitted lin-

inches, bust measure, and may be seen in three views on page 39 of this number of *THE DELINEATOR*. The skirt pattern, which is No. 8756 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on its accompanying label.

In this instance the toilette is pictured made of mixed cheviot introducing a happy blending of bright with subdued colors, and a leather belt with a fancy buckle is worn. The round basque with plaits laid on may be made with a turn-down military collar or a standing collar and the diminished size of the sleeves and graceful skirt produce a thoroughly up-to-date toilette, as practical as it is stylish. The basque is close-fitting and extends only a trifle below the waist. The closing is made at the center of the front under an applied plait that is shaped like those at each side to be narrow at the waist and widened toward the top and below the basque, where the plaits terminate in points. A similar plait is applied over each side-back seam. The two-seam sleeves are of the very latest fashioning, having moderate fulness at the top and a close adjustment from the wrist to above the elbow. The neck is completed with a turn-down military collar.

The circular bell skirt may be gathered or plaited at the back; it presents the broad flare at the foot and stylish ripples at the sides and back now fashionable.

Very little decoration is required on a toilette of this kind, which is generally made of such weaves as tweed, serge, bouclé effects and wool novelties. Buttons on the plaits and a simple arrangement of braid will give an ornate finish.

The turban is a fancy braid decorated with tips, a quill feather, velvet ribbon and a soft, fluffy pompon.

#### LADIES' COSTUME, WITH SEVEN-GORED SKIRT PLAITED AT THE BACK.

(For Illustrations see Page 29.)

No. 8844.—Another view of this costume is given at figure No. 95 W in this number of *THE DELINEATOR*.

The costume is here pictured made of novelty wool goods and plain silk and decorated with braid, ribbon and lace edging. The basque is quite fanciful in front, having a narrow vest that is disclosed between the upper and front edges of the full fronts in a stylish manner. The vest is smooth at the top and is gathered at the bottom at each side of the closing, which is made at the center. The full fronts have a jacket effect and are shaped low at the top; the fulness is collected in two backward-turning plaits at the shoulder and lower edges and the fronts are gathered at the bottom forward of the plaits and droop

ing-fronts that close at the center. The adjustment of the basque at the back and sides is due to under-arm and side-back gores and a curving center seam, the backs being rounded below the center seam. At the front the basque reaches only to the waist-line, but is lengthened by smooth skirt-portions. The two-seam sleeves fit the arm closely from the wrist to above the elbow, and the upper portion is arranged to form a short puff, three plaits being formed in each side edge, while the top is gathered. The sleeves are made over coat-shaped linings and are completed with roll-up cuffs. The neck is finished with a standing collar to the top of which is sewed a circular, ripple portion having a center seam. A frill of lace edging is arranged inside the ripple portion and a wrinkled ribbon covers the standing collar and terminates in a neat bow in front. A jabot of lace edging is arranged on the upper part of the vest. The basque is further decorated with braid, ribbon and a buckle.

The seven-gored skirt is smooth

fully united with the dress goods. Braid, fur and bands of Astrakhan are excellent flat trimmings.

We have pattern No. 8844 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the costume for a lady of medium size, will require six yards and five-eighths of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide. Of one fabric, it calls for eleven yards and five-eighths twenty-two inches wide, or eight yards and five-eighths thirty inches wide, or seven yards and an eighth thirty-six inches wide, or six yards and an eighth forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



8844



8844

Side-Back View.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT PLAITED AT THE BACK.

(For Description see Page 23.)



8844

Front View.

LADIES' TEA-GOWN, HOUSE-DRESS OR WRAPPER. (TO BE MADE WITH A HIGH NECK OR SLIGHTLY LOW IN FRONT, WITH FULL-LENGTH OR THREE-QUARTER LENGTH BISHOP SLEEVES AND WITH A SHORT TRAIN OR IN ROUND LENGTH.) (For Illustrations see Page 30.)

No. 8857.—Soft, silky crêpon and white lace edging were selected for the development of this tea-gown, which may be made

fitting at the top in front and at the sides and is laid in two backward-turning plaits at the back at each side of the center seam. It presents the fashionable flare at the bottom, where it measures about four yards and a half round in the medium sizes, and ripples below the hips. The top of the skirt is finished with a belt and the placket is made above the center seam. Braid arranged to correspond with that at the lower edge of the basque forms a neat decoration at the lower edge of the skirt.

Novelty goods, zibeline, bouclé wool fabrics and many new weaves in silk-and-wool mixtures, as well as in all-wool effects, are approved for the costume, and velvet or silk may be taste-

with a high neck or a neck slightly low in front. The gown has lining fronts extending to basque depth and fitted by double bust and single under-arm darts and closed at the center. The full front, which is shaped in square outline at the top, falls in soft folds at the center below several spaced rows of shirring at the top and is made to cling closely at the sides by under-arm darts. The closing is made invisibly at the left side to a convenient depth, and when a neck slightly low in front is desired the lining fronts are cut away. The back is in Princess style, the adjustment being effected by side-back gores and a curving center seam, and additional fulness is given the skirt by an underfolded box-plait at the center seam and an underfolded, backward-turning plait at each side-back seam. It falls in handsome flute folds and may be made with a short train or in round length, both lengths being illustrated. At the neck is a standing collar that is encircled by a ribbon stock bowed stylishly at the back. An attractive accessory is a sailor collar that falls broad and smooth at the back, extends to the bust in front and is effectively bordered with a frill of lace-edging. The full bishop sleeves may extend to full length or three-quarter length, as preferred; they are arranged over coat-shaped

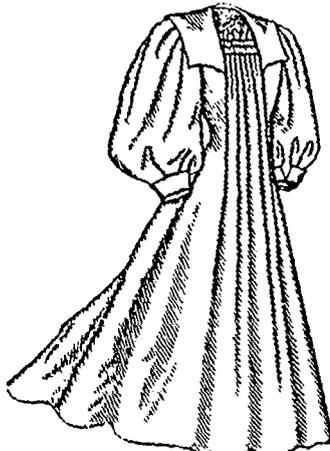
linings and are gathered at the top and bottom. In the three-quarter length they are finished with roll-up cuffs that separate and flare at the inside of the arm, a frill of lace edging being added unless a plainer completion is liked. A round cuff effect is produced in the long sleeves by a facing on the lining.

The prettiest house-dresses and wrappers are made of pale

We have pattern No. 8857 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment calls for fourteen yards and seven-eighths of material twenty-two inches wide, or eleven yards and a half thirty inches wide, or ten yards and an eighth thirty-six inches wide, or eight yards forty-four inches wide, with four yards and a



8857



8857



8857

Back View.



8857

Front View.

LADIES' TEA-GOWN, HOUSE-DRESS OR WRAPPER. (TO BE MADE WITH A HIGH NECK OR SLIGHTLY LOW IN FRONT, WITH FULL-LENGTH OR THREE-QUARTER LENGTH BISHOP SLEEVES AND WITH A SHORT TRAIL OR IN ROUND LENGTH.)

(For Description see Page 29.)

fourth of edging seven inches and a fourth wide for the collar frill, and a yard and three-fourths of edging five inches and a fourth wide for the sleeve frills. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 91 W.—LADIES' DAY RECEPTION TOILETTE.

(For Illustration see Page 31.)

FIGURE No. 91 W.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 8851 and costs 1s. 3d. or 30 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and is again shown on page 39. The skirt pattern, which is No. 8756 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 again on its label.

Figured bronze-green novelty velours, black satin and white *faile* *Princesse* are associated in the toilette in the present instance. The skirt is a circular bell, dart-fitted over the hips and forming flutes below; it may be gathered or plaited at the back to fall in flute folds to the edge. It is decorated at the foot with a self-headed ruffle of the satin.

Eton fronts, to which pointed revers are joined, are prominent

shades of cashmere, crêpon, vailing and soft fabrics that fall gracefully about the figure in classic straight lines that are effective whether the figure be tall or short. Lace edging, ribbon and flat bands, embroidered, spangled, beaded or jetted, are garnitures from which ornamentation may be selected suited to the material and the occasion for which the garment is intended.

features of the basque. Full fronts appear between the Eton fronts and are crossed by a deep crush girdle. The back is laid in backward-turning plaits that meet at the bottom and flare to the shoulders. Fanciful cuffs that are rounding at the inside and square at the outside of the arm complete the sleeves, which are of the one-seam sort, fitting closely to well above the elbow and then flaring in short puffs. A high fancy collar with ends far apart at the front rises above the standing collar, adding another novel feature to the basque. A row of lace insertion and a frill of lace edging tastefully trim the standing collar and cross-rows of similar insertion prove effective on the full fronts. A tiny frill of ribbon follows the free edges of the cuffs, revers, fancy collar and the lower edges of the Eton fronts.

Combinations will serve best to bring out the many excellent points of the mode. *Drap d'été*, broadcloth or canvas may be associated with harmonizing silk or velvet, and in very elegant gowns rich, fancy velvets may be used, with silk for the full fronts. Jet or iridescent passementerie, lace and embroidered bands are stylish garnitures and fur bands of various sorts—mink, chinchilla, mousson, silver and blue fox being eminently stylish—rank high among the trimmings that may be used to emphasize special features of winter gowns.

The *capote* is of felt decorated with ribbon, jet and an aigrette.

LADIES' CIRCULAR CAPE, WITH YOKE. (TO BE MADE WITH A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT OR WITH A MEDICI COLLAR.)  
(For Illustrations see Page 32.)

No. 8814.—This jaunty cape is shown made of cloth and decorated with braid in three widths. It is in circular style shaped by a center seam and the upper edge is joined smoothly to a round yoke that is also seamed at the center. The cape closes at the front and falls in rippling folds about the figure, the ripples being more pronounced at the sides and back than in the front. Two collars are provided, a Medici collar and a Marie Stuart collar; the latter is composed of four sections and the seams may be left open a short distance from the top to give a slashed effect, or the seams may be closed to the top, as preferred. The Medici collar is shaped with only a center seam, and both collars roll in the regulation way. The free edges of the Marie Stuart collar are trimmed on the outside with a row of narrow braid and the bottom of the yoke and the lower edge of the cape are decorated with braid in the three widths.

Cloth, velvet, silk and the fancy two-toned cloakings will be selected for this cape and braid, fur, passementerie and jet are suitable decorations, according to the material chosen. A silken lining is essential to a dressy completion and suitable qualities of silk for this purpose in glacé or figured varieties can be obtained at the shops.

We have pattern No. 8814 in nine sizes for ladies from thirty



FIGURE No. 91 W.—This illustrates LADIES' DAY RECEPTION TOILETTE.—The patterns are Ladies' Basque No. 8851, price 1s. 3d. or 30 cents; and Skirt No. 8756, price 1s. 3d. or 30 cents.

(For Description see Page 30.)

to forty-six inches, bust measure. For a lady of medium size, it requires four yards of material twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and

five-eighths thirty-six inches wide, or two yards and an eighth forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CAPE, WITH CIRCULAR LOWER PORTION AND A SECTIONAL YOKE-COLLAR POINTED AT THE TOP (PERFORATED FOR ROUND COLLAR).

(For Illustrations see this Page.)

No. 8810.—*Velours du nord* was selected for this stylish cape. The upper portion of the cape is a round yoke in six sections, that are extended to form the collar, which rises high about the neck and flares and rolls becomingly; the sections are joined in seams that form points at the top, points also being formed at the upper corners, but the collar may be made rounding if desired. To the lower edge of the yoke collar is joined the full circular lower-portion, which is shaped with a center seam and falls in graceful flutes or ripples all round. The joining of the lower portion to the yoke-collar is concealed by a band of mink fur and a band of similar trimming follows the front and upper edges of the cape. A row of bead passementerie covers each seam of the yoke-collar, with ornamental effect.

The yoke-collar of this cape is a feature that will be especially becoming to slender-throated women, to whom also the pointed effect is perfectly suited. The round collar is prefer-

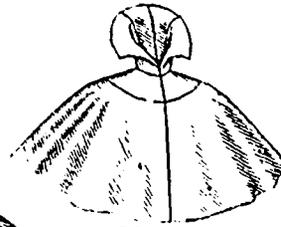


8814

Front View

LADIES' CIRCULAR CAPE, WITH YOKE. (TO BE MADE WITH A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT, OR WITH A MEDICI COLLAR.)

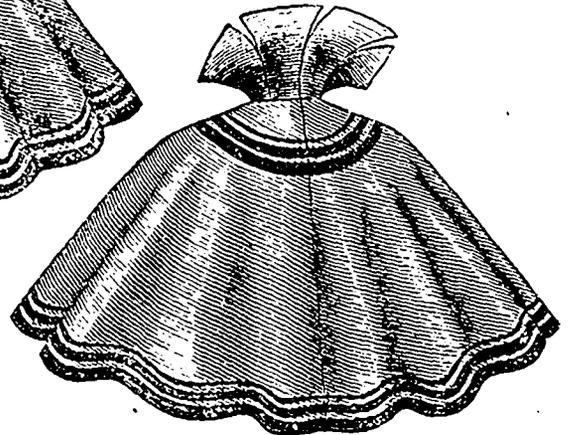
(For Description see Page 31.)



8814



8814



8814

Back View.

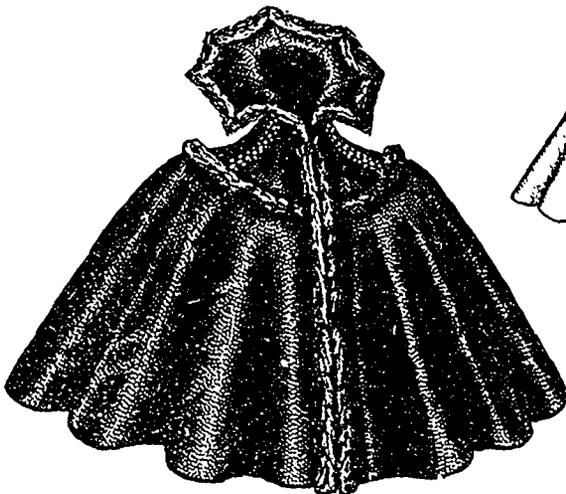
material for a lady of medium size, will require four yards and a half twenty-two inches wide, or three and three-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DOUBLE-BREADED COAT, CLOSED TO THE NECK. (SUITABLE FOR FURS AND OTHER WINTRY FABRICS.)

(For Illustrations see Page 33.)

No. 8818.—At figure No. 97 W in this magazine this coat is again represented.

This comfortable and protective garment is especially desirable for furs and other warm fabrics suitable for the Winter season and is here pictured made of plush. It reaches well below the hips and is fitted smoothly at the sides and back by under-arm and side-back gores and a curving center seam, the shaping of the parts below the waist-line causing the skirt to hang in pronounced flutes at the back. The loose fronts lap in double-breasted style and close at the left side with buttons and button-holes in a fly, and a large ornamental button is placed in the upper left corner of the overlapping front. The fronts are each fitted smoothly above the bust by a shallow dart extending from the neck at the



8810

Front View.

LADIES' CAPE, WITH CIRCULAR LOWER PORTION AND A SECTIONAL YOKE-COLLAR POINTED AT THE TOP (PERFORATED FOR ROUND COLLAR).

(For Description see this Page.)

able for women who have short, plump necks. The cape may be attractively developed in silk, plush, broadcloth, bouclé, beaver and covert cloth. The trimming may be of jet, fur, passementerie, gimp, braid and lace.

We have pattern No. 8810 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape of one



8810



8810

Back View.

ner of the overlapping front. The fronts are each fitted smoothly above the bust by a shallow dart extending from the neck at the



8818

Front View.



8818

Back View.

LADIES' DOUBLE-BREADED COAT, CLOSED AT THE NECK. (SUITABLE FOR FURS AND OTHER WINTRY FABRICS.)

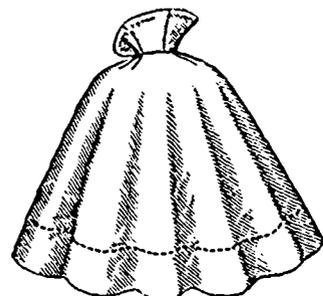
(For Description see Page 32.)

shown made of smooth-faced cloth is exceedingly stylish. The cape has a neat finish of machine-stitching and a hood lining of bright changeable taffeta silk. The cape is fitted by two darts on each shoulder and its circular shaping causes it to fall in graceful flute folds below. It may extend to a little below the hips or midway between the waist and knee, as preferred, the pattern providing for both lengths. The neck is completed with a handsome gored collar in four sections, the seams of which may be left open a short distance from the top to produce a tab effect; the collar may stand high or roll half its depth, as illustrated. The stylish hood, which extends flatly over the shoulders and across the front to give the effect of a smooth collar, may

center to the bust. The collar consists of a turn-over portion mounted on a high standing collar. The two-seam sleeves are gathered at the top, where they stand out stylishly, and are completed at the wrist with round, roll-up cuffs that flare from the arm.

Velvet, plush and heavy cloaking are suitable for this coat.

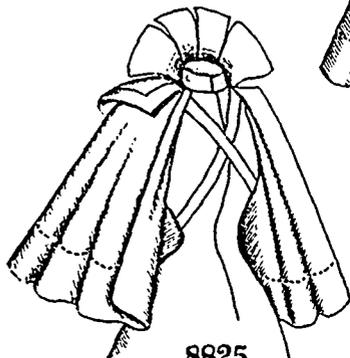
We have pattern No. 8818 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, will need seven yards and three-eighths of goods twenty-two inches wide, or five yards and a fourth thirty inches wide, or four yards and a half thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



8825



8825



8825



8825

Back View.

LADIES' CAPE, WITH REMOVABLE HOOD. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH A GORED COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT.) FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR.

(For Description see this Page.)



8825

Front View.

LADIES' CAPE, WITH REMOVABLE HOOD.

(TO BE MADE IN ONE OF TWO LENGTHS AND WITH A GORED COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT.) FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR.

(For Illustrations see this Page.)

No. 8825.—The new fashions in capes, such as a fanciful collar and removable hood, give them a more chic appearance than ever, and the mode here

be removed at pleasure; it forms a point on each shoulder and is shaped by a seam extending from the point to the outer edge. The hood is reversed by a shallow plait at the neck at each side of the center and is bordered with a machine-stitched band of the cloth. The cape laps broadly and is closed at the center with three buttons and button-holes. Long straps

of the material hold the cape in position; they are tacked underneath to the cape over the darts nearest the front, cross over the bust and fasten at the back with a button-hole and button.

Satisfactory and stylish as well as warm and comfortable are capes of this kind, which are now made in two-toned cloakings, the reverse side showing bright checks, plaids or solid-hued grounds. Sometimes heavy wool dress goods are made up in this manner to match a special costume or to be worn with any dress suitable for the season. Machine-stitching and a gay silk hood-lining are the decorations most popular.

We have pattern No. 8825 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape of one material for a lady of medium size, will require five yards twenty-seven inches wide, or four yards and an eighth thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and a half fifty-four inches wide, with a yard and a fourth of silk twenty inches wide to line the hood. Price of pattern, 1s or 25 cents.

FIGURE No. 92 W.—LADIES' JACKET-BASQUE.  
(For Illustration see this Page.)

FIGURE No. 92 W.—This illustrates a Ladies'



FIGURE No. 92 W.—This illustrates LADIES' JACKET-BASQUE.—The pattern is No. 8823, price 1s. 3d. or 30 cents.  
(For Description see this Page.)



FIGURE No. 93 W.—This illustrates LADIES' BASQUE WAIST.—The pattern is No. 8826, price 1s. or 25 cents.  
(For Description see Page 35.)

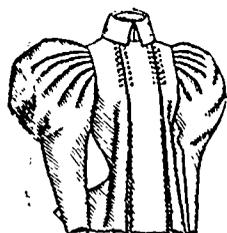
jacket-basque. The pattern, which is No. 8825 and costs 1s. 3d. or 30 cents, is in twelve sizes of ladies from thirty to forty-six inches, bust measure and is differently pictured on page 38.

The distinct style of this jacket-basque is accentuated by the present development, which is usually myrtle-green velvet, black satin and pale-rose in frieze. The fitted back has fullness in the skirt at the side and back seams that is underfolded in double box-pleat fronts and the fronts, which have rounding lower corners, open over a short, pointed vest that is closed horizontally at the center. The vest passes into the skirt at the side and under-arm seams and is all-over braided with gilt soutache, while a row of tiny gilt buttons is arranged down each side of the closing. Large fancy buttons decorate the fronts just back of the tapering ends of fanciful revers that are joined to the bodice, similar buttons of a smaller size adorning the one-seam sleeves, which stand out with short flaps, effect at the top and follow the outline of the bodice below. A velvet fancy collar pointed at the top and at its ends, which separate widely in front, is a pretty standing collar matching the revers. Pearl passementerie on the revers completes a rich decoration.

Broadcloth in old-rose, wood-brown, national blue and gray is liked for jacket-basques, a white

being effective with any of these shades. Braiding is a favored decoration on cloth and on serge, cheviot or canvas, which are also suitable for the development of the mode.

on the boleros, but very little trimming is really required to give a dressy finish.



8834

FIGURE No. 93 W.—LADIES' BASQUE-WAIST.

(For Illustration see Page 34.)

FIGURE No. 93 W.—This represents a Ladies' basque-waist. The pattern, which is No. 8826 and costs 1s. or 25 cents, is in eleven sizes for

LADIES' COAT OR JACKET.

(For Illustrations see this Page.)

No. 8834.—By referring to figure No. 87 W in this number of THE DELINEATOR, this coat may be seen differently made up.

The coat or jacket is new in cut and effect and is here shown made of tan faced cloth and finished with machine-stitching. It is of becoming length and the sides and back are conformed to the figure with great precision by under-arm and side-back gores and a curving center seam. Extra widths allowed below the waist of the middle three seams are underfolded in three box-plaits that give width to the skirt. The fronts have a loose, flowing effect, but are smoothly fitted across the top by a seam extending from the neck to the bust, where the seam terminates at the top of an extra width that is underfolded in a box plait. The fronts lap broadly and the closing is made invisibly, and pointed straps are tucked across each seam under buttons, one strap being placed at the top of the plait and the other a little above. The two-seam sleeves have fulness collected in forward and backward turning plaits at the top and a comfortably close adjustment is preserved from the elbow to the wrist, where the sleeve is completed with upturned flaring cuffs of fashionable depth. The neck is finished with a high turn-down military collar.

Handsome coats are made up in this style of faced cloth, melton, kersey, diagonal and fancy coatings of a not too bulky sort, and

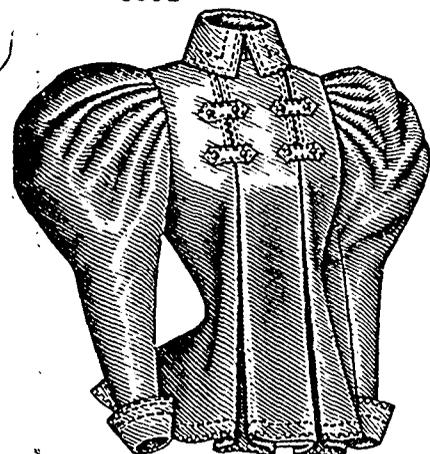
the usual finish is machine-stitching, with the addition sometimes of an inlay of velvet on the collar and cuffs.

We have pattern No. 8834 in nine sizes for ladies from thirty

ladies from thirty to forty-four inches, bust measure, and is again portrayed on page 42 of this number of THE DELINEATOR.

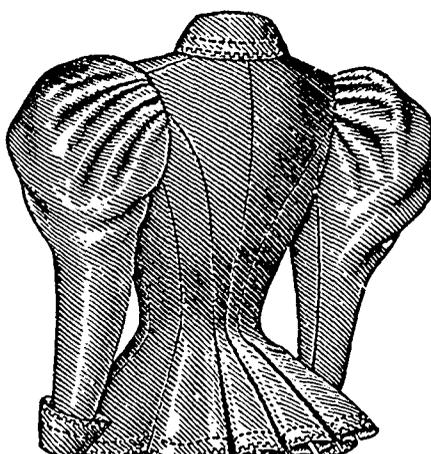
Two of the most prominent features of the season's modes—bolero fronts and a Spanish girdle—are introduced in this basque-waist, which is here portrayed developed in a combination of blue-and-green silk figured in black and national-blue velvet. The back has fulness plaited to a point at the bottom and is separated by under-arm gores from fronts showing gathered fulness at each side of the closing. The jaunty bolero fronts are trimmed with chinchilla fur and point lace insertion, and the deep brush Spanish girdle is formed in frills at the back and front and pointed at the upper edge at the center of the front and back. Frills of narrow ribbon afford a stuffy trimming for the front edges of the full fronts, and a stock of wide ribbon bowed at the back is drawn over the standing collar. The sleeves have short butterfly puffs at the top and are in mousquetaire style below, although a smooth effect below the puffs may be arranged, if preferred.

Much variety can be produced in a waist like this by providing several ribbon stocks and two or more girdles of velvet, when the material used is zibeline, canvas, *tryp d'été* or figured silk. All-over braiding will be effective



8834

Front View.

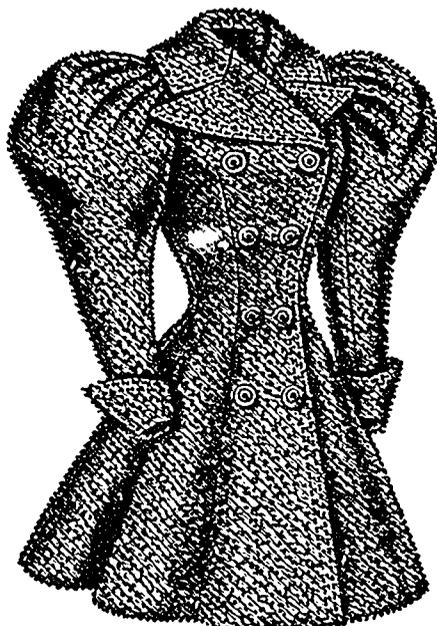


8834

Back View

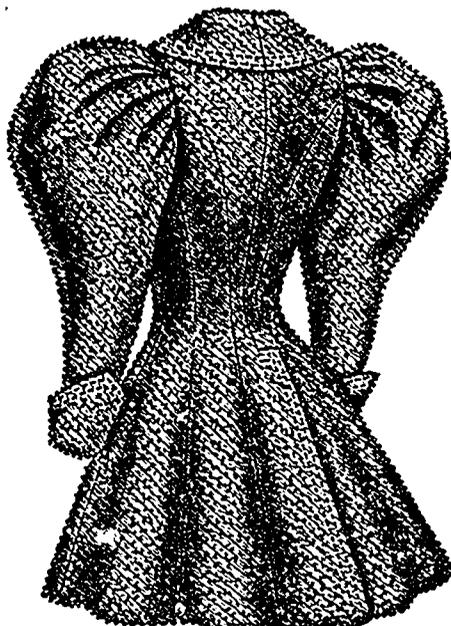
LADIES' COAT OR JACKET.

(For Description see this Page.)



8837

Front View.



8837

Back View.

LADIES' DOUBLE-BREADED TIGHT-FITTING COAT, IN THREE-QUARTER LENGTH.

(For Description see Page 36.)

to forty-six inches, bust measure. To make the jacket for a lady of medium size, will require five yards and three-fourths

of material twenty-seven inches wide, or four yards and a half thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

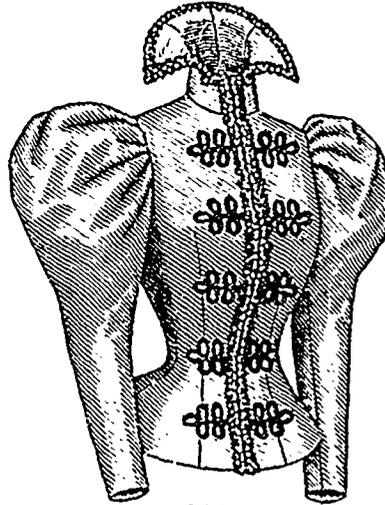
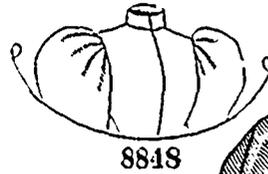
LADIES' DOUBLE-BREADED TIGHT-FITTING COAT, IN THREE-QUARTER LENGTH.

(For Illustrations see Page 35.)

No. 8837.—Another view of this coat may be obtained by referring to figure No. 94 W in this magazine.

Rough coating in a warm brown shade is here represented in this protective coat, which is in three-quarter length. It is rendered perfectly close-fitting by a center seam, under-arm and side-back gores, and single bust darts that extend to the lower edge of the fronts. The center-seam ends at the top of coat-laps, at each side of which appear large, shallow ripples that are due to the shaping. The closing is made in double-breasted style with button-holes and bone buttons below large, pointed revers in which the fronts are reversed by a deep, rolling collar that forms long, narrow notches with the revers. The sleeves are in one-seam leg-o'-mutton style, and, while in the reduced size now fashionable, are sufficiently large to accommodate the dress sleeves comfortably. The fulness at the top is collected in a double box-pleat between forward and backward turning plaits, and the wrists are finished with upturning cuffs that are deepened in a curve toward the back of the arm. Machine-stitching finishes the coat neatly.

The coat is stylishly and practically designed and will prove entirely satisfactory for general wear when made of beaver,



8848

Front View.



8848

Back View.

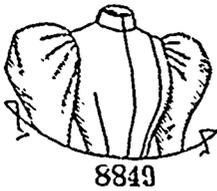
LADIES' SINGLE-BREADED CLOSE-FITTING JACKET. (TO BE MADE WITH A MARIE STUART COLLAR OR A CAVALIER COLLAR OR A PLAIN STANDING COLLAR.)

(For Description see this Page.)

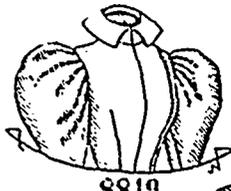
dressy wear by the addition of a braided strapped decoration on fine kersey or n. ton. A notably stylish coat was made plum cloth, with an appliqué of black velvet on the lapels and cuffs, which, as

as the collar, were bound with Persian lamb. We have pattern No. 8837 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the coat a lady of medium size, will require eight yards and a fourth goods twenty-seven inches wide, or six yards and three-eighths thirty-six inches wide, or five yards and an eighth forty-five inches wide, or four yards and an eighth fifty-four inches wide.

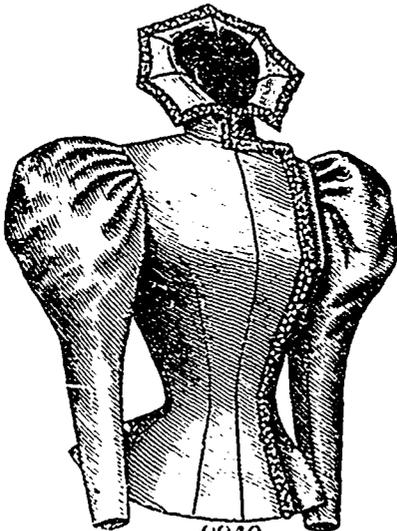
Price of pattern 1s. 6d. or 35 cents.



8849

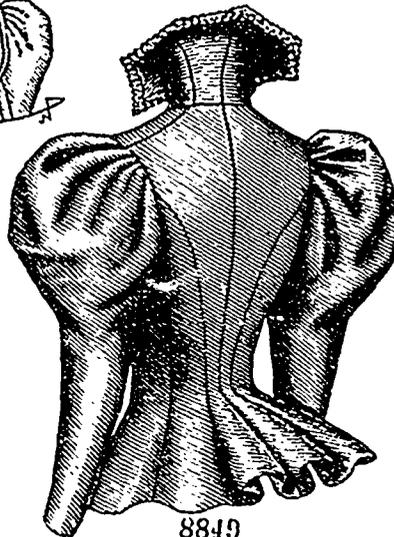


8849



8849

Front View.



8849

Back View.

LADIES' DOUBLE-BREADED CLOSE-FITTING JACKET (TO BE MADE WITH A CAVALIER COLLAR OR A PLAIN STANDING COLLAR OR A MARIE STUART COLLAR OR A HIGH ROUND COLLAR.)

(For Description see Page 37.)



8849

LADIES' SINGLE-BREADED CLOSE-FITTING JACKET. (TO BE MADE WITH A MARIE STUART COLLAR OR A CAVALIER COLLAR OR A PLAIN STANDING COLLAR.)

(For Illustrations see this Page.)

No. 8848.—All

ure D 4 in this number of THE DELINEATOR this jacket may be again seen.

This thoroughly stylish jacket is shown made of fawn cloth and decorated with braid ornaments and bands of Persian lamb. It extends over the hips and is handsomely conformed to the figure by single bust darts, under-arm and side-back gores and a curving center seam and below the waist-line of the middle three seams extra fulness is allowed and under-folded in a box-pleat at each side. The closing is made invisibly at the center of the front. The sleeves are shaped by an inside seam only; the fulness at top is collected in gathers, the adjustment below the elbow being comfortably checked. The pattern provides for three styles: a Marie Stuart collar, a cavalier collar and a plain standing collar. The Marie Stuart collar is composed of four sections; it rises high about the neck and is slightly rounded at the back and deeply in front, where the front sections

but so great is the distinction arising from a choice of fine or rough material that the mode can be made appropriate for very

chinchilla or rough fancy coating,

neck completion—a Marie Stuart collar, a cavalier collar and plain standing collar. The Marie Stuart collar is composed of four sections; it rises high about the neck and is slightly rounded at the back and deeply in front, where the front sections

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extended to meet at the throat in standing-collar style. The cavalier collar consists of two turn-over sections that are seamed at the center and a high standing collar, to the upper edge of which the turn-over sections are joined. The free edges of the collar and the front edges of the front are adorned with Persian lamb, and braid ornaments are arranged on the fronts.

Faced cloth, two-toned effects and rough and heavy coatings will be made up in this style and bands of fur, Astrakhan or Persian lamb will be chosen for decoration, with fancy cord ornaments or silk cord frogs as an ornate completion.

We have pattern No. 8848 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, needs five yards and a half of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

**LADIES' DOUBLE-BREADED CLOSE-FITTING JACKET.** (To be made with a Cavalier Collar or a Plain Standing Collar or a Marie Stuart Collar or a High Round Collar.)

(For Illustrations see Page 36.)  
No. 8849. — At figure D3 in this number of THE Delineator this jacket

is represented made of gray faced cloth, with self strappings. The jacket is here illustrated made of dark-blue kersey: it is closely adjusted at the sides and back by under-arm and side-



FIGURE NO. 94 W.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Coat No. 8837, price 1s. 6d. or 35 cents; and Skirt No. 8854, price 1s. 3d. or 30 cents.

(For Description see Page 35.)

back gores and a curving centerseam and extra widths allowed below the waist at the middle three seams are underfolded in a backward-turning plait at each side-back seam and in a box-plait at the center seam, the plaits standing out in stylish flutes. The fronts are fitted by single bust darts and are widened by gores to lap in double-breasted style, the closing being invisibly made. Three styles of collar are provided—a high standing military collar, a cavalier collar that has a plain standing portion, to the upper edge of which is joined a turn-over flaring collar comprising two sections, and a Marie Stuart collar in six sections. The Marie Stuart collar is shaped to form points at the upper corners and at the upper ends of the seams and rolls and flares stylishly, but the edge of the collar may be shaped in rounding outline, if preferred. The one-seam sleeves are gathered at the top, where they stand out in puff style. A band of Astrakhan borders the free edges of the Marie Stuart collar and is continued along the upper and front edges of the gore on the right front.

Plain smooth-surfaced cloths in shades of blue, tan, brown and green, or cloths of bouclé and other rough weaves will be much used for jackets of this style, and may be trimmed with numerous tiny buttons, straps of cloth, machine-stitching, fur, etc. All the collars are well-shaped and stylish. The high collars are very much affected by slender-throated women,

but the cavalier or standing collar is preferable for stout women.

We have pattern No. 8849 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket

for a lady of medium size, requires four yards and five-eighths of goods twenty-seven inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 94 W.—LADIES' STREET TOILETTE.

(For Illustration see Page 37.)

FIGURE No. 94 W.—This consists of a Ladies' coat and skirt. The coat pattern, which is No. 8837 and costs 1s. 6d. or 35 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in two views on page 35 of this number of THE DELINEATOR. The skirt pattern, which is No. 8854 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is again shown on page 49.

This is a seasonable toilette, consisting of a stylish coat and skirt. The double-breasted, tight-fitting coat is of three-quarter length and is here pictured made of seal-plush. It ripples stylishly at the back and sides and is fitted by single bust darts that extend to the bottom of the coat and by the regulation gores and center seam, the center seam ending at the top of coat-laps.

The fronts lap and close in double-breasted style and above the closing they are reversed in large, pointed lapels that meet and extend beyond the deep rolling collar. The fulness at the top of the one-seam sleeves is collected in forward and backward turning plaits and below the elbow the sleeve follows the arm closely; the wrists are completed by upturned flaring cuffs that are deepest at the outside of the arm.

The six-gored skirt is represented made of figured silk; it may be gathered or plaited at the back, is smooth-fitting at the front and ripples gracefully at the sides below the hips.

For Winter wear such materials as zibeline, serge, broadcloth, cashmere, silk and various novelty goods will be chosen for the skirt, and fur, faced cloth or novelty coatings for the coat.

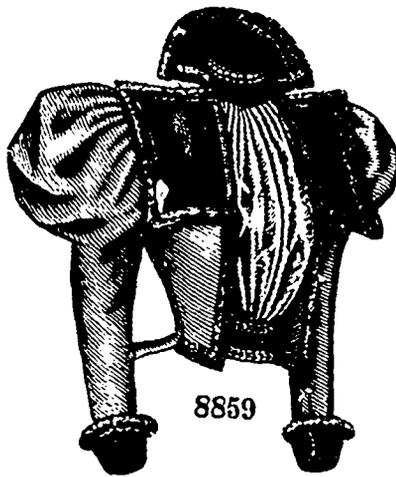
The felt hat is stylishly trimmed with ribbon and feathers.

LADIES' JACKET-BASQUE.

(For Illustrations see this Page.)

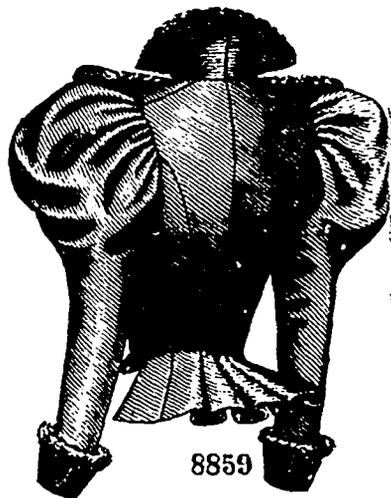
No. 8859.—A handsome combination of wool goods, velvet

top and bottom and arranged on fitted living-fronts that align close at the center; they droop over a smooth, bias girdle made of velvet that passes into the right under-arm seam and closes with hooks and loops at the corresponding seam at the left side. Hats



8859

Front View.



8859

Back View.

LADIES' JACKET-BASQUE.

(For Description see this Page.)

jacket fronts have square lower corners and to their front edge are joined shapely revers that have their free edges nicely curved and bordered, like the free edges of the jacket front, with fur. The sides and back of the basque extend to jacket depth and are shaped by under-arm and side-back gores and a curving center seam, and extra fulness allowed below the waist. The middle three seams is underfolded in a box-plait at each side seam. The one-seam sleeves present the short puff effect at the top and the close adjustment below now fashionable and are made over coat-shaped linings; two downward-turning plaits are laid in one edge of the seam at the elbow and the fulness at the top is collected in gathers and roll-up flaring cuffs bordered with fur give a neat completion. The neck is finished with a standing collar and a fancy collar in two sections, the former collar being bordered with fur. A row of passementerie decorates the upper edge of the standing collar and the upper and lower edges of the girdle.

This is a charming jacket-basque to accompany a skirt of simple lines and conservative width. It is best developed in a combination of silk, wool goods and velvet as here illustrated and is recommended for cloth, with silk and velvet for the accessories. A trifling amount of flat trimming on the collars and cuffs is desirable and fur for the present season is a most suitable garniture for all the free edges.

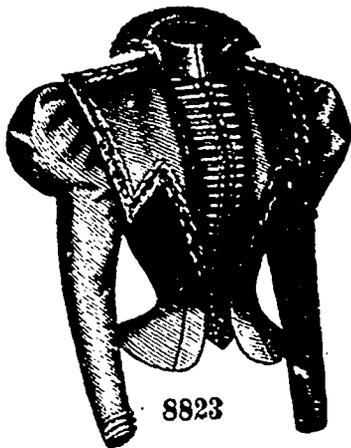
We have pattern No. 8859 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket-basque for a lady of medium size, will require two yards and three-eighths of dress goods forty inches wide, with one yard and fourth of velvet and silk each twenty inches wide. Of one material, it calls for three yards twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and one-fourth forty inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' JACKET-BASQUE.

(For Illustrations see this Page.)

No. 8823.—Another view of this jacket-basque may be obtained by referring to figure No. 92 in this number of THE DELINEATOR.

Some of the jauntiest features of the season's modes are happily combined in this jacket-basque, for which French serge in a navy-blue shade was selected. A smooth adjustment at the back and sides is secured by under-arm and side-back gores and a center seam, and extra



8823

Front View.



8823

Back View.

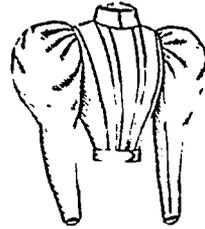
LADIES' JACKET-BASQUE.

(For Description see this Page.)

and silk emphasizes the new and stylish features of this jacket-basque and fur and passementerie decorate it handsomely. The full fronts, which close at the center, are gathered at the

side-back gores extending to the shoulders and a curving center seam, and the closing is made at the center of the front with hooks and eyes. At the front are three applied plaits that taper toward the waist-line, below which they widen slightly and terminate a trifle below the basque in pointed ends; the center plait is arranged over the closing and a similar plait covers each side back seam. The two-seam sleeves show moderate fulness at the top; they are made over coat-shaped linings

and are gathered at the upper edge to give a puff effect, but fit the arm closely below. The neck may be finished with a turndown military collar or a standing collar, both styles being provided for in the pattern. A narrow belt with pointed ends closed in front passes about the waist, and the basque is finished neatly with machine-stitching and may be worn outside or underneath the skirt.



8816

Broadcloth in black, blue, green and tan shades, also chevrot, mohair, covert cloth and mohair serge will be much used for a basque of this style.

We have pattern No. 8816 in twelve sizes for ladies from thirty to forty-six inches, bust measure. Of one material for a lady of medium size, the basque calls for three yards and three-eighths twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide, or two yards forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

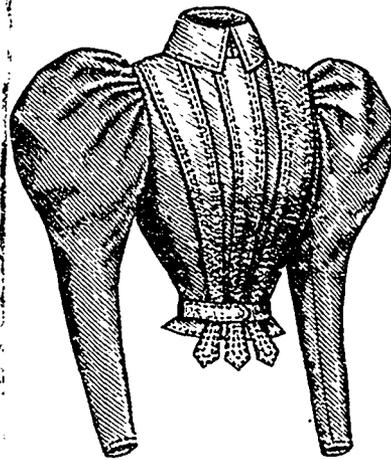
The mode gives opportunity for the display of originality in arranged in big combinations and in decorating the vest and accessories suitably. Broadcloth, bouclé suitings, chevrot and étamine are admirably adapted to the mode.

Ladies' round basques are dart-fitted vest-fronts that extend only a short distance below the waist-line. The vest is decorated at each side and of the closing with cross-rows of braid having buttons arranged over their front ends. Fanciful lapels are joined to the front edge of the jacket fronts; they taper to points at the waist-line and extend on the sleeves, which have only inside seams and are close-fitting to well above the elbow. Coat-shaped linings support the sleeves, which are decorated with three rows of braid, the ends of which are fastened under buttons at each side of the seam. The fanciful neck-completion consists of a stand-up collar and a fancy rolling collar shaped with a center seam. The fancy collar rises high above the standing collar and is curved to form points at the center and at the ends. Fur or bordering the fancy collar and lapels gives a seasonable finish.

LADIES' BASQUE, WITH ETON FRONT.

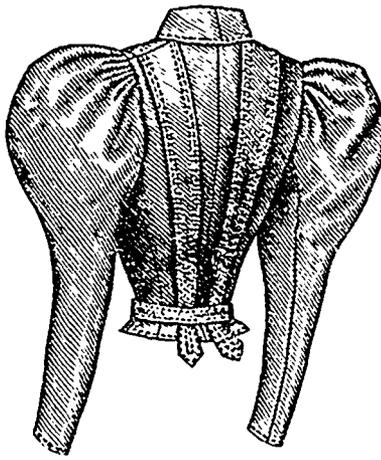
(For Illustrations see this Page.)

No. 8851.—Another view of this jaunty basque is given at figure No. 91 W in this number of THE DELINEATOR. The Eton fronts opening over a full vest, a deep crush girdle



8816

Front View.



8816

Back View.

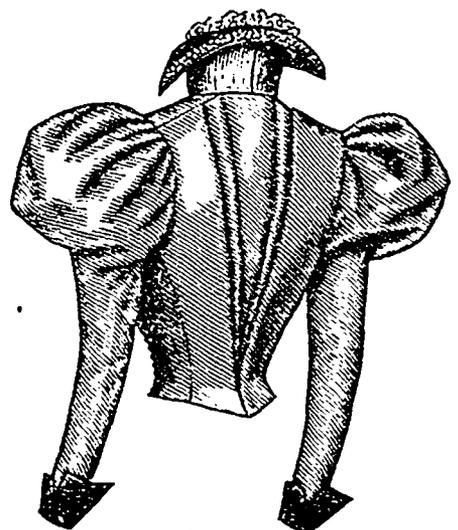
LADIES' ROUND BASQUE, WITH PLAITS LAID ON. (TO BE MADE WITH A TURN-DOWN MILITARY COLLAR OR A STANDING COLLAR.)

(For Description see this Page.)



8851

Front View.



8851

Back View.

LADIES' BASQUE, WITH ETON FRONT.

(For Description see this Page.)

LADIES' ROUND BASQUE, WITH PLAITS LAID ON. (TO BE MADE WITH A TURN-DOWN MILITARY COLLAR OR A STANDING COLLAR.)

(For Illustrations see this Page.)

No. 8816.—This basque is differently pictured at figure No. 90 W in this number of THE DELINEATOR.

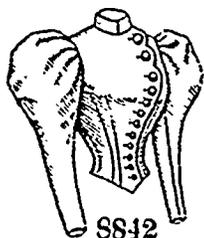
Dark-blue chevrot-finished serge was here used for the basque, which extends only a trifle below the waist and has a rounding lower outline. It is fitted by single bust darts, under-arm gores,

and the new style of sleeves and collar unite in producing a chic mode, which has its stylish features well emphasized in this instance by a combination of zibeline, silk and velvet, with

lace edging and passementerie for decoration. The basque is made over a lining fitted by double bust darts and the usual seams and closed at the center of the front. The back, which is separated from the fronts by under-arm gores, is seamless at the center and displays two plaits at each side of the center; the plaits meet at the bottom and flare broadly to the shoulders. The Eton fronts extend a little below the bust, and to their front edges are joined revers bordered with passementerie. Between the Eton fronts is displayed a full vest of silk gathered at the top and bottom; the vest closes at the center and droops slightly over the softly wrinkled girdle, which is gathered at the ends, included in the under-arm seam at the right side and fastened with hooks and loops at the left side. The one-seam sleeves fit the arm closely from the wrist to above the elbow and form a short puff at the top; two downward-turning plaits are laid in one edge of the seam at the elbow and gathers collect the fulness at the top. The sleeves are arranged over coat-shaped linings and flaring cuffs of velvet complete the wrists. The neck is completed with a standing collar decorated at the top with a frill of lace edging, and a fanciful collar trimmed with passementerie rises high above the standing collar.

Combinations of silk, velvet and wool goods are recommended for a *chic* mode of this style.

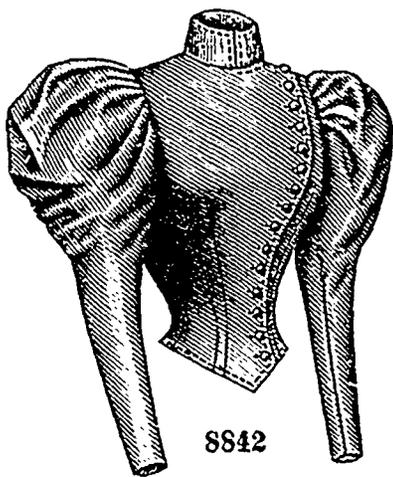
We have pattern No. 8851 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the basque calls for two yards and a fourth of dress goods forty inches wide, with a yard and a fourth of silk and a yard and an eighth of velvet each twenty inches wide. Of one material, it requires five yards twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and three-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



LADIES' BASQUE, HAVING A TWO-SEAM SLEEVE.

(For Illustrations see this Page.)

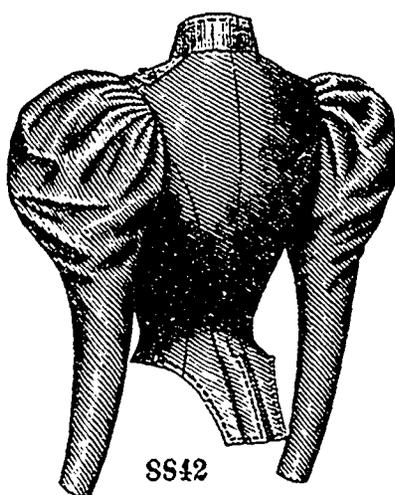
No. 8813.—By referring to figure No.



Front View.

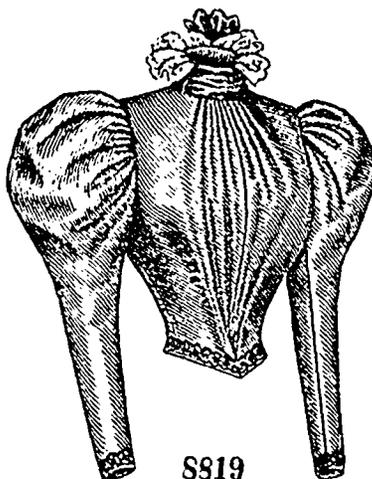
LADIES' POSTILION BASQUE, HAVING TWO UNDER-ARM GORES. (TO BE MADE WITH A PLAIN OR FANCY FRONT EDGE) DESIRABLE FOR STOUT OR SLENDER LADIES.

(For Description see this Page.)



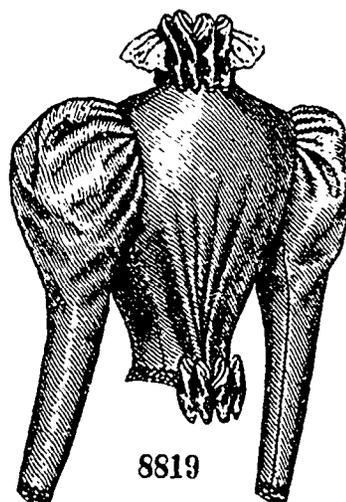
Back View

lace for the collar frills. The basque is made over a lining fitted by double bust darts and the usual seams, and the closing made with hooks and loops at the center of the front. The seamless back fits smoothly at the top, but has its fulness



8819

Front View.



8819

Back View.

LADIES' BASQUE, HAVING A TWO-SEAM SLEEVE.

(For Description see this Page.)

arranged at the bottom in two closely lapped, backward-turning plaits at each side of the center. The fronts have fulness drawn well to the center by gathers at the top, while at the bottom it is disposed in two closely lapped, forward-turning plaits at each side of the closing. The basque is short, extending only a trifle below the waist-line and shaping a slight point to the center of the front and back. The two-seam sleeves have moderate fulness gathered at the top and are made over coat-shaped linings. A row of passementerie ornaments the sleeve at the wrist and a row of similar trimming follows the low edge of the basque. A wrinkled ribbon encircles the high standing collar, the ends being fastened at the back under a loop bow of the ribbon. A frill of handsome lace falls over the collar at each side with dressy effect, the frills meeting at the center of the back. A loop bow of ribbon is tacked to the bottom of the basque at the center of the back.

Canvas, zibeline, novelty goods, serge or taffeta silk will appropriately develop this mode and satin or velvet ribbon, passementerie, gimp or fancy braid will trim it effectively.

We have pattern No. 8819 in twelve sizes for ladies from thirty to forty-four inches, bust measure. To make the basque for a lady of medium size, will require three yards and a half of goods twenty inches wide, or two yards and a half thirty inches wide, or two yards and fourth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and a half fifty inches wide, each with one yard of edging four inches wide for the collar frills. Price of pattern, 1s. or 25 cents.

LADIES' POSTILION BASQUE, HAVING TWO UNDER-ARM GORES. (TO BE MADE WITH A PLAIN OR FANCY FRONT EDGE) DESIRABLE FOR STOUT OR SLENDER LADIES.

(For Illustrations see this Page.)

No. 8842.—By referring to figure No. 89 W in this number of THE DELINEATOR this basque may be again seen.

This basque is made desirable for stout ladies by an extra under-arm gore at each side, and it is distinguished from long-prevalent styles by the postilion back and diminished sleeves. Fine French serge was here selected for its development, and machine-stitching provided

98 W in this number of THE DELINEATOR, this basque may be seen differently developed.

Bluish-gray zibeline was here selected for the basque, with

a neat finish. The lower outline of the basque is stylishly pointed at the center in front, is curved gracefully over the hips and terminates in a narrow postilion or coat-tail back. The adjustment is accomplished by double bust darts, two under-arm gores at each side, side-back gores and a curving center seam. The right front overlaps the left front to the shoulder seam and first dart and is closed diagonally with button-holes and buttons. The overlapping edge of the right front may be shaped in three scallops at the top or be left plain. The one-seam sleeves are arranged over two-seamed linings, and the fullness is collected in gathers at the top. The neck is completed with a standing collar closed in front.

Cloth, silk, all-wool goods or silk-and-wool mixtures will be made up in this style and there are some cotton fabrics for which the mode is eminently well suited. Precision of fit rather than applied decoration is sought in this style of basque, although pretty buttons and machine-stitching are an unobtrusive finish much approved.

We have pattern No. 8842 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. For a lady of medium size, the basque needs four yards and an eighth of goods twenty-two inches wide, or three yards thirty inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE NO. 95 W.—LADIES' AT HOME GOWN.

(For illustration see this Page.)

FIGURE NO. 95 W.—This illustrates a Ladies' costume. The pattern, which is No. 8844 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and is again pictured on page 29.

The gown as here represented made of old-red velvet possesses an elaborate richness that makes it appropriate for ceremonious day receptions, at homes or concerts. The basque is accurately fitted at the back and sides, the center seam ending just below the waist and the lower corners of the backs being rounded. The fronts, which are lengthened by skirt sections with rounding lower front corners are very fanciful; they are arranged over fitted lining-fronts closed at the center, are shaped in rounding outline at the top and are quite narrow. The fronts are plaited at the shoulder and lower edges and are gathered slightly across their lower edges and droop prettily. The vest is plain at the top, is gathered at the bottom to droop like the fronts and is closed at the center. Knife-platings of white silk conceal the vest and white lace points headed by mink bands decorate the upper and front edges of the fronts, the fur being



FIGURE NO. 95 W.—This illustrates LADIES' AT HOME GOWN.—The pattern is No. 8844, price 1s. 8d. or 40 cents.

(For Description see this Page.)

continued along the front edges of the skirt sections and the lower edge of the basque. A band of fur also conceals the joining of the skirt sections to the fronts. Fur and lace points

decorate the fancy cuffs which finish the two-seam sleeves; the ends of the cuffs flare at the inside and outside of the arm and

ness is collected in three spaced rows of shirrings. A standing collar completes the neck and above it rises a doubled frill of silk that is deepest at the back; a ribbon stock encircles the collar and is bowed prettily at the back. The vest is encircled by a crush girdle that closes at the left side.

The jacket is quite short and has a broad, seamless back and fronts that are gracefully rounded. A stylish feature of the jacket is the velvet collar, which lies smoothly on the back, where it shapes a rounding lower outline and in front is draped by tackings to produce a jabot effect. The sleeves are in close-fitting coat shape and on them at the top are arranged double mushroom puffs that are gathered at the top and bottom and along the center.

A *chic* effect is always given by a bolero and it is extremely effective when worn over a vest that contrasts strongly with it. Velvet, silk and also cloth are highly favored for the bolero and silk or some soft wool goods may be used for the vest, a ribbon stock and a silk ruche at the neck being quite necessary to a stylish completion.

We have pattern No. 8828 in 10 sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, calls for two yards and an eighth of dress goods forty inches wide, with half a yard of velvet twenty inches wide. Of one material, it requires four yards and three-eighths twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or two yards fifty inches wide, and the vest needs two yards and seven-eighths of goods twenty inches wide, or two yards thirty or thirty-six inches wide, or a yard and a half forty-five inches wide. Price of pattern, 1s. 3d. or 30 cents.

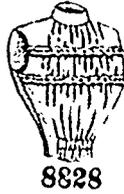


8828

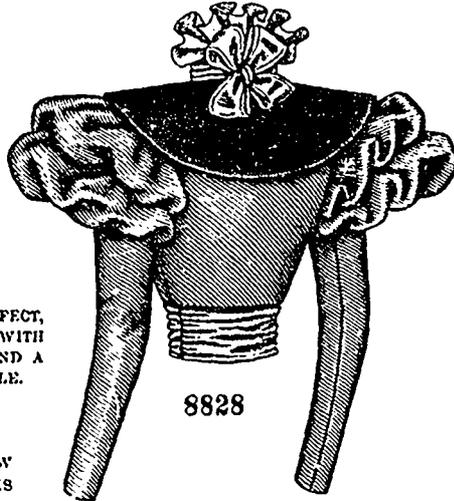
Front View.

LADIES' JACKET-WAIST IN BASQUE EFFECT, CONSISTING OF A BOLERO JACKET WITH DOUBLE MUSHROOM PUFF SLEEVES AND A SHIRRED VEST WITH CRUSH GIRDLE.

(For Description see this Page.)



8828



8828

Back View.

the sleeves are perfectly smooth below short puffs formed at the top by plaits at the seams and gathers at the upper edge. A ripple ruffle inside of which a lace frill is arranged rises from the top of the standing collar which is covered with a band of fur.

Two bands of fur, one plain and the other festooned under mink heads, trim the seven-gored skirt, which is plaited at the back and the graceful lines of which are well displayed by the rich textile.

The costume will be particularly effective developed in some of the rich novelties of silk and wool in velours effect, or in étamine, fish-net canvas over glacé taffeta, *drap d'été*, etc., combined with velvet or silk and with rich appliqué lace or iridescent, embroidered or spangled bands for garniture. The less expensive woollens, such as serge, cheviot and homespun, are also suitable and with these inexpensive silk may be combined, contributing, usually, the vest, collar ruffle and cuffs.

or a yard and a half forty-five inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST, WITH BOLERO FRONTS, CRUSH SPANISH GIRDLE AND BUTTERFLY PUFF SLEEVES THAT MAY BE PLAIN OR IN MOUSQUETAIRE STYLE BELOW THE PUFFS.

(For Illustrations see this Page.)

No. 8826.—At figure No. 93 W in this number of THE DELINEATOR this waist may be seen differently developed.

The bolero fronts that are the dominant feature of so many

LADIES' JACKET-WAIST IN BASQUE EFFECT. CONSISTING OF A BOLERO JACKET WITH DOUBLE MUSHROOM PUFF SLEEVES, AND A SHIRRED VEST WITH CRUSH GIRDLE.

(For Illustrations see this Page.)

No. 8828.—The bolero jacket is among the most favored styles at present; this one is shown in association with a separate vest. Cloth, silk and velvet is the tasteful combination pictured, with a ribbon stock for decoration. The vest has a fancy front arranged on a lining front fitted by double bust darts and the adjustment is completed by under-arm gores, the closing being made at the center of the back. The fulness in the front is collected in gathers at the neck and shoulder edges and in two tuck-shirrings at the bust and a short distance above, the fulness being drawn well toward the center, while at the bottom the ful-

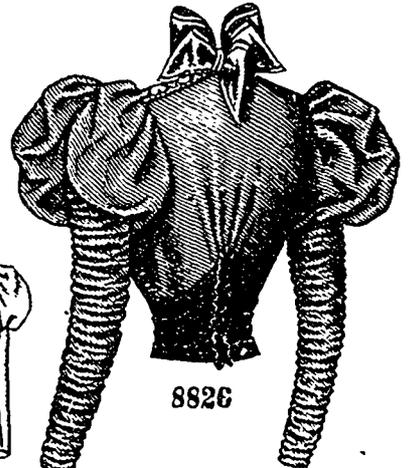


8826

Back View.



8826



8826

Back View.

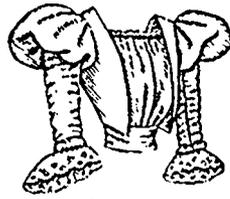
LADIES' BASQUE-WAIST WITH BOLERO FRONTS, CRUSH SPANISH GIRDLE AND BUTTERFLY PUFF SLEEVES THAT MAY BE PLAIN OR IN MOUSQUETAIRE STYLE BELOW THE PUFFS.

(For Description see this Page.)

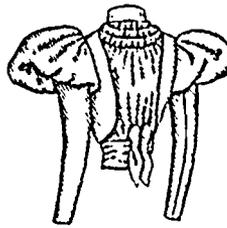
bodices are successfully associated with a Spanish girdle and fancy sleeves in this basque-waist. A combination of emerald-

green velvet and dull-brown silk was here employed for the basque-waist, which is closed at the center of the front and is made over a lining fitted by double bust darts and the usual seams. The back has slight fulness plaited to a point at the bottom and is separated by under-arm gores from fronts having their fulness drawn toward the closing by gathers at the neck and shirrings at the lower edge. The jaunty bolero fronts are covered with appliqué lace and the lower part of the waist is surrounded by a deep crush Spanish girdle that is pointed at the upper edge at the front and back. The girdle is shirred to form two outstanding frills at the center of the back and at the ends, which are secured with hooks and loops at the front. The sleeves have coat-shaped linings and at the top are disposed butterfly puffs gathered at the top and bottom and lengthwise through the center. Below the puffs the linings are covered with mousquetaire sections gathered at the top and along their seams, which come at the inside of the arm, unless the plain

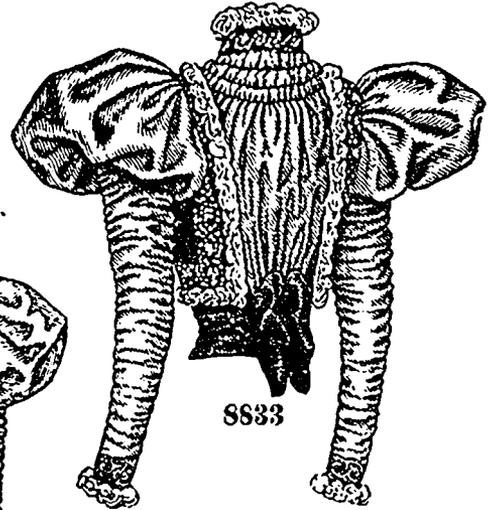
There are numerous fancy silks that will make up stylishly in combination with velvet or corded silk in this way, and zibeline



8833

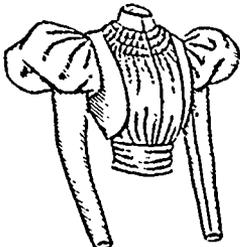


8833

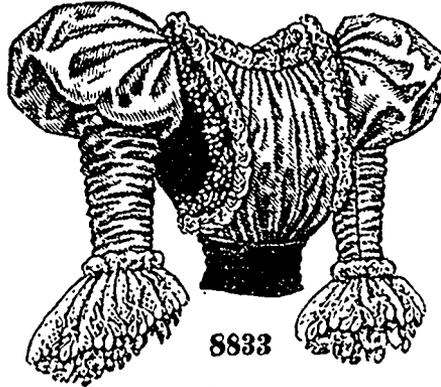


8833

Back View.



8833



8833

Front View.

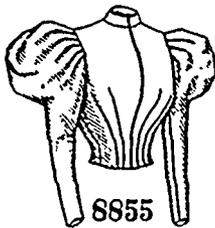
LADIES' BASQUE-WAIST, WITH JACKET FRONTS AND JACKET BACKS THAT MAY HAVE SQUARE OR ROUNDING LOWER CORNERS. (TO BE MADE WITH A HIGH NECK OR WITH A LOW ROUND OR SQUARE NECK AND WITH FULL-LENGTH PUFF SLEEVES THAT MAY BE PLAIN OR IN MOUSQUETAIRE STYLE BELOW THE PUFFS, OR WITH ELBOW PUFF MOUSQUETAIRE SLEEVES.)

(For Description see this Page.)

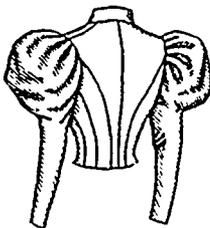
and seven-eighths thirty inches wide, or four yards thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

and other fine woollens are equally appropriate. Gimp or embroidered bands may supply the ornamentation.

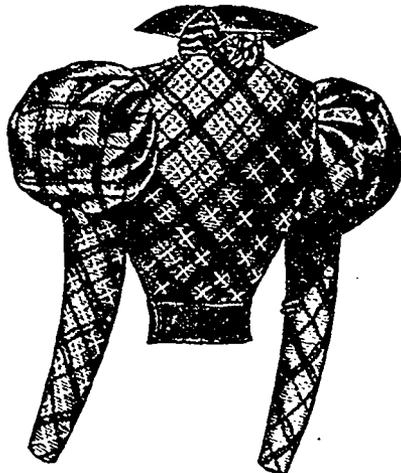
We have pattern No. 8826 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the basque-waist for a lady of medium size, will require five yards and five-eighths of silk, with one yard of velvet each twenty inches wide. Of one fabric, it calls for six yards and a half twenty-two inches wide, or four yards twenty-two inches wide, or four yards thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



8855



8855

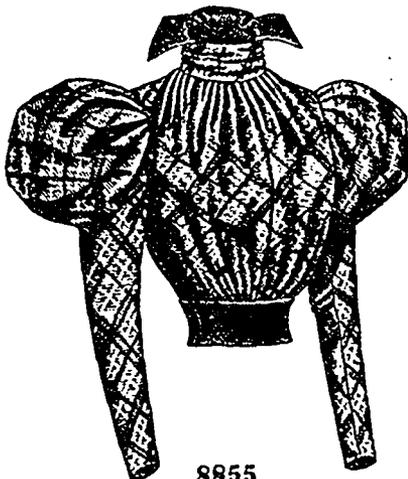


8855

Back View.

LADIES' BIAS BASQUE-WAIST, HAVING A WHOLE BACK. (WITH FITTED LINING.) DESIRABLE FOR PLAIDS, CHECKS, ETC.

(For Description see Page 44.)



8855

Front View.

effect is preferred, when the linings are faced with the material. A ribbon stock formed in a fancy bow at the

usual seams and closed in front. The full fronts and full back are separated by under-arm gores and are shirred at the top in rounding outline, and the fulness at the lower edge is drawn to the center of the front and back in short rows of shirrings. In the high-necked waist the neck is completed with a standing collar covered with a band of jet passementerie and bordered at the top with feather trimming. The waist is made quite fanciful by jacket fronts and jacket backs that are joined in shoul-

back covers the standing collar, and a wrinkled ribbon is arranged along the center of each puff, giving a dressy finish.

LADIES' BASQUE-WAIST, WITH JACKET FRONTS AND JACKET BACKS THAT MAY HAVE SQUARE OR ROUNDING LOWER CORNERS. (TO BE MADE WITH A HIGH NECK OR WITH A LOW ROUND OR SQUARE NECK, AND WITH FULL-LENGTH PUFF SLEEVES THAT MAY BE PLAIN OR IN MOUSQUETAIRE STYLE BELOW THE PUFFS OR WITH ELBOW PUFF MOUSQUETAIRE SLEEVES.)

(For Illustrations see this Page.)

No. 8838.—Another view of this basque-waist may be obtained by referring to figure D7 in this magazine.

This basque-waist has a charmingly coquettish air and may be used for dressy evening or day wear, as preferred, the pattern providing for a high neck or a low, round or square neck and full-length or elbow puff mousquetaire sleeves. Silk, velvet and lace edging are here handsomely combined in the waist, and jet passementerie and feather trimming provide the stylish decoration. The high-necked lining is fitted by double bust darts and the

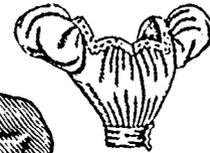
der and under-arm seams, and may have square or rounding lower corners. The jacket portions are trimmed and jet passementerie. The mousquetaire sleeves are gathered along their side edges to produce soft, graceful wrinkles, and are made over coat-shaped linings; at the top of the lining are arranged short mushroom puffs. The full-length sleeves are finished at the wrists with feather trimming and jet passementerie, while the elbow-length sleeves are completed with a band of feather trimming above a deep frill of lace edging. If desired, the sleeves may be made up plain below the puffs, this effect being attained by omitting the mousquetaire sections and covering the lining portions with the material. The crush girdle surrounding the waist has deep frill-finished ends closed at the back.

Remarkably stylish results may be achieved by uniting contrasting fabrics in the manner here illustrated, and velvet is highly commended for the basque-waist. The great variety of flat band trimming now obtainable makes it an easy matter to select appropriate decoration, beaded, spangled or embroidered bands or those of fur or lace being equally

to forty-two inches, bust measure. To make the basque-waist for a lady of medium size, requires six yards and an eighth of silk, with a yard and a half of velvet each twenty inches wide, and two yards and five-eighths of edging five inches and a fourth wide for the frills of the elbow



8843  
Front View.



8843



8843

Back View.

sleeves. Of one fabric, it needs six yards and seven-eighths twenty-two inches wide, or five yards and seven-eighths thirty inches wide, or five yards thirty-six inches wide, or four yards forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR A FANCY LOW NECK AND WITH FULL-LENGTH OR SHORT MUSHROOM PUFF SLEEVES.)

(For Description see Page 45.)

LADIES' BIAS BASQUE-WAIST, HAVING A WHOLE BACK. (WITH FITTED LINING.) DESIRABLE FOR PLAIDS, CHECKS, ETC.

(For Illustrations see Page 43.)

No. 8855 —By referring to figure No. 88 W in this number of THE DELINEATOR, this basque-waist may be seen differently made up.

The bias effect which makes this waist a most attractive mode is well displayed in the present development, which unites plaid woollen goods and plain velvet. A lining fitted by double bust darts and the customary seams insures a perfectly trim appearance and the closing is made at the center of the front. The broad, whole back is perfectly smooth-fitting and joins the full fronts in shoulder and under-arm seams. The fronts have fulness collected in gathers along the upper part of the shoulder seam and at the neck at each side of the closing, and two rows of shirring draw the fulness well to the center at the bottom. The lower part of the basque-waist is surrounded by a smooth shallow girdle of velvet shaped by a seam at the right side and closed at the left side. Three square velvet tabs that are joined to the top of the standing collar flare over a crush stock of the plaid goods. The ends of the stock are finished to form frills and the closing is made at the back. The sleeves, which are mounted on coat-shaped linings, have only inside seams; they are gathered at the top to form short puffs below which they are perfectly close-fitting, and two downward-turning plaits in one edge of the seam at the bend of the elbow insures a comfortable adjustment.

Very dressy waists can be made up by the mode of taffeta in a plaid or checked pattern or of French poplin or hon.espun in clau or fancy plaids. These materials should be subdued by



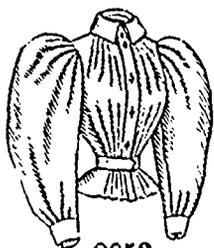
FIGURE No. 96 W.—This illustrates LADIES' DRESSING-SACK.—The pattern is No. 8839, price 1s. 3d. or 30 cents.

(For Description see Page 45.)

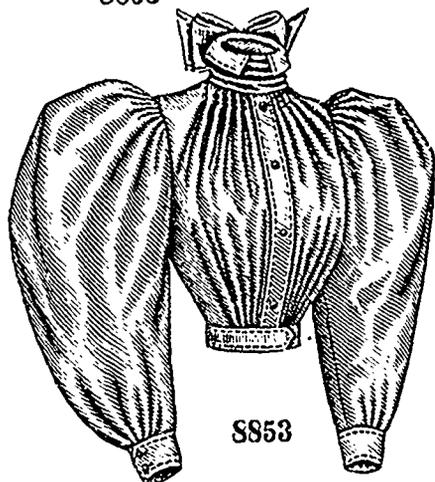
suitable and stylish. No great amount of trimming is necessary on this fanciful mode, hence the expenditure need not be lavish. We have pattern No. 8839 in ten sizes for ladies from thirty

combining with them velvet or corded silk in a harmonizing solid color. The combination fabric will generally be used for the girdle and the tabs, which constitute an ornamental feature that adds to the dressiness that characterizes the mode. Several stocks and girdles could be

ends of the frill are prettily rounded and meet at the front. When a low-necked waist is desired, the yokes are omitted and the lining is cut away above the full portions. The coat-shaped sleeves fit the arm closely and have the short mushroom puffs at the top now fashionable; they are decorated at the wrist with a band of passementerie above a frill of velvet-edged ribbon that is gathered and sewed to a band to correspond with the neck frill. The sleeves may be made up in short puff style, as illustrated. A wrinkled girdle gives the finishing touch at the bottom of the waist; it has frill-finished ends closed at the left side of the front. A band of passementerie follows the upper edges of the full fronts and full backs.

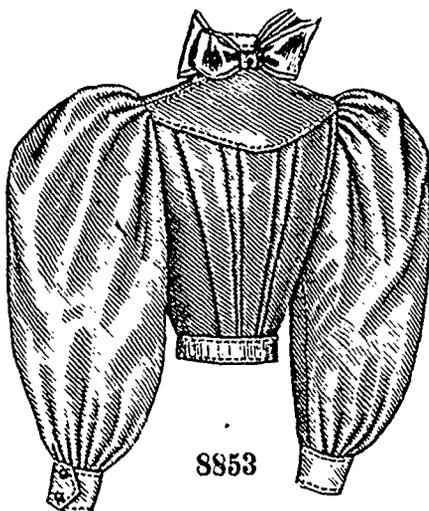


8853



8853

Front View.



8853

Back View.

LADIES' SHIRT-WAIST, WITH REMOVABLE TERN-DOWN COLLARS. (FOR WOOL, SILK OR COTTON FABRICS.)

(For Description see Page 46.)

provided to give variety, or the stock in the pattern could occasionally be exchanged for one of ribbon.

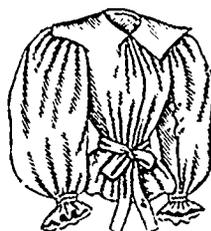
We have pattern No. 8855 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires three yards of plaid goods forty inches wide, with half a yard of velvet twenty inches wide. Of one material, it calls for five yards and an eighth twenty-two inches wide, or four yards thirty inches wide, or three yards and three-fourths thirty-six inches wide, or three yards forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR A FANCY LOW NECK AND WITH FULL-LENGTH OR SHORT MUSHROOM PUFF SLEEVES.)

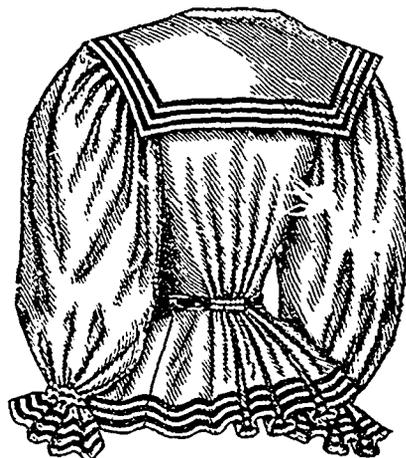
(For Illustrations see Page 44.)

No. 8843.—By referring to figure D6 in this number of THE DELINEATOR this waist may be again seen.

This is a becoming style of full waist and is here pictured made of zibeline and velvet, with velvet-edged ribbon for the collar and sleeve frills. The full fronts and full back are shaped in fancy low outline at the top and are gathered along the upper edges of the shallower portions, the fulness being drawn to the center at the lower edge and collected in shirrings. Under-arm gores give a smooth effect at the sides and the waist is made over a high-necked, fitted lining that is closed at the center of the front. The full portions are overlapped by a smooth yoke, which is included in the right shoulder seam and closed with hooks and loops at the left side. A standing collar overlaid with passementerie is the finish for the high-necked waist, and rising high above the collar is a frill of velvet edged ribbon, gathered at the bottom and sewed to a narrow band of the material; the



8839



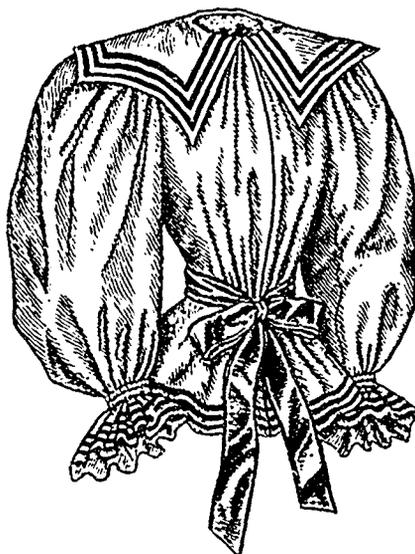
8839

Back View.

LADIES' TEA-JACKET OR DRESSING-SACK. (TO BE MADE WITH A HIGH NECK OR A NECK SLIGHTLY LOW IN FRONT.)

(For Description see Page 46.)

six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.



8839

Front View.

FIGURE No. 96 W.—LADIES' DRESSING-SACK.

(For Illustration see Page 41.)

FIGURE No. 96 W.—This represents a Ladies' tea-jacket or dressing-sack. The pattern, which is No. 8839 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown in three views on this page of THE DELINEATOR.

This dainty dressing-sack is here pictured made of pink India silk, with a simple trimming of insertion, ribbon-threaded beading and Nile-green ribbon. The back is shirred at the waist-line, producing pretty fullness that flares upward and hangs in folds in the skirt; under-arm gores produce a smooth adjustment at the sides. The full fronts have pretty fullness collected in gathers at the neck and are closed at the throat under a ribbon bow; they are held in at the waist by ribbon ties tacked to the ends of the shirrings in the back and bowed at the front. The neck may be slightly low in front, if this style is liked. The sailor collar completing the neck is decorated with ribbon-run beading and insertion, the ribbon being daintily bowed where the collar is pointed on and back of the shoulders and at the ends, which flare broadly. The collar falls over the top of the full puff sleeves, which are shirred at the wrists to form frills; beading covers the shirrings, and the ribbon run through the beading is bowed at the back of the arm.

Tea-jackets may be shaped after this fashion in brocade or silk of fine quality, with lace cascaded down the closing and

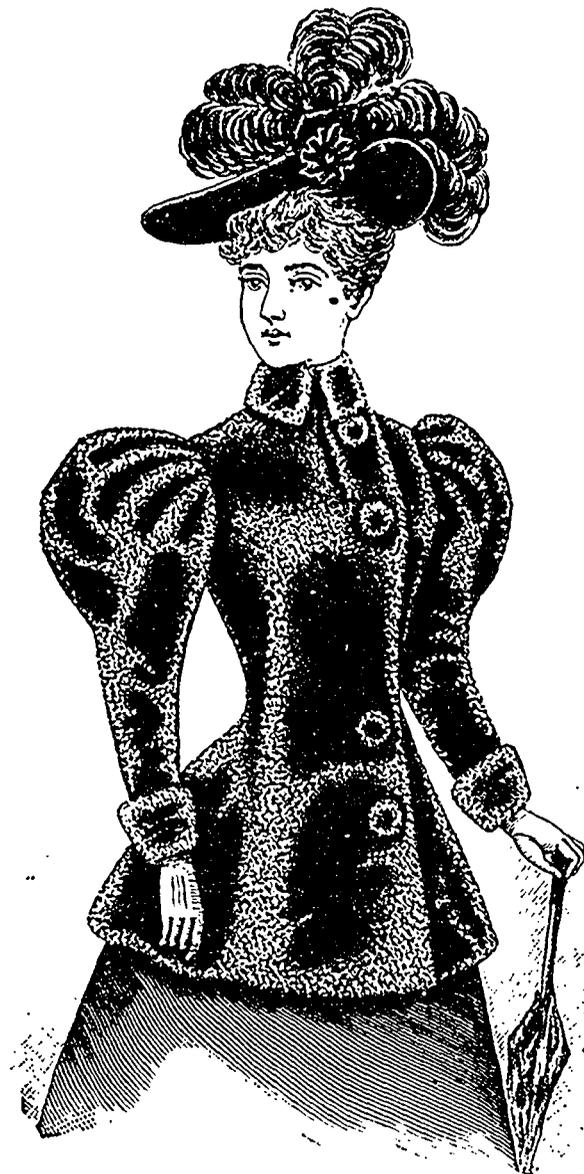


FIGURE NO. 97 W.—This illustrates LADIES' DOUBLE-BREADED COAT.—The pattern is No. 8818, price 1s. 6d. or 35 cents.

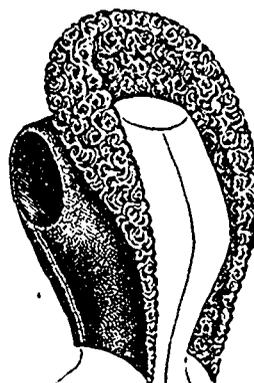
(For Description see Page 47.)

otherwise fancifully disposed to give an ornate finish. Dressing-sacks will be of French flannel, cashmere or inexpensive silks.

### LADIES' SHIRT-WAIST, WITH REMOVABLE TURN-DOWN COLLARS. (FOR WOOL, SILK OR COTTON FABRICS.)

(For Illustrations see Page 45.)

No. 8853.—Shirt-waists of silk and flannel are now well high



8822

Front View.



8822



8822



8822

Back View.

### LADIES' ETON JACKET, WITH THE FRONTS EXTENDED TO FORM THE HIGH ROLLING COLLAR.

(For Description see Page 48.)

as popular as were the cotton shirt-waists during the Summer. This attractively designed shirt-waist is pictured made of gray flannel and neatly finished with machine-stitching. The fronts are closed at the center with buttons and button-holes or studs through a box-pleat formed in the front edge of the right front. Each front is laid at the top in five tiny box-pleats that are stitched for a short distance along their underfolds, the resulting fullness being collected at the waist-line in five forward-turning plaits. The upper part of the back is a smooth yoke that shapes a blunt point at the center of the lower edge. The back is perfectly smooth fitting and is formed of three sections joined in seams that are concealed by three applied box-pleats. The plaits taper toward the waist-line, and a belt with pointed ends closed in front surrounds the waist. The full sleeve is gathered at its upper and lower edges, and a short slash made at the back of the arm is finished with a narrow lap. The sleeve may be completed with a straight cuff having a pointed, overlapping end secured with buttons and button-holes or studs, or with a roll-up cuff with rounding upper corners. The neck is completed with a neck-band closed at the throat with a stud, and two sorts of removable collars are provided. With one collar a ribbon stock is to be worn, as illustrated. This collar consists of a high band, to the upper edge of which is joined a shallow turn-over section having ends that separate widely in front. The other collar is of the ordinary turn-down kind having a high band.

The shirt-waist is particularly trim and will be made of plaid serge, glacé taffeta or flannel in becoming solid colors. Corduroy is also finding much favor for shirt-waists. The cuffs are often of linen but are also stylish when of the waist material.

We have pattern No. 8853 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 five yards of goods twenty-two inches wide, or four yards twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a fourth fifty inches wide. The collar requires half a yard of linen thirty-six inches wide, with half a yard of coarse linen or muslin in the same width for interlinings. Price of pattern, 1s. or 25 cents.

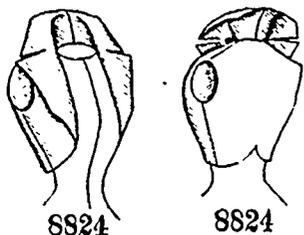
### LADIES' TEA-JACKET OR DRESSING-SACK. (TO BE MADE WITH A HIGH NECK OR A NECK SLIGHTLY LOW IN THE FRONT.)

(For Illustrations see Page 45.)

No. 8839.—Another view of this tea-jacket may be obtained

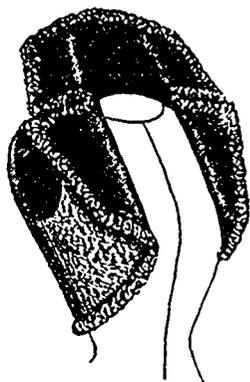
by referring to figure No. 96 W in this number of THE DELICATOR.

This tea-jacket or dressing-sack is very simply constructed and may be made with a high neck or a neck slightly low in front, as preferred. It is here illustrated made of mauve flannel.



8824

Back View.



8824

Front View.

LADIES' ZOUAVE OR BOLERO JACKET, WITH THE FRONTS EXTENDED TO FORM THE LAPELS AND HIGH FANCY COLLAR.

(For Description see Page 48.)

nel, with a darker shade of satin ribbon for decoration. The full fronts are joined to the full back by shoulder seams and separated at the sides by under-arm gores. The fronts are loose and are gathered

slightly at the neck, while the back is smooth across the top, but has pretty fullness at the waist-line collected in shirrings that are tacked to a stay. The neck finish is a fancy sailor-collar with widely flaring ends; it is pointed on each shoulder and at the front and back of the sleeve. The sack is closed at the throat with a hook and loop and wide ribbon tie-strings tacked over the ends of the shirrings in the back and bowed at the front serve to hold the fullness of the fronts in place. The full sleeves are of the bishop type, and are gathered at the top and shirred three times a short distance above the lower edge to form frills about the wrist. The shirrings are tacked to stays and three rows of narrow satin ribbon trim the free edges of the collar and the lower edges of the sleeves and sack.

This garment may be made up plainly in flannelette and plain flannel or it may be elaborately developed in fine cashmere or Henrietta of delicate tints or be of gray, blue or pink China silk, with lace, ribbon and chiffon for trimming. Attractive tea-jackets may be made of remnants of pretty crépons in cream, pale-blue, rose-pink, mauve, etc.

We have pattern No. 8839 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the tea-jacket calls for five yards and five-eighths of goods twenty-two inches wide, or four yards and a fourth thirty inches wide, or four yards thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 97 W.—LADIES' DOUBLE-BREADED COAT.

(For Illustration see Page 46.)

FIGURE No. 97 W.—This illustrates a Ladies' coat. The pattern, which is No. 8818 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 again on page 33 of this magazine.

This double-breasted coat is equally well suited to furs and plain and fancy coatings. Seal plush was used for its development in this instance. It extends to a fashionable depth and a close adjustment is maintained at the back, where the usual seams render it shapely. The fronts are loose, but are smoothly adjusted by a shallow dart at the top extending from the neck to a little above the bust; and the closing is made at the left side with plush buttons arranged in pairs at the top and at the waist. The two-seam sleeves are moderate in size and are gathered at the top; they are completed with deep roll-up cuffs that



FIGURE No. 99 W.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Ladies' Eton Jacket No. 8822, price 7d. or 15 cents; Girdle No. 1228, price 5d. or 10 cents; Basque No. 8819, price 1s. or 25 cents; and One-Seam Sleeve No. 8677, price 5d. or 10 cents.

(For Description see Page 48.)

flare slightly. The collar is protective and stylish, consisting of a turn-over portion mounted on a high band. Cloth, fur, novelty coatings in two-toned effects and some-

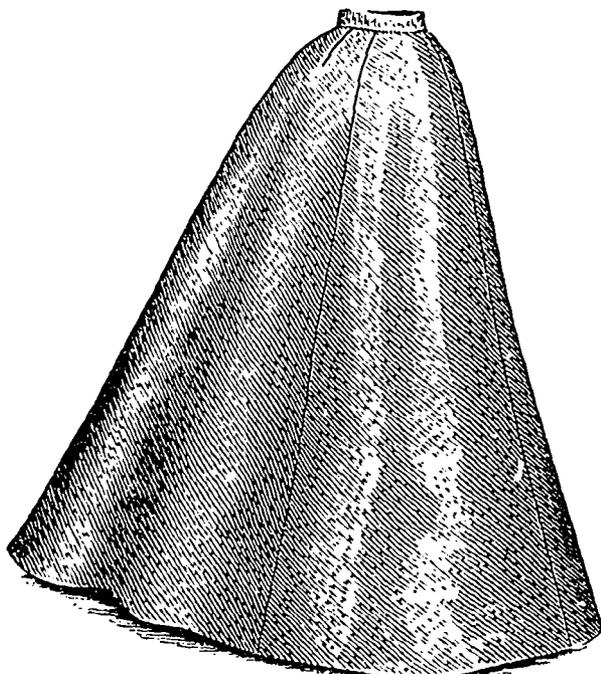
times heavy wool suitings will be made up in this style and handsomely lined with brocaded changeable silk.

The large flaring felt hat is handsomely trimmed with feathers and a ribbon rosette.

LADIES' ETON JACKET, WITH THE FRONTS EXTENDED TO FORM THE HIGH ROLLING COLLAR.

(For Illustrations see Page 46.)

No. 8822.—This jacket is shown differently developed at fig-



8856

Side-Front View.

LADIES' THREE-PIECE SKIRT, HAVING A NARROW FRONT-GORE BETWEEN TWO WIDE CIRCULAR PORTIONS PLAISED AT THE BACK.

(For Description see Page 49.)

ure No. 98 W in this number of THE DELINEATOR.

A becoming and stylish necessary of the gowns of this season is the short Eton jacket, which in the present instance is illustrated made of black velvet, with feather trimming for a completion. The jacket is sleeveless and has a seamless back which joins the fronts in shoulder and under-arm seams. The fronts are reversed in long, tapering lapels and are extended to form a high, rolling collar having a center seam. The jacket does not extend quite to the waist-line, except at its pointed lower front corners; the lower outline at the sides is curved, while at the back it may be straight or curved to form an inverted V at the center. The lapels and the inside of the collar are covered with feather trimming.

Eton jackets of this kind are stylish made of velvet, silk or cloth and trimmed with fur, braiding or passementerie. Cloth jackets look smart when all-over braided, but a facing of fur on the lapels and collar or an edge band of fur or passementerie will be sufficient on jackets of velvet or any handsome fabric.

We have pattern No. 8822 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the jacket of one material for a lady of medium size, will require a yard and five-eighths twenty inches wide, or a yard and an eighth thirty inches wide, or one yard thirty-six inches wide, or three-fourths of a yard forty-four inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

LADIES' ZOUAVE OR BOLERO JACKET, WITH THE FRONTS EXTENDED TO FORM THE LAPELS AND HIGH FANCY COLLAR.

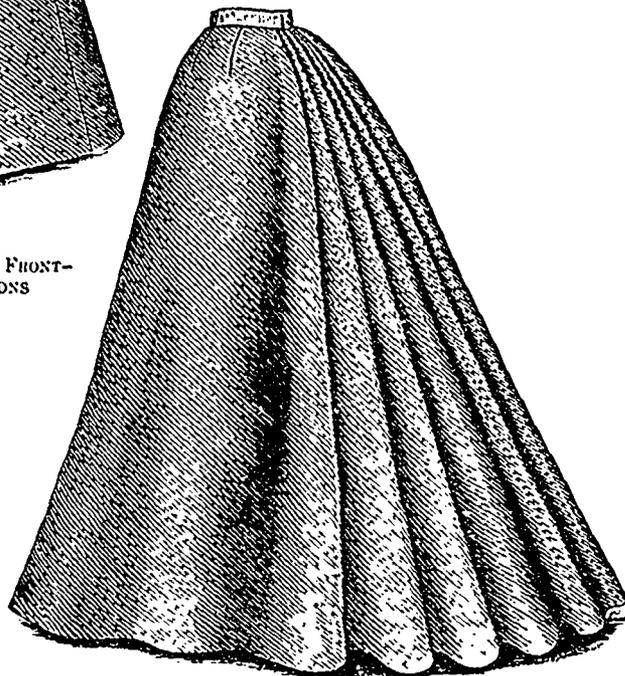
(For Illustrations see Page 47.)

No. 8824.—This jacket is again represented at figure D 2 in this number of THE DELINEATOR.

This sleeveless jacket, which is here pictured made of illuminated cheviot with velvet facings, is another and specially smart example of the jaunty bolero styles that are now found in almost every wardrobe. Novelty is shown in the method of shaping the fronts to form the lapels and collar, and the adjustment is simply performed by shoulder and under-arm seams. The jacket extends to a little above the waist-line and is seamless at the back, where the lower edge may be straight or curved upward at the center to form an inverted V. The fronts, which round toward the back, are extended to form the fancifully shaped lapels and high collar; the collar has a seam at the center of the back; it is rolled softly at the back, where it is pointed at each side, and reversed deeply at the ends, which are also pointed and flare slightly from the ends of the lapels. The collar and lapels are faced with velvet, and feather trimming emphasizes the attractive outline of the jacket.

These popular accessories need not match the gown they accompany, but may be of velvet or novelty suiting in rich, neutral tones that harmonize with almost all colors. Gimp, jeweled trimmings and fur are favored garnitures.

We have pattern 8824 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the jacket of one material for a lady of medium size, will require a yard and five-eighths twenty inches wide, or one yard thirty inches wide, or seven-eighths of a yard thirty-six inches wide, or five-eighths of a yard forty-four inches wide, or five-eighths of a yard fifty-four inches wide, each with five-eighths of a yard of velvet for facing the collar and lapels. Price of pattern, 7d. or 15 cents.



8856

Side-Back View.

FIGURE NO. 98 W.  
—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 47.)

FIGURE NO. 98 W.—This illustrates the jacket, basque, girdle and sleeve of a ladies' toilette. The jacket pattern, which is No. 8822 and costs 7d. or 15 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in four views on page 46 of this number of THE DELINEATOR.

The basque pattern, which is No. 8819 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is again shown elsewhere in this issue. The girdle pattern, which is No. 1223 and costs 5d. or 10 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is also pictured in this issue. The sleeve pattern, which is No. 8077 and costs 5d. or 10 cents, is in eight sizes for ladies from nine to sixteen inches, arm measure, and is shown again on its accompanying label.

The popularity of the chic Eton jacket opening over a stylish basque is everywhere apparent, and excellent suggestions for a toilette which embraces a natty jacket are here presented. Velvet is used for the jacket, sleeve and girdle, and figured taffeta

silk for the basque, while seasonable decoration is provided by otter fur and heavily-jetted passementerie. The basque has becoming fulness in front at each side of the closing and a fitted lining renders it trim and comfortable. A standing collar finishes the neck.

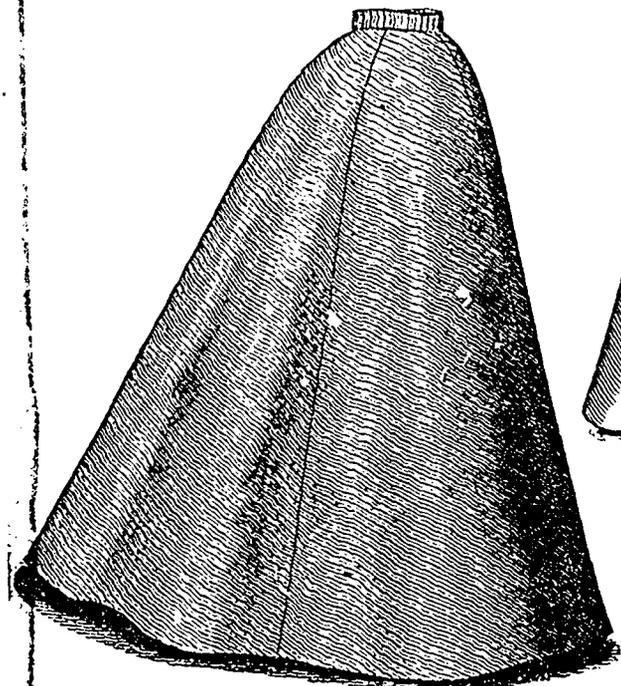
The stylish plaited girdle forms a deep point at the center of the front and back. It closes at the left side and has a straight lower edge.

The jacket has a seamless back that may have a plain or fanfully shaped lower edge and the fronts have pointed lower front

of the back. The front-gore is perfectly smooth fitting and the circular portions are fitted by two darts over each hip, while the fulness is collected at the back in three backward-turning plaits at each side of the center seam. The skirt expands gracefully to the bottom, where it measures about five yards round in the medium sizes, and ripples stylishly at the sides below the hips. The placket is finished above the center seam and the top of the skirt is completed with a belt.

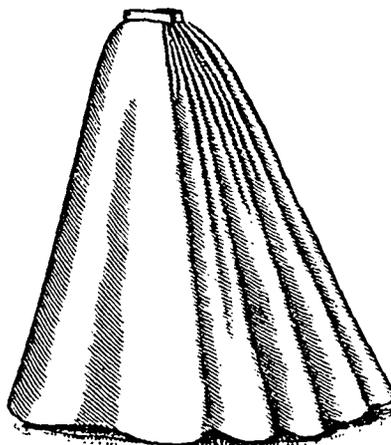
The mode will be used for silk, wool goods and cloth and there are many novelty fabrics for which the mode is also suitable.

We have pattern No. 8856 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt will need seven yards and three-fourths of material twenty-two inches wide, or five yards and seven-eighths thirty inches wide, or five yards and a half thirty-six inches wide, or four yards forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



8854

Side-Front View.



8854

LADIES' SIX-GORED SKIRT, SMOOTH-FITTING AT THE FRONT. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Illustrations see this Page.)

No. 8854.—At figure No. 94 W and figure D 6 in this number of THE DELINEATOR this skirt is again represented.

The skirt is conservative in width and unusually graceful in shape; it is here pictured made of dark-blue wool goods. Six gores are comprised in the skirt—a front-gore, a gore at each side and three back-gores; the front and side gores fit smoothly at the top

and the back-gores may be gathered or laid in box-plaits, as preferred. The skirt forms shallow ripples at the sides and larger flute folds at the back. The width of the skirt at the bottom is about five yards round in the medium sizes. The placket



8854

Side-Back View.

is made above the seam nearest the center of the back at the left side and the top of the skirt is completed with a belt.

New shades of cloth, serge, zibeline, mohair and novelty mixtures will show to excellent advantage in this skirt, which is without exaggeration in its shaping.

We have pattern No. 8854 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. To make the skirt of one material for a lady of medium size, will need eight yards and a half twenty-two inches wide, or seven yards and an eighth thirty inches wide, or seven yards thirty-six inches wide, or six yards and an eighth forty-four inches wide, or four yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SIX-GORED SKIRT, SMOOTH-FITTING AT THE FRONT. (TO BE PLAITED OR GATHERED AT THE BACK.) (For Description see this Page.)

corners. The fronts are reversed in long, tapering lapels that are extended to form the high standing collar, which is shaped by a center seam. Fur covers the lapels and the collar and the fronts are handsomely decorated with passementerie. The jacket is sleeveless, but in this instance a one-seam leg-o'-mutton sleeve, gathered at the top and showing a smooth adjustment on the forearm, is used. Two spaced bands of fur decorate each wrist.

The skirt which accompanies a jacket and basque of this style may be undecorated or trimmed to match the jacket, which is generally made of cloth, silk or velvet. When cloth is selected braiding forms a rich and appropriate decoration, and on velvet or silk fur bands in conjunction with jetted bands are specially commended as giving an ornate finish. Silk and plain and novelty woollens are suitable for the basque and the girdle will usually be of velvet.

The felt hat is bordered with fur, and velvet, plumes and a jewelled ornament combine to form an unpretentious adornment that is in perfect harmony with the toilette.

LADIES' THREE-PIECE SKIRT, HAVING A NARROW FRONT-GORE BETWEEN TWO WIDE CIRCULAR PORTIONS PLAITED AT THE BACK.

(For Illustrations see Page 48.)

No. 8856.—This skirt is represented made of zibeline. It consists of a narrow front-gore and two wide circular portions, the back edges of which are joined in a seam at the center

# Styles for Misses and Girls.

FIGURE No. 99 W.—MISSSES' AFTERNOON COSTUME.

(For Illustration see this Page.)

FIGURE No. 99 W.—This illustrates a Misses' costume. The pattern, which is No. 8852 and costs 1s. 6d. or 35 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently pictured on page 51.

Eton fronts and a smooth bias girdle are prominent features of this costume, for which a combination of gray bouclé suiting, white silk and maroon velvet was here selected. The back of the waist has slight gathered fulness at the waist and is separated from the fronts by under-arm gores. The Eton fronts are turned back in velvet-faced revers and between them are disclosed full fronts that droop over a plain girdle of velvet closed at the left side. The revers are decorated with guipure lace and krimmer binding, the latter being continued along the front and lower edges of the Eton fronts. The lower edge of the girdle and the top of the standing collar are also trimmed with krimmer, and bands of velvet give an ornate finish to the sleeves, which flare in puff fashion at the top but present a clinging effect below.

The four-gored skirt is gathered at the back and flares toward the lower edge, which is decorated with velvet and krimmer.

Soft novelty goods will unite pleasingly with velvet or taffeta in this costume, and trimming need not be added unless elaboration is desired, when iridescent or lace bands will impart a dressy effect.

MISSSES' COSTUME, CONSISTING OF A WAIST WITH ETON FRONTS AND A FOUR-GORED SKIRT.

(For Illustrations see Page 51.)

No. 8852.—This costume may be seen made of different materials by referring to figure No. 99 W in this magazine.

The Eton jacket-fronts are a pleasing feature of this mode, which also shows sleeves of diminished size and a stylishly shaped skirt. The combination pictured—camel's-hair and velvet—is effective and ruffles of ribbon supply appropriate decoration. The waist is made over a lining fitted by single bust darts

and the usual seams and closed in front. The back is seamless at the center and smooth across the shoulders and has fulness drawn in gathers at the waist; under-arm gores produce smooth adjustment at the sides. The Eton fronts reach below the bust and are reversed in pointed



FIGURE No. 99 W.—This illustrates MISSSES' AFTERNOON COSTUME.—The pattern is No. 8852, price 1s. 6d. or 35 cents.

(For Description see this Page.)

cheviot or some other soft woollen for the bulk of the costume. We have pattern No. 8852 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the costume requires four yards and a fourth of dress goods forty inches wide, with three-fourths of a yard of velvet twenty inches wide. Of one material, it needs seven yards twenty-two inches wide or five yards and a half thirty inches wide, or four yards and

lapels that are faced with velvet and bordered with a ruffle of ribbon, the ribbon being continued along the free edges of the front. Between the Eton fronts are revealed full fronts that droop slightly over the top of the smooth girdle-belt of velvet, which surrounds the waist and closes at the left side. The one-seam sleeves are arranged on two-seam linings, and the fulness at the top is collected in gathers that produce short puff effect below which a close adjustment is preserved to the wrist. A ruffle of ribbon decorates the top of the standing collar.

The skirt is worn over the waist and is composed of a front-gore, a gore each side and a straight back-breadth. It is gathered at the back and fits smoothly at the top of the front and sides and flares moderately at the bottom. Ripples appear below the hips, and at the bottom the skirt measures about two yards and three-quarters round in the middle sizes. The placket is made at the center of the breadth and the top of the skirt is completed with a belt.

Such modish dress goods as zibeline, serge, No. canvas, drap d'été, etc., and bouclé goods, velvet, plain or in novelty weaves, and other of the heavier textiles will be becoming and appropriate made up in this way, with velvet or silk in association. Fancy buttons, ribbons, ruffling, jetted, spangles or iridescent bands are available for decoration. A combination of three materials is in order and exquisite effects are produced by employing velvet and a rich, dark velvet overlaid with guipure appliqué lace as the ornamental fabrics, with

lengths thirty-six inches wide, or three yards and five-eighths forty-four inches wide, or three yards and three-eighths

where it measures about three yards round in the middle sizes. A belt finishes the top of the skirt and the placket is made at the center of the back-breath.

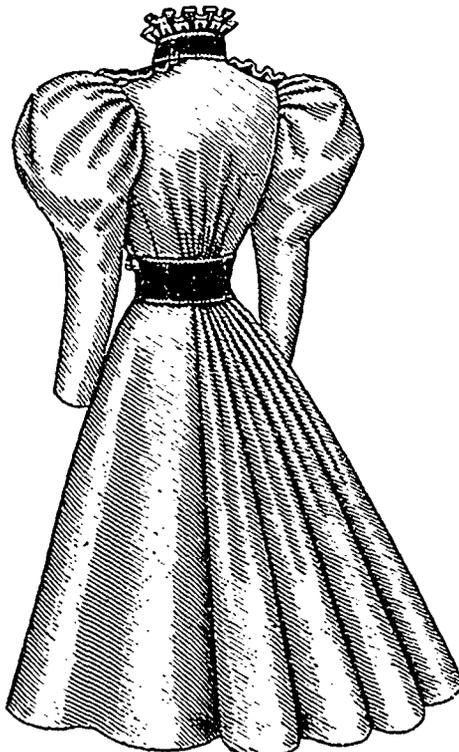
Very serviceable and jaunty costumes will be copied from this in cheviot, serge, cloth and mixed wool goods; it is thoroughly practical and requires no trimming, a neat finish of machine-stitching being most generally used.

We have pattern No. 8862 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the costume requires six yards and an eighth of material twenty-seven inches wide, or four yards and five-eighths thirty-six or forty-four inches wide, or three yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



8852

Front View.



8852

Back View.

MISSSES' COSTUME, CONSISTING OF A WAIST WITH ETON FRONTS AND A FOUR-GORED SKIRT.

(For Description see Page 50.)

MISSSES' DRESS, WITH SIX-GORED SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Illustrations see Page 52.)

No. 8858.—This dress is shown again at figure No. 100 W in this magazine.

In this girlish dress glacé taffeta and chiffon are here united. The fanciful waist is provided with a lining fitted by single bust darts and un-

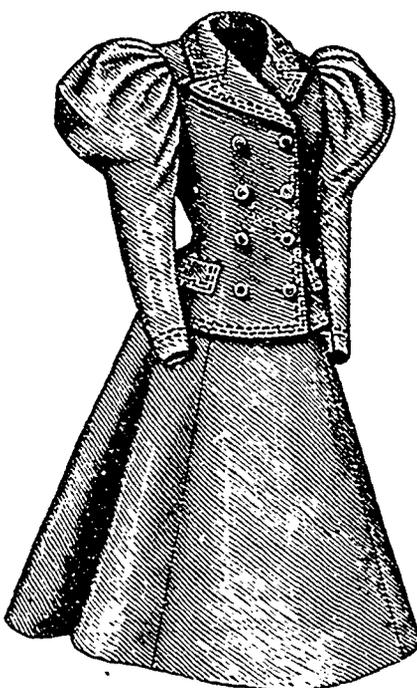
Price of pattern, 1s. 6d. or 35 cents.

MISSSES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED JACKET. (TO BE WORN OVER WAISTS) AND A FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 8862.—This trim and becoming costume is pictured made of velvet and neatly finished with machine-stitching. The jacket is to be worn over waists: it has loose fronts that lap and close in double-breasted style with button-holes and velvet buttons and are reversed above the lapels, which extend in ribbons beyond the ends of the roll-up collar. Under-arm and side-back gores and a curving center seam adjust the jacket snugly at the sides and back, and coat-laps appear below the waist at the center seam, coat-plaits at the side-back seams adding to the jaunty effect. Square laps cover openings of inserted side-pockets in the fronts. The sleeves are of the one-seam style and are of fashionable size, gathered at the top and fitting closely below the elbow. A button is tucked over the plait at each side-back seam and the finish of machine-stitching is in tailor style.

The four-gored skirt is gathered across the top at the back and is smooth in front and at the sides; it flares toward the foot.



8862

Front View.



8862

Back View.

MISSSES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED JACKET (TO BE WORN OVER WAISTS) AND A FOUR-GORED SKIRT.

(For Description see this Page.)

Under-arm and side-back gores, the closing being made at the back. Under-arm gores separate the full front and full backs, which

extend to round yoke depth on the lining and are drawn into soft folds by gathers at the top and shirrings at the bottom. The front puffs out stylishly and the upper edges of the full portions are defined by a full, gathered frill of chiffon in two sections, the ends of which meet at the center of the front and back. From each end the frill follows the upper edges of the full portions to the shoulders and is then carried about the arms' eyes, combining with full single frills disposed at the top of the coat-shaped sleeves to give the effect of double sleeve frills and producing a charming fluffiness. A standing collar is added to complete the high-necked waist, and the lining is cut away above the full portions for the round neck. The sleeves may extend to the wrists or be cut off at the elbow, as desired.

A wrinkled ribbon bowed at the outside of the arm forms a suitable trimming for the elbow sleeves and a twisted ribbon also provides a dainty finish for the round neck. Ribbon bows are set on the shoulders, with pretty effect.

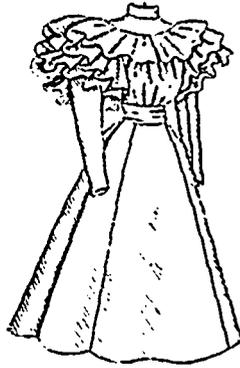
The skirt, which is in six gores, flares stylishly toward the bottom, where it measures three yards and a fourth round in the middle sizes. Full folds result at the back from gathers at each side of the placket, which is made at the center of the back-breadth, and a belt completes the top. The skirt is worn over the bottom of the waist and a ribbon is carried about the waist and arranged in a large fancy bow with long streamers at the back.

The dress may be made of zibeline, French poplin and novelty goods, and for evening wear of taffeta or India silk, crêpon of a silken weave or vailings in delicate tints. A soft material should be used for the frills, and for trimming lace, ribbon or pearl gimp will be attractive.

We have pattern No. 8858 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, requires six yards and five-eighths of silk twenty inches wide, with a yard and a half of chiffon forty-five inches wide. Of one material, it calls for six yards and a half twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

combination of plain chiffon and figured silk here chosen in its development. The six-gored skirt shows graceful ripple, the sides and full folds at the back and is trimmed with ruffles of chiffon, the upper ruffle being self-headed and decorated at intervals with bows of cherry ribbon that add to girlish air of the dress.

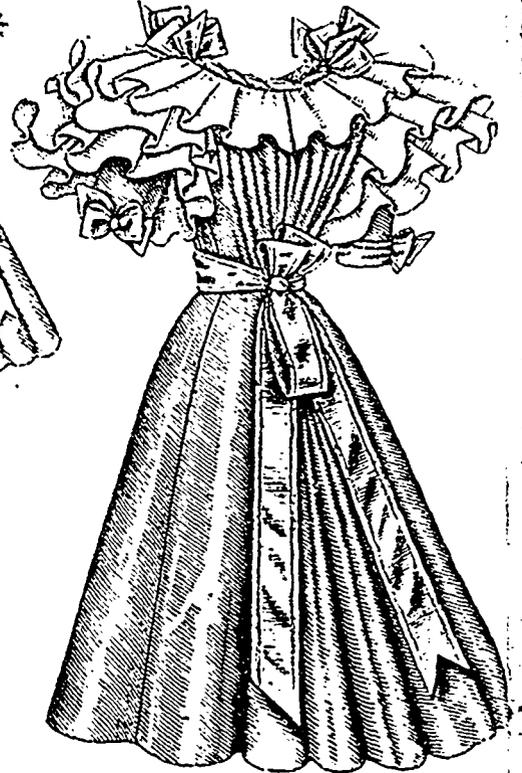
The waist, which is closed at the back, is here made up with a low round neck and with elbow sleeves: it is full both at the front, but is made smooth at the sides by under-arm gossamer. The round neck is outlined by a frill in two sections that meet at the center of the front and back and meet on the shoulders where they are carried about the arms' eyes, producing, with other frills that fall about the coat-shaped sleeves, pleasing



8858



8858



8858

Back View.

MISSSES' DRESS, WITH SIX-GORED SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Description see Page 51.)



8858

Front View.

ness and imparting breadth to the figure. Ribbon bows decorate the neck frill and ribbons bowed at the outside of the arm trim the elbow sleeves, while a belt ribbon fastened in a bow with streamers at the back.

A dress of white-and-yellow glacé tulle with white chiffon frills would be girlish and dressy enough for the most elaborate functions. Ribbon bows and a belt ribbon with long streamers are essential to a pleasing finish, and iridescent or bead trimmings could also be added. The mode is also suitable for street wear when made high-necked and with

long sleeves of woollen or silken materials in appropriate colors and with fancy braid and other simple devices for adornment.

FIGURE No. 100 W. MISSSES' PARTY DRESS.

(For Illustration see Page 53.)

FIGURE No. 100 W.—This represents a Misses' dress. The pattern, which is No. 8858 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on this page.

The charming fluffiness of this mode adapts it perfectly to the

GIRLS' DRESS, WITH SPANISH FRONT AND FOUR-GORED SKIRT.

(For Illustrations see Page 51.)

No. 8846.—At figure No. 108 W in this magazine this dress is shown differently developed.

This stylish little dress, possessing the attractive features of

Span...  
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close...  
sides...  
is dr...  
The...  
whic...  
fully...  
high...  
the v...  
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to s...  
cent...  
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ered...  
are a...  
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Spanish front and pointed girdle belt which are so popular at present, is here pictured made of checked novelty dress goods and trimmed with fancy black braid. The waist is made over a lining fitted by single bust darts and the customary seams and closes invisibly at the back. The waist is smoothly fitted at the sides by under-arm gores, and the fulness of the front and back is drawn well to the center by gathers at the top and bottom. The full front is displayed prettily between the bolero fronts, which enter the shoulder and under-arm seams and are gracefully rounded at their lower great corners. At the neck is a

high standing collar and the waist is encircled by a girdle belt that is straight at its lower edge, but curves at its upper edge to shape a point at the center of the front. Mushroom puffs that are gathered at the top and bottom are arranged at the top of the coat-shaped sleeves, which show the popular close effect below. Two rows of braid decorate the sleeves at the wrist, and a row of similar braid ornaments the upper and lower edges of the collar and girdle belt and the free edges of the boleros. The four-gored skirt is joined to the waist and falls in pretty ripples below the hips. The back-breadth is gathered across the top and the placket is made at the center of the breadth.

This mode may be satisfactorily developed in cashmere, serge, camel's-hair, cheviot and zibeline, with braid or passementerie for trimming.

We have pattern No. 8846 in eight sizes for girls from five to twelve years old. To make the dress for a girl of eight years, needs five yards and an eighth of material twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yard and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

**GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT.**

(TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

For Illustrations see Page 51.

No. 8847.—This dress again represented at figure No. 104 W in this number of THE Delineator. In this instance the dress is shown made up for party wear in white-and-yellow figured taffeta. The straight, full, gathered skirt is joined to the body, which is made on a high-necked lining fitted by single bust darts and the regulation seams, and the closing is made at the center of the back. The full front and backs are shaped in rounding outline at the top and the fulness is drawn well to the center by gathers at the upper and lower edges, the front puffing out prettily. The high neck is finished

with a standing collar. When the low neck is preferred, the lining is cut away above the full portions and the neck decorated with a dainty lace ruche. The fulness both front and back is framed by the tapering ends of gathered frills that pass about the sleeves and are included in the arms'-eyes. The full, broad effect thus produced is increased by two gathered frills arranged about the upper part of the coat-shaped sleeves, which may extend to the wrist or end at the elbow, a decoration like that at the round neck giving a pretty completion for the latter style. All the frills are edged with lace and a bow of ribbon is set on

the upper side of each elbow sleeve below the frills. Similar ribbon is carried from a bow on each shoulder over the ends of the frills passing down the front and back, terminating under bows with long ends at the lower edge of the body.

The frock has dressy features that will be improving to growing girls and invites a trimming of lace and ribbon that need not necessarily be lavish. Soft woollens, silk-and-wool mixtures and India silk will make up charmingly by the mode.

We have pattern No. 8847 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress will require seven yards of material twenty-two inches wide, or five yards thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and five-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



FIGURE No. 100 W.—This illustrates MISSES' FANCY DRESS.—The pattern is No. 8838, price 1s. 3d. or 30 cents.

(For Description see Page 52.)

FIGURE No. 101 W.—MISSES' LONG EMPIRE COAT.

(For Illustration see Page 55.)

FIGURE No. 101 W.—This illustrates a Misses' coat. The pattern, which is No. 8830 and costs 1s. 3d. or 30 cents, is in five sizes for misses from eight to sixteen years of age, and may be seen in three views on page 58.

For growing girls coats that fall in free, graceful folds are very appropriate and becoming. The garment here illustrated is known as the Empire and also as the Russian coat. Kersey was used for its present development, with a velvet inlay on the collar and straps. The

shaping of the coat is simple; the full fronts join the full back in under-arm seams that are concealed by a deep, forward-turning plait at each side. The upper part of the back is a pointed yoke, the lower edge of which overlaps the full back, which is laid in a backward-turning plait at each side of a broad box-plait. The fronts also show a novel disposal of fulness, being arranged in a forward and backward turning plait at each shoulder; they lap broadly, the closing being made invisibly, and pointed straps tacked to position under buttons hold the plaits in

position above the bust and at the waist. The Marie Stuart collar is composed of sections, the seams in this instance being left open to give a slashed effect; it is very protective, rising high at the back, and its ends roll prettily in front. The two-seam sleeves

three views on page 61. The waist pattern, which is No. 8708 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old, and may be again seen on its label.

The baby waist of novelty wool dress goods over which the zouave or bolero jacket opens has a full front and full backs that extend to within round yoke depth of the neck on the high-necked lining, which is faced above the full portions to give a yoke effect and closed at the back. The collar is encircled by a wrinkled stock of silk and the waist is surrounded by a softly folded belt. The close-fitting coat sleeves have large puffs at the top and provision is made for elbow puff sleeves.

Green velvet is pictured in the jacket and lemon-colored Bengaline silk is used for the lapel facings, which are heavily embroidered. The jacket is sleeveless and has a seamless back, and fronts that round gracefully below the bust. At the top the fronts are reversed in lapels that flare from a fancy collar. Silver braid and jet trimming render the outline prominent.

Very jaunty effects appropriate to youth are achieved in the bolero or zouave jacket. It may be worn over any silk, velvet or cloth waist, and the skirt which accompanies the waist may be gored or full.

The hat is trimmed with ribbon and an aigrette.



8846

Front View.



8846

Back View.

GIRLS' DRESS, WITH SPANISH FRONT AND FOUR-GORED SKIRT.  
(For Description see Page 52.)

GIRLS' DRESS, HAVING BOLERO FRONTS AND A STRAIGHT, FULL SKIRT.  
(For Illustrations see Page 56.)

are gathered at the top and plaited at the side to give a short puff effect, and the adjustment on the forearm is comfortably close.

Cloth, fancy coating, melton, diagonal, whipcord and, for best wear, velvet or corded silk will be selected, and velvet or fancy buttons will contribute the decoration.

The hat is made of cloth and trimmed with ostrich tips.

No. 8927.—This dress may be again seen by referring to figure No. 105 W in this number of THE DELINEATOR.

Blue checked cheviot was selected in the present instance for this little dress, which is made very attractive by its bolero fronts and pointed front-yoke. The waist is made over a dart-

front and plain backs of lining and the closing is made at the back. The smooth front-yoke is pointed at the center of the lower edge and to it is joined the full front that puffs out prettily and has its fulness drawn well to the center



8847



8847

FIGURE No. 102 W.—MISSES' ETON JACKET.

(For Illustration see Page 55.)

FIGURE No. 102 W.—This illustrates a Misses' Eton jacket. The pattern, which is No. 8820 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 62 of this number of THE DELINEATOR.

This is a very natty jacket for wear on the milder days of Winter or during the Spring. In this instance it is pictured made of green cloth, a dressy completion being given by a dark braiding design on the lapels and collar and an edge finish of white braid on the collar, lapels and at the wrists. The dart-fitted fronts are reversed in tapering lapels that meet the ends of the rolling coat-collar and are deepened to form points at their lower front corners. The broad back reaches just to the waist-line, but, if preferred, the jacket may be shorter. The sleeves are of the newest shape, having inside and outside seams and puffing out stylishly at the top and fitting closely on the forearm.

The full, shirred basque-waist that appears in the open front of the jacket is made of glacé silk by pattern No. 8714, which is in seven sizes for misses from ten to sixteen years old, and costs 10d. or 20 cents.

Eton jackets of velvet are very popular and those of serge, tweed, etc., are made smart by braid or passementerie trimmings. They may match or contrast with the skirt.

A tasteful arrangement of feathers, aigrettes and ribbon adorns the fanciful hat.



8847

Front View.



8847

Back View.

FIGURE No. 103 W.—MISSES' AFTERNOON TOILETTE.

(For Illustration see Page 56.)

FIGURE No. 103 W.—This illustrates the bolero jacket and baby waist of a Misses' toilette. The jacket pattern, which is No. 8935 and costs 5d. or 10 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in

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

(For Description see Page 53.)

and collected in gathers at the top and shirring at the bottom. The backs join the front in shoulder and under-arm seams and are gathered at the top and shirred at the bottom. The bolero

fronts are prettily rounded at the lower front corners and are reversed at the top to form oblong revers. The neck is finished with a high standing collar. An applied belt finishes the bottom of the waist to which the straight, full, gathered skirt is joined. The full bishop sleeves are made over coat-shaped linings and are completed with narrow wristbands. Three rows of narrow braid decorate the collar, wristbands and belt and the loose edges of the jacket fronts and the lower edge of the yoke.

Serge, cashmere, mohair and camel's-hair in plain or fancy effects make pretty and serviceable school dresses for children, and velvet ribbon and small buttons are liked for trimming.

We have pattern No. 8827 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, calls for five yards and five-eighths of goods twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

**MISSSES' LONG EMPIRE COAT, WITH YOKE AND FANCY COLLAR.**  
(ALSO KNOWN AS THE RUSSIAN COAT.)

(For Illustrations see Page 57.)

No. 8831—This novel and stylish coat, that completely covers the dress with which it is worn, is in Empire style. It is also known as the Russian coat and is illustrated made of broadcloth and trimmed with bands of Astrakhan. The upper part of the coat is a square yoke that is shaped by shoulder seams and laps broadly at the front, and to the lower edge of the yoke are joined the full fronts and full back. The back is arranged in three wide box-plaits that flare gracefully toward the lower edge and each front is laid in a similar plait at each side of an applied plait joined to the front edge of the right front. A stylish feature of the coat is the smooth, fanciful collar, which is slashed on the shoulders to give an epaulette effect, and the loose edges of the collar are bordered with black Astrakhan. Rising above the fancy collar is a standing collar overlaid with Astrakhan. The puff sleeves are made over large two-seam linings and completed with deep, round cuffs outlined with Astrakhan. The closing is made invisibly at the front.

Most satisfactory results may be obtained in the development of this coat from broadcloth, kersey, Irish frieze, cheviot or novelty coatings, with mink, sable, chinchilla, beaver, etc., for decoration. We have pattern No. 8831 in five sizes for misses from eight

to sixteen years of age. For a miss of twelve years, the coat needs nine yards and three-fourths of material twenty-two inches wide, or seven yards and a half thirty inches wide, or six yards and a half thirty-six inches wide, or five yards and a half forty-four inches wide, or four yards and a half fifty-four inches wide.



FIGURE No. 102 W.—This illustrates MISSSES' ETON JACKET.—The pattern is No. 8820, price 10d. or 20 cents.  
(For Description see Page 54.)

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

**FIGURE No. 104 W.—GIRLS' PARTY DRESS.**

(For Illustration see Page 57.)

FIGURE No. 104 W.—This illustrates a Girls' dress. The pattern, which is No. 8847 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is differently portrayed on page 54 of this magazine.

The dress is very dainty as here pictured made of pink India silk, the decoration of narrow lace edging and a generous but tasteful disposal of olive-green ribbon giving additional grace and girlishness. The full skirt hangs free from the low-necked body, which has gathered fulness at both the back and front and is closed at the back. There is novelty in the arrangement of frills that add to the stiffness and grace of the dress. The fulness in the front and back is prettily framed by the ends of the frills, which separate on the shoulders and encircle the sleeves at the arm's-eye, falling prettily over two frills arranged about the upper part of each coat-shaped sleeve. The sleeves are here cut off at the elbow and banded with ribbon bowed at the outside of the arm. The dress may be made with sleeves in full-length and the neck may be high.

Soft vailings, fine silk, crêpons and crêpe de Chine in delicate tints will make charming party dresses, and for day wear serge, cashmere, novelties, etc., are perfectly appropriate.

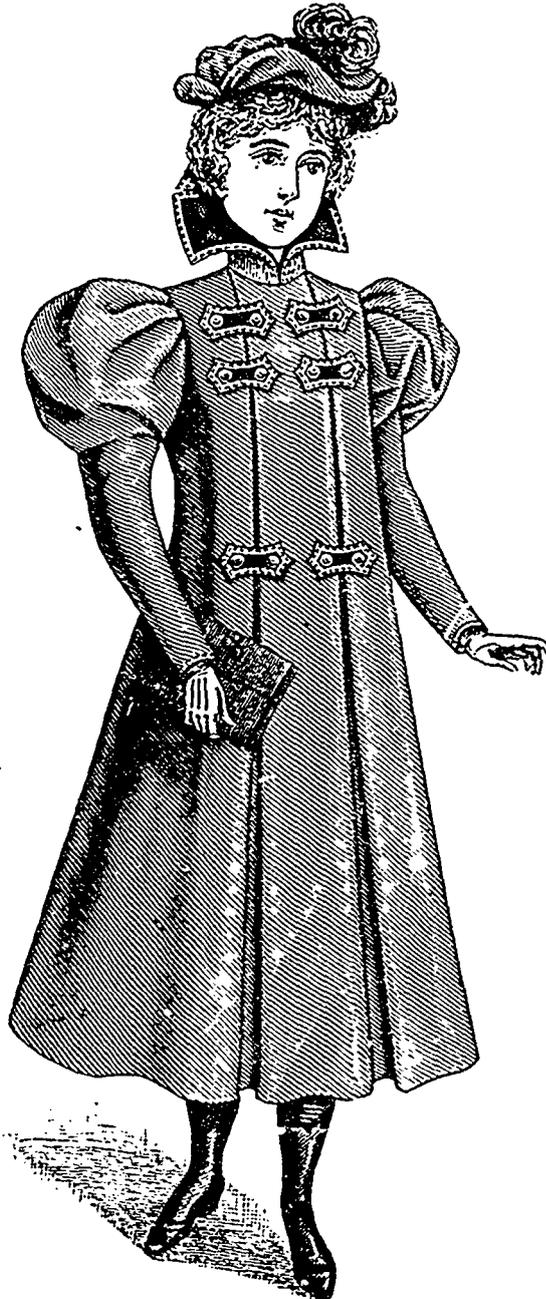


FIGURE No. 101 W.—This illustrates MISSSES' LONG EMPIRE COAT.—The pattern is No. 8830, price 1s. 3d. or 30 cents.

(For Description see Page 53.)

MISSES' LONG BOX COAT.

(For Illustrations see Page 58.)

No. 8938.—This comfortable box coat entirely conceals the dress; it is shown made of mixed coating and machine-stitching provides the finish. Its seamless back is joined to the loose box fronts in shoulder and under-arm seams. The fronts lap and close in double-breasted style with button-holes and large buttons and are reversed at the top in pointed lapels which extend beyond and form notches with the ends of a rolling coat-collar. The comfortable sleeves have only inside seams and the fulness is arranged at the top in a double box-plait between forward and backward turning plaits. The sleeves puff out at the top and fit smoothly below the elbow.

The coat may be stylishly made up in broadcloth, Irish frieze, kersey, cheviot, bouclé coating, etc. The collar and lapels may be in-laid with velvet, with satisfactory results, and a binding of braid or of fur at all the edges is also a stylish addition.

We have pattern No. 8838 in four sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat requires six yards and three-eighths of goods twenty-two inches wide, or five yards and an eighth thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' LONG EMPIRE COAT, WITH MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT (ALSO KNOWN AS THE RUSSIAN COAT.)

(For Illustrations see Page 58.)

No. 8830.—By referring to figure No. 101 W in this magazine, this coat may be seen differently made up.

This stylish long coat, which is in the quaint Empire style, is also known as the Russian coat; it is here pictured made of dark-green broadcloth and finished with machine-stitching. The upper part of the back is a pointed yoke, that overlaps the upper edge of the full back, which is arranged at the center in a box-plait between two backward-turning plaits. The back joins the fronts in side seams that are concealed by a deep, forward-turning plait at each side, the plaits being stitched to position all the way down. The loose fronts lap broadly and are each laid in a backward and

forward-turning plait at the shoulder edge; the plaits retain their folds to the lower edge of the coat and are secured by two pointed straps above the bust and a single strap at the waist-



FIGURE NO. 103 W.—This illustrates MISSES' AFTERNOON TOILETTE.—The patterns are Misses' Bolero Jacket No. 8835, price 5d. or 10 cents; and Baby Waist No. 8708, price 10d. or 20 cents.

(For Description see Page 54.)

line. The straps are held in position by buttons sewed in the points, and the closing is made invisible at the left side. The two-seam sleeves are gathered at the top where they stand out in a puff; the downward-turning plait is laid in each side edge of the upper portion near the top and below the puff the sleeve is comfortably close. The neck is completed with a Marie Stuart collar in four sections that are joined in seams. The collar rolls stylishly, and if a slashed effect be desired, the seams may be left open for a short distance at the top, both effects being illustrated.

This coat may be stylishly developed in broadcloth, kersey, velvet and fancy coating, with a trimming of braid, mink, Persian lamb or chinchilla, etc.

We have pattern No. 8830 in five sizes for misses from eight to sixteen years old. To make the coat for a miss of twelve years, call for nine yards and a fourth of good twenty-two inches wide, or six yards and a half thirty inches wide, or six yards thirty-six inches wide, or five yards and a fourth forty-four inches wide, or three yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

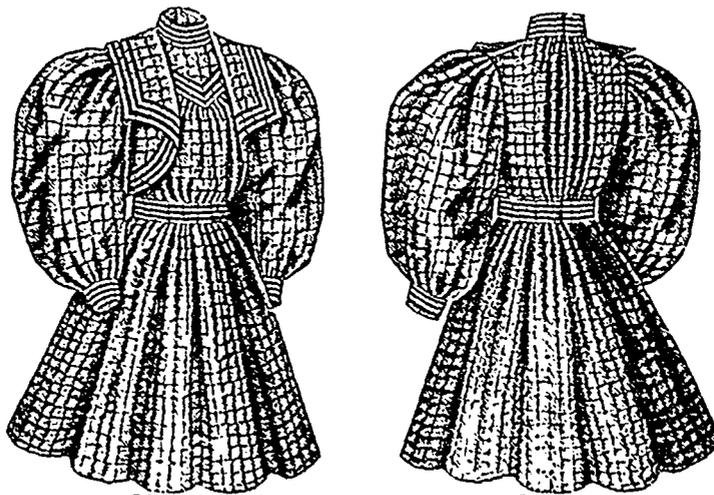
FIGURE NO. 105 W.—GIRLS' DRESS (For Illustration see Page 59.)

FIGURE NO. 105 W.—This illustrates a Girls' dress. The pattern which is No. 8827 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in two views elsewhere on this page.

The mode is simple yet has good style and introduces features both becoming and new. Novelty zibeline and velvet are here combined in the dress. The full backs of the waist have gathered fulness at each side of the closing and the front is composed of a slightly drooping lower portion and a pointed yoke upper part. The front is revealed prettily between bolero fronts reversed in fanciful lapels above the bust and rounded below. The full bishop sleeves are completed with shallow round cuffs of velvet. The neck is finished with a standing collar, and a belt of velvet surrounds the waist. The straight full skirt is gathered at the top and falls in soft folds about the figure.

Many of the most becoming dresses of the season are composed of velvet and plain or novelty woollens goods arranged in the way here illustrated. A party dress would be made of some pale tint of cashmere, silk or velling, with velvet of a darker hue for the bolero fronts and belt. A very pretty visiting

dress was made of electric-blue cloth, with darker velvet for the accessories, silver soutache braid being arranged in rows three to outline the velvet portions.



8827

Front View.

8827

Back View.

GIRLS' DRESS, HAVING BOLERO FRONTS AND A STRAIGHT, FULL SKIRT.

(For Description see Page 54.)

**GIRLS' LONG BOX COAT.**

(For Illustrations see Page 59.)

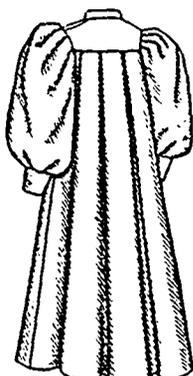
No. 8836.—Another view of this coat may be obtained by referring to figure No. 106 W in this number of THE DELINEATOR. This comfortable box coat is here illustrated made of mixed coating, with machine-stitching for a finish. It is long and protective and has a loose, seamless back and loose fronts joined by shoulder and under-arm seams. The fronts lap and close in double-breasted style with buttons and button-holes, above which they are reversed in lapels that extend in points beyond the ends of a rolling collar, with which the lapels form slight notches. The fulness of the one-seam sleeves is arranged in a double box-pleat between forward and backward turning plaits. Coats for children are made of Bengaline silk, velvet and mixed coatings. Maroon is a favorite color this season.

We have pattern No. 8836 in four sizes for girls from three to nine years of age. For a girl of five years, the box coat calls for three yards and three-fourths of material twenty-two inches wide, or three yards thirty inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four inches

wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



8831



8831

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

(For Illustrations see Page 60.)

No. 8829.—Another view of this coat is given



8831

Front View.



8831

Back View.

**MISSSES' LONG EMPIRE COAT, WITH YOKE AND FANCY COLLAR. (ALSO KNOWN AS THE RUSSIAN COAT.)**

(For Description see Page 55.)

Figure No. 107 W in this number of THE DELINEATOR. The stylish long coat is here represented made of dark-green



FIGURE NO. 104 W.—This illustrates GIRLS' PARTY DRESS.—The pattern is No. 8847, price 1s. or 25 cents.

(For Description see Page 55.)

broadcloth and trimmed with mink fur. It is nicely fitted at the sides and backs by under-arm and side-back gores and a curving center seam, coat-laps and coat-plaits being formed below the waistline of the middle three seams. The loose fronts lap and close in double-breasted style with buttons and button-holes arranged in pairs at the bust and below the waist. Above the closing the fronts are reversed in square lapels that lap to the throat and meet the ends of a fancy sailor-collar. The lower edge of the sailor collar shapes three blunt points and a Byron collar with widely flaring ends finishes the neck. The one-seam sleeves are made over linings of the same shape and are gathered at the top to stand out broadly; they are finished at the wrists with deep, flaring, pointed cuffs. The edges of collars, cuffs and lapels are fashionably bordered with the fur.

Pretty little coats like this may be made of broadcloth in tan, green, blue and brown and trimmed with bands of sable, mink, chinchilla, beaver, etc. Bouclé coatings will also be in high favor for this mode and braid or machine-stitching may provide the finish. We have pattern No. 8829 in ten sizes for girls from three to

twelve years old. For a girl of eight years, the coat requires six yards and a half of goods twenty-two inches wide, or five yards thirty inches wide, or four yards and an eighth thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

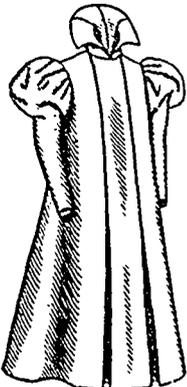
the lower edge and contribute desirable fulness to the skirt fancy tab collar with stole ends that meet at the center of

**GIRLS' LONG EMPIRE COAT, WITH GORED BACK.**

(For Illustrations see Page 60.)

No. 8864.—This comfortable long coat represents a style that is very attractive. It is in Empire style and is shown made of brown melton, with fur bands for trimming. The loose fronts lap and close to the

throat in double-breasted style with buttonholes and fancy pearl buttons and are joined to the back by shoulder and under-arm seams. The back, which consists of four gored sections that are joined by seams extending to the lower edge of the coat, is perfectly smooth across the shoulders, and extra



8830

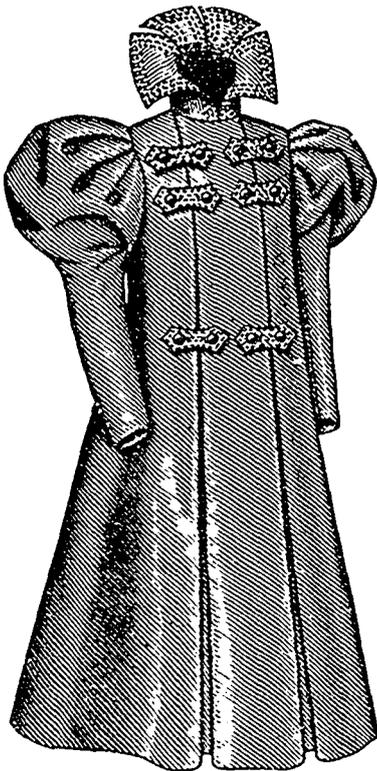


8838  
Front View.



8838  
Back View.

**MISSSES' LONG BOX COAT.**  
(For Description see Page 56.)



8830  
Front View.



8830  
Back View.

**MISSSES' LONG EMPIRE COAT, WITH MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT. (ALSO KNOWN AS THE RUSSIAN COAT.)**

(For Description see Page 56.)

front is a distinctive feature of the ment, and the neck is completed with lar comprising four sections that are joined by seams; it may be worn high about neck and softly rolled or it may be turned down all round, as illustrated. The sleeves are in reduced size, having gathered fulness at the top; they are of the one variety and fit with comfortable closeness on the forearm and puff out above.

Smooth or rough surfaced cloth, heavy coating, etc., trimmed with mink, Persian lamb, beaver and chinchilla develop this coat in the most satisfactory manner.

We have pattern No. 8864 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the coat requires six yards and seven-eighths of goods twenty-two inches wide, or five yards and three-eighths thirty inches wide, or four yards and three-eighths thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 25 cents.

**FIGURE NO. 106 W.—GIRLS' LONG COAT.**

(For Illustration see Page 61.)

FIGURE NO. 106 W.—This illustration shows a Girls' coat. The pattern, which is made in sizes for girls from three to nine years of age, and may be seen again on page 61 of this publication.

Among the new styles of outer garments for girls this will be a prime favorite. Kersey was here used for its durability, with an inlay of velvet on the lapels and machine-stitching for a finish. The wide, seamless joins the fronts in shoulder and under-arm seams and the

width allowed at the seams a short distance below the top is underfolded in three box-plaits. The plaits retain their folds to

and machine-stitching for a finish. The wide, seamless joins the fronts in shoulder and under-arm seams and the

lap and close in double breasted style with button-holes and handsome smoked pearl buttons. The fronts are reversed above the closing in lapels that meet and extend in points beyond the ends of the rolling coat collar. The one-seam sleeves have fullness at the top laid in a double box-plait between forward and backward turning plaits; they are comfortably close below the elbow and stand out in the approved way above.

The style is extremely simple and is becoming to undeveloped figures. It may be made up in cloth, whipcord, fancy coating, cheviot mixtures and the heavier diagonal suitings, with machine-stitching for a finish and a velvet collar to give a more dressy effect.

The large felt hat is decorated with feathers.

**GIRLS' JACKET, WITH GORED EMPIRE BACK AND REEFER FRONT.**

(For Illustrations see Page 61.)

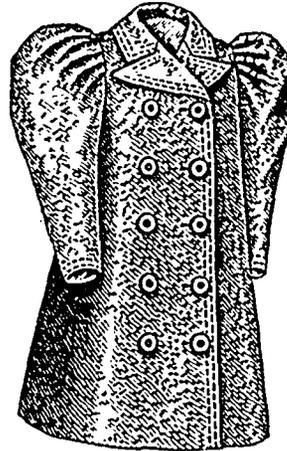
No. 8863.—This quaint little jacket, with its gored Empire back and reefer front, is especially stylish; it is illustrated made of tan box cloth. Its loose fronts are lapped and closed in double-breasted style with buttons and button-holes arranged in pairs at the top and at the waist-line. Side pockets in the fronts are completed with square-cornered laps. The back consists of four gored sections joined by a center seam and by a seam at each side extending to the shoulder.

It fits smoothly across the shoulders and below extra widths are allowed and underfolded in box-plaits that flare in pronounced flutes to the lower edge. The fancy sailor-collar has stole ends that meet at the front; it falls deep and square at the back, where it is shaped to fall in graceful ripples, and a turn-down collar with flaring ends completes the neck.

The two-seam sleeves are gathered at the top and a downward-turning plait laid in each side edge of the upper portion near the top causes the sleeve to flare in a puff at the top, while below it fits the arm quite closely. The wrists are finished with pointed flaring cuffs. Rows of narrow black braid are fancifully applied on the cuffs and on both collars with ornamental effect, and machine-stitching contributes the neat finish.

This little jacket has many features that will suggest its choice for dressy wear. The stole sailor-collar rippling across

the back and the flowing flute folds flaring from beneath it combine with the fashionable sleeves and well cut rolling collar



8836

Front View.



8836

Back View.

**GIRLS' LONG BOX COAT.**

(For Description see Page 57.)



FIGURE NO. 105 W.—This illustrates GIRLS' DRESS.—The pattern is No. 8827, price 1s. or 25 cents.

(For Description see Page 56.)

to give unusual attractiveness. Stylish little jackets of this sort may be made of broadcloth, kersey, box cloth, velvet, etc., and braid, buttons and machine-stitching will be used in giving the finishing touches to the garment.

We have pattern No. 8863 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the jacket needs five yards and a fourth of goods twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

**MISSES' ZOUAVE OR BOLERO JACKET. (PERFORATED FOR SHORTER LENGTH.)**

(For Illustrations see Page 61.)

No. 8835.—At figure No. 103 W in this number of THE DELINEATOR this jacket is differently represented.

Green cheviot and velvet in a darker shade were here used for making this jaunty zouave or bolero jacket, which has a seamless back that fits smoothly and joins the fronts in shoulder and under-arm seams. The lower front corners of the jacket are rounding, and the fronts are reversed in wide lapels, which extend beyond the arms'-eyes and are faced with the velvet. The high fancy collar rolls slightly and is notched at the center of the back, and all the loose edges of the jacket, except the arm's-eye edges, are trimmed with a frill of changeable green taffeta ribbon. The jacket reaches nearly to the waist-line, but may be made in shorter length, if preferred, and the back may be straight across the lower edge or shaped to form an inverted V at the center.

Jackets of this style are extremely popular, and, when fashioned from silk, velvet, broadcloth or cloth matching the dress, with embroidery, passementerie, braiding or side-plaited ribbon for decoration, give an added charm to the gown with which they are worn.

We have pattern No. 8835 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the jacket calls for five-eighths of a yard of cheviot forty-four inches wide, with three-eighths of a yard of velvet twenty inches wide. Of one fabric, it needs a yard and five-eighths twenty inches wide, or a yard and a fourth thirty inches wide, or seven-eighths of a yard thirty-six inches wide, or three-fourths of a yard forty-four inches wide, or five-eighths of a yard fifty inches wide. Price of pattern, 5d. or 10 cents.

**MISSSES' ETON JACKET, EXTENDING TO THE WAIST.**  
(PERFORATED FOR SHORTER LENGTH.)

(For Illustrations see Page 62.)

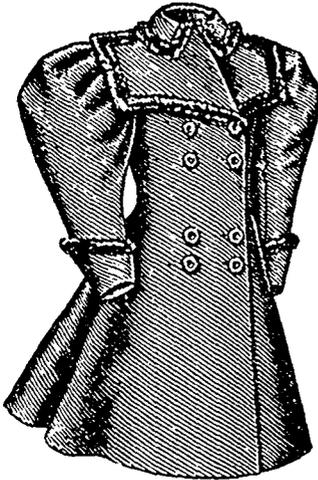
No. 8820.—At figure No. 102 W in this number of *THE DELINEATOR* this jacket is shown differently developed. The short jackets offered in answer to the demand for jacket

Rough coating and velvet are here pictured in the coat and a decorative touch is given by guipure lace insertion and bands of silver fox. Coat-laps and coat-plaits are formed below the waist-line of the middle three seams of the well fitted back. The fronts are loose and lap and close in double-breasted style with two pairs of buttons and button-holes at the bust and waist-line. Above the closing the fronts are turned back from the throat in large, square revers that meet the ends of a fancy collar, which falls broadly across the back and is pointed at the lower edge. A rolling collar with flaring ends completes the neck. The one-seam sleeves stand out at the top and the wrists are completed with roll-up, pointed cuffs.

The muff combines velvet and silk. It is narrowed toward the top and at each end is a doubled-frill that increases the size of the muff and affords protection for the hands. Silver fox bands and a fur head decorate the muff, through which suspension ribbons are slipped. The pattern includes two frills, but in this instance only one is used.

The leggings of smooth cloth fit smoothly over the instep and are buttoned at the side. A coat and muff like these may be made to match of rough novelty coatings or of broadcloth, with fur bands for decoration.

The felt hat shows a graceful trimming of plumes.



8829

Front View.



8829

Back View.

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

(For Description see Page 67.)

**MISSSES' BASQUE-WAIST, WITH FITTED LINING.**

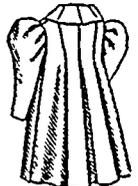
(DESIRABLE FOR PLAIDS, CHECKS, ETC.)

(For Illustrations see Page 63.)

No. 8860.—This pretty yet simple basque-waist is depicted made of fine plaid woollen dressgoods, in which blue, gray and red are combined, and dark-blue velvet. The waist is made over a lining that is fitted by single bust darts, under-arm and side-back gores and a curving center seam and closes with hooks and eyes at the center of the



8864

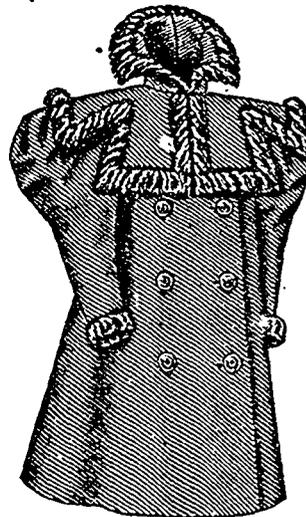


8864

effects are legion and they express the diversities of popular taste. This is a specially smart jacket of the Eton type: it is here represented made of green faced cloth, with a velvet collar to match. The back is seamless at the center, and the fronts, which open widely, are fitted by single bust darts and reversed nearly their entire depth in lapels that meet and extend in points beyond the ends of a rolling coat-collar shaped with a center seam. The sleeves are of the two-seam variety; they show the approved reduction of fulness at the top, where they are gathered to stand out with short puff effect, and fit the arm with comfortable closeness below. Stitching provides a neat finish for the jacket, which may reach to the waist, being deepened to form points at the lower front corners, or may be in a shorter length, both effects being illustrated.

These jackets supplement very dressy toilettes when made of velvet, corded silk or rich novelty goods and decorated at the edges with gimp. On cloth jackets stitching or braiding is popular.

We have pattern No. 8820 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the jacket needs a yard and a fourth of cloth fifty-four inches wide, with a fourth of a yard of velvet (cut bias) twenty inches wide. Of one material, it calls for three yards and a fourth twenty-two inches wide, or two yards and three-eighths thirty inches wide, or two yards thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 10c. or 20 cents.



8864

Front View.



8864

Back View.

**GIRLS' LONG EMPIRE COAT, WITH GORED BACK.**

(For Description see Page 58.)

**FIGURE No. 107 W.—GIRLS' STREET TOILETTE.**

(For Illustration see Page 62.)

FIGURE No. 107 W.—This consists of a Girls' coat, muff and legging. The coat pattern, which is No. 8829 and costs 1s. 3d. or 30 cents, is in ten sizes for girls from three to twelve years of age, and is shown again elsewhere on this page. The muff pattern, which is No. 1215 and costs 5d. or 10 cents, is in three sizes for misses, girls and children, and is also shown on its label. The legging pattern, which is No. 7422 and costs 5d. or 10 cents, is in seven sizes from four to sixteen years old, and is again pictured on its accompanying label.

front. The full, drooping fronts have their fulness adjusted by gathers at the neck and the upper part of the shoulder edges and by shirrings at the bottom; they are separated by under-arm gores from the full, seamless back, which is smooth across the shoulders and has fulness collected in shirrings at the bottom.

The neck is completed by a standing collar to the upper edge of which at the back and sides are joined four square tabs that

pattern, which is No. 8840 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on page 54.

Persian silk is here pictured in the full front and fine French serge in a pretty blue shade is used for the remainder of this dress, velvet ribbon adding an appropriate and effective decoration. The waist, which is provided with a well fitted lining closed at the back, introduces novelties in a Spanish front and mushroom puff sleeves. The fulness at the back is drawn in gathers at each side of the closing and the sides are smooth. Dainty bolero fronts opening over the full front of silk are à la mode. The boleros round precisely and are decorated to correspond with the pointed girde-belt. The sleeves are close duplicates of a style worn by ladies, being in coat shape, with mushroom puffs at the top. Three rows of velvet ribbon trim each wrist, and at the neck is a standing collar. The four-gored skirt is gathered at the back, is smooth at the front and sides and is joined to the waist, falling in rippling folds at the sides and back.

The dress may be made showy or unassuming, the purposes for which it is intended determining the selection of colors and materials. Bright contrasts may be used for best wear, whether the texture be woollen or silken.



FIGURE No. 106 W.—This illustrates GIRLS' LONG BOX COAT.—The pattern is No. 8836, price 1s. or 25 cents.

(For Description see Page 53.)

MISSES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR A FANCY LOW NECK AND WITH FULL-LENGTH OR SHORT MUSHROOM PUFF SLEEVES.)

(For Illustrations see Page 63.)

No. 8840.—This graceful yoke-waist is illustrated made of cashmere, with the yoke, collar and girdele of a pretty contrasting shade of velvet. The waist is arranged over a lining fitted by single bust darts and the usual seams, and the closing is made invisibly at the front. The full fronts and full back are separated by

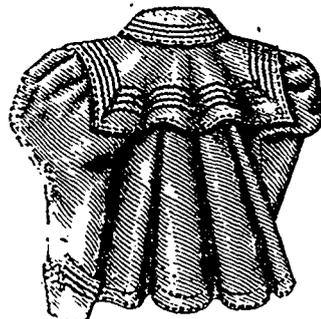


8863



8863

Front View.



8863

Back View.

GIRLS' JACKET, WITH GORED EMPIRE BACK AND REEFER FRONT.

(For Description see Page 59.)

are over a ribbon stock encircling the collar. A smooth girdele of velvet fitted by a seam at the right side and closed at the left side encircles the waist. The one-seam sleeves are made over coat-shaped linings. They are close-fitting to the elbow, the fulness above being collected in gathers which causes it to land out in a puff at the top.

Figured or shaded taffeta silk, cashmere, camel's-hair, etc., will combine stylishly with velvet or silk in this basque-waist.

We have pattern No. 8860 in five sizes for misses from twelve to sixteen years old. To make the waist for a miss of twelve years, requires two yards and an eighth of plaid goods forty inches wide, with three-eighths of a yard of velvet twenty inches wide. Of one material, it calls for three yards and a half twenty inches wide, or three yards and an eighth thirty inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and one-eighth fifty inches wide. Price of pattern, 10d. or 20 cents.



8835

Front View.



9835



8635

Back View.

MISSES' ZOUAVE OR BOLERO JACKET. (PERFORATED FOR SHORTER LENGTH.)

(For Description see Page 59.)

FIGURE No. 108 W.—GIRLS' AFTERNOON DRESS.

(For Illustration see Page 63.)

FIGURE No. 108 W.—This illustrates a Girls' dress. The

under-arm gores and joined by short shoulder seams; they are shaped at the top to accommodate a fanciful yoke, the lower

outline of which is prettily curved to shape three points at the front and back; the yoke is shaped by a seam on the right shoulder and closes invisibly at the left side. The fulness in the fronts and back is gracefully adjusted by gathers at the top of the shallower portions and a double row of shirring at the bottom. At the neck is a standing collar overlaid with passementerie and topped by an upright plaiting of silk. The sleeves are of the very latest style, being tight-fitting nearly to the top, where graceful mushroom puffs are arranged; they are shaped by inside and outside seams and are finished at the wrist with plaitings of silk headed by a row of passementerie. Passementerie also follows the lower edges of the yoke at the front and back. Another favorite adjunct of the season is presented in a crush girdle of velvet, which has frill-finished ends and encircles the waist quite deeply, being closed at the left side of the front. The waist may be made up for evening wear with a fancy, low neck and short mushroom puff sleeves, as illustrated in the small engraving.

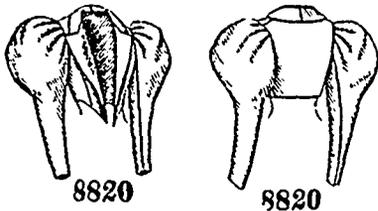
The fanciful outline of the low neck will be admired by those who seek novel effects, while the yoke in the high-necked waist is also a commendable feature, giving an air of dressiness and style. China silk, chiffon, organdy and silk muslin are pretty fabrics to use for the waist if intended for evening wear; when made of diaphanous materials a lining of rose, salmon-pink, turquoise-blue, yellow, etc., could be used, with pretty effect. Cashmere, camel's-hair, taffeta silk, etc., will admirably develop this mode for day wear, and on such materials braid or fancy bands showing jetted, spangled or embroidered devices are perfectly appropriate as garniture. Small buttons could also be advantageously used on this mode.

We have pattern No. 8840 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years in the combination illustrated, the waist calls for a yard and seven-eighths of dress goods forty inches wide, with seven-eighths of a yard of velvet twenty inches wide. Of one material, it requires four yards and an eighth twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 10d. or 20 cents.

MISSUS' BATH-ROBE OR BLANKET WRAPPER. (TO BE MADE WITH A SAILOR COLLAR OR A ROLLING COLLAR.)

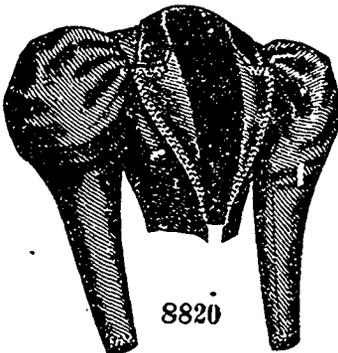
(For Illustrations see Page 64.)

No. 8821.—A blanket with a pink-striped border was chosen for making this bath-robe or wrapper, which is loose-fitting and perfectly comfortable. It is shaped by shoulder and under-arm seams and closed at the center of the front with buttons and button-holes. A cord girdle with tasselled ends is slipped under narrow straps sewed to the under-arm seams and tied over the closing, thus holding the wrapper in becomingly at the waist. The neck may be finished with a deep, square sailor-collar having broad ends or with a rolling collar, the ends of



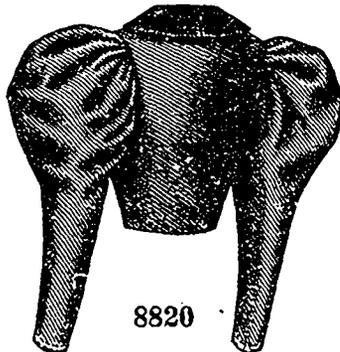
8820

8820



8820

Front View.



8820

Back View.

MISSUS' FTON JACKET, EXTENDING TO THE WAIST. (PERFORATED FOR SHORTER LENGTH.)—(For Description see Page 60.)



FIGURE No. 107 W.—This illustrates GIRLS' STREET TOILETTE.—The patterns are Girls' Double-Breasted Long Coat No. 8829, price 1 3d. or 30 cents; Muff No. 1215, price 5d. or 10 cents; and Legging No. 7422, price 5d. or 10 cents.

(For Description see Page 60.)

either style flaring from the throat. The coat-shaped sleeves are gathered very slightly at the top and are reversed to form cuffs that display rounding corners at the outside of the arm. A large patch-pocket is stitched on each front and stitching finishes the collar and cuffs.

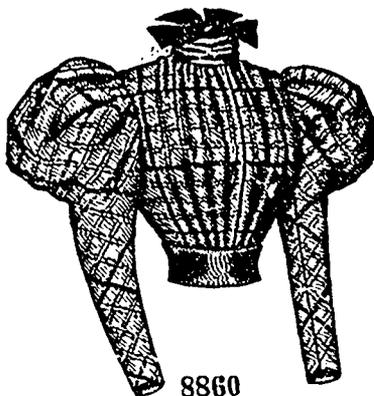
Flannel and cider-down can be employed for these robes, as well as blankets having a cotton warp that are made expressly for this use. Fancy cotton braid could be added on the collar and cuffs and also on the pockets. A cord girdle gives an attractive finish, but ribbon could be used in its place, if preferred. A new robe was made of figured Turkish towelling and finished with a cotton cord girdle. The collar may be of a different color, if desired.

We have pattern No. 8821 in five sizes for misses from eight to sixteen years of age. For a miss of twelve years, the robe will need a blanket measuring in width not less than sixty-six inches, or five yards and a fourth of material twenty-seven inches wide, or three yards and half forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' UNDER-VEST. (TO BE MADE WITH A HIGH OR A ROUND NECK AND WITH LONG OR SHORT SLEEVES)

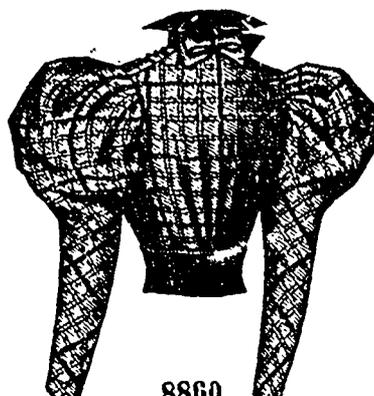
(For Illustrations see Page 61.)

No. 1222.—Flannel is represented in this under-vest, which is rendered close-fitting by shoulder and under-arm seams and a long dart at each side of the back and in each front. The closing is



8860

Front View.

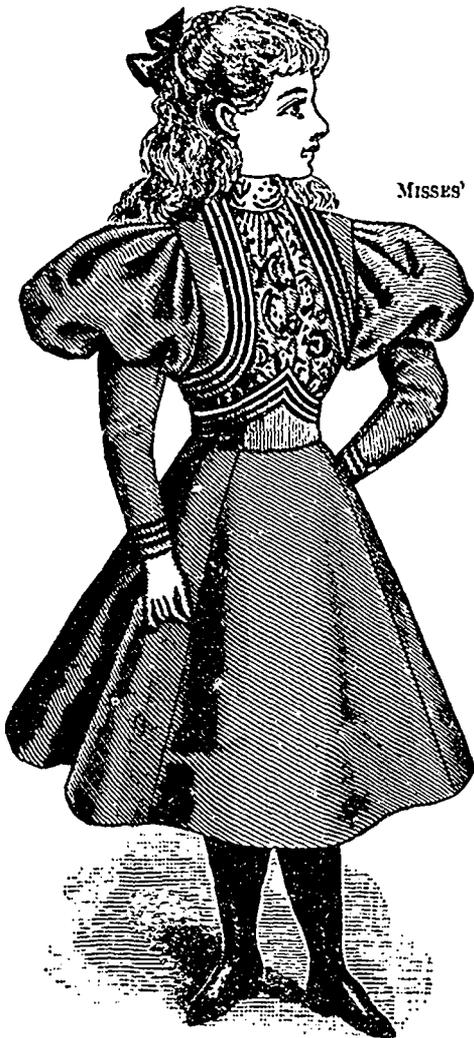


8860

Back View.

MISSES' BASQUE-WAIST. (WITH FITTED LINING.) DESIRABLE FOR PLAIDS, CHECKS, ETC. (For Description see Page 60.)

vest with low neck and short sleeves calls for two yards and an eighth twenty-seven inches wide, or a yard and half thirty-six inches wide. Price of pattern, 7d. or 15 cents.



STYLISH LINGERIE.

(For Illustrations see Page 15.)

Only ordinary skill with the needle is required to fashion the dainty waist decorations which have become so important details of dress and are now displayed in such variety. Every woman of taste realizes the ornamental possibilities of the quaint fichu, the graceful blouse and the chic collarette. Old waists may be made smart by their application and new ones rendered more dressy. To slender figures these fluffy arrangements are a boon, and even to the generously proportioned they are suitable, the many styles rendering a becoming choice easy. Remnants of lace, silk, ribbon and velvet may be utilized for these creations. The choice of such scraps in the shops is large. Diaphanous fabrics are adaptable to most of these adjuncts, such textiles always exerting a softening influence upon the face.

FIGURE NO. 1X.—LADIES' WAIST DECORATION.—A charming accessory for a low-necked bodice is here shown, a black-and-white effect being carried out. The decoration is cut from white satin and covered with black Brussels lace, which appears in tabs at each side of a center, extending in a point to the line of the waist, the neck being cut low and round. Figured silk or chiffon over silk could be used for this garniture, which is embodied in pattern No. 1174, price 6d. or 10 cents.

FIGURES NOS. 2X AND 3X.—LADIES' FICHU.—White mousseline de soie was used



8840

FIGURE NO. 108 W.—This illustrates GIRLS' AFTER-NOON DRESS.—The pattern is No. 8846 price 1s. or 25 cents.

(For Description see Page 61.)

made at the center of the front with buttons and button-holes and the under-vest may be made with a high or a low round neck, (as preferred). The sleeves, which are in coat shape with slight gathered fulness at the top, may extend to the wrist or be cut off a short distance below the top, as shown in the illustrations. The neck and the lower edges of the short sleeves are scalloped and button-hole stitched.

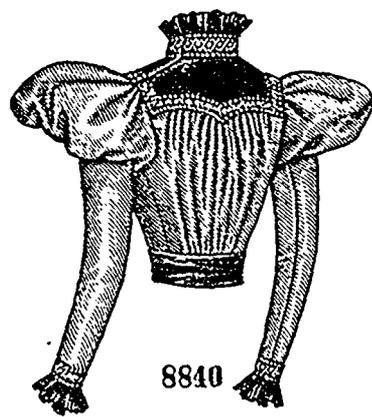
Merino, stockinet and flannel are used for under-vests, and feather-stitching may afford a completion.

We have pattern No. 1222 in four sizes for misses from ten to sixteen years old. For a miss of twelve years, the under-vest with high neck and long sleeves needs two yards and a half of goods twenty-seven inches wide, or a yard and three-fourths thirty-six inches wide. The under-



8840

Front View.



8840

Back View.

MISSES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR A FANCY LOW NECK AND WITH FULL-LENGTH OR SHORT MUSHROOM PUFF SLEEVES.)

(For Description see Page 61.)



8821

for making these dainty fichus, a front and back view of which are given respectively at figures Nos. 2 X and 3 X. The material is laid in plaits and the ends are crossed and fastened with lace pins at each side of the bodice. A deep frill of the material edges the fichu, which is short and round at the back. Dotted or silk mull is frequently used for fichus and berre or any other of the soft laces may be employed for trimming. Pattern No. 1158, price 5d. or 10 cents, illustrates the style.

FIGURE No. 4 X.—LADIES' BLOUSE VEST FRONT.—Figured and plain silk combine to produce a tasteful effect in this vest front, which is cut according to pattern No. 1082, price 5d. or 10



8821

Front View.



8821

Back View.

MISSSES' BATH-ROBE OR BLANKET WRAPPER. (TO BE MADE WITH A SAILOR COLLAR OR A ROLLING COLLAR.)

(For Description see Page 62.)

cents. The vest droops blouse-like at the bottom and at each side of the closing is disposed a jabot of plain Liberty silk matching the ground color of the figured silk. A ribbon stock corresponding with the jabot in hue, is arranged in a broad bow at the back, and over the edge flows a narrow frill of the plain silk. The vest front may be made of one material throughout but a combination produces the damtiest effect.

FIGURE No. 5 X.—LADIES' MOLIÈRE VEST, WITH FICHU COLLAR.—A vest and fichu combination is happily carried out in this decoration, which may accompany either a silk or woollen waist. *Mousseline de soie* scattered with silver cup-shaped spangles was used for the drooping blouse vest and plain material for the fichu, which ends at each side a trille below the bust under a bow of white satin ribbon. A self-headed frill of embroidered *mousseline* trims the fichu. At the neck is a wrinkled stock of white satin ribbon with a bow fastened at the back. Glacé chiffon in any of the pale tints could be used for the blouse and silk mull for the fichu. Organdy and dotted Swiss make very pretty adjuncts of this kind and narrow ribbon may be added if a decoration is liked. The pattern employed in the making is No. 1191, price 5d. or 10 cents.

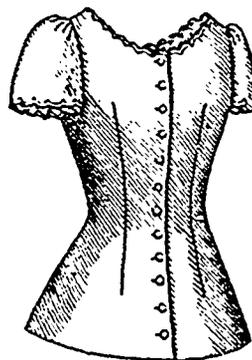
FIGURE No. 6 X.—LADIES' COLLARETTE.—Particularly becoming to slender figures is this decoration, based on pattern No. 1083, price 5d. or 10 cents. It consists of four deep points of velvet and a very wide and full frill of cream net-top lace. Cream lace Vandykes are applied on the velvet points and the neck finish is contributed by a folded stock of white satin ribbon disposed in a larger bow at the back. A crush girdle to match the collar might appropriately accompany this decoration and a ruffle of silk muslin or chiffon may take the place of the lace frill.

FIGURES Nos. 7 X AND 8 X.—LADIES' WAIST DECORATION.—Decorations for both low and high-necked bodices are provided in this pattern, No. 1182, price 3d. or 5 cents. At figure No. 7 X is shown that for a high-necked waist; it is made of dark-green velvet. At the front it extends to the waist-line, at which point it is narrower than above and droops slightly. Points fall at each side of the front, on the shoulders and also at the back. A series of cream lace points is disposed directly below the stock collar, which is of cream satin ribbon arranged in a bow at the back. Lace insertion or jet gimp may follow the edges of the decoration with pretty effect.

At figure No. 8 X, the effect of an ornament for a low-cut bodice is pictured. The material used is royal-purple miroir velvet. The points and extended portion are edged with narrow pearl trimming and the neck is outlined with a ruche of lace. A fine effect might be produced with white satin under cream Renaissance lace when no other decoration is desired. A braid decoration may also be used when the decoration is used on a cloth gown.

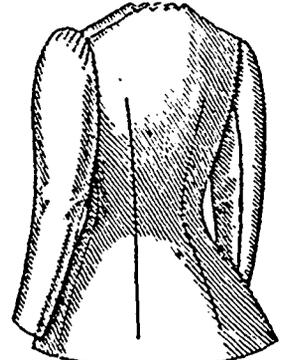
FIGURE No. 9 X.—LADIES' RIPLE COLLAR.—A fluffy neck decoration is here represented in black *mousseline de soie*, the mode being included in pattern No. 1194, price 5d. or 10 cents. The collar forms deep ripples all around, cream Valenciennes lace insertion being applied in each fold with charming effect, edging to match follows the outline. At the back is a large bow of black satin ribbon. The pattern provides also cuffs to correspond with this collar and for a tab collar and tab cuffs, all the accessories being available for silk, satin, velvet or sheer fabrics.

FIGURE No. 10 X.—LADIES' DRAPED COLLAR.—National-blue velvet was used in the development of this graceful collar. It is square at the back and the fronts fall in jabots, tapering to points at the waist-line. Heavy *ceru* point Venise lace insertion is disposed some distance from the edge, upon which chinchilla fur is applied. Such a collar might appropri-



1222

Front View.



1222

Back View.

MISSSES' UNDER-VEST. (TO BE MADE WITH A HIGH OR A ROUND NECK AND WITH LONG OR SHORT SLEEVES.)

(For Description see Page 62.)

ately accompany the dressiest bodice. It may be made of silk with a decoration of jet or lace edging. The pattern is No. 983, price 5d. or 10 cents.

# Styles for Little Folks.



FIGURE No. 109 W.  
—LITTLE GIRLS' EMPIRE JACKET.

(For Illustration see this Page.)

FIGURE No. 109 W.—This illustrates a Little Girls' jacket. The pattern, which is No. 8850 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and may be seen again on this page.

The short Empire jacket is now almost as popular for little ones as it is for their elders. The mode here pictured, made of a rich shade of charet cloth and decorated with braid, buttons and machine-stitching, is very dainty, easily made and practical for all seasons. The back is composed of a square yoke and a full back formed in a box-plait at the center and joined to the yoke, and the fronts are loose and lap and close in double-breasted style with button-holes and buttons. A pretty feature of the jacket is the fancy collar shaped to form a point on each shoulder and at the center of the back and front; it has underfolded fulness laid in plaits on the shoulders and at the center of the back and front. The collar is tastefully ornamented with braid, and the rolling collar is decorated with similar braid. The one-seam sleeves have fulness gathered at the top, where they stand out stylishly, and are trimmed with braid to correspond with the fancy collar. Machine-stitching finishes the front and lower edges of the jacket.

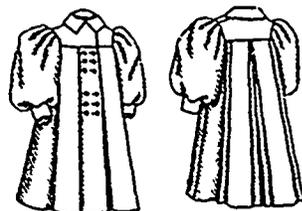
FIGURE No. 109 W.—This illustrates LITTLE GIRLS' EMPIRE JACKET.—The pattern is No. 8850, price 10d. or 20 cents.

(For Description see this Page.)

The felt hat flares from the face and is trimmed with ostrich plumes.

by shoulder seams. To the lower edge of the yoke are joined the full fronts and full back, the fronts being arranged in a wide box-plait at each side of the closing. The front portions lap broadly and the closing is made invisibly along the yoke and in double-breasted style below with button-holes and buttons arranged in groups of three. A double box-plait is laid in the back at each side of the center; all the plaits fall free and flare slightly toward the lower edge with stylish effect. An attractive feature of the coat is a smooth fancy collar that has a seam on each shoulder, below which are formed two square tabs that droop over the top of each sleeve; the collar is pointed at the center of the back and the ends meet and form a deep point at the center of the front. A rolling collar finishes the neck and the edges of both collars are bordered with fur. The puff sleeves are made over large two-seam linings; they are gathered at the top and bottom and finished with deep, round cuffs, a row of fur concealing the joining.

Exceedingly pretty coats of this style may be fashioned from broadcloth in brown, blue, green, gray and tan, or from cheviot, melton, kersey



8832

8832



8832

Front View.



8832

Back View.

CHILD'S LONG EMPIRE COAT.

(For Description see this Page.)

and velours, with a decoration of chinchilla, beaver, ermine or mink. Fancy braid is also much used for decoration.

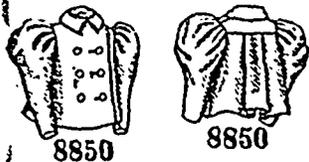
We have pattern No. 8832 in nine sizes for children from one to nine years old. To make the coat for a child of four years, requires four yards and three-fourths of goods twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

## CHILD'S LONG EMPIRE COAT.

(For Illustrations see this Page.)

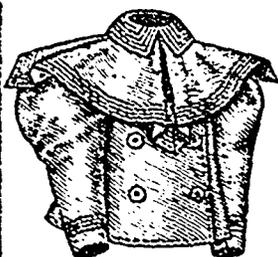
No. 8832.—Another view of this stylish long coat may be obtained by referring to figure No. 110 W in this number of THE DELINEATOR.

Mixed green and black novelty goods, with a trimming of black fur was here chosen for the coat, which is



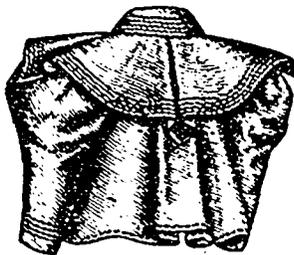
8850

8850



8850

Front View.



8850

Back View.

LITTLE GIRLS' EMPIRE JACKET, WITH YOKE BACK.

(For Description see this Page.)

## LITTLE GIRLS' EMPIRE JACKET, WITH YOKE BACK

(For Illustrations see this Page.)

No. 8850.—By referring to figure No. 109 W in this magazine, this jacket may be observed differently made up.

This picturesque Empire jacket is here illustrated made of tan broadcloth and trimmed with narrow black silk braid. The jacket is shaped by shoulder and under-arm seams and the loose fronts lap and close to the neck in double-breasted style with buttons and button-holes. The wide, seamless back is laid in a box-plait at the center; the plait widens and flares stylishly toward the lower edge and the top of the back is joined to the lower edge of a square yoke. A novel feature of the jacket is

in the popular Empire style. It is very protective, reaching to the bottom of the dress, and has a square yoke upper part fitted



FIGURE NO. 110 W.—This illustrates CHILD'S LONG EMPIRE COAT.—The pattern is No. 8932, price 10d. or 20 cents. (For Description see this Page.)

a fancy cape-collar, which is made with a center seam and laid at the neck in a backward-turning plait at each side of the seam, in a backward and forward-turning plait on each shoulder and in a forward-turning plait at each end. The plaits flare toward the lower edge, which forms a shapely point between each pair of plaits with pretty effect. A rolling collar with flaring ends finishes the neck. The one-seam sleeves are gathered at the top where they puff out prettily, and four rows of braid ornament each wrist. The free edges of the collars are also decorated with four rows of braid, and machine-stitching finishes the front and lower edges of the jacket.

Box cloth, kersey, broadcloth

and cheviot with a finish of machine-stitching or an ornamentation of fancy braid and buttons will afford satisfactory results in the development of this little jacket.

We have pattern No. 8850 in seven sizes for little girls from two to eight years of age. For a girl of four years, the jacket requires three yards and seven-eighths of material twenty-two inches wide, or three yards thirty inches wide, or two yards and a half thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE NO. 110 W.—CHILD'S LONG EMPIRE COAT. (For Illustration see this Page.)

FIGURE NO. 110 W.—This illustrates a Child's coat. The pattern, which is No. 8932 and costs 10d. or 20 cents, is in nine sizes for children from one to nine years of age, and may be seen again on page 65 of this magazine.

Rough cloaking showing a charming mixture of coloring in which blue dominates was here chosen for the coat, with sapphire-blue velvet for the collar and cuffs and chinchilla fur for trimming. The fulness in the coat is becomingly disposed in a double box-plait at the back at each side of the center and in a single box-plait in the front at each side of the closing. The upper edges of the back and front are joined to the lower edge of a square yoke shaped by shoulder seams. A fancy collar in three sections is a dressy feature of the mode; it is shaped to lie smoothly on the coat and forms a deep point in front and the seams are left open to give an epaulette effect. The collar is bordered with chinchilla fur and the rolling collar is decorated to correspond. The full sleeves are completed with round cuffs of velvet bordered with fur at the upper edges.

For best wear coats of this kind will be made of fancy coating, velvet, heavy corded silk, etc., with a decoration of fur bands of light or dark shades. Serviceable coats will be made of cheviot, cloth and two-toned coatings, and velvet will be most generally used for the fancy collar and the cuffs. Soutache braid applied in straight or coiled rows is liked for trimming.

The round grey felt hat is decorated with black feathers.

CHILD'S UNDER-VEST. (TO BE MADE WITH A HIGH OR A ROUND NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see this Page.)

No. 1223.—This under-vest is represented made of flannel. It is shaped by under-arm and shoulder seams and a dart each front and at each side of the back, the closing being made at the center of the front with button-holes and buttons. The sleeves are in coat shape, and may extend to the wrist or be cut off a little below the shoulder to arrange for short sleeves. The lower edges of the short sleeves are scalloped and button-hole stitched to match the neck, which may be high or round.

We have pattern No. 1223 in four sizes for children from two to eight years old. To make the under-vest with high neck and long sleeves for a child of four years, needs a yard and three-eighths of goods twenty-seven inches wide, or a yard thirty-three inches wide, while the under-vest with round neck and short sleeves calls for a yard and an eighth twenty-seven inches wide, seven-eighths of a yard thirty-six inches wide. Price of pattern 5d. or 10 cents.

INFANTS' LONG CLOAK, WITH HOOD AND CIRCULAR CAP, EITHER OF WHICH MAY BE OMITTED.

(For Illustrations see this Page.)

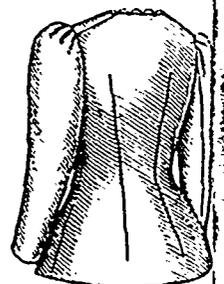
No. 8817.—At figure No. 111 W in this magazine this cloak is shown differently developed.

White silk was selected in this instance for the cloak, with white silk for the lining and swan's-down for decoration. The upper part of the cloak is a square yoke fitted by shoulder seams and closed at the



1223

Front View.

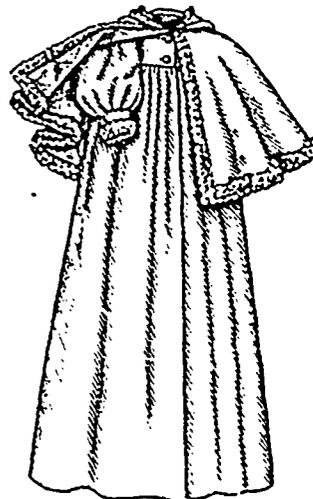


1223

Back View.

CHILD'S UNDER-VEST. (TO BE MADE WITH A HIGH OR A ROUND NECK AND WITH LONG OR SHORT SLEEVES.)

(For Description see this Page.)



8817

Front View.



8817

Back View.

INFANTS' LONG CLOAK, WITH HOOD AND CIRCULAR CAP, EITHER OF WHICH MAY BE OMITTED.

(For Description see this Page.)

front with buttons and button-holes. To the lower edge of the yoke is joined the full skirt, which is gathered at the top across the back and front and is hemmed at its lower and front edge.

The puff sleeves are gathered at the top and bottom and arranged over coat-shaped linings, which are exposed in cuff outline at the bottom and faced with cashmere. A circular cape that falls in undulating ripples about the figure insures extra warmth to the little wearer, and a hood in Red Riding-hood style is a pretty feature of the mode. The hood and lining are sewed a short distance from the outer edge to form a casing for an elastic which draws the hood into shape and forms a frill at the outer edge. The ends of the hood are reversed and the neck is gathered. A row of swan's-down is arranged over the casing and a similar band trims the edges of the cape and the wrists. Either the hood or cape may be omitted, if preferred.

Henrietta, crêpon, all varieties of silk and cream silk-and-wool novelty goods will make up in this way.

Pattern No. 8817 is in one size only, and calls for five yards and a fourth of material twenty-two inches wide, or three yards and three-eighths thirty-six inches wide, or three yards forty-four inches wide, or two yards and a fourth fifty-four inches wide, with five yards and three-fourths of silk twenty inches wide to line. Price of pattern, 10d. or 20 cents.

**INFANTS' LONG CLOAK, WITH CIRCULAR CAPE AND FANCY COLLAR.**

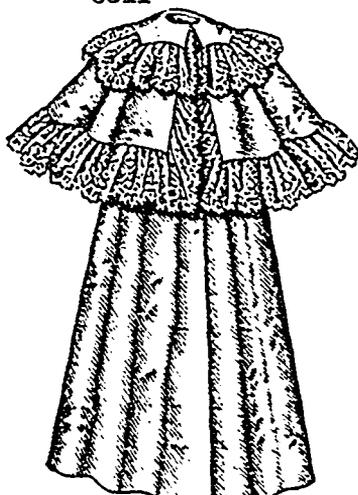
(For Illustrations see this Page.)

No. 8841.—This comfortable and dressy little cloak is shown made of cream Bengaline silk and trimmed with handsome lace. It is sufficiently long to be protective and has a square yoke that is shaped by shoulder seams and closes at the front with buttons and button-holes. The full skirt is gathered at the top both back and front, where it joins the lower edge of the yoke, the front and lower edges of the skirt being finished with hems. The puff sleeves are made over two-seam linings; they are gathered at the top and bottom and extend to within cuff depth on the linings, which are faced with the material in cuff outline. The circular cape falls all round in pretty flutes due to its shaping, and is edged with a deep frill of lace. The fancy collar has flaring ends and its lower outline is curved to shape three points at the back, two at each side of the center of the front and one on its shoulder. A frill of lace also edges the fancy collar.

The cloak will be made of cashmere, flannel, serge and camel's-hair and effective decoration may be supplied by lace insertion and edging, ribbon or feather-stitching.

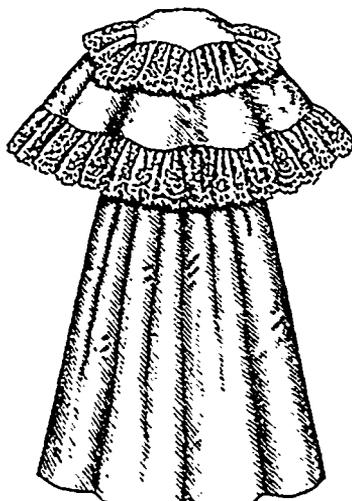


8841



8841

Front View.



8841

Back View.

**INFANTS' LONG CLOAK, WITH CIRCULAR CAPE AND FANCY COLLAR.**

(For Description see this Page.)



FIGURE No. 111 W.—This illustrates INFANTS' CLOAK AND CAP.—The patterns are Infants' Long Cloak No. 8817, price 10d. or 20 cents; and Cap No. 7394, price 5d. or 10 cents.—(For Description see this Page.)

Pattern No. 8841 is in one size, and, to make the cloak, calls for four yards and seven-eighths of material twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

**FIGURE No. 111 W.—INFANTS' CLOAK AND CAP.**  
(For Illustration see this Page.)

FIGURE No. 111 W.—This illustrates an Infants' long cloak and cap. The cloak pattern, which is No. 8817 and costs 10d. or 20 cents, is in one size only, and is shown in two views on page 66 of this number of THE DELINEATOR. The cap pattern, which is No. 7394 and costs 5d. or 10 cents, is in one size only.

The cloak is very simple and dainty and is here pictured made of white cashmere, with a lining of Liberty silk. The long skirt hangs in full folds from a square yoke that is closed with buttons and button-holes at the front. The upper part of the cloak is surrounded by a circular ripple cape that falls over the pretty, full sleeves, which are finished in cuff effect and trimmed with swan's-down. The cape is bordered with swan's-down and guipure lace and on it at the back falls a hood that is in Red Riding-hood style.

The cap matches the cloak. It fits the head snugly and is trimmed with a pompon, lace and swan's-down.

Infants' cloaks are made of eider-down, Bengaline or

# Styles for Men and Boys.

FIGURE No 112 W.—BOYS' LONG OVERCOAT, WITH REMOVABLE MILITARY CAPE.

(For illustration see this Page.)

FIGURE No. 112 W.—This illustrates a Boys' overcoat. The pattern, which is No. 8811 and costs 1s. 3d. or 30 cents, is in twelve sizes for boys from five to sixteen years of age, and is shown again on page 70.

This long overcoat with removable military cape is here pictured made of checked cheviot, and machine-stitching gives a neat finish. The back of the overcoat is handsomely conformed to the figure by center and side seams, the center seam ending above coat-laps. The fronts lap and close to the throat in double-breasted fashion with button-holes and buttons. A large patch-pocket completed with a square lap is stitched to each front. The cape is fitted by a dart on each shoulder and is buttoned under the rolling



FIGURE No. 112 W.—This illustrates BOYS' LONG OVERCOAT, WITH REMOVABLE MILITARY CAPE.—The pattern is No. 8811, price 1s. 3d. or 30 cents.

(For Description see this Page.)

silk and plain satin are associated in this costume and lace edging and handsome buttons provide appropriate decoration. The



8812  
Front View.



Back View.

LITTLE BOYS' DRESS.

(For Description see this Page.)



1240  
Front View.



1240  
Back View.

BOYS' LOUIS XV. COSTUME.  
(For Description see this Page.)

collar, which has rounding ends. The cape extends well over the comfortable sleeves, which have round cuffs outlined with two rows of machine-stitching.

Coats of this style are made of cloth in shades of blue, brown, green, gray, etc., and heavy coats are made of Irish frieze or cheviot.

The hat is a black Derby.

BOYS' LOUIS XV. COSTUME.  
(For Illustrations see this Page.)

No. 1240.

—Brocaded

vest is narrow and is attached underneath to the jacket with button-holes and buttons; it separates prettily below the closing, which is made at the center with buttons and button-holes, and square-cornered pocket-laps conceal the openings to inserted pockets in the vest. The neck of the vest is finished with a narrow standing collar encircled by a lace tie knotted at the front. The jacket is a becoming style and is shaped by center, shoulder and side seams; three plaits fall out gracefully below the waist at each side seam and extra width below the center seam is underfolded in a box-plait. A shawl collar completes the neck of the jacket and the collar is covered with a facing which is continued beneath the front to the lower edge. The fronts of the jacket are open all the way down to display the vest and two handsome buttons are placed at the front edge of each front below the collar. The coat sleeves are completed with roll up cuffs of satin decorated with buttons at their upper edges and at the lower edges with a frill of lace edging.

The broad-fall trousers extend to the knee, where they are completed with a frill of lace edging.

To wear at weddings as a page, or at parties that require fancy dress or at carnivals, and gayeties of like character the costume is eminently appropriate, and rich effects will be attained by uniting satin with brocaded silk, or velvet and silk. Lace edging will always give a softening and beautifying touch at the neck and wrists.

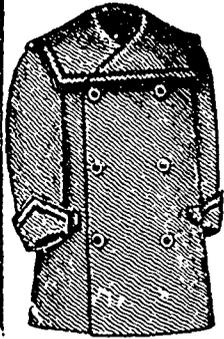
We have pattern No. 1240 in seven sizes for boys from four to sixteen years of age. For a boy of eight years, the costume requires four yards of figured silk, with a yard and three-fourths of plain satin each twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

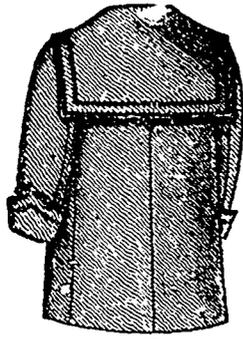
No. 8812.—At figure No. 114 W in this number of THE DELINEATOR this dress is again shown.

Plaid woollen goods showing blue, green and yellow are here associated with plain blue goods in the little dress. A box-plait is arranged at the center of the back and front and stitched along its underfolds to the waist-line. The effect of double box-plaits is given by a tuck taken up at each side of each box-plait, the tucks turning from the plaits and being stitched for the same depth as the plaits. The dress is fitted by shoulder and under-arm seams, and the closing is made invisibly at the left side of the front underneath the box-plait. A pointed belt of the plain material is passed around the waist underneath straps that are sewed to the under-arm seams and is secured at the front with a fancy buckle. The full sleeves are completed with deep round cuffs of the plaid material, faced nearly to the upper edge with the plain goods. At the neck is a deep, square sailor collar of the plaid goods inlaid with the plain material; its ends flare from the throat.



8809

Front View.



8809

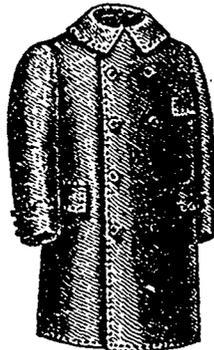
Back View.

**LITTLE BOYS' OVERCOAT, WITH SAILOR COLLAR AND BROAD DOUBLE-BREADED FRONTS.**

(For Description see this Page.)

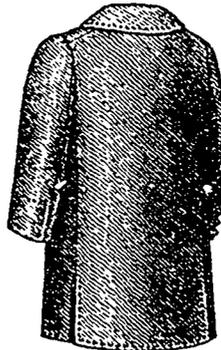
Pretty dresses like this may be made of flannel, cheviot, over cloth and checked and plaid woollen goods. Velvet would combine nicely with the materials here mentioned.

We have pattern No. 8812 in four sizes for little boys from two to five years old. To make the dress for a boy of three years, requires two yards and an eighth of plain with a yard and an eighth of plain goods each forty inches wide. Of one material, needs four yards twenty-two inches wide, or three yards and an eighth twenty-seven inches wide, or two yards and a half fifty-six inches wide, or two yards and an eighth forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 10d. or 20 cents.



8808

Front View.



8808

Back View.

**BOYS' DOUBLE-BREADED OVERCOAT, WITH BROAD BACK. (BUTTONED TO THE THROAT.)**

(For Description see this Page.)

**LITTLE BOYS' OVERCOAT, WITH SAILOR COLLAR AND BROAD DOUBLE-BREADED FRONTS.**

(For Illustrations see this Page.)

No. 8809.—Fancy worsted overcoat. The back is shaped by a center seam and joined in shoulder and side seams to the fronts that are lapped very broadly closed in double-breasted style with button-holes and buttons.

Above the closing the fronts are reversed slightly by the road, square ends of a sailor collar that falls deep and square to the back and is broad on the shoulders. The sleeves are finished with upturned, pointed cuffs. Two rows of braid outline the collar and cuffs, while a single row decorates side-pocket laps. There is a very smart air about this overcoat, which will make it well in rough or smooth coatings in dark colors.

We have pattern No. 8809 in six sizes for little boys from two to seven years of age. To make the overcoat for a boy of five years requires three yards of material twenty-seven inches wide, a yard and a half fifty-four inches wide. Price of pattern, 25 cents.

**BOYS' DOUBLE-BREADED OVERCOAT, WITH BROAD BACK. (BUTTONED TO THE THROAT.)**

(For Illustrations see this Page.)

No. 8808.—Another view of this overcoat is given at figure 113 W in this magazine.

The overcoat is here represented made of whipcord and finished with machine-stitching. It has a broad, seamless back lapped to the fronts in shoulder seams and in well-curved side seams that terminate at the top of short underlaps allowed on back edges of the fronts. The fronts close in double-breasted style to the throat with button-holes and buttons. A sailor collar with square ends finishes the neck, and a square-pocket lap completes the opening to an inserted side pocket in each front and to a breast pocket in the left front.

The sleeves are of comfortable width and the outside seams are terminated at the top of extra widths, those on the upper portions being turned under for hems; buttons decorate the wrists.

Cloth of smooth surface, rough-surfaced cheviot, diagonal, etc., may be made in this manner with a surety of comfort.

We have pattern No. 8808 in eight sizes for boys from three to ten years old. For a boy of seven years, the garment requires two yards and three-fourths of goods twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**BOYS' FOUR-BUTTON CUTAWAY FROCK COAT.**

(For Illustrations see this Page.)

No. 8813.—This coat is of the most approved shaping for the cutaway frock style and is pictured made of wide-wale diagonal. The fronts close with four buttons and holes below lapels in which the fronts are reversed by a rolling collar which forms wide notches with the lapels. The fronts and side-backs are quite short, being lengthened by side-skirts that round off stylishly toward the back; pocket-laps having rounding lower front corners are included in the joining of the side-skirts to the other parts. The side-skirts join the backs in seams that are concealed by coat-plaits marked at the top by buttons, while coat-laps are formed below the center seam. The sleeves are comfortably shaped and their wrist edges and all the edges of the coat are finished with a single row of stitching.

Diagonal, unfinished worsted, tricot, cheviot and other dressy coatings are the best selections for this coat.

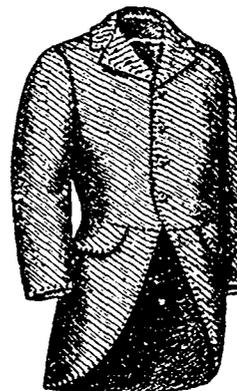
We have pattern No. 8813 in seven sizes for boys from ten to sixteen years old. For a boy of eleven years the coat needs two yards and five-eighths of goods twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**FIGURE No 113 W.—BOYS' DOUBLE-BREADED OVERCOAT.**

(For Illustration see Page 70.)

FIGURE No. 113 W.—This illustrates a Boys' overcoat. The pattern, which is No. 8808 and costs 1s. or 25 cents, is in eight sizes for boys from three to ten years of age, and is differently pictured on this page.

A comfortable and warm appearance is presented by the overcoat for which gray chinchilla was here used. The back is in



8813

Front View.



8813

Back View.

**BOYS' FOUR-BUTTON CUTAWAY FROCK COAT.**

(For Description see this Page.)

sack style and the side seams end some distance from the bottom at the top of underlaps allowed on the fronts. The fronts are

closed to the throat in double-breasted style with button-holes and horn buttons, and a well shaped rolling collar finishes the neck. Laps cover the openings to inserted side-pockets and a left breast-pocket, and three buttons at the outside of the arm below an encircling row of braid finish each sleeve. Stitching and braid bindings give a neat completion to the garment.

Top-coats of Irish frieze, beaver and mixed coatings are eminently suitable for boys' uses, being warm and durable in quality. Stitching alone or with braid will afford the finish.

The Tam-O-Shanter hat is of gray cloth.

**BOYS' LONG OVERCOAT, WITH REMOVABLE MILITARY CAPE.**

(For Illustrations see this Page.)

No. 8811.—By referring to figure No. 112 W in this issue this overcoat may be again seen.

The removable military cape gives this long overcoat a smart air. The material here illustrated is gray cheviot and machine-stitching provides a neat finish. The shaping is accomplished by a center seam that ends at the top of coat-laps and by side seams, and the fronts are lapped and closed to the throat in double breasted style with buttons and button-holes. A capacious patch pocket provided with a lap is stitched to each front. The cape, which is fitted smoothly at the top by a dart on each shoulder, is hooked on beneath a rolling collar having rounding ends. Round cuffs are outlined on the well-shaped sleeves with two rows of stitching.

The cape is so shaped as to preserve a square-shouldered military effect and the coat is of protective length. Rough and smooth coatings of all heavy sorts are alike appropriate for this comfortable top-garment.

We have pattern No. 8811 in twelve sizes for boys from five to sixteen years old. For a boy of eleven years the overcoat will need five yards and three-fourths of goods twenty-seven inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



8811

Front View.

**BOYS' LONG OVERCOAT, WITH REMOVABLE MILITARY CAPE.**

(For Description see this Page.)

front beneath the box-plait. The collar is inlaid with velvet and falls deep and square at the back and its ends separate and flare



**FIGURE NO. 113 W.—This illustrates BOYS' DOUBLE-BREADED OVERCOAT.—The pattern is No. 8808, price 1s. or 25 cents.**

(For Description see Page 69.)

**FIGURE NO. 114 W.—LITTLE BOYS' DRESS.**

(For Illustration see Page 71.)

**FIGURE NO. 114 W.—**This illustrates a Little Boys' dress. The pattern, which is No. 8812 and costs 10d. or 20 cents, is in four sizes for little boys from two to five years of age, and may be seen in two views on page 68 of this DELINEATOR.

This dress is thoroughly practical and the mode is stylish for all seasons. In this instance the dress is shown made up in a combination of mixed cheviot and velvet. The front and back are joined in shoulder and under-arm seams and a box-plait is made at the center of the front and back, a tuck being taken up at each side of the plaits, giving the effect of double-box-plaits. The closing is made at the left side of the

prettily in front. The full sleeves are finished with round cuffs that also show an inlay velvet and the waist is surrounded by a velvet belt with pointed ends closed with a buckle.

Cloth, velvet, camel's-hair, tweed and numerous cotton fabrics will be made up in this style and embroidery may be used for collar and cuffs.

**MEN'S LOUNGING OR HOUSE JACKET.**

(For Illustrations see Page 71.)

No. 1241.—Gray bouclé was selected for making this comfortable and jaunty lounging jacket, which is nicely fitted by shoulder and side seams and a curving center seam. The open fronts, which are gracefully rounded at their lower front corners, are reversed in fancy lapels that form notches with angles that extend beyond the ends of a rolling coat-collar. Fancy cuffs are outlined on the comfortable coat sleeves with black silk braid, and the openings to inserted side pockets in the fronts are bound with similar braid. The loose edges of the jacket are bound with braid which is continued a short distance up the side seams.

Fine serge, camel's-hair, cheviot, cashmere and diagonal are suitable for this jacket and a finish of stitching or braid may be added.

We have pattern No. 1241 in ten sizes for men from thirty-two to fifty inches, breast measure. For a man of thirty-six inches breast measure, the garment requires two yards and three-fourths of material twenty-seven inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern 1s. 3d. or 30 cents.

**MEN'S LOUNGING OR HOUSE JACKET.**

(For Illustrations see Page 71.)

No. 1242.—This lounging or house jacket is quite smart in effect and is pictured made of velvet. The body is rendered shapely by a center seam and is joined to the fronts in shoulder and side seams. The fronts are reversed in fancy lapels by a rolling collar that forms notches with the lapels. Below the lapels the fronts are closed with a fancy frog and are rounded jauntily toward the back. The openings to inserted side-pockets and a left breast-pocket are bound with braid and braid also binds the loose edges of the jacket, being continued up the side seams for a short distance. A doubled row of braid simulates fanciful cuffs on the comfortable sleeves.

Most men will appreciate a lounging jacket made after this fashion of corduroy or velveteen and lined with quilted satin. Checked flannel with inexpensive linings is also frequently chosen.

We have pattern No. 1242 in ten sizes for men from thirty-two to fifty inches, breast measure. To make the jacket for a man thirty-six inches, breast measure, will need three yards and five-eighths of goods twenty-seven inches wide or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



8811

Back View.

**BOYS' LONG OVERCOAT, WITH REMOVABLE MILITARY CAPE.**

(For Description see this Page.)



FIGURE No. 114 W.—This illustrates LITTLE BOYS' DRESS.—The pattern is No. 8812, price 10d. or 20 cents.  
(For Description see Page 70.)

**MEN'S LOUNGING OR HOUSE JACKET.**

(For Illustrations see Page 72.)

No. 8815.—This comfortable lounging or house jacket is illustrated made of double-faced wool goods, the under side of the goods being displayed on the collar and lapels. The jacket is very comfortable and is shaped by shoulder and side seams and a curving center seam. The fronts are open and are reversed in lapels that form notches with the ends of the rolling coat-collar and below the lapels the fronts are gracefully rounded. The coat sleeves are comfortably wide and are trimmed with braid a short distance above the lower edge to simulate round cuffs, two buttons being placed at the back of each wrist; similar braid is

side pockets in the fronts and to a breast pocket in the left front. A row of similar braid is applied on each sleeve to simulate a round cuff. Braid frogs close the jacket.

Flannel, cashmere, cheviot, serge, double-faced wool goods, etc., are suitable for making this jacket and braid and machine-stitching will provide a satisfactory finish.

We have pattern No. 1243 in ten sizes for men from thirty-two to fifty inches, breast measure. To make the jacket of one fabric for a man of thirty-six inches, breast measure, will require five yards and an eighth twenty-seven inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

**STYLES IN EMPIRE JACKETS AND COATS.**

(For Illustrations see Page 11.)

Empire jackets and coats show as much variety in shape, decoration and finish as most other seasonable garments and the long evening coat, protective and ample, appears in shapes sure to be becoming and satisfying. The Empire styles of coat are popular with young ladies and matrons. Many of them are composed of velvet and silk, and velvet and cloth and are given an air of great elaboration by applications of handsome jet, lace and fur. Velvet and fur enter largely into the decoration of all outside garments and silk linings, machine-stitching and elegant buttons, both flat and round, contribute the ornate finish. Braiding is also a popular adornment.

A stylish garment known as the Empire jacket or new box coat is made of brown velvet and faced cloth in one of the new tan shades and unobtrusively decorated with jet. It is shaped by pattern No. 8346, which is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents.

A deep, square yoke forms the upper part of the jacket, and the fronts and wide, seamless back are formed in a box-plait at each side of the center. A fancy collarette is a dressy feature of the mode and deep, pointed, gauntlet cuffs complete the full sleeves. Silk and velvet may be combined in this manner, as may also cloth and velvet or cloth and silk. Jet is highly commended for a showy and tasteful decoration.

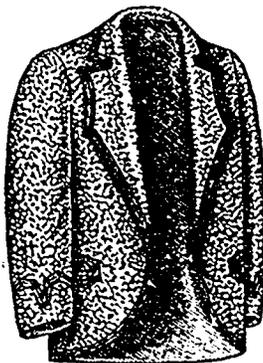
A coat that is simple in construction and stylish in effect is supplied by pattern No. 8457, which is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. Box cloth was used for its development with facings of lace net to give the decorative finish. Two box-plaits appear at the center of the back and front, the plaits flaring in organ-pipe folds. The collar is scalloped to correspond with the cuffs. The sleeves are in leg-o'-mutton style. Faced cloth, silk and velvet will be chosen for a garment of this style and the decoration will be in consonance with the material.

An elaborate fashion is represented in the Empire jacket with square yoke and fancy collar, also known as the new box coat, cut by pattern No. 8391, which is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. Cloth, cheviot, whipcord and, for dressy wear, silk and velvet will be used in its construction

used for binding the edges of the jacket and to outline the openings to side-pockets inserted in the fronts.

Very smart jackets of this style may be made of cheviot, cloth, flannel, velvet or corduroy. Machine-stitching will provide a neat finish, or braid may be appropriately used for decoration.

We have pattern No. 8815 in ten sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the garment requires three yards and a fourth of material twenty-seven inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



1241

Front View.



1241

Back View.

**MEN'S LOUNGING OR HOUSE JACKET.**

(For Description see Page 70.)



1242

Front View.



1242

Back View.

**MEN'S LOUNGING OR HOUSE JACKET.**

(For Description see Page 70.)

**MEN'S LOUNGING OR HOUSE JACKET, WITH SAILOR COLLAR.**

(For Illustrations see Page 72.)

No. 1243.—This attractive lounging or house jacket is illustrated made of plaid cheviot. It is nicely fitted by shoulder and side seams and a curving center seam. The fronts lap widely and are reversed at the top in lapels that form notches with the ends of a sailor collar which falls deep and square at the back. The sleeves are of comfortable width and are shaped by inside and outside seams. Black braid binds the front edges of the fronts and the free edges of the collar and lapels and finishes the openings to

ure, and costs 1s. 3d. or 30 cents. Cloth, cheviot, whipcord and, for dressy wear, silk and velvet will be used in its construction

and velvet will frequently be associated with cloth to bring out its best points. Silk and velvet are combined in the present illustration of the mode and lace edging and passementerie provide decoration. The full, flowing lines characteristic of the Empire modes are well presented and there is an air of grace about the jacket calculated to please women of good taste.

Rough-surfaced coating would admirably carry out the mode presented in pattern No. 8338, which is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. The coat has a box front and box backs joined by shoulder and under-arm seams. The fronts are reversed in lapels that meet and extend beyond the rolling collar and lap widely, closing a little to the left of the center. It may be made with or without a back yoke facing. Cloth, whipcord and fancy coating will be made in this style and finished with machine-stitching.

The double-breasted sack or box coat with applied yoke cut by pattern No. 8504, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents, is an eminently stylish mode. Light biscuit cloth and brown velvet were here chosen for its development. There is an applied yoke on the back and front; the fronts are in loose sack shape, lap in double-breasted style and are closed with hooks and loops, and a large fancy pearl button is placed in the lower left corner of the yoke and on the front just below the yoke. A fancifully-shaped Medici collar forms a becoming and protective neck completion. The Paquin sleeves are finished with turn-up circular cuffs.

The long Empirecoat shaped by pattern No. 1103, price 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Heliotrope cloth and brocaded silk are pictured in the coat in this instance, and leather trimming provides an appropriate finish. A square yoke forms the upper part of the coat and the wide back has plaits at each side of the center corresponding in effect with the fronts. A removable sailor collar topped by a Medici collar which rolls deeply in front is a stylish feature of the mode and the sleeves are novel and sensible for a coat that is to be worn over evening dresses. Heavy silks, cashmere in delicate shades prettily lined and decorated, and velvet are some of the materials that will be selected to bring out its excellent features.

## STYLISH FUR GARMENTS.

(Illustrated on Page 13.)

Winter fur garments show variety in shape and length. Their collars are sensible and stylish, standing high about the neck and rolling moderately or slightly, as desired. Seal plush, Persian lamb, velvet, Astrakhan, cloth, fur or silk are used for these comfortable and dressy accessories, some charming illustrations of which are here shown. The decoration is generally fur of a contrasting color on fur collarettes, and on velvet, fur tails, bands or a fur-lined collar.

FIGURE No. F G 1.—LADIES' COLLARETTE.—Seal plush and gray Astrakhan are stylishly combined in this collarette, which consists of a sectional yoke collar and a ripple ruffle. The col-

lar is rounding and rolled deeply toward the ends, which flare broadly. A circular ripple ruffle is joined to the yoke collar, which closes invisibly and insures warmth and protection, the ripple ruffle adding an ornate finish. The collarette is cut by pattern No. 1225, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE No. F G 2.—LADIES' VICTORINE.—Mink fur is pictured in this instance, and fur tails provide decoration. The garment is known as a victorine, pelerine or collarette with tabs. At the back it falls with the effect of a broad, square collar and in front it is extended at the center to form stylish tabs that widen toward their ends. The neck is completed with a high collar rolled becomingly and shaped in points. This is a convenient, dressy and easily made collarette, appropriate for velvet, seal plush, etc., and may be trimmed with fur bands or fur tails. The victorine is cut by pattern No. 1226, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE No. F G 3.—LADIES' GORED CAPE-COLLAR.—Young ladies will be highly pleased with this collar, which is simple yet protective and stylish. It is shaped by pattern No. 1234, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. Seal plush, a close imitation of seal skin, is here used for its development. Six gored-sections are comprised in the collar; they are extended to form either a Marie Stuart collar or a high round collar. The Marie Stuart collar illustrated is shaped at the seams to form points and rolls slightly at the back and deeply in front. Silk, velvet, seal plush, fur and some qualities and styles of cloth may be chosen to make the collar.

FIGURE No. F G 4.—LADIES' VICTORINE.—Another style of victorine, pelerine or collarette with tabs is illustrated at this figure. It is shaped by pattern No. 1227, which is in three sizes, small, medium and large, costs 5d. or 10 cents, and is pictured made of Astrakhan with a border of fur. It lies smoothly and extends to round collar depth at the back and reaches well over the shoulders. It is fancifully shaped at the bust, terminates considerably below the waist and shapes a point at the lower end of the closing, which is made invisibly at the center. The collar rises high about the neck and rolls slightly.

FIGURE No. F G 5.—LADIES' COLLARETTE AND MUFF.—Ermine is represented in these accessories of a Winter toilette. The collarette is shaped by pattern No. 1231, which is in three sizes, small, medium and large, and costs 5d. or 10 cents, and the muff by pattern No. 1230, which is in one size and costs 5d. or 10 cents. The collarette ripples prettily and may be made with a Marie Stuart collar or a high round collar. The muff has a circular ripple ruffle. It is not necessary to select fur for the development of these dressy accessories, velvet, heavy silk, cloth, Astrakhan, or seal plush being among the list of favored materials that may be decorated with fur, if desired.

FIGURE No. F G 6.—MISSSES' AND GIRLS' RIPLE COLLARETTE.—Astrakhan is represented in this serviceable collarette, which may be made with a Marie Stuart collar or a high round collar. The collarette is shaped by pattern No. 1235, which is in four sizes, from four to sixteen years, and costs 5d. or 10 cents. Its cost will not be extravagant when made of velvet, seal plush, Astrakhan or silk, prettily lined.



8815

Front View.



8815

Back View.

MEN'S LOUNGING OR HOUSE JACKET.

(For Description see Page 71.)



1243

Front View



1243

Back View.

MEN'S LOUNGING OR HOUSE JACKET, WITH SAILOR COLLAR.

(For Description see Page 71.)

# Illustrated Miscellany.

## DRESSMAKING AT HOME.

(For Illustrations see Pages 73 to 75.)

The bolero is ubiquitous. Almost every woman can wear the jaunty little garment with satisfactory results and, besides, it furnishes an excuse for attractive combinations. Jackets of velvet, satin or heavy lace are worn with cloth or silk bodices, which may in turn contrast with the skirt. Lace, embroidery, jet, braid, fur and, in fact, every style of trimming is adaptable to the jacket, which is invariably improved by appropriate garniture.

Though the dimensions of sleeves are reduced, they are still fanciful, the return to severity being slow. Many sleeves that are made smooth on the forearm are slashed at the back of the arm so that the

casings, or silk tapes — sometimes preferred to casings—are sewed on very loosely and when the bones are slipped in the correct spring will be secured at the line of the waist. A neat finish may be then given the seams by making cat-stitching with colored silk on the casings. Only very light and flexible bones are used in revers along the edges and across the revers at intervals. Crush girdles are also boned, otherwise they will soon collapse. Longer bones are adjusted at the center of the front and at the closing edges than at the sides.

The bottom of a basque to be worn



FIGURE NO. 12X.—LADIES' PROMENADE TOILETTE.—(Cut by Jacket Pattern No. 8848; 12 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents; and Skirt Pattern No. 8756; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 11X.—LADIES' OUTDOOR TOILETTE.—(Cut by Jacket Pattern No. 8849; 12 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents and Skirt Pattern No. 8672. 9 sizes; 20 to 36 inches, waist measure, price 1s. 3d. or 30 cents.)

hand may easily slip through. When the slash is not desired and the sleeve is not perfectly close-fitting, two small buttons and silk-worked loops may be placed above the wrist edge on the under side of the arm, the sleeve being thus made close. Before removing the sleeve they may be unfastened.

There is always more or less difficulty experienced by amateurs in boning a waist. Though in many waists the material is full over the lining, the latter must, nevertheless, be fitted and boned as carefully as in a smooth-fitting, tailor-made basque. Good whalebones may be used again and again; if soaked in tepid water, they will regain their shape. The bones must not be adjusted too high, especially in the under-arm seams, and should be left free for about an inch at the top. The



FIGURE NO. 13X.

FIGURE NO. 14X.

FIGURES NOS. 13X AND 14X.—LADIES' DRESSY BASQUES.

FIGURE NO. 13X.—(Cut by Pattern No. 8851; 11 sizes; 30 to 44 inches, bust measure; price 1s. 3d. or 30 cents.) FIGURE NO. 14X.—(Cut by Pattern No. 8859; 12 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 11X, 12X, 13X and 14X, see "Dressmaking at Home," on Pages 74 and 75.)

over the skirt will remain taut and trim if a bias interlining of crinoline be inserted between the material and the silk

underfacing, silk being imperative. The interlining should be a trifle less deep than the facing, its upper edge being sewed in with the facing.

Standing collars should always be lined with white silk to prevent the discoloration of the skin.

Stripes should be matched at the center-back seam of a basque, where the stripes should meet in chevrons. This arrangement is conducive to a slender effect at the waist-line. In adding lace to sleeves it should first be gathered and then sewed in, the fulness being distributed evenly.

Now about skirts. When made of striped material, the stripes form chevrons at every seam in some designs of the gored type. A charming effect may be produced in a gored skirt by opening the side-front seams for a depth of from nine to twelve inches at the bottom and adjusting several short braid loops at one edge and small crocheted or covered buttons at the opposite edge, looping the braid over the buttons. A frill of silk may be sewed underneath to show between the

a quarter of a yard down from the band adjust three metal rings through which the tape should be run toward the front of the skirt. Then work two small button-holes in the front of the band at the center, and bring up the tapes, passing them through the button-holes and adding small buttons to the ends to prevent their slipping through when not in use. When necessary, the tapes may be easily drawn and the skirt adjusted to any desirable height. The adjustment is very simple and the result will be found satisfactory.

How many shoppers consider the importance of a well-fitting corset? Women with projecting shoulder blades too often make the mistake of selecting a corset too high at the back; this emphasizes the defect. The corset should be built low at the back. For stout figures corsets with many gores are most suitable.

FIGURE No. 11 X.—LADIES' OUTDOOR TOILETTE.—A very charming fashion is here developed by skirt No. 8672, price 1s. 3d. or 30 cents, and jacket No. 8849, price 1s. 3d. or 30 cents. The skirt is made up in mixed brown cheviot mottled



FIGURE No. 15 X.—LADIES' STREET TOILETTE.—(Cut by Coat Pattern No. 8818; 9 sizes; 30 to 41 inches, bust measure; price 1s. 6d. or 35 cents; and Skirt Pattern No. 8554; 10 sizes; 20 to 38 inches, waist measure; price 1s. 3d. or 30 cents.)



FIGURE No. 16 X.—LADIES' VISITING GOWN.—(Cut by Pattern No. 8845; 11 sizes; 30 to 44 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE No. 17 X.—LADIES' STREET TOILETTE.—(Cut by Costume Pattern No. 8861; 9 sizes; 30 to 46 inches, bust measure; price 1s. 8d. or 40 cents; and Waist Pattern No. 8853; 9 sizes; 30 to 46 inches; bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 15 X, 16 X and 17 X, see "Dressmaking at Home," on Page 75.)

edges. The silk balayuse has come back and may be purchased ready for adjustment. Skirts for stout women should be finished at the top with a narrow cording rather than a band; the cord gives more easily and is, therefore, more practical. The skirt is adjusted in precisely the same way to the cord, which is fastened with hooks and eyes or loops. A placket should be stayed at the lower end with a tacking, so that the skirt does not easily tear apart at this point. The material in skirts having bias seams stretches very easily. This may be prevented by staying the seams with tape, which should be sewed against the seam. This is especially necessary at the center-back seam. Hair-cloth lining eight inches wide all round should be narrowly bound at the upper edge with tape before adjusting it, to prevent its pushing through the material.

A practical arrangement for the skirt of a gown to be worn on stormy days, and one that will especially find favor with business women, is as follows: Sew one end of a tape about a yard long at each side of the back on the inside of the band about

other stylish cloth and the skirt of zibeline, velours or corduroy. FIGURE No. 12 X.—LADIES' PROMENADE TOILETTE.—Mixed gray cheviot was used for the skirt, which is of the circular bell variety, while the back is plaited. The jacket is military in style and is made of fine black melton. The back is close-fitting and the skirt is folded in box-plaits. The fronts are also close and are decorated from throat to lower edge with graduated cord frogs, which produce the military effect now so fashionable. Each mutton-leg sleeve is trimmed at the wrist with a cord ornament. At the neck is a Marie Stuart collar. The

coat could be made of melton or any



The jacket is short and is made with coat plaits and laps at the back and double-breasted fronts that are rolled back by a collar in short lapels, between which a glimpse of the silk waist is seen. Pocket-laps cover openings on the hips. The mutton-leg sleeves are stitched twice at the wrist, and stitching follows all the edges of the jacket. A costume of this kind might be fashionably made of corduroy, which is especially adaptable to this style.

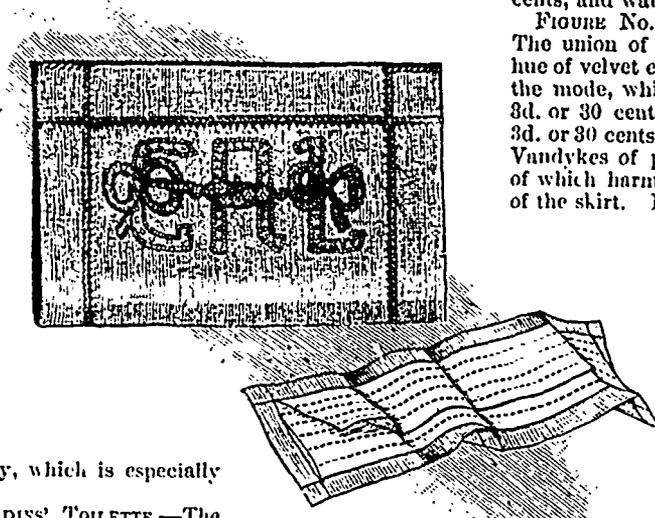


FIGURE No. 18 X.—LADIES' TOILETTE.—The current green-and-blue color harmony is seen in this toilette, appropriate for church or visiting wear. The gored skirt is fashioned from blue canvas in a bright navy tone and over each side-front seam is applied a narrow band of Persian lamb between two edges of deep cream lace. The bodice has a full vest of stem-green satin made with two groups of tuck-shirrings above the bust and plain shirrings at the bottom, these, however, being concealed by a deep crush girdle. A short bolero jacket is worn over the vest. The jacket has a deep collar of satin with its ends folded in a jabot and an edge trimming of fur and lace, which also cover the tuck-shirrings. The sleeves have each double mushroom puffs, a wrist trimming being made

cents, and waist No. 8828, price 1s. 3d. or 30 cent. FIGURE No. 19 X.—LADIES' EVENING TOILETTE.—The union of pale-green crepe de Chine and a dark hue of velvet employed in this toilette is favorable to the mode, which embodies skirt No. 8735, price 1s. 3d. or 30 cents, and basque-waist No. 8833, price 1s. 3d. or 30 cents. The nine-gored skirt is bordered with Vandykes of point Venise lace, the deep cream tone of which harmonizes prettily with the delicate green of the skirt. In the waist are developed certain fashionable traits. It is made with a low round neck and a full back at the fronts, that are disclosed between rounding jackets of velvet, narrow lace insertion being applied decoratively along the edges. A deep girdle of the material is wrinkle across the front and sides below the jackets and disposed in outstand-

FIGURE No. 2.—VEIL-CASE.

ing loops at the back. The back and fronts are trimmed at the top between the jackets with lace points. The sleeves are much wrinkled to the elbows below mushroom puffs, deep lace falling

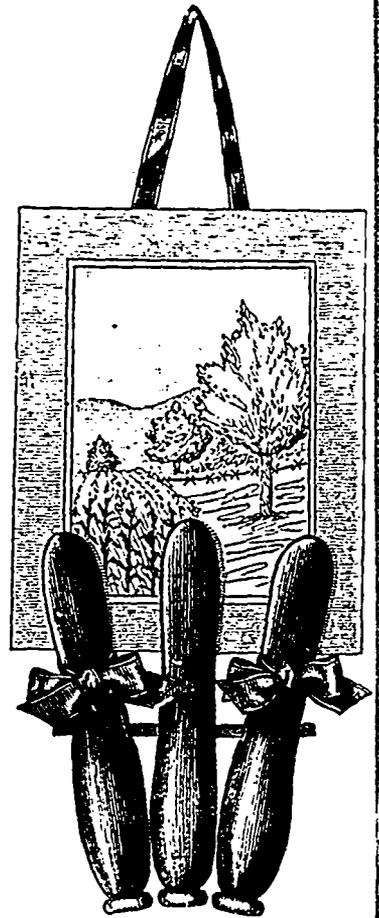


FIGURE No. 1.—SUPPORT FOR A PICTURE. (For Description see "The Work-Table," on Page 78.)

from the edge. The waist may also be made with a high neck shirred to yoke depth, and long sleeves that may be wrinkled or plain below the puff.

### THE STYLISH SLEEVES OF THE SEASON.

(For Illustrations see Page 9.)

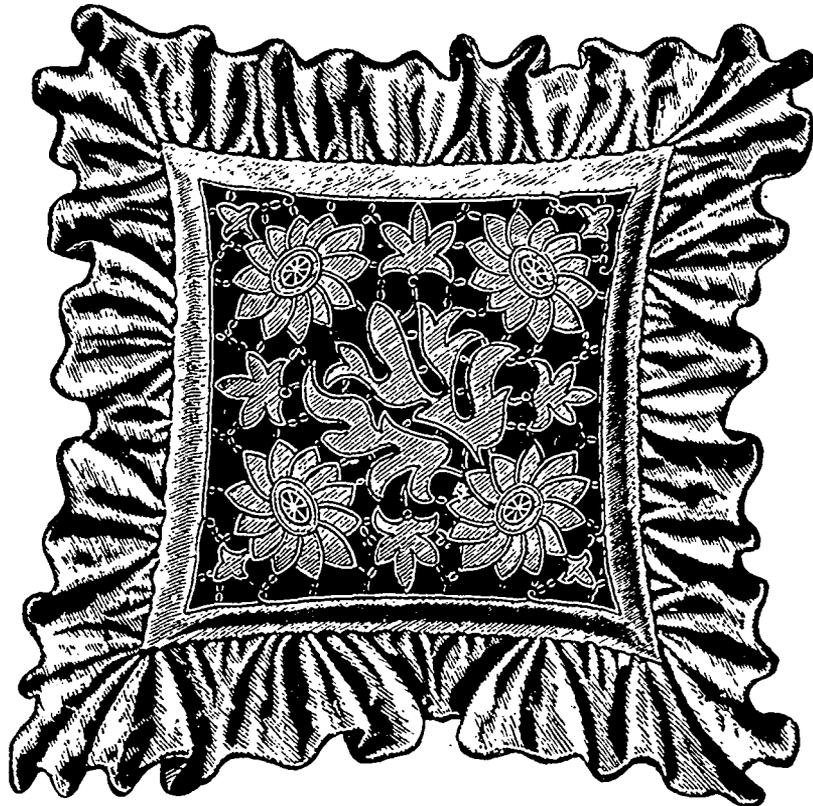


FIGURE No. 3.—SOFA-PILLOW.

(For Descriptions of Figures Nos. 2 and 3, see "Artistic Needlework," on Page 78.)

with fur and lace. At the neck of the vest is a crush collar of satin with a frill falling over the edge. The patterns embraced in the toilette are skirt No. 8807, price 1s. 3d. or 30

are supported by smooth linings. For outside garments, the leg-o'-mutton style is still in favor, the fulness of the sleeve being disposed either in plaits or gathers at the shoulder edge.

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personal taste controlling the choice of arrangement. Sleeves preferably match the bodice to which they belong, and most styles are favorable to decoration.

Plain silk or wool goods may be used in the sleeve made by pattern No. 1207, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. At the shoulder the sleeve is formed in a moderate puff, the remainder fitting the arm closely. Bands of diagonal or encircling trimming may be applied above the wrist edge.

Very stylish effects are produced in the sleeve based upon pattern No. 1184, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. The sleeve may be fashioned from either plain or figured goods of silk or wool texture. It fits snugly and at the top is mounted a mushroom puff, which may be disposed in a butterfly puff, as shown in another view. The wrist may be round at the edge or it may describe a Venetian point and be trimmed with a flow of lace. Lace frills are fashionable with all styles of sleeves, the popular width being three inches, if the sleeve be long-wristed.

Especially well suited to slender arms is the mousquetaire sleeve, a charming example of such a style being embodied in

by pattern No. 1096, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. The tucks may be outlined with lace or jet, as desired.

Any variety of goods may be chosen for the close sleeve, made with a puff at the top by pattern No. 1125, in eight sizes from nine to sixteen inches, arm measure, price 5d. or 10 cents. The sleeve below the puff may be trimmed vertically with several rows of jet outlining.

A mousquetaire sleeve bear-

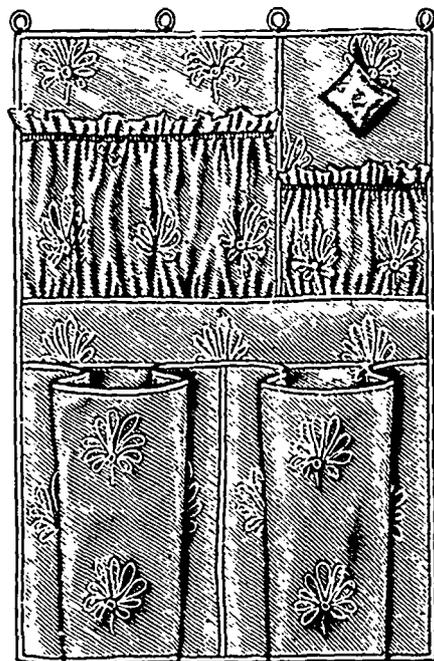


FIGURE NO. 3.—HANGING WORK-BAG.—(Cut by Pattern No. 1216; one size; price 5d. or 10 cents.)

ing a mushroom puff at the top is a becoming style that may be developed in plain or figured goods of any variety. The sleeve is wrinkled to the puff and the puff is a very fair copy of the fungus from which it takes its name. The pattern employed is No. 1201, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. The leg-o'-mutton sleeve, while preserv-

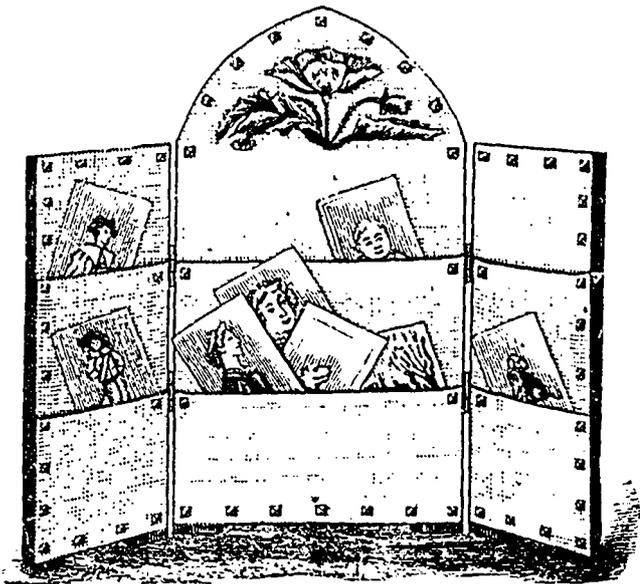


FIGURE NO. 2.—PHOTOGRAPH SCREEN.

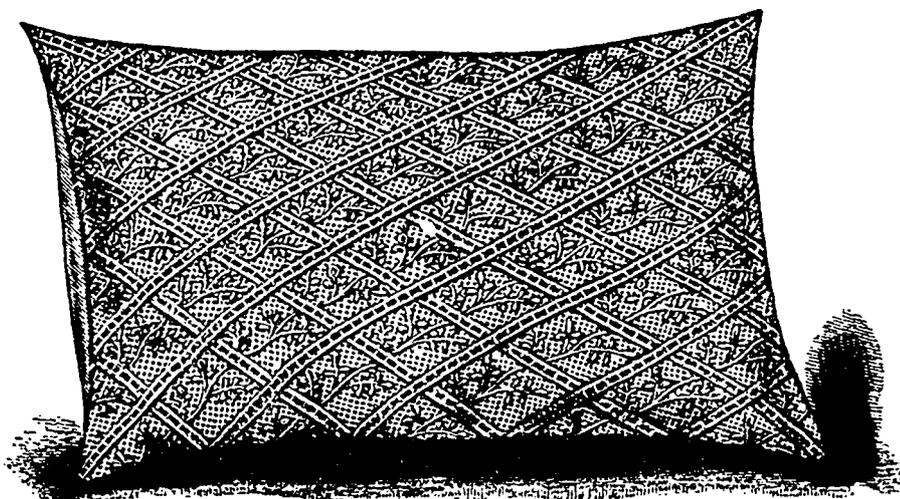


FIGURE NO. 4.—FANCY PILLOW.

(For Descriptions of Figures Nos. 2, 3 and 4, see "The Work-Table," on Page 79.)

pattern No. 1209, which is in eight sizes, from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. Flexible plain or fancy textures are favorable to the development of the sleeve, which is wrinkled from the shoulder to within a short distance of the wrist, where a cuff, that may be of some contrasting fabric, is added. The side edges of the sleeve are shirred to form frills that appear at the upper side of the arm. An ornamental bow of ribbon falls in three graduated loops at each side of the shoulder.

Styles of sleeves for street and evening bodies are comprised in pattern No. 1187, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. Any fashionable plain or figured material is available for this sleeve, which in one view is shown plain and smooth-fitting below a double mushroom puff. In the other view the sleeve is cut off below the puff.

A charming style for silk and sheer goods, though it will make up as well in soft wool fabrics, is the sleeve with an Empire tuck and puff. The puff is formed in two groups of three tucks each and extends to the elbow, the sleeve fitting snugly below. The sleeve is shaped

ing its character, is modified in the matter of volume. Any of the Winter fabrics will make up by the mode represented in pattern No. 8673, in eight sizes from nine to sixteen inches, arm

measure, price 5d. or 10 cents. It is very close-fitting to a little above the elbow, where it expands suddenly into a puff of moderate fullness.

A mutton-leg sleeve appropriate for outdoor garments is based upon pattern No. 8676, which is in eight sizes, from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. Plain and fancy rough or smooth coatings are suitable for the making. The sleeve begins to widen into a puff just above the elbow but is comfortably close below. The upper edge of the sleeve is plaited in one view and gathered in the other, both effects being admirable.

Another style of leg-o'-mutton sleeve for outdoor garments is developed by pattern No. 8677, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. Melton, chinchilla and any other stylish plain or figured coat fabric may be made up by this style, in which the puff is moderately full, the top being gathered in one view and laid 'six'-plaits that turn away from a

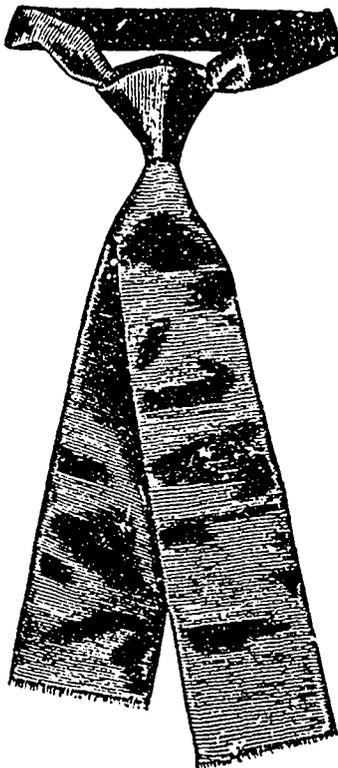


FIGURE NO. 1.—GENTLEMEN'S FOUR-IN- HAND SCARF.

box-plait folded at the top, in the other.

### ARTISTIC NEEDLE-WORK.

(For Illustrations see Pages 75 and 76.)

FIGURE NO. 1.—EMBROIDERY APRON.—Black silk was used for this apron, which will prove invaluable to those who devote their leisure hours to the working of fancy articles. The apron is simply gathered to a band finished with ribbon ends that are bowed at the back when it is worn. Fancy stitching is made with yellow silk along the hem and some distance

above it is applied a wide section of silk, which is stitched down at intervals, as illustrated, to form pockets for the skeins of colored embroidery silk. At each side space is left for a deeper pocket for holding scissors, thimble, needle-hooks and the like. A floral design is worked in yellow silk upon these

pockets. Alpaca might be used for the apron and any color of silk for the pocket section.

FIGURE NO. 2.—VEIL-CASE.—Veils that are shaken free from wrinkles after being removed from a hat and then neatly folded and put away will outlast those carelessly treated. The case here shown is oblong in shape and made of coarse linen of an unbleached tint. The edges are deeply hemstitched and the owner's initials are wrought with colored silks, as pictured in the closed case. Fine white linen is adjusted inside as shown, so that when the veils are folded in the case the linen holds them in place and proves a protection against dust and dampness, the greatest enemies of these frail accessories.

FIGURE NO. 3.—SOFA-PILLOW.—Satin in a deep-red shade forms the foundation of this pillow and also contributes the wide-frill that borders it. The upper surface of the pillow is overlaid by a square of fine cloth embroidered in a handsome design outlined by fine gold thread. The threads connecting the main portions of the design are not worked through the cloth but are drawn over it, and the cloth where left free is then cut away to display the rich background. The effect thus produced is very rich and the work is not difficult, although tedious.

### THE WORK-TABLE.

(For Illustrations see Pages 76 and 77.)

FIGURE NO. 1.—SUPPORT FOR A PICTURE.—In this article clothes-pins serve at once a practical and an ornamental purpose.

Three pins of medium size are colored with bronze paint; they are held together by a slender bar, also bronzed, wedged



tightly into their slots as shown. Some distance above the bar cherry satin ribbon is tied tightly around each outside pin and



FIGURE NO. 2.—GENTLEMEN'S BANK-BOWS.

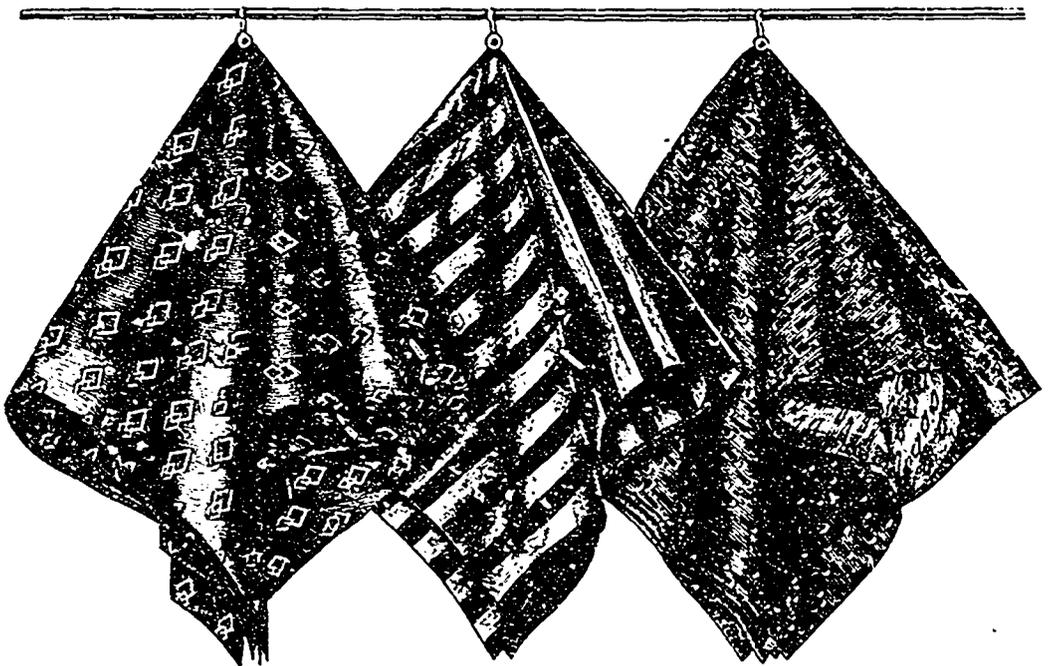


FIGURE NO. 3.—GENTLEMEN'S SILK MUFLERS.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Styles for Gentlemen," on Page 73.)

finished with a bow, thus preventing the picture from slipping too far down into the slot. A small tack driven through the ribbon into the wood at the back will secure it. A suspensory ribbon is fastened to these bands at the back. A photograph or other small picture inserted in the upturned slot of the clothes-

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pins may be hung upon the wall supported by this novel device.

**FIGURE No. 2.—PHOTOGRAPH SCREENS.**—When photographs are allowed to lie about carelessly their corners soon become broken and the pictures themselves soiled. The arrangement for holding them here suggested will be admired both for its artistic and practical merit. It consists of an arched central panel with two rectangular leaves hinged so as to close upon it. Each section is cut from thin wood or heavy cardboard and covered with fine white canvas cloth. Pockets are made in each section and brass-headed nails are set at all the edges. Narrow silk straps hinge the sections together. A painted floral design adorns the outside of the three panels when closed as shown, the effect of a Gothic church window being suggested. Photographs are slipped into the pockets.

**FIGURE No. 3.—HANGING WORK-BAG.**—Figured blue denim was used in the construction of this useful bag. The back is an oblong; the edges are bound with white cotton braid, and four metal rings are secured at the top, affording the means of suspension. A large and a small pocket, each having a frill heading, are adjusted upon the upper half of the back, a small diamond-shaped cushion being placed above the smaller pocket. The lower half has a pocket folded in two box-plaits and bound at the upper edge with braid, which also divides it in the middle. All sorts of sewing articles, as well as unfinished mending and fancy work, may be thrust into the various pockets. The bag is based upon pattern No. 1216, price 5d. or 10 cents, and may be made of linen and bound with red or blue worsted braid.

**FIGURE No. 4.—FANCY PILLOW.**—A pillow like this would be inviting on a couch and it would not be too fanciful for or carriage, procured when in foundation for the pillow is pale-blue satin, over which the lace cover is arranged on the upper side. The cover consists of squares of lace connected by beading through which blue ribbon is run.



**FIGURE No. 4.—GENTLEMEN'S BAND-BOWS.**

lace cover is arranged on the upper side. The cover consists of squares of lace connected by beading through which blue ribbon is run.

popular in women's dress goods are now shown in men's neckwear. For spaced figures, satin and heavy transverse twills of rich quality are the favorites. For the lower grades, as well as for all-over patterns, all-silk fabrics in brocade and cashmere effects are popular. For evening wear white is chosen by the best dressers. Rich double mats of English weave are made up in four-inch hand or Ascot scarfs, or in de Joinvilles tied by the wearer, this handsome material being very lustrous when thrown into folds.

**FIGURE No. 1.—GENTLEMEN'S FOUR-IN-HAND SCARF.**—This useful and dressy scarf is pictured made in fine black silk. The slender shape is very fashionable this season.

**FIGURE No. 2.—GENTLEMEN'S BAND-BOWS.**—Both of these bows are made of a fine quality of black satin. One has pointed ends and the other square ends, both styles being fashionable.



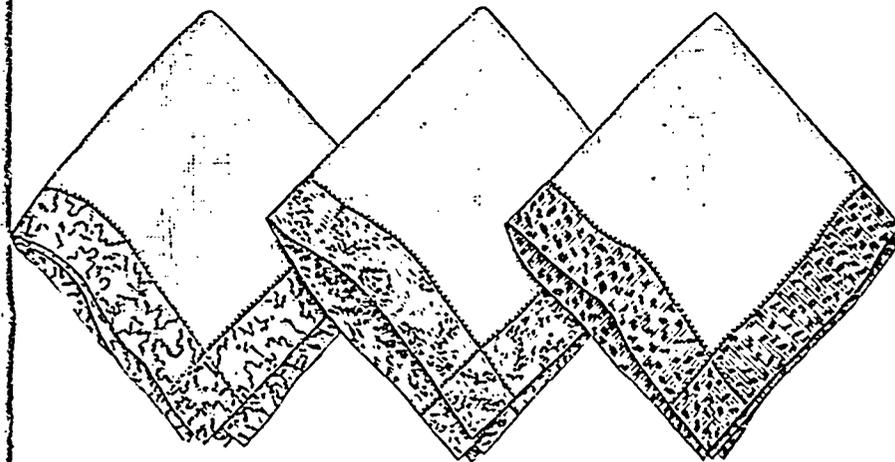
**FIGURE No. 5.—GENTLEMEN'S PUFF SCARF.**

**FIGURE No. 3.—GENTLEMEN'S SILK MUFFLERS.**—Persian effects are favored in rich mullers, large all-over shawl patterns in combinations of seven and eight colors in the ground being popular; the predominating colors are usually gold, cardinal, moss, réseda, scarlet, grenat and indigo. Silk was employed in the manufacture of the mullers shown at this figure. The one to the left in the group has a hemstitched border and is handsomely figured at regular intervals in yellow and green, the background being black. The next in order has a red ground with black stripes and is also hemstitched; in the last one the groundwork is dark-blue, with dotted red, blue, green and black figures.

**FIGURE No. 4.—GENTLEMEN'S BAND-BOWS.**—Two styles of band-bows are here shown, one made of satin and the other of silk. In the former the color used for the groundwork is old-red, figured in green and black. In the latter a very rich effect is produced in changeable red and green brocaded silk of handsome design.

**FIGURE No. 5.—GENTLEMEN'S PUFF SCARF.**—This handsome scarf will be a favorite for cold weather. It is made up in black satin and wrinkled attractively. The scarf covers most of the upper shirt-bosom, yet is not bulky.

**FIGURE No. 6.—GENTLEMEN'S LINEN HANDKERCHIEFS.**—At this figure is shown a group of white linen handkerchiefs having borders about 1½ inch in width, showing neat, chintz-like effects in orange, mauve, black and light-green. Very pretty are handkerchiefs with a white center filled in with vine designs.



**FIGURE No. 6.—GENTLEMEN'S LINEN HANDKERCHIEFS.**

(For Descriptions of Figures Nos. 4, 5 and 6, see "Styles for Gentlemen," on this Page.)

The idea is a novel and pretty one and can be carried out in any favorite color or in two harmonizing tones.

## STYLES FOR GENTLEMEN.

(For Illustration see Pages 78 and 79.)

What is lacking of novelty in gentlemen's neckwear this month is more than compensated for in variety of material and design. The effect most sought is that of bright colors on dark grounds, brilliant chintz designs, representing almost every hue in the rainbow, being used. The warp-printed patterns long

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## FOR THE CHILDREN.

## ANIMATED CARDS.

My little friends will wonder how cards can be animated. A card is simply a piece of pasteboard, absolutely without life; how, then, can life and animation be given it? Seems something of a puzzle, doesn't it? But let me explain about these queer-looking gentlemen.

At figure No. 1 is depicted good old Kris Kringle, whose visit is just about due. To most of you his picture is familiar, though to some who were too small last year at Christmas time to notice such things as pictures



FIGURE NO. 1.



FIGURE NO. 2.

or to comprehend the pretty tales connected with this particular one, he is a personage quite new. The jolly Christmas saint is here represented in high feather. He is as rosy as possible and his girth hasn't grown one inch less. Fur trims his high-topped boots and his jacket and peaked hat, and don't his clothes look comfortable? He comes from a very cold, far-away country, does good Saint Nick, and has need of warm, woolly garments. But the toys! Is not the mere sight of them enough to make one dance for glee? All this is painted on the card with water colors, but the face looks like a real flesh and blood face and you are sure that you saw it move. In fact, my little friends, the face *did* move and it is real flesh and blood and, therefore, your card is called an "animated" one. But how did this animated face get there?

At figure No. 2 is shown a hand, upon the index finger of which is painted a face. Cut in a card a circular opening large enough to admit your finger, as shown at figure No. 3, and below the opening paint the figure to which the face belongs. This done, pass your painted finger tip through the opening in the card, and then put on it a fancy hat.

At figure No. 4 is illustrated a Mexican with fierce-looking black mustachios. His complexion is a deep olive, like your own when it wears its coat of Summer tan. His eyes are black, and a good deal of the whites show, because he has drawn them into the corners. His hat is quite a picturesque affair, the shape being a copy of those worn by real Mexicans. Spectators should, of course, be kept at a considerable distance when either of these figures is shown.

## ROB'S TREE.

"Ho, ho," laughed Robert Barnes as he came around the corner of the house and found his sister Bess trying to saw through the trunk of a small, dead tree. "Ho ho as though a girl could saw."

To be sure, Bess' saw did jerk about and double up and perform all sorts of unexpected antics, but Bess was a persevering little lass and what she had begun she firmly intended to finish.

The family had moved to a quiet place in the country for the Summer and the children found many new things to do, but this was the first attempt at sawing down a tree.

Bess paid no attention to Robert's scolding remarks, but continued her work as diligently as the queer exploits of the saw would permit.

"I'll show you how to saw a tree down," Rob finally exclaimed, and going to the tool house soon returned with another saw and began work on a second tree near by.

Papa had been sitting on the porch all this time and when Rob began work an odd smile might have been seen flitting over his face. But the children didn't see it.

Rob sawed away for some time, growing redder and redder in the face as he did so. Then he looked at the tree. There was only a little edge cut within the bark. His saw had been going steadily, it had performed none of the antics that Bessie's saw did, and yet—he looked over at Bess. Her tree was sawed nearly half way through.

He thought his saw must be dull, but afraid that Bess would consider that only a pretext, he said nothing about it and went to work harder than ever.

The slit was growing a little deeper and he was sawing and perspiring as though his tree was a California giant, when Bess suddenly called, "Look out there!" and he had just time to jump to one side when down came her tree beside him.

Bess didn't say anything, but she went over and looked at the crack in his tree, and then she looked at him, and then—she laughed, of course.

"Papa," exclaimed Rob angrily—for he realized that he had been somewhat pompous with Bess and he was not in a mood to have her laugh at him—"what is the matter with this saw?"

"There's nothing the matter with the saw, Robert," his father answered, and then seeing Bess' look of exultation and Rob's utter discomfiture, he added, "The difference is in the trees you selected. Yours, Bess, was a basswood,

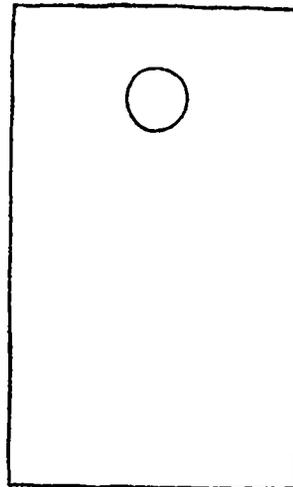


FIGURE NO. 3.



FIGURE NO. 4.

FIGURES NOS. 1, 2, 3 AND 4.—ANIMATED CARDS.

while Robert's was an ironwood. The bass is a soft wood, while the ironwood is, as its name implies, one of the hardest woods that grow. But, Robert," he continued, "I think you will find it wiser not to boast. If you show people how to do things for the sake of helping them, instead of doing it to prove how much smarter you are, it will be apt to bring you a greater number of friends and save you from unpleasant ridicule."

And Rob said, "Yes, sir," very quietly, and then he went back to his tree and sawed perseveringly till it finally came down, though it took him fully a half-hour to do it.

And Bessie helped him out wonderfully when she looked at the two stumps afterward and remarked, "Yours is sawed the smoothest, Rob, I'll admit."

JULIA DARROW COWLES.

# Fashionable Dress Goods

fashionable for street wear. Among the latter class are moiré armure bearing small water marks in dark and medium tones,

The shopper's gaze is arrested at every turn by the array of exquisite fabrics for gowns destined for all sorts of social functions and for all sorts and conditions of wearers, textiles marked by simplicity and textures of rare sumptuousness.

There is a witchery about the new gaze de chambray which few can resist and it is a fabric which all save elderly women may select with impunity. Its shimmering, gossamery quality recalls the pineapple cloth of India and it is equally dainty. It is a mixture of silk and goat's hair, the latter being responsible for its lustrous quality. Plain and in stripes may this fabric be obtained, the stripes being in light tones on white surfaces to which they impart a tinge of color. Silk as an under-fabric for this and all other transparent tissues is the happiest choice, and it may be selected to contrast with the stripe if diversity of color be the object, or to match it where a less showy effect be desired.

The variety of gauzes bearing tinsel threads or metallic decores is extensive, and, though pronounced in effect, they are decidedly popular. Striped black gauzes are animated by heliotrope, blue and other colored metal threads, introduced in short dashes in the solid stripe. In colored gauzes of the same class the tinsel matches the stripe in hue. Lace-striped gauze is also effective in pale-blues, greens, pink, etc.

One of the daintiest gauzes presents white silk stripes on a white surface and diminutive detached roses in blue, rose and green. It was chosen in conjunction with Nile-green velvet for a toilette to be worn at a New Year's Eve dance, being mounted on a pale-green taffeta lining, an exquisite background for the delicate French color scheme embodied in the design. The silk slip skirt is gored, while the outside skirt is straight and flowing, the fulness being collected in gathers at the back and in short, upright tucks elsewhere. At the top of the hem an insertion of white point Venise lace in a very open design is applied, the material being cut away beneath. The bodice is made with rounding velvet jacket fronts and with jacket backs opening over a full back, the fronts being cut low and round at the neck. The sleeves are in three-quarter length and are made with a mushroom puff and mousquetaire lower part, deep lace ruffles flowing from the edge.

Lace insertion is let into the jacket portions near the edge and the neck finish is a frill, which results from a line of shirring run a short distance below the edge. A deep velvet girdle with loop ends supplies the waist completion.

Plain chiffon, chiffonette—also familiar as glacé chiffon—and *mousseline de soie* are extensively worn at collars and other functions. Silk or satin is the invariable choice as a foundation for such goods and frequently they are made up in combination with embroidered *mousseline de soie*. A rarely beautiful specimen of the latter in white shows large daisies wrought with white silk and gold for the centers, the flowers being strewn as by a careless hand upon the snowy, diaphanous surface. Silk Brussels net in white, black and light colors is largely used for evening wear over plain or figured taffeta. The net is rather newer than chiffon and kindred fabrics.

Silks are of surpassing beauty. A matron's choice for a ball or dinner gown will frequently fix upon a yellow, heliotrope or *argent* (light silver-gray) *faulle* Princesse embossed with satin lotus blooms in self, or upon an *argent* moiré antique decorated with large green or blue satin roses. Silver arabesques vary a green satin duchesse ground, and warp-printed flowers in the pleasing half-tones characteristic of the Louis XV. period, together with brocaded figures, grace a cream-white *gras de Londres*. On a blue taffeta ground are woven brocaded flowers in black, warp-printed carnations and serpentine lace stripe also in black. Light-colored satin stripes appear on white moiré antiques, which may be chosen for any occasion of ceremony. Solid-colored grosgrains and plain and checked moiré colours are made up into visiting, carriage and elegant promenade toilettes. A dark-red satin ground supports a design in red outlined with black that suggests water leaves or grasses. Other colors are shown in the same family of silks which are

black moiré antiques dotted with green, rose, red, etc., and also a grosgrain silk with a lattice design formed of broad waved lines.

Brocaded velvets are used, wholly or in part, for basques worn with skirts of *moiré antique façonné* and other silks. Some of the new opera cloaking materials suggest *crêpons*. The ground is mixed silk-and-wool in light shades and upon it are raised *crêpy* silk conventional figures in self colors. These fabrics are adaptable to short and long wraps.

In woollen dress goods taste inclines to plain hues, plum, green, brown, red and national-blue being in the lead. These colors are found in canvas, zibeline, smooth cloth, *drap d'été*, tapaline, velours, corduroy, and, in fact all the new fabrics.

Corduroy is very popular. Though heavy for this purpose, it is largely used for shirt-waists, being supplemented by skirts of cloth or cheviot. Thus, a shirt-waist of dark-green corduroy, made with a yoke back and full fronts, will be worn with a skirt of mixed tan tweed or cheviot. Corduroy is also available for coat and skirt costumes for street wear, a silk or woollen waist being then worn.

An interesting "Paquin" novelty is zibeline in all the popular hues, with a border consisting of deep wavy upright stripes which are black in every instance and produce the effect of a spiral braid decoration. In the skirt the decoration serves as a border and in the waist the stripes appear in horizontal rows.

*Drap d'été* robes are new. They are provided with wide embroidery in a very open pattern, narrow embroidery to match being used for trimming. In a robe of tan *drap d'été* gold cloth appliqué are a detail of the embroidery, enhancing the richness of the fabric. Plain *drap d'été* deserves the high rank which it has so readily attained. Though an all-wool material, it has a silky lustre and adapts itself readily to prevailing modes. Tapaline is its next of kin, though its weave is rather suggestive of corkscrew, while *drap d'été* shows a twill. Another point of difference between *drap d'été* and tapaline is the dull surface distinguishing the latter, which, however, makes up with quite as much grace as the former.

Fish-net canvas or crochet cloth—the very open-meshed wool goods now in vogue—is a novelty of unquestionably good style. Paris *couturières* prefer velvet as a lining for this material, its effect being richly enhanced by such a background. An example of such an arrangement is seen in a *chic* visiting costume made of navy-blue crochet cloth over stem-green velveteen and heavy tan point Venice net in an open device. In the gored skirt the lining is sewed in the seams of the outside, which necessarily lies smoothly upon it. The back hangs in box-plaits. The back of the waist is folded in two plaits turning toward the center. The full fronts are cut from the lace and are revealed vest fashion between rounding boleros piped with velveteen. A girdle that defines points at the back and narrows to a mere band in front and triple-pointed caps which fall over the puffs of one-seam sleeves are likewise piped. A collar finished like the other accessories rolls over a band and at the back is a bow with ends of lace. An Amazon hat of blue French felt trimmed with a very full shaded yellow Paradise aigrette, and red-brown glacé gloves, complete a very effective outfit.

When mounted over a silk lining, the material and lining will be made separately in the skirt and joined only at the belt.

A stylish fabric of one color is zibeline armure. The surface is an armure weave of wool-and-mohair covered with long silky hairs through which the ground appears with a charming lustre. Mohair-and-wool basket weaves are very attractive in checks of various sizes to which the mingling of threads gives a two-toned appearance. The mohair checks being glossy seem lighter than the dull woollen ones. Silk-and-wool bourettes are among the stylish fabrics. The bourettes appear in stripes or checks on silk grounds, one color being maintained.

Very fine all-wool poplin has a large following. A plum-colored gown of it trimmed with mink or chinchilla fur would be in excellent taste for church wear. Velours are shown in all sorts of fanciful weaves, those in which metal threads are

revealed being among the most attractive. One specimen in brown bears vertical pencil stripes in black velvet and gold tinsel threads.

Harsh to the touch yet of exceptionally good style is a coarse canvas weave made of soft wool, chevrot wool and horse-hair in all tones. One of the tan shades is called "potato," and it really matches the coat of that vegetable. A mixed color effect is naturally produced by the various threads used in the weaving of the material, which is essentially Wintry in aspect. Then there is a Scotch tweed, also of rough texture, one specimen of which shows mixed gray and black vertical stripes traversed by deep purple stripes that produce a check effect. Made up in combination with a purple velvet bodice, a costume of this material will be very dressy. Appropriate for a bride's

going away gown is a third variety of rough Scotch suiting in a mottled effect. The prevailing hues are neutral, but occasional knots and tufts of green and red enliven the fabric.

Fancy and clan plaids in large blocks subdued by a layer of minute black ringlets make smart gowns for morning wear. The plaids are preferably made up bias and are often united with plain goods. Very fine covert cloths in mixed reds, browns, greens, blues and purples favor the tailor style of making. These cloths develop practical and smart business and shopping suits.

Corduroy, velvet, broadcloth, zibeline and other napped fabrics are invariably made with the nap running down. The amateur dressmaker should bear this fact in mind and cut all parts of her costume alike, else the result will be inharmonious.

## SEASONABLE TRIMMINGS.

Jewelled and beaded conceits prevail. Their glint is seen in the folds and curves of gowns devoted to occasions of ceremony, and likewise are they in evidence upon less pretentious costumes, though in this latter case their application is limited to the bodice. Jewels and cup-shaped spangles that vie with gems in brilliance are frequently used in conjunction upon transparent bands, beads and sometimes silk embroideries being also introduced, an exquisite harmony of tones resulting.

Both wide and narrow bands of gold gauze provide a setting for gold or silver bullion embroidery and coral or turquoise stones that are scattered skilfully over the burnished surface. Such a trimming upon a gown of white chiffon or of some sumptuous silk greatly enhances its elegance. A narrow gold band of this kind applied to a bolero of velvet belonging to a dark cloth bodice contributes an air of Oriental richness and beauty.

The opposition of white and black is admired as much today as if the effect were new. This contrast could be secured by the use of a band of white chiffon enriched with white silk and silver embroideries and Rhinestones upon the bodice of a costume of black canvas or velours. Such a band might be applied on a vest or other adjunct. If desired as an adornment for an evening gown, it could be employed as a panel upon the skirt and as a bolero, which is a feature even of low-cut bodices.

Blue and green are tastefully brought together in the groundwork of a band trimming which is of metal net. The design suggests a palm leaf and the decoration consists of emeralds and silver cup-shaped spangles. A bold floral design is carried out with blue chiffon appliques upon a black chiffon band heavy with tiny jet facets and cut steel beads. The latter outlining the floral appliques. In a white net band are set at intervals medallions of gold net studded with pearls and turquoises that are also sprinkled upon the white net. The same effect is produced upon black net with gold net medallions and with jet, pearl beads and turquoises.

Steel heads, which are important factors in the season's trimmings, brighten a black net band bearing black velvet appliques and jet nail-heads. A bodice and bolero in gold cloth with alligator skin markings is resplendent with emeralds and gold cup-shaped spangles. The jacket is made with black satin revers jewelled like the rest. Embroideries of gold and silver bullion in open devices studded with pearls and brilliants are made up in pointed bodice girdles for evening gowns. A garniture of the Bertha type, usually chosen for a low-cut bodice, is of black net with appliques of coral velvet outlined with minute jet and gold spangles, jet cabochons being set at the edges of the Bertha, which is made with shoulder caps that flare from a square back and front. The same idea is produced in white net with black velvet appliques, white Honvion braid and jet and steel spangles.

Applique embroideries in black and light-colored silks supply very effective adornment. One specimen combining pink, blue and green in the very palest of tones is luminous with silver spangles—an innovation in this style of trimming. These embroideries are invariably open-patterned and are applicable to any of the evening fabrics in vogue. Black silk applique bands were used together with bands of Persian lamb upon a visiting

toilette of coarse gray canvas made up with white crepe embroidered with roses and mounted upon a glacé taffeta lining combining rose and gray in its coloring. The gored skirt is made with fulness drawn to the back in two box-plaits. At the foot is a band of fur and above it are let in two rows of the applique embroidery, the material being cut away beneath so as to attractively display the colored lining. The basque-waist has a back with forward turning plaits spreading from the lower edge and very fanciful fronts, which embody a full vest, a deep girdle of crepe and short jacket-fronts. Fur binds the jacket fronts and embroidery is disposed a short distance from the fur edge, the material being cut from beneath as in the skirt. Instead of the collar belonging to the original pattern by which the waist was designed, a collar consisting of a band and four tabs that fall over it is used. The sleeves break out in a moderate puff at the shoulder and each is completed with a fanciful cuff decorated, like the other accessories, with embroidery and fur. The hat is a gray felt Gainesborough trimmed with five black plumes and a tuft of pink roses under the brim. Gray glacé kid gloves are worn and a large muff of Persian lamb with deep frills at the sides is carried.

Fur is combined with all classes of trimming, both on evening and street costumes, and produces a richness of effect of which no other trimming is capable. Blue fox is a choice variety but a very expensive one; it is, however, cleverly imitated in dyed moulton, effectively used on street gowns. Russian and Alaska sable, mink, chinchilla, seal, Persian lamb and stone marten are also available, both for day and evening gowns, while silver fox, moulton in both tan and gray shades and some of the cheaper sorts are applicable only to street costumes.

A stylish trimming may be arranged with three alternating rows of black velvet ribbon of varying widths and fur of any of the varieties mentioned, applied in a pointed design either at the bottom of a skirt or some distance above. In the waist the arrangement may be duplicated.

Velvet ribbon is gaining in popularity as a trimming. Upon skirts it is preferably used in graduated widths, the narrowest being of pencil width. A novel and effective disposition is made of moure or plain taffeta ribbon one inch or an inch and a half wide upon a waist. It is accordion-plaited and adjusted in numerous rows lengthwise upon both the front and back, the rows all coming together at the bottom of the waist and flaring toward the shoulders. The sleeves are either striped with the trimming or the puffs are partially encircled by it. A waist suitable for such a decoration should be made with a smooth back, loose fronts and leg-o'-mutton sleeves.

Wide satin ribbon is employed for belts. It is twice carried about the waist and tied in a pert bow at the back or at the left side of the front, the bow consisting of two upright and two drooping loops. Sometimes, when tied at the back, long ends are permitted to float to the edge of the skirt. Satin ribbon is also selected for the stock, which still has adherents. The new stock is full, has a bow at each side and two, sometimes three, at the back, and is elaborated with lace or accordion-plaited chiffon, which has become a necessary part of this collar. A popular arrangement consists of two rows of lace, which may fall narrowly or stand up in front and widen toward the back, where the lace flares over the bows. When accordion-plaited

chiffon is used, jabots are formed between the bows. This neck dressing is especially becoming to long, slender throats. It goes without saying that soft laces only are available for such purposes—point gaze, Breton, Herre, point d'Alençon and Malines. Not only for collars but for all frilled effects are these laces preferred. Lace is fitted into sleeves, which it invariably improves, no matter what their style may be. The lace is chosen in a three-inch width and is gathered very full, a yard being deemed none too much for each sleeve, narrow though it be at the hand.

Imitation Irish crochet laces are admirable and very close copies of the real crochet laces, which have returned to vogue after a long period of retirement. Net-top laces are also much liked; they resemble the point Venise laces popular some seasons ago. Heavy two-toned écaru and white Venetian point laces are used for boleros, vests, bodices and other accessories. Boleros and fancy tab collars for bridal and ball costumes are made of duchesse, point and Renaissance laces. Mechlin, Bruges, Pompadour—distinguished by raised floral figures—Maltese and white guipure laces are counted among the fashionable varieties and are variously applied on garments, always with happy results.

Black guipure lace is well adapted to velvet and silken fabrics, for which it is a frequent choice. Black Brussels lace is dainty; it is distinguished by a loop edge cord, which in one specimen is disposed in bow-knots and flowers. Black Breton laces are also in vogue. Both edging and insertion may be obtained in this and in all the other laces described.

Braid trimmings have not for many years enjoyed such favor as at present, and their use is extensive, being deemed as appropriate for velvets and silks as for woollens. Black silk braids are shown in intricate patterns; many have insertions of fancy black net which increase their good effect. Waist sets of black

soutache braid consist of three bands with a trefoil finish at the ends for the middle three seams of a basque, a collar band with braid coiled at both edges and four graduated loops with olive buttons for the fronts. Designs like braiding are furnished in soutache braid in panels and points of various lengths.

A tailor-finished costume of Russian-blue and stem-green cloth, with black braid decorations, was recently worn at a fashionable breakfast. At the edge of the seven-gored skirt a trimming composed of flat mohair braid and a scrolled edge of soutache was arranged to lap over a fold of green cloth. The basque was made with a box-plaited back below the waistline, and with fronts folded back by a collar in revers from a vest of green cloth, the vest showing but narrowly below the revers, which were faced with green cloth. Soutache in a design suggesting braiding adorned the vest, revers, standing collar and pointed cuffs, which were cut from green cloth and finished the mutton-leg sleeves. Braid matching that on the skirt covered the middle three seams of the back. A blue French felt turban trimmed with green-and-blue quills and black moiré ribbon and red-brown glacé kid gloves completed the outfit.

Sets of six graduated braid loops, either with ball or olive buttons or without buttons, are shown in fanciful and simple designs for waists. Six loops of this character in one braid decoration are furnished for each front of a basque, which thus acquires a military air. Three loops to match may be set upon each sleeve and a pair may be fixed upon the front of the collar—presumably in military style in such a waist. The proper relation may be established between waist and skirt by arranging a set of three loops at each side of the side-front seams at the bottom. Very smart effects are possible with braid trimmings, whether of silk or mohair, but they must be sewed in with great nicety. This is laborious work, it is true, but then the result well repays one.

## DOMESTIC SCIENCE.

If black underwear, stockings or black yarn that is to be knitted is boiled a few minutes in milk, the dye will not stain the skin—so German women say.

When clothing has been wrinkled and crushed by packing, if shaken out vigorously and hung up or spread out in a hot room over night, its appearance will be much improved.

Persons who suffer from the cold should wear loose clothing in chilly weather, remembering that two thin garments retain more heat than a single thick one.

The white of an egg answers very well in place of mucilage. Porcelain or earthenware that has become dingy or stained is much improved by rubbing or scouring with salt dusted upon a cloth.

Many persons who like freshly baked bread but cannot digest it may be gratified and yet spared distress if a loaf a day or two old is placed under water while sixty is counted and then rebaked. The chemical process called ripening takes place in new bread but once. After such second baking hot bread is as wholesome as if it were cold and stale.

The smaller the cut of meat the hotter should be the oven in order that its crust may protect the inside from drying out. Of course, the time required for roasting a small one is proportionately less than that needed for a large one.

Small pieces of raw potato in a little water shaken vigorously inside bottles and lamp chimneys will clean them admirably.

The cut half of a raw potato will brighten dull knife blades upon which it is rubbed.

To test whether a suspected compound is butter or oleomargarine, melt it, immerse in it a bit of cotton wick and set the tip alight. Butter burns with a dainty and agreeable odor, while the oleomargarine has an unpleasant smell.

Carafes and glass decanters may be made to look clear and brilliant by shaking wet with them.

A tea-spoonful of borax in water boiled in the family coffee-pot twice a week will remove the rank flavor resulting from constant use—a flavor which injures the delicacy of the best coffee, even when skillfully filtered and decanted. Any one smelling a cold metal coffee-pot used for some time will understand the value of such a corrective.

It is claimed by those who have tried the experiment that the moist inside of a banana skin rubbed upon the leather of tan-colored shoes makes an excellent substitute for the prepared dressing sold for this purpose.

An experienced cook is authority for the statement that if a little vessel of vinegar is set upon the range or stove while cabbage is cooking, the odors from this vegetable, ordinarily so pervasive, will not trouble the air of the house.

If a cupful of cold water is set in the box containing cake, it will keep fresh and moist much longer than without it. The water should be changed now and then.

For aches at the base of the brain, in the back, stomach or, indeed, anywhere upon the body, a hot flour or meal pancake laid between pieces of muslin or flannel and applied to part affected, often affords quick relief. It is flexible and tidy.

A very hot fire under broiling meat sears its surface, confines its fluids and leaves it juicier and more nourishing than if cooked over a low heat and for a longer time.

It is impossible to make good soup from meat and leave the latter also good. If boiled meat and not broth is desired, plunge the cut into boiling water. An outer coating is thus secured which protects and detains whatever inner nourishment and flavor it contains. After ten minutes of the highest heat, the kettle, closely covered, should be placed where it will keep just below the bubbling point for three or four hours. If the piece of meat is large, juicy, wholesome and delicious, 180° of heat is required to keep the meat cooking properly after it no longer boils.

Milk in deep, narrow vessels yields quite as much cream as if placed in shallow ones, but dairymen say it sours less quickly in broad pans.

Ammonia is better than borax in the water used for washing gray hair, as it does not impart the yellowish tinge resulting from the continued use of borax water.

A gill of green soap made into a strong suds in soft water is an excellent shampoo for the hair. Wash the hair and scalp thoroughly in this, rinse, wipe and dry. Long hair, except after special exposure to dust, should not be washed oftener than once a month.

# FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

## SCREENS.

Screens of all kinds are as popular as ever. There is, however, a decided tendency toward needlework as a means of decorating them. Sometimes tinting and needlework are combined, with happy effect, the tinting being shaded in such a manner that at a short distance it presents the effect of solid embroidery. This is very quickly done, as an outline in gold thread or silk completes the work. In artistic hands such a method is, therefore, to be recommended when time and economy have to be considered; it lends itself particularly well to bold floral designs of a realistic or semi-conventional character.

There is, however, a decided tendency toward needlework as a means of decorating them.

yet semi-transparent. Colored leaf-shaped spangles suited to the wreaths can be obtained. The bow knots may be outlined with fine gold thread, while the outline of the scrolls can be followed with a line of tiny round gold spangles slightly over-

Almost any plain colored material will serve as a foundation. For bedrooms, denim and colored linen of a delicate shade are appropriate. Either material takes the tinting well. Ordinary water colors may be employed, but genuine tapestry dyes are, perhaps, better for the purpose. Roman satin sheeting takes these dyes very well, but great care is always needed to keep the color from spreading beyond the outline on any textile groundwork. Only a little color should be taken up in the brush and this should be applied lightly, commencing a little within the outline and just dragging it over the surface. A few drops of alcohol help to dry it quickly. This style of decoration is better for large screens, being specially suited to bold designs.

Illustration No. 1 shows a charming design in the Empire style, severely simple yet very attractive, lending itself equally well to a screen of any size, from an ordinary three-fold affair to a table lamp-screen. For the last-named the lower panels may be of clear

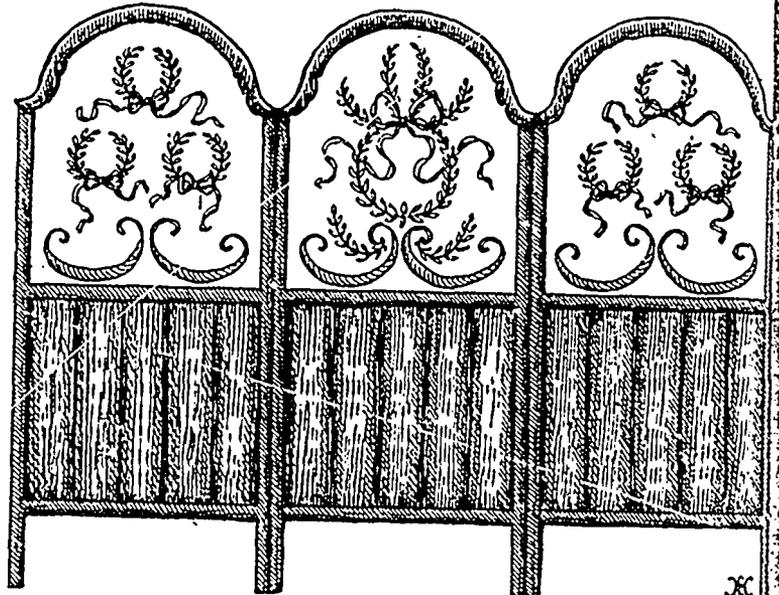


ILLUSTRATION No. 1.

lapping each other. The finished work should be mounted preferably in a gilt moulding.

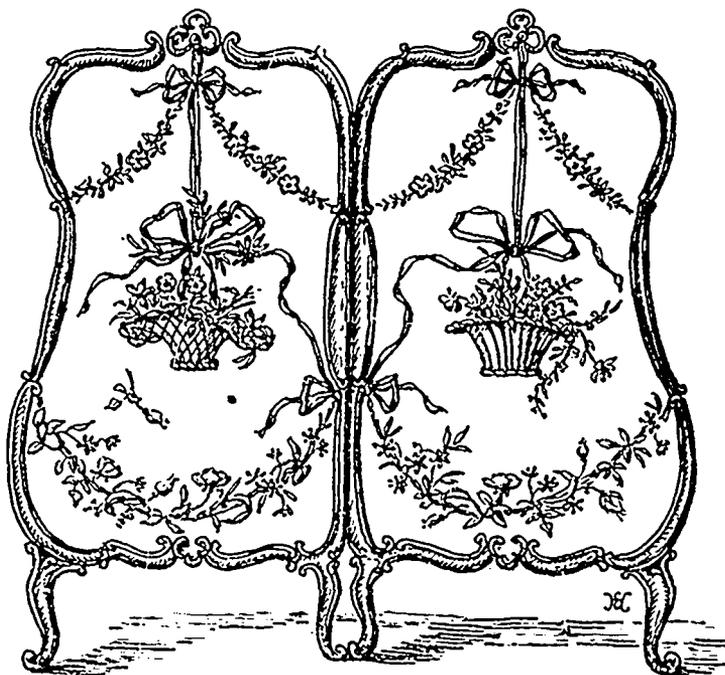


ILLUSTRATION No. 2.

This particular design is also well suited for a fire screen, in which the lower panels may also be of glass, allowing the cheerful flames and fire-glow to be seen through them. A pretty way to execute the design for this purpose, would be to work it in colored silks of one tone, selecting for the ground-work the faintest possible tint. The entire design should then be outlined with Japanese gold thread couched down. It is found too tiresome to thus outline the wreaths; they will look well in solidly-worked silks only, but the leading stem should be of gold thread. Roman floss would, possibly, be fine enough for the work, though three or four strands of filo floss would be better. For a large screen rope silk would not be too coarse. It covers the ground readily and is very effective, giving a gloss equal to that of filo floss. A quick way of working the foliage is to start each leaf as though about to make a chain stitch, drawing the loop to the length of the leaf, then catching it down with a short stitch to form the point. The bow knots can be outlined and quickly filled in with an open lace stitch. For a large screen fill the lower panels with a soft, plaited silk, as shown in the drawing, or with a handsome broad cloth or plush set in quite plain. The frame may be made of any kind of plain wood, or it may be enamelled in white or a color picked out with gold—which will best harmonize with the scheme of color.

Illustration No 2 gives a beautiful Louis XVI design intended for a screen of medium or small size. It is easily adaptable to almost any of the gilt frames made in the style of this period. They can be obtained in various sizes ready made at almost any of the department stores and at quite reasonable prices—much cheaper than if made to order. The embroidery should be solid throughout. A cream-colored silk or Duchesse satin ground is best suited for the work which should be delicate in both coloring and technique. The ribbons should be worked

glass, the upper part being sufficient for shading the eyes. A dainty method of treating the upper panels of a lamp-screen is to work them in spangles on plain silk of a texture that is firm

both coloring and technique. The ribbons should be worked

in the pale sky-blue that has just a touch of green in it—the color seen in a glorious sunset just where the blue merges into the golden tints. This particular shade of blue harmonizes perfectly with the salmon-pink used for the roses. It is well to introduce as many different colors as possible in the tiny flowers of each group. The baskets are worked in straw color, shaded with a deeper tone that partakes of a golden-yellow hue. The completion of a screen of this description necessitates time, patience and skill, but the result will amply requite the worker. Similar designs are daintily carried out in ribbon work, to which they are eminently suited. Anyone who understands how to do ribbon work could easily alter the design under discussion to suit its requirements. Many beautiful Louis XVI designs have been reproduced with charming effect in ribbon work since its revival some years ago, each flower being more or less in relief according to the method followed. It may be noted that monotony is avoided in the design under consideration by making the two flower-laden baskets differ in shape and detail, the grouping of their contents being also slightly unlike. The third and last illustration represents a dainty hand screen. The intertwined wreaths of violets work out prettily in pale purple tones, contrasting with a bow knot of delicate straw color on a foundation of bolting cloth. The theme, however, necessitates the making of a frame of the required shape on which to mount the transparent material. Another plan is to cut out the shape in firm cardboard. The embroidery is then worked on a solid material and laid in position on the cardboard. A plain piece of the same material employed as a foundation for the needlework is used for backing the screen. The two edges are sewn together and finished with a cord or any preferred edging. A bow-knot of ribbon matching exactly in color is placed where the handle is attached to the screen.

Any silken material may be used as a ground—brocade, plain silk or satin. On a brocade the flowers will need outlining with a light shade of burnt-sienna in order to bring them into relief against the design of the brocade. Any simple flower may be substituted for the violet, the wild rose, sweet pea, daisy or buttercup answering equally well. The simulated bow-knot looks well on a heavy material in fine laid gold thread. In any case it should be worked solidly, as, on account of its position as main support to the design, it must necessarily be prominent.

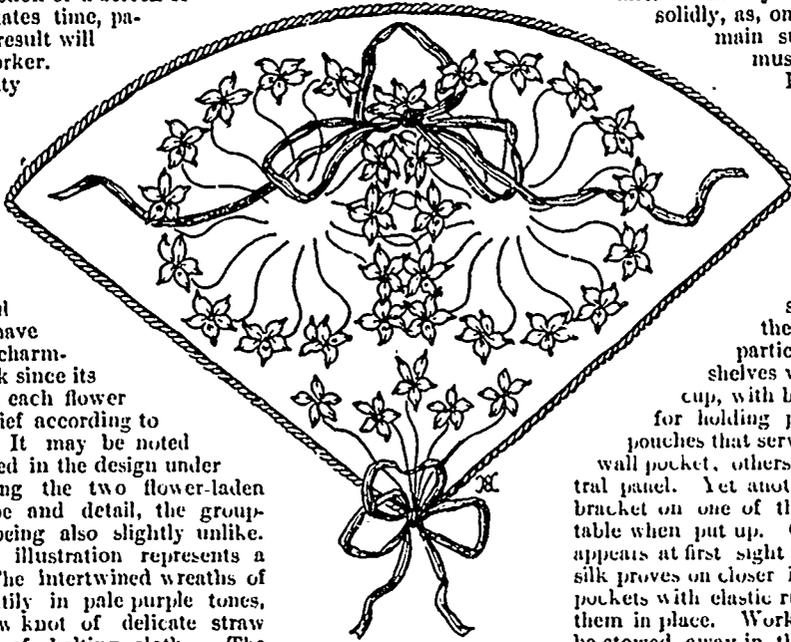


ILLUSTRATION No. 3.

Before closing I cannot refrain from calling attention to the many ingenious and attractive novelties in the way of screens combining usefulness and elegance. These, as a rule, are not exactly suited for decoration with the needle. I refer more particularly to screens with shelves wide enough to hold a teacup, with bands or flat pockets above for holding photographs. Some have pouches that serve the same purpose as a wall pocket, others hold mirrors in the central panel. Yet another novelty has a folding bracket on one of the panels, forming a tiny table when put up. On the lower panels what appears at first sight to be a filling of gathered silk proves on closer inspection to be capacious pockets with elastic run through the top to keep them in place. Work of any kind can be stowed away in them at a moment's notice. In yet another screen netted pockets, which look like miniature hammocks, are swung from side to side of each panel, forming festoons with the outer edge fringed. They are fastened with bow-knots to match and are netted in silk of a shade contrasting with the plain background. The upper panels have painted upon them delicate grasses and butterflies or birds in sketchy French fashion. These are but a few of the many pretty conceits for fancy screens, made more especially in small sizes, many of them being intended to stand on a table, piano or chiffonier.

## SIX IMPORTANT DAYS IN A WOMAN'S LIFE.

### IV.—HER ENTRANCE INTO SOCIETY.

Her *début* in society is something to which every girl looks forward with a thrill of pleasure. She thinks she may now measure herself, she has studied well at school, and now she will enjoy the freedom of young-ladyhood. She will now see the world, of which she knows nothing except through the novelists. She dreams of the sensation she will make when she enters the portals of that world of society which appears all happiness to her unsophisticated eyes.

She must live in the world and be of it, and it is right that she should understand it—right that she should learn those things of her inner life which only experience will teach her, unless she is willing to learn by the experience of others. Nature intended that she should have amusement or she would not have been given the desire and adaptability for it. The young lamb frisks over the field, the bird sings joyously, and the little child laughs and runs from pure happiness, so it is natural to laugh and be amused and it is a philosophical thing to do.

What we term "society" is so artificial that it is well to keep the young as close as may be to Nature, where God, honor and truth are to be found. We do not mean to say there are no people in society who reverence God, honor and truth, but in that gay whirl there is so little time for reflection that the artificial side of everybody is seen, and those who might in a more natural state be natural, learn to smile and say agreeable things, whether sincere or not, and in time one's conscience becomes accustomed to the falseness and greater deceptions are practiced.

The girl upon first entering society does not see these things, unless they are pointed out to her by one older and more experienced than herself. She has not yet learned that a smiling face may hide an aching heart, and that words are sometimes used to conceal thought. In short, she does not know that people sometimes say things without meaning them. There is so much for the novice to learn that the wonder is she learns it in so short a time, and grows to distinguish between heartfelt praise and fulsome flattery.

In society she will meet the woman who tells her how well she looks and how becoming her gown is, when she is aware the woman knows the gown is an old one which has lost its true color and does not harmonize with her complexion. In future she will doubt that woman's sincerity. There, too, she will meet the woman who asks if she is ill and tells her she is looking wretched, though she never looked fresher or sweeter.

There she will meet the woman who talks of her own clothes, how much they cost, where she expects to spend the Summer and wonders how people manage to exist who cannot afford to go away during the hot months. A man will make love to her in the most ardent manner, tell her she is the most beautiful *débutante* of the season—and then, before the season is over, marry another girl.

Then, when she is about to lose faith in everybody, a woman comes to her whose whole life of nobleness and sweetness shines in her face and in her eyes, and takes her hand in a firm clasp,

saying, "I hope you will have a happy girlhood. Enjoy your youth, my dear, while you have it; take all the good life brings you and try to see the best side of people. Have many acquaintances but few friends if you would be at peace with the world."

Marjorie's mother gave her a *début* party which was quite the event of the season. Preparations were in progress for several weeks, that everything might be just as it should for so important an occasion. The mother wished all the decorations to be in white, the emblem of innocence, and the flowers chosen were roses. Every mantel in the house was banked with maiden-hair ferns and white roses, and wherever a vase was permissible there it was, filled with the snowy blossoms. One of the most effective designs was in the hall. There was a large window of art glass, and over this was draped a fish net, every mesh of which held a white rose-bud.

The dining room was a bower of beauty and fragrance. The square table stood in the center of the floor, covered with a handsome cloth of white damask falling almost to the floor. From the four corners vines of smilax were carried up to the chandelier, at intervals along the vines were fastened white roses. In the center of the table was a cut-glass rose bowl filled with the same flowers, with no background except their own dark-green leaves. At each of the four corners was a candlestick holding a lighted white wax candle. The only bit of color was the plate of fruit on each side of the table.

Behind a screen of smilax in the upper hall was a band of stringed instruments. Delicate refreshments were served, but the large crowd necessarily limited them to a few courses, viz:

Oyster patties.	Olives.	Wafers.
Chicken salad.	Steak Ham.	Potato chips.
Thin slices of bread and butter, rolled and tied with white ribbon		White cake.
Ices.	Fruit cake.	Coffee.
Cheese straws.		

Marjorie's mother wore a handsome gray silk gown, with frills of Duchesse lace at the neck and wrists. The girl was a beautiful picture of youthful simplicity. Over a white silk Princess slip she wore a gown of the sheerest white organdy, with no hint of trimming except the exquisitely fine lace which outlined the low neck. Long white gloves came quite up to the puffs of the short sleeves, and in her left hand she carried a bouquet of white rose-buds.

She stood next to her mother and was presented to the guests as they arrived. Her simple unaffectedness called forth many expressions of admiration. The evening was one of great delight to her, and she was eager for the pleasures which seemed beckoning to her from the great world. She read in the newspapers the next day of her beauty and success, and that was another new pleasure opened to her. When Byron awakened one morning to find himself famous, he said, "One loves to see one's name in print," and Marjorie enjoyed this sensation.

She was now launched into society as part of it. For the first time she had a calling card separate from her mother's, and she felt she was indeed quite a young lady.

Just here, on the threshold of the social world, we will give her some advice which will answer equally well for other girls in the same position. She will first wish to be a thorough lady, and naturally she must know what makes a lady. Solomon's definition is as good to-day as when he lived and wrote it. It was this:

"The heart of her husband doth safely trust in her. She will do him good and not evil, all the days of her life.

"She stretcheth out her hand to the poor; yea, she reacheth forth her hands to the needy.

"She maketh herself coverings of tapestry; her clothing is silk and purple.

"Her husband is known in the gates.

"Strength and honor are her clothing.

"She openeth her mouth with wisdom, and in her tongue is the law of kindness."

We cannot improve upon this definition to-day. Honor, wisdom, strength and virtue—what more can one ask? Any woman may have all of these characteristics; if she have them not at first, she may seek them until they really become her own, or, as we commonly say, a second nature. All other sentiments come from these fountain heads, and can be attained by those who are willing to cultivate the germs.

We expect every girl who enters society to have good manners; if she has not, it is the fault of herself or of her mother. She must not think lightly of the importance of pleasing, for the disposition to please indicates the lady, no matter how poorly

she may be dressed, and no amount of fine clothes can make her a lady without this disposition. Emerson, though not a society man, thought so highly of a good address that he wrote:

"When we reflect how manners recommend, prepare and draw people together; how in all clubs manners make the members; how manners make the fortune of the ambitious youth; that for the most part his manners marry him, and for the most part he marries manners; when we think what keys they are, and to what secrets; what high lessons and inspiring tokens of character they convey; and what divination is required in us for the reading of this fine telegraph, we see what range the subject has, and what relations to convince, and beautify.... Manners impress as they indicate real power.... Nature forever puts a premium on reality."

There are certain little points which, if observed, will go far towards making a girl popular in society, and which do not in any way depreciate the estimate we put on a lady.

I.—Let her be natural. If she enters society with the idea of creating a sensation, she may accomplish that end in a way she will not enjoy. Let her listen and observe what others do and say, and not thrust herself and her affairs too much upon them. A good listener is a rare person and one to be appreciated.

II.—The best model for a *débutante* to imitate will be found not in the most brilliant or most beautiful woman, but in one who, denied physical charms, has cultivated her mind and heart; whose manners and conversation have been improved because of her lack of pride and pretension. Such a woman will unconsciously instruct others in the delicate art of propriety and her gentle and refined manners prove coarseness in another. Her acquaintance should be cultivated, as far as she will permit, by the *débutante* who wishes to be like her.

III.—While the girl may not admire the caprices of certain women she will meet, she will be compelled to tolerate them. She has no right to criticize openly, although she may think volumes. Candor is well in its place, but the woman who goes through life telling people exactly what she thinks of them, will find herself without friends.

IV.—There must always be respectful deference paid to seniors; elderly people appreciate attentions from the young, and the young will gain much valuable knowledge by such association.

V.—In choosing a model for her own conduct, the girl must remember the difference in characters and strive to modify the traits to be imitated until they are consistent with her own temperament and environment. And she must distinguish between characteristics which are nearly alike. For instance, let her not confound familiarity with simple interest, pleasant with sarcasm, naturalness with rudeness, cheerfulness with heedlessness, haughtiness with ease of manner.

VI.—The *débutante* should endeavor to learn from the conversation of those older than herself. She may talk, of course, but not flippantly, nor should she be too confident of her own opinions.

VII.—She should moderate her voice to a subdued tone, which, Shakspeare says, is an excellent thing in woman. A loud voice and shrieking laugh are not only disagreeable to hearers but indicate coarseness.

VIII.—It is a serious mistake to suppose that slang is witty; it can never be anything but vulgar, and the girl who permits herself to fall into the habit of using it will not win the admiring respect of those whose esteem she most values. Puns, too, should be avoided.

IX.—Good breeding demands that two people should not whisper in the presence of others and yet it is frequently done. If there are matters of a private nature to be discussed, the conversation should take place at the home of one of them. In public conversation should be carried on in an audible voice and if a third person joins the two and the subject is to be continued, politeness demands that the speaker recapitulate what had been said.

X.—The *débutante* should avoid the use of many interjections and ejaculations in conversation. They are entirely unnecessary and inelegant. All remarks should be made in a dignified manner. Excitement in the speaker disconcerts the listener.

XI.—Lastly, the young should learn to talk well on the small things of life—they will then avoid personalities. Talk about things, and not people. There will be fewer heartaches if this rule is carefully observed.

This paper has chiefly dealt with the moral and intellectual preparation of a girl about to enter society. There is another side, perhaps not so important from one point of view and yet necessary to her complete success, viz: the matter of her personal appearance, and the arts pertaining to it. This will be treated in the next paper.

MAUDE C. MURRAY-MILLER.

# DRAWN-WORK.

## INFANTS' DRAWN-WORK YOKE.

FIGURE No. 1.--Mark with pencil or colored thread the outline of a yoke, lapping the shoulder seams of the pattern as

tern and cut out the yoke. As the lower edge is sewed in a seam, in making the garment, hemming is unnecessary. The back edges are underfaced for buttons and button-holes and the neck is also faced. The seam of the lower edge may be covered by a pretty applied band of beading or feather-stitching, or it may be followed by a dainty ruffle of half-inch wide lace.

## CORNER OF DRAWN-WORK DOILY.

FIGURE No. 2.--The doily here illustrated is made of the linen usually selected for such purposes and is prettily completed by a fringed edge. The border design is perfectly delineated so that no detailed instructions will be required by those accustomed to making drawn-work. In our book on Drawn-Work, price 50 cents or 2s., the method of making this pretty work, from the drawing of the first thread to the completion of most elaborate as well as simple designs, is set forth and fully illustrated. The foundation or rudiments once mastered through its instructions will enable anyone to copy a design, no matter how intricate.

## PIN-CUSHION, WITH DRAWN-WORK COVER.

FIGURE No. 3.--Among the daintiest articles of drawn-work are cushions for ordinary or stick-pins to be placed on the

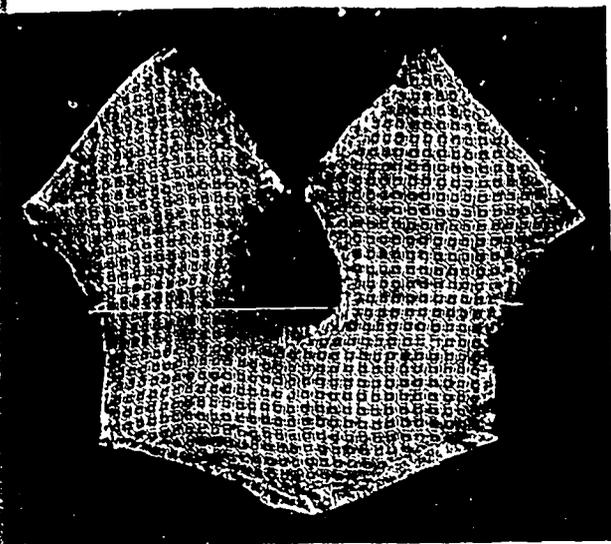


FIGURE No. 1.--INFANTS' DRAWN-WORK YOKE.

though sewed. This brings a bias edge at the back, but the underfacing is to be made straight and thus hold the edge in place. Cut and draw the threads for any pattern preferred.

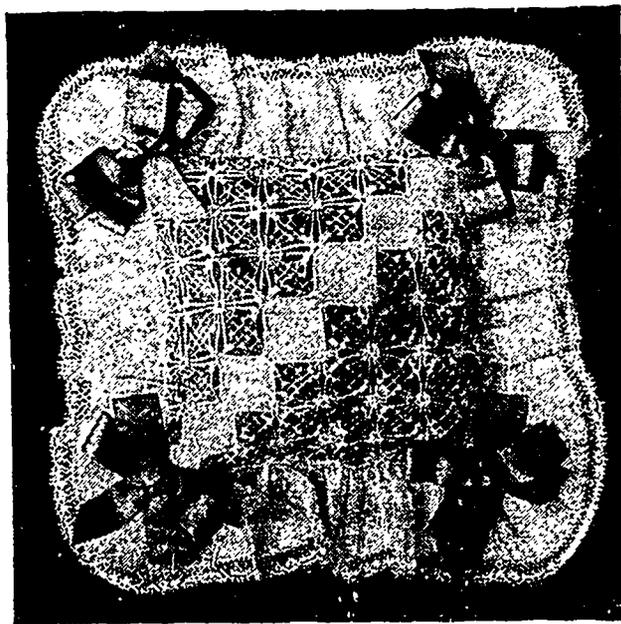


FIGURE No. 3.--PIN-CUSHION, WITH DRAWN-WORK COVER.

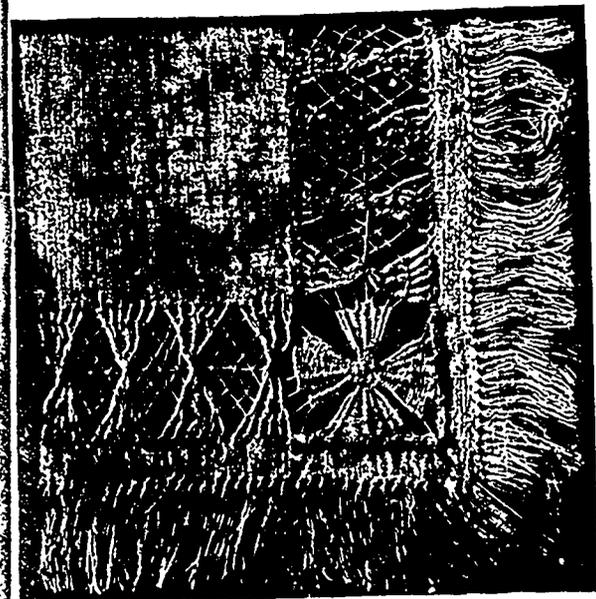


FIGURE No. 2.--CORNER OF DRAWN-WORK DOILY.

bureau or toilet-table. The one illustrated by this engraving is about four inches square and is made of muslin covered with yellow satin and then again covered on the upper side with a square of plain lawn. The under side is covered with a square of plain lawn, while a frill of the latter edged with narrow Valenciennes lace borders the two sections and holds them together. Bows of yellow satin ribbon are at the corners. Satin of any other tint preferred may be used, pink, blue, lavender and green sharing popularity with yellow. Silk may also be used in covering the cushion, but satin, having a lustrous surface, shows the drawn-work to better advantage.

Our book on Drawn-Work, price 50 cents or 2s., has many appropriate designs, with illustrated details and full directions. Keep the design within the outline marks; then work the pat-

In the book on Drawn-Work mentioned in the foregoing descriptions another very pretty style of pin-cushion is shown. Many fancy doileys are also pictured in it, any of them being suitable for cushion-covers.



# MILLINERY.

DESCRIPTION OF COLORED MILLINERY PLATE.

FIGURE NO. 1.—LADIES' FELT AND VELVET HAT.—A soft crown of velvet in one of the new blue shades and a chenille braid brim are happily united in this hat, and *coq* feathers at the sides and velvet roses at the back provide the unpretentious yet effective decoration.



FIGURE NO. 2.—LADIES' TOUQUE.—Green velvet is arranged in soft, full effect over the turban frame. French gilt pins thrust daintily through the velvet and a tall willowy *aigrette* afford sufficient adornment.

FIGURE NO. 2.—LADIES' TOUQUE.—Green

FIGURE NO. 3.—LADIES' LARGE HAT.—Brilliant geranium-red *mirroir* velvet formed in a full *ruche* surrounds the crown of this hat, rising from under a baul of black velvet. The brim is composed of fancy braid; cream lace, a jewelled ornament, ostrich plumes and *coq* feathers complete the thoroughly artistic hat.

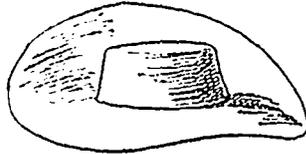


FIGURE NO. 4.—LADIES' THEATRE HAT.—In this hat lilac tints prevail; the crown and brim of moss-like chenille support with charming grace the velvet, flowers and foliage which combine to form a refined whole.

FIGURE NO. 5.—LADIES' BONNET.—This bonnet is, in the best possible taste. The embroidered cream felt crown fits the head comfortably and an edge decoration of feather trimming appears at the back and sides. At the front the bonnet is artistically adorned with high velvet loops, velvet bows and flowers. Velvet tie strings bowed a little to one side under the chin, secure the bonnet firmly. Tie-strings are sometimes caught together on the bust by a fancy pin.



FIGURE NO. 6.—LADIES' WALKING HAT.—Green and black is the color union pictured in this hat, which may be worn with tailor suits and walking costumes generally. Velvet is arranged in milliners' folds about the crown; Astrakhan covers the upturned brim and ostrich plumes toss gracefully from the back over the crown. A dainty animal's head peeps from under the plumes, with *chic* effect. Such a hat could not offend the most sober taste, yet it is of a distinct type and has, withal, a decided air of good style.

FIGURE NO. 7.—LADIES' ROUND HAT.—This hat is sufficiently dressy for reception, theatre and church wear. *Mirroir* velvet in softly shading violet and pink tints combines with rich cream lace, a paradise *aigrette* and fine flowers to produce a harmonious result. The arrangement of the trimming is most happy, stylish



height being given at the left side by the *aigrette*, while the remaining trimming is disposed with exquisite taste.

FIGURE NO. 8.—YOUNG LADIES' HAT.—Beautiful tints of bronze and green prevail in this hat, which is a fancy braid of a most becoming shape. Brown

wings spreading at each side, velvet and green leaves artistically disposed form the admirable completion.

STYLISH WINTER HATS AND BONNETS

(For Illustrations see Page 83.)

FIGURE A.—LADIES' BONNET.—Jet forms foundation of this bonnet and ribbon and jet ornaments, wired and deftly disposed,



form a *torsade* in front and wing-like effects at the sides. Feathers and jet ornaments contribute further adornment, and ribbon tie strings are bowed under the chin.

FIGURE B.—LADIES' VELVET HAT.—Black velvet is arranged smoothly upon the brim of this hat; velvet-stripped ribbon is formed in pretty French folds about the crown, and feathers, jet and spangles provide further decoration.



FIGURE C.—LADIES' ROUND HAT.—A wintry appearance given this hat by adding fur to the velvet with which it is covered and trimmed. Bird of Paradise feathers and Rhinestone buckles give additional decoration.

FIGURE D.—LADIES' TOUQUE.—A fancy braid is the foundation of this toque, lilac and black velvet, violets and fur combine to give a tasteful *ensemble*.

FIGURE E.—LADIES' BONNET.—This dainty felt bonnet artistically trimmed with velvet-edged brocade and plain velvet ribbon handsomely arranged, and *aigrettes* added height and grace. Velvet ribbon tie strings are bowed under the chin.



FIGURE F.—LADIES' WALKING HAT.—A brilliant touch of color is given this gray silk hat by the bird, the vari-colored plumage and curling tail feathers forming its only decoration, with the exception of the Rhinestone ornaments.

FIGURE G.—LADIES' LARGE HAT.—Gray felt, green velvet and feathers, flowers, *aigrettes* and steel *passementerie* combine to form an admirable *chapeau* that will be in good taste for dressy wear all Winter.

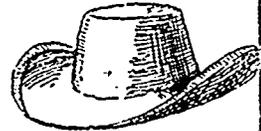
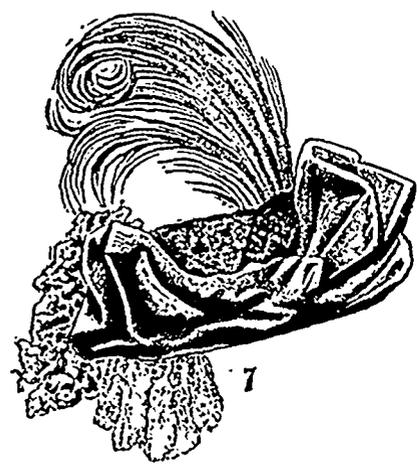


FIGURE H.—LADIES' FRENCH *CAPOTE*.—Daintiness and grace characterize this *capote*; it is composed of black velvet with silver spangles forming a polka-dot effect. White lace, feathers, an *aigrette* and a Rhinestone ornament increase its beauty.

WINTER MILLINERY DECORATIONS.—Artistic effects are achieved with the high bows and tall loops now fashionable and their variety is great enough to suit all types of beauty. The deep, rich shadings required for Winter are largely supplied by velvet, satin and brocade ribbon in bronze, green, heliotrope, violet and rose. The birds with long tail feathers are equally important in imparting breadth, height and color to hats. Almost every variety of plumage is now utilized, and as any color can be given feathers by dyes, their original beauty is often greatly augmented in this manner. The birds, leaves and feathers illustrated convey a clear idea of current fancies in millinery decorations. The association of quill feathers and ornaments with bows is often seen. Ostrich feathers are extremely popular and can never become vulgar. They are graceful and elastic and can always be cleaned, dyed and re-used and are, therefore, economical feathers to buy. In the bird of Paradise feathers we see brilliancy and beauty of coloring, and while they are now highly favored, they are not likely to become standard as have ostrich plumes. Buckles, fancy pins and all sorts of artistic bows supplement birds and feathers, some good examples of birds with highly decorative plumage are here illustrated. Only a trifling amount of velvet or satin ribbon will be required when the plumage is luxuriant and trailing as it sweeps over the crown and brim of the hat with charming grace.





## SEASONABLE MILLINERY NOTES.

A return to light effects in millinery seems imminent. Malines being restored to favor and lace is liberally employed. These airy textiles do not, however, preclude the use of velvet and fur, which seem more in keeping with the Wintry tone of a hat.

The English walking hat has risen to distinction. Always a fashionable shape, it has heretofore been considered more smart than dressy. It is now accorded the richest decoration and is associated with the most elegant attire. The crown is high and broad and the brim is rolled very high at the sides, the shape affording excuse for a lavish use of trimming.

Violets are used in profusion upon an attractive walking hat. Emerald-green velvet is draped softly over the crown and arranged with fan effect at the back, against which is massed the foliage of violets, a bunch of the flowers depending from each side upon the hair. The brim is entirely covered with violets and at the left side a bunch of violets sustains four *coq* tail feathers which complete a charming color harmony.

Brown velvet is disposed in soft folds on the crown of a brown felt walking-hat, the edge being bound with velvet. At each side is a large *chou* of soft velvet from which rises a black wing spread fan-wise. A similar wing is fixed at the outside of the brim, partially overlapping the first wing. The arrangement is novel and effective. Such a hat could be successfully worn only by a tall woman with a rather full face.

Green-and-blue are united in the trimming of another walking hat of blue felt the brim of which is bowed with blue velvet. In front is a large *pouf* of green velvet and at each side of it spreads a blue-and-green wing. Green velvet is folded about the crown, and under the brim at the back is a pair of blue *moiré* ribbon rosettes.

Cream lace in the form of a veil for the brim adds daintiness to a black felt walking-hat. A band of black velvet almost the depth of the crown bands it and in front loops of velvet project on the brim, a cut-steel ornament glimmering in the loops. At each side are clustered violets and more violets are placed under the brim, together with short, plaited ends of lace continued from the veil.

Mink fur contributes a Wintry air to a large black velvet hat. Golden-brown velvet placed about the crown is gathered at the center so that one portion forms an upright and the other a drooping frill and is edged at both sides with fur. At the left side a brown velvet rosette sustains a full black-and-yellow *Paradise* aigrette. The brim is rolled up at the back and against it are bunched several loops of green-and-yellow shaded taffeta ribbon. Hats are more fully trimmed at the back than they were in the early Autumn.

To be worn with a Pompadour coiffure there is a charming evening hat having a very high crown of jewelled silver tulle and a brim disposed in six *poufs* of heliotrope velvet, with double shirrings between the *poufs*. A steel ornament is fixed at each side; at the left two white tips are held by a third steel ornament. The *poufs* forming the brim rest prettily upon the Pompadour roll.

An evening hat for a very youthful wearer is a dainty and airy creation built on gold wires. In front is a coronet of brilliants and mock topazes and towering above it are three loops of pale-blue ribbon, each loop being reversed at the edge to show both the satin and *moiré* surfaces of the ribbon. The loops are encircled at their base by a jewelled band like the coronet. Starting backward from the erect loops are five loops with similarly reversed edges, the center loop being shorter than those at each side of it; below it is fixed a large opal ornament.

Malines is included in the trimming of a small bonnet with long sides suggesting the Dutch head-dress. Three bandeaux of riveted steel form the bonnet, and at the front and sides are fixed large black Malines rosettes, a steel ornament shining from the center of each airy knot. A trio of black tips spreads like a fan at the back, and a single small one droops over a brilliant jewelled ornament.

Black tulle is used for rosettes upon a toque of gold net embroidered with black chenille and fancy jet spangles. The brim is rolled all round, but in front it is pointed. Rosettes are disposed all about the crown, which is rather high, and at the left side a white aigrette is fastened among black tips.

The trimness characteristic of English hats is in evidence in a turban having a crown of black velvet and a brim composed of three coils of black satin cord-and-felt braid. At the left side are two pointed ears of black velvet and a pair of black quills, the arrangement being supported by a knot of the braid forming the brim. Color is contributed by a bunch of deep-purple velvet violets placed at each side of the back to fall upon the hair.

Black and white are blended in a black velvet hat of medium size with a brim gently curved at the sides. The crown is banded with spangled jet and round the top is arranged a puffing of white satin veiled with black chiffon. At the left side stand three black tips, which are held in place by a steel ornament. Such a hat would suit a woman of conservative tastes.

Equally quiet in style is a hat combining a brim of black satin and chenille braid with a soft crown of deep-purple velvet. A large rosette of black *moiré* ribbon upholds a black bird with a full black bird-of-Paradise tail. Under the brim at each side is arranged a bunch of violets.

From Paris comes a model of black velvet, a large shape having a low crown and a broad brim cut off square at the back. Black *moiré* is twisted about the crown and seven white tips fall at the back, a large black *moiré* rosette being placed directly in front.

Flowers are liberally used upon a hat of maroon felt. Velvet a shade lighter is pulled on the brim near the edge, and at the back are clustered shaded red silk chrysanthemums, giving a novel effect. A rosette of maroon velvet is placed under the brim at each side.

A Russian turban of black felt, which may be suitably worn with a tailor-made suit of cloth or corduroy, has its brim slashed at the left side and trimmed with black satin-and-Astrakhan braid. Black satin ribbon bands the crown and a rosette of it is placed at the left side, a Rhinestone ornament being set in the center of the rosette, above which wave three black tips. A black satin rosette is placed under the brim at each side.

Suitable for the drive or for wear at an afternoon reception with a silk or velvet gown is a hat with a soft black velvet crown and heavy *écru* lace let in the brim, black velvet being applied at the edge. In front a large Rhinestone arrow is thrust through the crown, and at the left side are a tuft of shaded yellow roses and black and white tips. A velvet band is adjusted under the brim at the back and upon it are set a velvet rosette, yellow roses and a Rhinestone ornament.

Color is introduced in the face trimming used upon a large black velvet hat. A frill of cream point gaze lace stands above the crown, gold wires being adjusted here and there to brace the frill. Tiny tips are arranged all about the crown to droop upon the brim and a bunch of larger tips is disposed at the left side. Under the brim is a shirred facing of coral-pink taffeta and at the back is a bow consisting of loops of lace and velvet.

A dainty evening hat is composed of jet and silver cup-shaped spangles, which sparkle like jewels under artificial light. Immediately in front stands a scroll ornament of Rhinestones and at each side is a large rosette of white Malines, violets with foliage being fastened in front of each rosette.

Violets and lace make always a tasteful combination. They are associated in a hat of black velvet. Upon the brim falls a frill of cream *lierre* lace and above it clusters of violets surround the crown. Height is attained at the left side by two tall loops of dark-purple and one of stem-green *moiré* ribbon. The decoration for the back of the brim consists of plaited lace ends and violets.

Brown hats are stylish and are preferably worn with brown gowns, the color being at present modish. A charming example of a brown hat has a soft crown of brown velvet and a brim made of fancy mixed-brown moss braid. Black point Venice lace bands the crown and at the left side are arranged three erect loops of black satin ribbon. At the back the brim is upturned and supports a black satin rosette between two bunches of shaded red velvet roses, which gives animation to the *chapeau*.

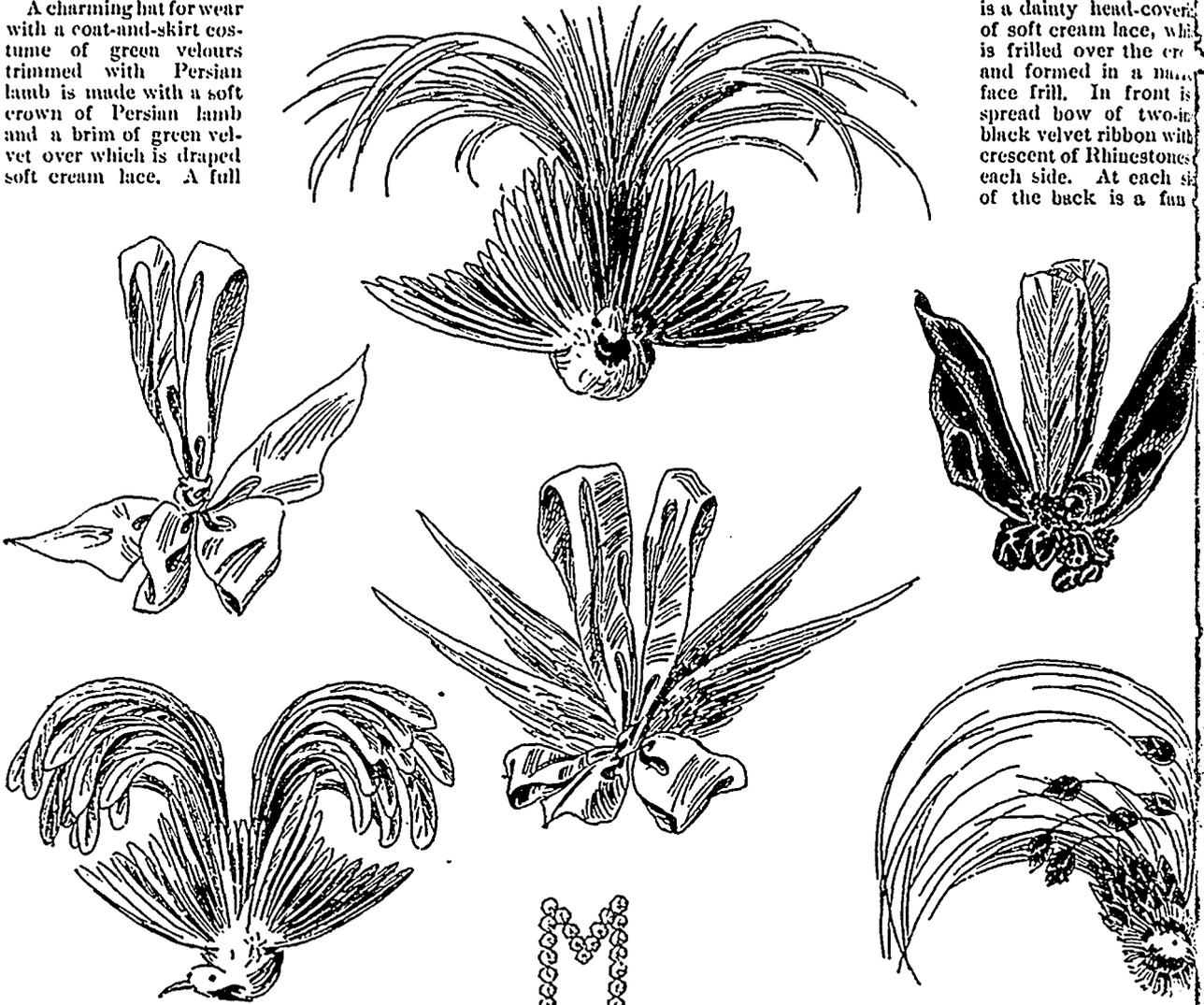
A second brown velvet hat includes pink in its color scheme. The crown is soft and the brim is rolled slightly at the edge.

At the left side a bow of coral-pink glacé taffeta ribbon supports a bunch of brown tips. At the opposite side is another pink bow and at the back a rosette of brown velvet nestles between bows of the bright-colored ribbon.

A charming hat for wear with a coat-and-skirt costume of green velours trimmed with Persian lamb is made with a soft crown of Persian lamb and a brim of green velvet over which is draped soft cream lace. A full

the crown, and here and there a tuft of pink roses thrust among the plumage. Roses are banded under the brim for the back of the hat and furnish a charming trimming

With evening attire, for the theatre or opera, there is a dainty head-covering of soft cream lace, which is frilled over the crown and formed in a massive face frill. In front is spread bow of two-inch black velvet ribbon with crescent of Rhinestones each side. At each side of the back is a fan



yellow Paradise aigrette at the left side completes the elegant though simple trimming.

The effect produced in a toque with jet spangles upon black chenille braid, of which the hat is shaped, is brilliant. In front is arranged a broad bow of black velvet, in which is fastened crosswise an arrow of Rhinestones. Above the bow towers a fancy aigrette. At each side is fixed a large rosette of black satin-striped accordion-plaited chiffon, and at the back is disposed a broad bow of black velvet ribbon. Both height and breadth are achieved by the clever arrangement of trimming.

A notable feature of one of the new shapes is a brim of black moiré antique topped by a crown of black velvet, moiré being twisted about the top of the crown. Black tips curl about

lace and all across the back are clustered pink roses without foliage.

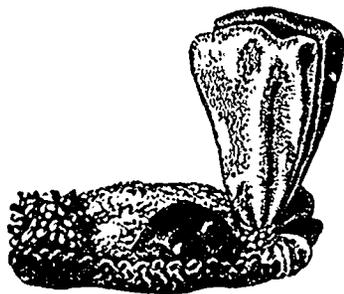
Strings have entirely disappeared from bonnets, though elderly women do not take kindly to the change. When bowed under the chin they conceal the lines of the throat and other marks of age, and to long, slender faces they are exceptionally becoming. When the bridle is adopted, preferably of inch-wide double-faced satin or velvet ribbon, velvet being of course, the softer fabric. Strings give a matronly air to the wearer; therefore, young women avoid them.

The veil, which is almost an indispensable adjunct for the street hat, is no longer correctly worn in the evening. This will be regretted by those who deem it at all times a beautifier.

WINTER MILLINERY DECORATIONS.



A



D



F



B



E



G



C

H

STYLISH WINTER HATS AND BONNETS.—(For Descriptions see Page 88.)

## AT THE BAYOU.

By T. C. DE LEON, AUTHOR OF "CREOLE AND PURITAN," "A PURITAN'S DAUGHTER," ETC.

A broad splash of gold had fallen out of the sunset across the bosom of the little bayou, breaking away into purple-red reflections that lost themselves under shadows of great gums and magnolias. Sombre droops of gray moss hung motionless from the trees—palls for the dead day. The sun's ruddy face just peered above the distant water, through the vista broadening seaward like a fan, but the woods were dusking rapidly, their denser coverts already dark. Silence slept over the place, unbroken even by the drowsy hum of insects: but the air grew heavier, already breathing denser odors of sub-tropical night. The landscape was there. It needed only life to make a picture.

Through the stillness broke the plaintive note of the whip-poor-will: then came the sound of rapid footsteps carpeted by leaf-mold of the old path, and a lithe young fellow in undress uniform neared the bank and stared about, expectant. The glow on his fair face was not all of sunset, as hoof-beats sent soft echo from beyond, and a thoroughbred cantered into the open. The tall, lissome girl, swaying to her horse's stride, held the tossing head well in hand, bringing him to a stand close beside the youth with a suddenness that told of mystery. The life had come to the landscape.

The man lifted his cap, military fashion. The girl's lips arched into a bright smile ere they formed the commonplace:

"A pleasant surprise, Mr. Marsfield!"

"I am glad it is, Miss Madge," he answered gravely, his eyes full on hers. "I felt I must see you before my company—"

"You are really going? And so soon?" The beautiful face grew grave and depth came into her voice. "I had your note by Patso, but I hoped for some delay."

"Uncle Sam knows no such word," he answered, half smiling. "We leave the fort for Governor's Island on Friday night."

"Only two days!" She looked out seaward, speaking as to herself. The sun, just dropping behind the horizon, may have carried all the glow out of her rich olive skin. But she turned full to him:

"Oh, how lonesome it will be!"

"And what will it be to me?" He spoke rapidly, his face flushing. "God knows, Madge, how you have made the dull garrison life bright for me! You know that I will find the great city only a solitude without you!" He was close to her side, one hand on the horse's neck, the other resting softly on hers, that was not withdrawn. "You believe me? Madge, you know how I love you."

Her head bent lower; the close bodice betraying a tumult that pride forbade in the voice that answered:

"But you are going. Who knows when we may meet again—or even hear? Papa's commands—"

"Are mere caprice!" he broke in quickly. "My birth, position, character, he admits. Only my uniform forbade me his door. Madge, if you loved as—"

"He is my father, Mr. Marsfield." Her voice was gentle, but very firm. "God's command and all my teachings make me obey his—caprice. Remember the short time since peace—as they call it. Papa suffered for his cause, lost his first-born, and still suffers from grave wounds. Oh, you cannot blame me for honoring him!"

"I do not!" the youth cried warmly. "Even did I love you less, Madge, I could not respect you less. But, knowing the high truth of your soul—loving you the more for it—I can hope and wait. Tell me I may do that! Tell me you care for me enough to bid me—wait!"

"For so long?" Again her face was turned seaward again the murmur was to herself. But he caught it.

"It will not be long. Months—years—will seem short if the hope lives that you will come to me at their end. Oh, Madge, tell me to wait! Tell me you—love me!"

She did not turn. Looking after the lost sunset, she held out both her hands to him. He seized them in a hot clasp and pressed them to his heart.

"Oh, time and distance will be little now! Madge, my own love. I can wait patiently for change in him! You will never change—never doubt? No, do not answer! I am satisfied."

She turned full to him from the vanished sunset, in its dull grays, her face very sad but very gentle:

"Why not answer? We are parting, as at the gates of Fate

There were never cowards of my blood; no Clayton ever feared to speak the truth. Take with you the pledge that I have never loved before, that I—love you, in sight of God and in spite of man!"

For a brief instant his arms were about her, the regal head upon his shoulder. The next she sat erect in the saddle, her hand still in his, a smile inscrutable glorifying her face as the man whispered exultantly. "Now I do not go alone, my Madge. You will be ever at my side—no joy, no duty, no ambition that has not you for inspiration!"

"Friday? Only two days," she murmured—"Then I will be indeed alone. I will obey, and not write to you. In spirit, at least, I have broken papa's command by meeting you now, but—I will come on Friday, to say good bye—Alfred!" Gathering the reins, she again checked the horse. "Oh, my poor, weak brother! I fear he is again—he does not like you, but you will avoid him, will resent nothing he says or does should you meet? Promise me! He is my brother, Alfred!"

"Promise is scarce needful, darling, when you have asked. But you have a soldier's and a lover's word of honor!"

One more whispered word, two faces close to catch its sound, and the horse bounded off into the dusky wood glade. The man peered after the lost form in the darkness, the smile still on his lips, as a sharp but not unmusical voice called close to him:

"Bo'jou, no comedre!" The wrinkled face of the speaker—a creole mulatto whose boat and woodcraft had been often well paid—puckered in a sinister leer as the soldier wheeled on him. "Ouch! Patso forget, left'nant no speak gumbo. B'en! but look-a out Messer Press. 'E on big-a spree. 'E ba-od!"

The youth stared hard at the griffe a second ere he answered: "What have I to do with his being 'bad'? I go this way, by the village. Good night!" And he strode off through the woods, soon striking the sandy lane that formed the main street of the garrison settlement.

On the broad, low gallery of its hotel lounged groups of men, smoking and noisy, their horses hitched to post or tree-limb. With perfunctory salute, Marsfield had quite passed the porch, when a sharp voice cried: "Let me go, I say! I'll speak to the Yankee, too!"

There were oaths, a struggle, then footsteps hurrying behind him. The soldier halted and turned, facing a slim young fellow in disordered riding dress, his legs unsteady from drink and his face inflamed.

"Say, Mr. Yank, you know who I am, eh?"

"Yes, Mr. Clayton, I know." Marsfield's voice was cold, but a hot flush crept to his face at the tone and title.

"Um—you do?" the youth sneered, turning to those following. "This blue-coat knows me. I thought he'd forgot that we ordered him from the door for following—"

"Stop!" The soldier's sharp command cut his rambling like a knife, but the open hand raised in protest twitched under will-imposed restraint—"Stop! You are not yourself and may say what you will repent, too late."

"Oh, will I? Not myself, eh? Well, you'll repent—this!" The heavy whip he carried flashed up—descended. One turn of the wrist and the other's open hand clinched upon it, but the impetus carried the thong, and it struck Marsfield full upon the cheek. With one motion the whip flew in the air and the soldier's clenched fist aimed a deadly blow. But—as it launched—his purpose changed. Both hands flashed out—open, closed upon the assailant's wrists, holding him powerless but squirming. Only the clenched teeth and fiery eyes told of repressed wrath, as the soldier said: "Take him away some of you! He is not fit to go at large. Some one he insults may prove less lenient."

The crowd closed in, forcing away the struggling youth. But one tall, handsome young fellow held back.

"I am a stranger to you, sir," he said courteously. "But Clayton's condition was no excuse for his outrageous conduct. I saw it all. I am Fraser Holcombe planter. Give me your card and you shall have ample apology or a meeting by daylight to-morrow."

Marsfield eagerly advanced: then hesitated, biting his lip, as he answered low:

"I am—thanks for your offer, but the youth is not responsible. I wish the matter to drop here."

"You—do? Why, man, do you know he slashed your face? See! It is bleeding, now!" Absolute amazement took away his breath. "You mean to say—"

"Nothing more. Good evening!" With a stiff salute the soldier wheeled and strode off into the darkness, his nails denting the palms of his clenched hands, as he muttered: "He is her brother! Thank Heaven, I remembered in time!"

At the mess supper he was quite himself, the "bruise scratch" upon his face causing light chaff, which he passed without explanation. But later, locked in his own room, he paced restlessly for hours, pausing anon in angry mood to see the stain upon his cheek, then turning from the mirror half smiling at his own ire. Finally he slept as peacefully as though brawls were not, and, at reveille, dressed hastily for duty as guard lieutenant, which kept him close in the fort all day. Nor was it a long one—filled with thoughts of the woman he loved and yearning for the promised tryst of to-morrow by the bayou side. All day he pondered how to condense the thousand things he had to say that he might listen longer to the voice that held all music in the world for him. In truth, he had forgotten the brawl until mess supper. Officers returning from the village brought strange rumors of "a Yankee lashed the length of the street, without resistance." But the grim senior major said:

"The story is plainly a lie. If no officer present knows any basis for it, we but waste breath discussing it. Can any gentleman guess the origin?"

There was dead silence a moment. Then Marsfield said quietly: "That rumor concerns me. Of course, it is wholly false, but it is my affair solely and shall not be discussed further."

"Your affair, indeed!" a young captain cried. "The regiment's reputation—"

"Is as safe in my hands as yours, Captain," Marsfield broke in, his eyes full upon the captain's, but his voice calm and cold. "I repeat, the matter shall not be discussed. If any officer of the —th is not satisfied, I am personally responsible to him—officially, to my Colonel!"

"Well, Miss Runaway, you are back at last?"

The tall, cramped form of the venerable speaker rose stiffly from his ample cane rocker as Madge Clayton checked her flying horse at the wide old piazza. Throwing the rein to the waiting negro, she slipped unaided from the saddle, crying:

"Sit down directly, papa! Why will you be so polite when I forbid it?"

"I would rise for any strange lady, my daughter. Shall I show less deference to our Clayton blood? I am too old to learn progressive ideas, Madge." He resented himself slowly and painfully. "Did you meet Preston Clayton?"

"No, papa, Patso warned me. I avoided the village and rode by the bayou."

"Um! That was best. He is in the village with—his kind! The last of my boys sleeps—yonder!"

She was on her knees beside him, her face on his arm;

"Oh, papa! Remember his youth!"

"He is old enough to be a gentleman," retorted the old man, grimly.

"Oh, I know Press is wild, but he is of our blood—"

"Not one drop!" The old man's voice was cold and keen as steel. "No Clayton could be a blackguard. I have but one child left. Ah, my girl"—the white, blue-veined hand rested in caress on her black hair—"the good blood in your veins cannot lie! You will ever cling to the old name—will never deceive the head of your house."

The beautiful face upon his shoulder burned with a flush hidden by the darkness. The girl's lips moved, but no sound came from them. The heavy gate creaked. She drew back, pale and nervous, as the old man again rose stiffly, one hand grasping his chair back, the other stroking his white moustache. Preston Clayton came up the walk. Dead silence reigned for an instant. The next the clear, grim voice rang out:

"Again, sir! You know the penalty. Back—through that gate—never to return!"

"Father!" Madge cried, starting forward—"He is your—"

"He is not! My only son sleeps—there! I dis—"

He tottered—reeled. The girl's strong arms caught him as he fell, his open eyes sightless, the veins upon his temples black.

Three long, sad days she watched beside his bed. A hopeless case, at his age, the doctor said. Apoplexy, a shattered system, some sudden shock. The third sunset came. With its stain the veteran's soul went out.

And by the little bayou Marsfield watched it fade into night, wondered, hoped, despaired, then flew to the train that bore

him to distant duty, only to meet looks as cold and dark as his own hopes.

Five years had passed. One of those quadrennial disturbances, through which an illogical people choose their republican king, was over. The political kaleidoscope shaken showed a new set of crystals in the War Department. A most glittering one lived stylishly in the West End of Washington, his wife's guest being her cousin, Miss Madge Clayton.

Matured more by trial than time, the girl's beauty and her strict avoidance of society on plea of mourning had excited much comment, but she seemed wholly oblivious of it all.

One morning at breakfast the head of the house and of his bureau emerged from his newspaper to exclaim:

"A gallant act, by Jove! Dora, Madge, listen!" Rapidly he read a telegram detailing a scout, a cut-off by Indian hostiles and an impending massacre. But a dare-devil "cut-through," a wild night-ride, a hasty collection of reserves and a furious charge just in time changed massacre to brilliant victory.

With glowing faces both women listened. Then one grew deadly pale, the room swam before her eyes, as the despatch concluded:

"Just as the fight was won, the intrepid relief, Lieutenant Alfred Marsfield, —th cavalry, fell from his horse, pierced by three bullets. He was brought in critically wounded, with the slimmest chances for his life."

"By-the-way, Madge," the official suddenly said, "you may know him. He was stationed at your fort—beg pardon! I forgot your father's prejudice against our uniform—one I respect but cannot understand."

The pale, rigid woman blessed his own answer, for had her life been forfeit she could not have forced her dry lips to frame one. And, as though from a great distance, she heard his next words:

"Singular, too! He was not counted game in his old regiment—some story of a horsewhipping unresented. It came up when he asked transfer, after his mess put him in Coventry as a coward."

"It was a lie!" The words fell cold and clear. Both hearers stared at Madge, erect and white but with blazing eyes and a small crimson disc in each cheek. Recovering herself, the girl added: "I mean it must have been. No 'coward' could have acted so. Some mystery, perhaps, to save another."

"Possibly," the official replied carelessly. "His old regiment is at the barracks here. I'll ask the colonel next time he comes to the department."

Locked in her own room Madge Clayton read and reread those awful telegrams, daily received, the dirge of the hope that had lived and lingered, spite of silence and ignorance, all those years. He had made no sign—she could make no inquiry. His name had never reached her ear or passed her lips since the parting at the little bayou: but her love still lived and her trust that he waited. But her love, her hero, her victim was desperately hurt, dying, perhaps, at a distant post, driven to probable death by the pledge she had imposed—all too well kept. And she, ignorant until too late and now helpless to aid! She could not speak to her cousin. No possible good could come of that, so she pored over succeeding bulletins, dry-eyed, feveredly, dread and hope alternating, haunted by the thought that it was her fault. Could she do nothing? Day and night she asked herself that question. Then the answer came: She could do—justice!

"Lady or woman?" The bluff old colonel of the —th artillery stared hard at his office orderly, as he turned over a plain visiting card.

"Lady, sir!" The statue in blue and red saluted at the mere memory of the waiting visitor.

"Got a book and pencil? Look like church lady?"

"No, sir. Riding a thoroughbred—deep mourning—livery groom, sir!" Again private Grimes saluted. Even iron discipline could not keep one eye from travelling to the window. The colonel's followed it.

"Show the lady in! Hang it, don't stand there, staring! Halt! I'll go myself!"

A moment later sentries halted on post, and subs. crossing the parade stared at the novel sight of the commandant dismounting a black-habited and veiled Di Vernon with all the grace of his brevet days.

"Thank you, Colonel, but I will not sit," Madge Clayton said in his office. "I know my visit is unconventional; I shall make it brief. We are absolutely alone? Then I will speak frankly and in sacred confidence. I am an old soldier's daughter;

I trust an old soldier's honor. No—please do not interrupt! My task is painful enough. Let me do it in my own way—whatever you may think of me then. Five years ago a lieutenant of your regiment was disgraced in the eyes of his comrades and sought a transfer because of a false suspicion. What those unjust men believed cowardice was really highest courage. He bore insult, endured contumely, only to protect the name of the woman he loved and that of her disipated boy brother!" The haughty features were crimson now, the proud lips trembling, but the black eyes fixed on his and brimmed with unshed tears, had no shame in them. "I was the girl who asked that pledge; the man who gave it—"

"Marshfield!" he broke in. "He is a hero, Miss Clayton! But, by Jove, his latest record pales before his constancy under worse fire!"

"You know his plight, sir. By this time he may be—" Her voice broke; the tight habit rose and fell with bravely repressed sobs, but she conquered them and went on: "He may—die, with the stigma of his old mess upon him. Oh, Colonel, manage in some way to let him know that his old comrades recognize their error! That cannot undo the great wrong; it may soothe the pillow of—death!"

Overtaxed nerves yielded for one moment. The girl's voice faltered; great tears overflowed the long lashes and rolled down her cheeks. Next moment she was all Clayton once more, erect and haughty, her voice proud and commandful.

"I may seem unmaidenly, Colonel, but you must pardon my intrusion for its cause—the opportunity for brave men to correct their wrong-doing. I need no pledge that none shall know of my visit. You are a soldier—I am a soldier's daughter."

"And a worthy one, indeed!" the veteran cried warmly. "Leave it to me, Miss Clayton! No one shall dream why, but me, miss!"

With deference, he bent his tall head over her hand; his snow-white mustache just brushing it. Then, not releasing it, he led her across the low porch and held out his other hand to lift her into the saddle.

Three days later the bulletins grew hopeful—cheery. A crowd of curious society people blocked the window of the avenue jeweller as Madge and her cousin were assisted from their coupé by the glittering official of their household. He forced a way for them through the crowd. On its velvet bed lay a splendid sabre, its hilt and scabbard heavy with gold and bearing this inscription:

*For worthiest hands of Brevel Captain Alfred Marshfield, U. S. Cavalry, as a token of esteem from the field, staff and company officers of his old regiment, the —th Artillery.*

All the Clayton in the girl was needed to keep back the cry of joy that bounded from her heart, just halting at the portal of her lips. With flushed cheeks and sparkling eyes, with little gloves pressed together to the danger of their seams, she heard the official adding: "A spontaneous offering, the Colonel tells me. The compliment was read in orders at dress parade to-day and went by telegraph to Leavenworth. Marshfield leaves there for Washington on sick furlough to-morrow."



the bestowal of well-chosen though inexpensive gifts. In selecting from the thousand-and-one objects of usefulness or ornament, choice should be made always with reference to the recipient's tastes and wishes, so far as they are known. An elaborate gift

And when he came, by slow and easy stages, using waltz routes where possible, society had a fresh sensation. Cards, invitations and notes of query overflowed the young soldier's card-basket; dainty flowers, arranged by dainty hands and tagged with dainty cards, made a very conservatory of the rooms, until the gruff old surgeon grumbled:

"Hang it! The red savages couldn't kill him with bullets, the white ones are trying to do it with kindness."

The glittering official waived position, calling early in person. And the little card he handed the pale young fellow with bandaged foot, and right arm in a sling, rushed half the blood from his heart to his face at the first glance. Yet it was very conventional:

"As an old acquaintance of mine, my cousin hopes to have Mr. Marshfield promise us his 'rst evening out. M. C."

The old surgeon was lenient. The glittering official was influential—"a quiet tea could do the boy no harm." It was fixed for next day, to be quite *sans façon*, a mere family tea. So early did the invalid arrive that the lady of the house was not down.

In the library her cousin sat quietly reading, a purple ribbon at her neck for the first time since the night she left her father's grave. She scarcely noted the servant's passage through the hall, the opening door. But the hesitant limp upon the tufted carpet brought her erect, pale and with parted lips.

"You were so good," he said slowly. It might be the effort to walk which caused his quick breathing—"I had your card—you got my thanks—I—"

She looked upon him with a great pity, a great tenderness, a great yearning in her face. These brushed the commonplace of speech aside, unheeded.

"I never knew," she said in a voice low, but clear. "Oh, the news of your danger told me the rest. How you suffered for—your promise!" Her hands went together, half in the intensity of her feeling, half in its repression. His eyes were full on hers, as on that evening long ago.

"You did not come to the bayou," he said gently. "Oh, you did not know? Papa's death-stroke came that night."

"I did not know." His voice was lower, tenderer. "But I did know that but for grave reason you had kept your pledge."

"As you kept yours! Oh, I know all! How I honor you!"

"I did not ask that at the bayou," he said very low. "I did not—promise that, there." Her eyes were hidden, but no flush came to her cheek.

"I have waited, Madge." "But not alone!" Her voice would have been audible to no other ears. "I, too, can say—"

"What you said by the bayou?" As in the Southern sunset, both her hands went out to him. His free one met them in tender clasp. Once more, as in that sunset, the regal head rested upon his shoulder, and the light not upon sea or land crept back to her eyes as she caught the whisper: "This makes up for all, my loved one—for doubts, for waiting and for wounds. Time has rolled back—we are again at the bayou!"

## SEEN IN THE SHOPS.

Endless vistas of novelties open before the bewildered gaze of holiday shoppers. The vast display that burdens the shops is calculated to captivate both the practical and the æsthetic sense—in fact, to appeal to all sort and conditions, for the spirit of giving is all-pervading. The average income is hardly commensurate with the impulse of generosity, yet if the sum available be carefully expended, there will be chance to gladden many hearts by

would be unsuitable for your schoolmate whose home is humbler than your own and who enjoys less of this world's goods than you do. It is true, its beauty might delight her, but its costliness would embarrass her for obvious reasons. The purely utilitarian gift does not always prove welcome to the woman with rococo sensibilities any more than the simply decorative article would be to her whose preferences are solely for the practical. A nice discrimination in the choice of presents betokens a personal consideration which enhances their value be they ever so trifling.

Perhaps you have for friend a woman whose creative genius is quite equal to her refined tastes. She has just established a home of her own, a veritable dovecote. With Oriental prints and a pile of pillows she has arranged a cosy corner, suggestive of an Eastern bower. Necessary to its completion is a lamp for which she has long sighed, wishing she had Aladdin's lamp that she might use it to secure one of her own. There is a bent-iron lamp of Moorish pattern which has been haunting you with

its graceful workmanship and red globe ever since you saw it swinging among more costly though less attractive neighbors in one of the shops. This is your first purchase.

Another friend has ever so many "rings and things," which she consigns to a plebeian cardboard box. These pretty trinkets deserve a more fitting resting place, and will glisten ever so much more brightly upon the bed of lilac satin which lines a jewel-box covered with Dresden silk. Inside the box are compartments for holding various jewels, and a strap of silk adjusted diagonally across the inside of the lid and provided with minute loops of silk will hold the stick-pins.

A similarly shaped box covered with tan *Suède*, decorated with a design in burnt work and lined with brown satin, clamors also for your notice. Why not buy it for another friend whose leather jewel-case is shabby and who would welcome this as much for its artistic beauty as for its usefulness?

Since linen collars and cuffs have come to swell the laundry list, a slate for keeping account of them, and of other *lingerie* will be appreciated by any one whose laundry work is done away from home. The slate has a frame of Delft-blue linen and the glass covering the printed list is sanded as in drawing slates. A satin suspension ribbon tied in a bow at the top sustains the slate.

A brother who is at college is as proud as a girl of the dainty appointments in his room. A certain wall-pocket which you have seen in an exhibit of fancy-work will be sure to suit his taste. It is covered with unbleached linen and has a fanciful outline. In each corner of the pocket and on the upper corners of the back are painted red-and-gold rococo designs and on the pocket is a spray of painted apple blossoms true to Nature. The suspension ribbon of cream satin bears also a painted floral design. This will afford a convenient receptacle for magazines, newspapers and the like.

Then there is a scrap-basket which will prove an appropriate gift for either man or woman. Its shape suggests an inverted pyramid and is made in cardboard covered smoothly with old-rose linen, with a lid to conceal its contents. Upon the lid are painted wild roses, and heavy cotton cord in a mixture of rose, white and green edges the lid and top and hangs, chain fashion, over each side. You may have such a basket, or rather box, either in Delft-blue or apple-green, if the first described is not in harmony with the room for which it is destined.

What gift would appeal more to sister's taste than an Empire fan a dainty white affair of bolting cloth decorated with a painted design and minute silver spangles that look like a tracery of brilliants? The sticks are of carved wood or ivory. What a charming accompaniment this will prove to the white chiffon gown she expects to don at her first party on New Year's Eve!

You cannot pass by the Japanese dinner gong—the admiration of every artistic soul. It is composed of a series of metal bells, inverted cups in graduated sizes strung on a tassel-tipped cord. The bells are decorated with Japanese devices in lacquer and are to be struck with a chamois-covered stick, producing a sound muffled but sweet.

It is no longer impossible to choose wisely a gift for a man. If you know his tastes in literature, a book is always acceptable—as books are, in fact, to almost everybody. A picture also may please him. Just now there is a fancy for old English prints of sporting subjects which often hit the masculine fancy. There are single pictures and also sets, in which are shown various stages of a hunt, a horse race or some other sport. These look best in narrow, dull-finished oak frames. Pictures of this sort are less expensive than one might suppose.

Speaking of pictures, appropriate to a girl's boudoir or bedroom are French fac-similes of water colors in white enamelled frames touched with gold.

A present for a father who smokes is a cut-glass cigar jar with a silver cover. It will look well in his office or on his library table, and will have the redeeming quality in his eyes of not being utterly useless.

Desk furniture for the literary friend or relative is sure of a welcome. It may take the shape of a set composed of an inkstand fixed at the end of a horn, a paper knife with a horn handle, a candle-stick formed of a horn and a blotter with a horn handle.

Then there are silver corkscrews with horn handles and silver-tipped corks for bottles. In black steel, or gun-metal, as it is also called, appear a host of little trinkets, such as cigar cutters, and charms for watch chains, and the dozen-and-one *bijoux* which dangle *châteline* fashion from women's belts, each article pending from a chain of greater or less length, that in

turn is supported by a single chain hung from the belt. Tablets, pencil, vinaigrette, watch, powder-box, *bonbonnière*, and, perhaps, a tiny mirror may be among the jingling trifles thus suspended.

Silver *châtelines* are equally favored, and one may keep adding articles to the collection, which seems never complete.

From a fad the coin purse seems to have become a necessity. You may felicitously anticipate your dearest friend's wish for one of these useful receptacles for small change which cannot be conveniently carried in a pocket-book. Some of these purses have metal disc tops set with large stones—amethysts or topazes—or painted miniatures, but your choice is one with a "gate-top," and a small silver lid, the purse itself being made of tiny interlinked rings of silver. It is fashionable to suspend the purse by a very long silver rope-chain worn about the neck.

The old-fashioned tall celery glass has, perhaps, received its death-blow at the hands of a careless servant. You are not sorry, but mother, who is careful of her tableware, deeply regrets the loss until you make it good by a cut-glass celery-boat, a newer and more practical receptacle than the one it replaces.

Among one's friends there are always some whose pocket-books are worn and shabby, and to carry a shabby pocket-book indicates a disregard for the niceties of dress. Monkey, alligator, lizard, morocco and seal leather combination card-cases and pocket-books are shown in a great variety of shapes, with gilt or silver mounting in various designs. A favorite cousin has a tiny watch which would fit into the opening made in some pocket-books especially for this use.

All sorts of silver-topped cut-glass boxes and vessels are now shown for the toilet-table. Among the collection are puff-boxes, lavender-salts bottles, salve boxes, hair-pin boxes—which look very like jars—cologne bottles and vaseline jars. The silver top of one vaseline jar has a *fleur-de-lis* projection by which it may be raised. A glass atomizer of graceful shape with a silver top will delight any friend who does not already count such an article among her possessions.

The hearts of one's bicycle friends—and who has not a score of them in these days?—may be gladdened by various silver articles made expressly for the use of cyclists—tags for the tool bag, bicycle tags, silver-mounted grips made to fit any wheel, silver-mounted cyclometers, name plates, silver-mounted bells, oil-cans, leather dasher cases with open-face watches, and trousers guards.

The list of silver novelties is, as usual, very large. Dainty little silver tea bells have appeared, graceful of shape and musical of tone. Silver cheese-scoops are as useful as they are ornamental. Paper-knives with long, tapering blades of silver or nickel and silver *repoussé* or red, green or blue enamel handles are rather newer than pearl-bladed knives, and, of course, just as useful. A dainty gift for some one would be a celluloid tablet mounted in silver with a shield-shaped silver name-plate in the center. The memorandum slips may be replaced at any time, a patent catch at the back of the cover holding them in place. It would be impossible in a limited space to enumerate all the articles made in silver for the dining-table, the library or office desk, the dressing-case, the toilet table and the sewing-box.

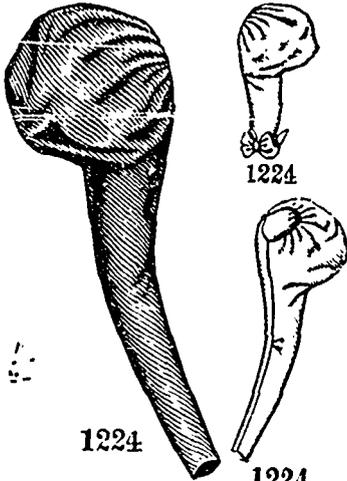
Silver toy furniture and tea-services are a new fashion. Articles of this sort are displayed in cabinets and upon *bijou* tables and make charming gifts for children. The custom of presenting children with silver toys originated in Holland, is followed in England and bids fair to become established with us. The children of a family are given these toys, which are handed down from generation to generation as heirlooms.

But there are less expensive toys for little people in whom the destructive tendency is strong. The budding zoölogist will cry out with delight over animals that have all but the breath of life, for they move their heads, work, crawl, jump and utter sounds. Some of them are covered with the actual hides of the animals they represent. Mechanical toys are an unailing source of joy to boys, who always "like to see the wheels go round." Then the wagons: The fire patrol, the provision wagon laden with important-looking bags, the coal wagons and what-not make travel brisk in toyland. There are stores, too, stocked with dry goods, groceries, hardware and with everything else salable. Dolls never cease to interest girls, and every sort of doll imaginable is shown in the toy shops—courtly dames of the last century in powder and patches, haughty *fin de siècle* young lady dolls with sweeping trains, sweet-faced, shy-looking maidens, mamas, nurses, school-girl dolls, infant dolls and every other kind to please exacting young mistresses. Gentlemen and boy dolls are as prominently shown as lady and girl dolls. Doll houses are, of course, as numerous in kind as the dolls themselves, and kitchens, equipped like mama's, are perfect wonders.

# NOVELTIES IN SLEEVES, COLLARETTES, GIRDLES, Etc.

LADIES' ONE-SEAM DRESS SLEEVE, PLAITED AT THE ELBOW AND FORMING A SHORT PUFF AT THE TOP. (TO BE MADE IN FULL LENGTH OR ELBOW LENGTH.)

No. 1224.—This sleeve, while less fancifully devised than many of the fashionable sleeves, is of correct outlines. It is shown made of wool goods and has only one seam, which comes at the inside of the arm. The sleeve is mounted on a coat-shaped lining and the fulness at the top is collected in gathers and flares in a short puff below which it is smooth, two downward-turning plaits in the under edge of the seam at the bend of the elbow giving a comfortable adjustment at this point. A band of ribbon bowed at the outside of the arm is a pretty trimming for the elbow-length sleeve for which



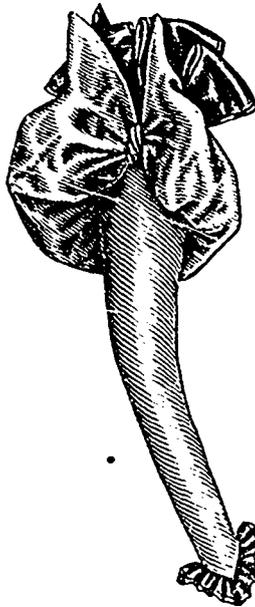
LADIES' ONE-SEAM DRESS SLEEVE, PLAITED AT THE ELBOW AND FORMING A SHORT PUFF AT THE TOP. (TO BE MADE IN FULL LENGTH OR ELBOW LENGTH.)

provision is made by the pattern. The simple shaping of this sleeve commends it for velvet and other heavy materials. Light-weight goods are quite as appropriate and lace and ribbon are stylish trimmings.

We have pattern No. 1224 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 full length sleeves will need two yards and five-eighths of goods twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and three-fourths thirty-six or forty-four inches wide, or a yard and five-eighths fifty inches wide. A pair of elbow sleeves requires two yards twenty-two inches wide, or a yard and a half thirty or thirty-six inches wide, or a yard and a fourth forty-four inches wide, or one yard fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM DRESS SLEEVE, WITH BUTTERFLY PUFF. (TO BE FINISHED PLAIN OR IN VENETIAN POINTS AT THE WRIST.)

No. 1232.—This sleeve is quite fanciful and is made of a silk-and-wool mixture and decorated with ribbon. It is shaped by an inside and outside seam and fits the arm closely from the wrist to the top, where a butterfly puff is arranged. The puff is gathered at the top and bottom and also through the center and is formed at the top in two bournouses that are wired to give the outstanding wing-like effect. A soft twist of ribbon covers the shirring at the center of the puff and is stylishly bowed at the top, the bournouses resting against the bow in an effective



LADIES' TWO-SEAM DRESS SLEEVE, WITH BUTTERFLY PUFF. (TO BE FINISHED PLAIN OR IN VENETIAN POINTS AT THE WRIST.)

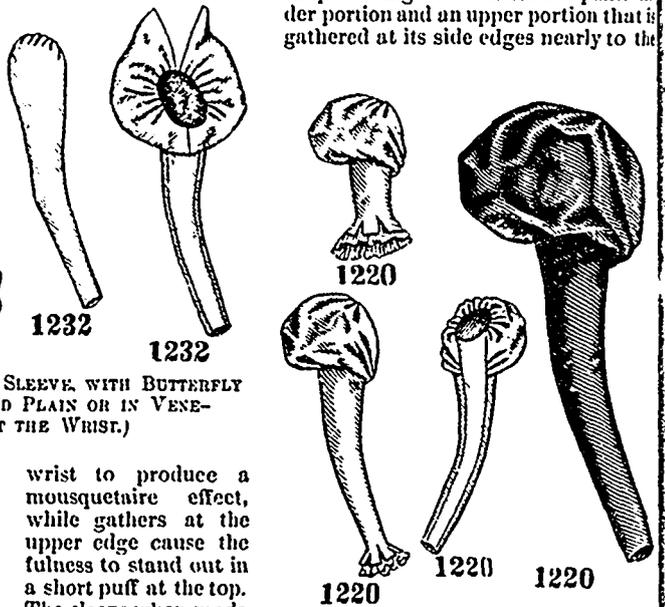
manner. A plaiting of ribbon trims the wrist, which may be finished plainly or in Venetian points.

This is a novel and attractive style of sleeve for dressy wear and may be made up in almost any dress fabric in vogue.

We have pattern No. 1232 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 measure eleven inches as described, call for three yards and a fourth of goods twenty-two inches wide, or two yards and a fourth thirty inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and three-fourths forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

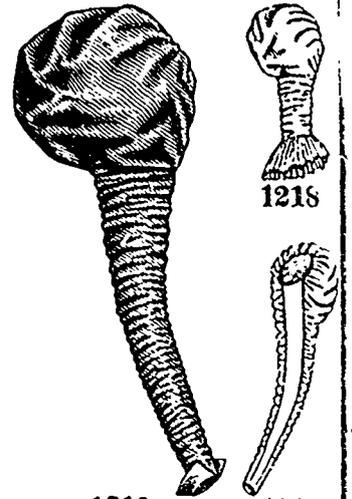
LADIES' TWO-SEAM DRESS SLEEVE, WITH THE UPPER PORTION IN MOUSQUETAIRE STYLE AND FORMING A SHORT PUFF AT THE TOP. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN AT THE WRIST OR REVERSED TO FORM A CUFF, OR TO BE MADE IN ELBOW LENGTH AND FINISHED WITH A FRILL.)

No. 1218.—This sleeve admits of a variety of effects and is pictured made of silk. It has a coat-shaped lining and consists of a plain under portion and an upper portion that is gathered at its side edges nearly to the



LADIES' TWO-SEAM DRESS SLEEVE PLAITED TO FORM A SHORT PUFF AT THE TOP. (TO BE MADE IN FULL LENGTH OR IN ELBOW LENGTH, AND FINISHED PLAIN OR IN TATS AT THE BOTTOM.)

wrist to produce a mousquetaire effect, while gathers at the upper edge cause the fulness to stand out in a short puff at the top. The sleeve when made in full length may be reversed at the lower edge to form a cuff that is deepened toward the ends, which flare in points at the inside of the arm, or it may be cut off above the cuff and finished plainly. When made in elbow length it is finished with a gathered frill.



LADIES' TWO-SEAM DRESS SLEEVE WITH THE UPPER PORTION IN MOUSQUETAIRE STYLE AND FORMING A SHORT PUFF AT THE TOP. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN AT THE WRIST OR REVERSED TO FORM A CUFF, OR TO BE MADE IN ELBOW LENGTH AND FINISHED WITH A FRILL.)

The shape, while unpronounced, combines stylish features and will gratify conservative taste. It may be developed in any reasonable dress material or in tissues over silk.

We have pattern No. 1218 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

wide, or a yard and an eighth fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT ONE, TWO OR THREE PLAIN OR DRAPED RUFFLE CAPS.)

No. 1238.—This sleeve is pictured developed in silk and may be made up with or without the caps. It fits the arm quite closely and is shaped by an inside and outside seam and has but slight gathered fulness at the top. The ruffle caps are a dressy feature; they are of graduated depth and are gathered at the top across the upper side of the arm and may be draped at the center by a shirring tacked under a ribbon bow secured with a fancy buckle, or they may be plain, the engravings showing both effects. One, two or three caps may be used, as desired.

Silk, cloth and most of the fashionable dress goods may appropriately be made up in this style.

We have pattern No. 1238 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 with three caps for a lady whose arm measures eleven inches as described, calls for three yards and three-eighths of material twenty-two inches wide, or two yards and a half thirty inches wide, or two yards and an eighth thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide. A pair of sleeves without caps will require a yard and a half twenty-two inches wide, or a yard and an eighth thirty inches wide, or three-fourths of a yard thirty-six, forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



1238 1238

LADIES' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT ONE, TWO OR THREE PLAIN OR DRAPED RUFFLE CAPS.)

1238

full-length sleeves for a lady whose arm measures eleven inches as described, will require three yards and a fourth of goods twenty-two inches wide, or two yards and an eighth thirty inches wide, or two yards thirty-six inches wide, or a yard and three-fourths either forty-four or fifty inches wide. A pair of elbow sleeves will need two yards and an eighth twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and three-eighths thirty-six inches wide, or a yard and a fourth forty-four inches wide, or a yard and an eighth fifty inches wide, each with three-fourths of a yard of silk twenty inches wide for the frills. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM DRESS SLEEVE, PLAITED TO FORM A SHORT PUFF AT THE TOP. (TO BE MADE IN FULL LENGTH OR IN ELBOW LENGTH AND FINISHED PLAIN OR IN TABS AT THE BOTTOM.)

No. 1220.—French serge is pictured in this sleeve, which is shaped by an inside and an outside seam to fit the arm closely from the wrist nearly to the top, where three downward-turning plaits in each side edge of the upper portion and gathers at the top form the sleeve in a short, flaring puff. The sleeve may reach to the wrist or only to the elbow, as preferred, and the lower edge, in either case, may be plain or slashed to form tabs. A coat-shaped lining supports the sleeve, and a knife-plaiting of silk is arranged beneath the tabs, giving a dainty finish.

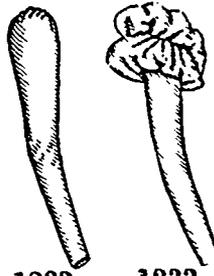
The effect now approved in sleeves is uniquely produced in this shape, which is suitable for all sorts of dress goods in vogue. A lace trimming is pretty on the plain sleeve, as well as on the one having tabs, but the finish may be perfectly plain, if so preferred.

We have pattern No. 1220 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 full-length sleeves for a lady whose arm measures eleven inches as described, will need two yards and five-eighths of goods twenty-two inches wide, or two yards and an eighth thirty inches wide, or two yards thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and three-eighths fifty inches wide. A pair of elbow sleeves requires two yards twenty-two inches wide, or a yard and a half either thirty or thirty-six inches wide, or a yard and a fourth forty-four inches



1233

LADIES' DRESS SLEEVE, WITH DOUBLE MUSHROOM PUFF. (TO BE MADE SMOOTH OR IN MOUSQUETAIRE FASHION AND FINISHED PLAIN OR IN VENETIAN STYLE AT THE WRIST.)



1233

1233

LADIES' DRESS SLEEVE, WITH DOUBLE MUSHROOM PUFF. (TO BE MADE SMOOTH OR IN

LADIES' DRESS SLEEVE, WITH DOUBLE MUSHROOM PUFF. (TO BE MADE SMOOTH OR IN MOUSQUETAIRE FASHION AND FINISHED PLAIN OR IN VENETIAN STYLE AT THE WRIST.)

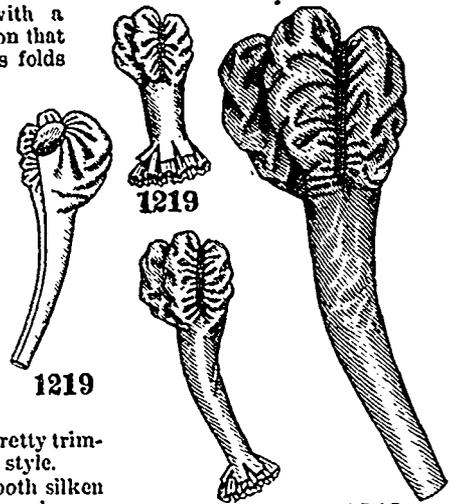
No. 1233.—Soft novelty goods were chosen for this graceful sleeve; it has a coat-shaped lining on which at the top is disposed a double mushroom puff that is gathered at its upper and lower edges and at the center. Below the puff the lin-

ing is covered with a mousquetaire section that is disposed in cross folds and wrinkles by gathers along its side edges, which pass into the inside seam of the lining. The sleeve may be plain below the puffs, as shown in the illustrations. The lower edge may be finished plainly or in a Venetian point on the upper side, a frill of lace forming a pretty trimming for the latter style.

All soft goods, both silken and woollen, will make up well in this sleeve, and a lace trimming at the wrist is a fancy that is fully deserving of its popularity.

We have pattern No. 1233 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



1219

1219

1219

1219

LADIES' ONE-SEAM DRESS SLEEVE, SHIRRED TO FORM UPRIGHT PUFFS AT THE TOP. (TO BE MADE IN FULL LENGTH OR ELBOW LENGTH AND FINISHED PLAIN OR IN TABS AT THE BOTTOM.)

in mousquetaire fashion below the puffs requires three yards and five-eighths of material twenty-two inches wide, or three yards thirty inches wide, or two yards and a half thirty-six or forty-four inches wide, or two yards and three-eighths fifty inches wide. A pair of sleeves smooth below the puffs needs three yards and an eighth twenty-two inches wide, or two yards and a fourth thirty inches wide, or two yards thirty-six inches wide, or a yard and three-fourths forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

**LADIES' ONE-SEAM DRESS SLEEVE, SHIRRED TO FORM UPRIGHT PUFFS AT THE TOP.**  
(TO BE MADE IN FULL LENGTH OR ELBOW LENGTH AND FINISHED PLAIN OR IN TABS AT THE BOTTOM.)

No. 1219.—This sleeve is very fanciful and conforms perfectly to the demands of Fashion in regard to size. French poplin is pictured in the sleeve, which has only an inside seam, and is formed in three short upright puffs at the top by a row of gathers along the upper part of one edge of the seam and by two double rows of tuck-shirrings. The tuck-shirrings are tacked to the coat-shaped lining, to which the sleeve clings closely below the puffs. The sleeve may end at the elbow or be in full length, and it may be plain at the lower edges or shaped in square tabs, as preferred. A knife-plaiting of silk is arranged beneath the tabs, with dainty effect.

The sleeve presents a novel appearance and is at the same time unusually attractive. Either silken or woollen materials in plain or fancy weaves are appropriate for the style, and the addition of lace at the lower edge is a dainty fancy that finds favor.

We have pattern No. 1219 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



1226



1226



1226

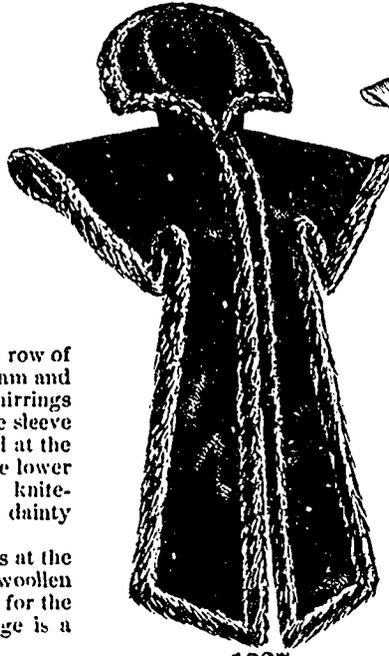
1226

LADIES' VICTORINE, PELERINE OR COLLARETTE WITH TABS.

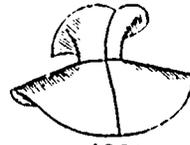
five-eighths either thirty or thirty-six inches wide, or a yard and three-eighths forty-four inches wide, or a yard and a fourth fifty inches wide. Price of pattern, 5d. or 10 cents.

**LADIES' VICTORINE, PELERINE OR COLLARETTE WITH TABS.**

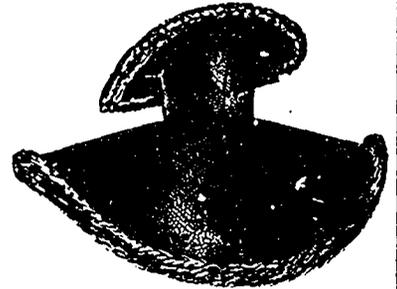
No. 1227.—This victorine, also known as the pelerine or collarette with tabs, is pictured made of velvet and decorated with narrow bands of fur. It may be worn in conjunction with a coat or wrap during



1227



1227



1227

LADIES' VICTORINE, PELERINE OR COLLARETTE WITH TABS.

the Winter season, and during the intermediate seasons may be assumed without an additional wrap. It lies smoothly at the back, where it extends to round collar depth and springs out well over the shoulders. In front it is shaped fancifully at the bust, and is extended to form long tabs that reach nearly to the knee and are pointed at the lower end of the closing, which is made at the center. The collar rises high about the neck and rolls slightly at the back and deeply in front; it is made with a seam at the center and may be fancifully shaped at the back if desired, as shown in the small engraving.

Fur, velvet and silk will be made up in this style and the decoration will consist of fur, bands of jetted or spangled passementerie or plaited ribbon. On victorines of velvet a covering of fur on the collar is an improving addition.

We have pattern No. 1227 in three sizes, small, medium and large. To make the garment in the medium size, requires two yards and a half of material twenty inches wide, or a yard and seven-eighths thirty inches wide, or a yard and three-eighths thirty-six inches wide, or a yard and a fourth forty-four or more inches wide. Price of pattern, 5d. or 10 cents.

**LADIES' VICTORINE, PELERINE OR COLLARETTE WITH TABS.**

No. 1226.—This novelty in collarettes is known as a victorine, pelerine or collarette with tabs; it has protectiveness as well as grace of outline to commend it. The collarette is represented made of mink and has a seam at the center of the back, where it falls with the effect of a broad, square collar. In front it is extended at the center to form stylish tabs that widen toward their ends, which are shaped to form a point at the center. The collarette is closed to a convenient depth, and the neck is completed by a high collar that is rolled becomingly; it is made with a center seam and is pointed at the outer edge. Mink tails decorate the collarette attractively.

These adjuncts of the outdoor toilette may be worn over plainly-made coats or jackets or, on sufficiently warm days, used alone. They are made of all fashionable furs and of plain or brocaded velvet trimmed with fur, bindings or jetted, beaded or spangled bands.

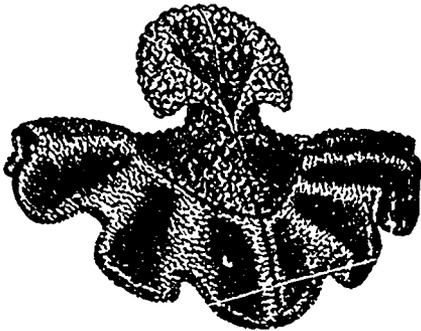
We have pattern No. 1226 in three sizes, small, medium and large. In the medium size, the garment will require two yards and seven-eighths of material twenty inches wide, or a yard and five-eighths thirty inches wide, or a yard and three-eighths thirty-six inches wide, or a yard and a fourth forty-four or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' COLLARETTE, CONSISTING OF A SECTIONAL YOKE-COLLAR AND RIPPLE RUFFLE.

No. 1225.—Astrakhan was united with seal-plush in making this dressy collarette, which consists of a yoke that is extended to form a collar and a ripple ruffle. The yoke is in six sections and shapes a blunt point at the center of the lower edge both front and back, while the collar is rounding and is rolled quite deeply toward the ends. The yoke collar is closed in front and to its lower edge is joined a circular ripple ruffle that is made with a center seam and forms quite deep ripples all round. The collarette is lined with silk.

Collarettes hold a prominent place in the list of the season's outdoor adjuncts. In this one two varieties of fur, or velvet and fur or silk will unite handsomely.

We have pattern No. 1225 in three sizes, small, medium and large. In the medium size, the collarette requires three-eighths of a yard of Astrakhan and five-eighths of a yard of plush each fifty-four inches wide. Of one material, it needs two yards twenty-two inches wide, or a yard and a half thirty inches wide, or a yard and a fourth thirty-six inches wide, or one yard forty-four inches wide, or seven-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

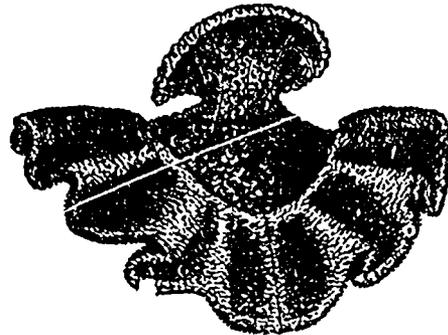


1225

LADIES' COLLARETTE, CONSISTING OF A SECTIONAL YOKE-COLLAR AND RIPPLE RUFFLE.

LADIES' GORED CAPE-COLLAR, EXTENDED TO FORM A MARIE STUART COLLAR OR A HIGH ROUND COLLAR.

No. 1234.—This is one of the newest styles of cape-collars; it reaches over the shoulders and describes a rounding lower outline. It is represented made of fur and consists of six gored sections extended to form a Marie Stuart collar or a high round collar. The Marie Stuart collar is shaped at the seams to form points and it rolls slightly at the back and deeply in front, like the rounding collar for which the pattern also provides. The shaping produces slight ripples and the closing is made invisibly.

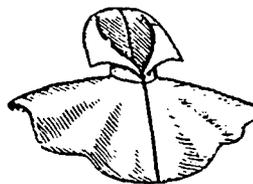


1234

LADIES' RIPPLE COLLARETTE. (TO BE MADE WITH A MARIE STUART COLLAR OR A HIGH ROUND COLLAR.)

No. 1231.—Alaska sable is pictured in this collarette, which consists of a cape that is of circular shaping with a center seam and ripples all round, and a high collar. The collar may be of the Marie Stuart type, having only a center seam and displaying a many-pointed outline and the characteristic flaring roll; or it may be of the high, round variety, also with a center seam, and reversed deeply toward its ends. The closing is made at the throat.

Chinchilla, seal, mink or any preferred fur may be made into a collarette like this, or velvet with a jet decoration may be selected.



1231



1231

LADIES' RIPPLE COLLARETTE. (TO BE MADE WITH A MARIE STUART COLLAR OR A HIGH ROUND COLLAR.)

Fur of any variety in vogue, velvet, silk or cloth will be made up in this style.

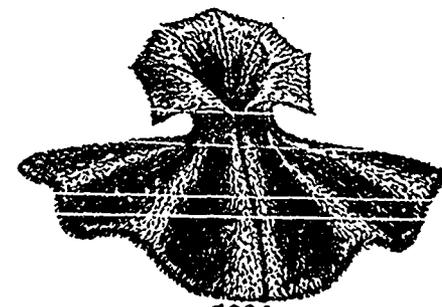
We have pattern No. 1234 in three sizes, small, medium and large. To make the cape-collar in the medium size, calls for two yards and seven-eighths of material twenty inches wide, or a yard and five-eighths thirty inches wide, or a yard and a half thirty-six inches wide, or a yard and three-eighths forty-four inches wide, or one yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' MUFF, WITH CIRCULAR RIPPLE RUFFLE.

No. 1230.—This muff is shown made of black velvet, with a lining of olive-green satin, and gains its appearance of great size from the ruffle at each side. Its ends are seamed on the upper side, where it is narrowed by a plait at each side of the center. The lining is seamed and plaited like the outside, and the side edges are turned under and gathered to form frills. Included in the joining of the outside and lining at each side is a ruffle of circular shaping, the ends of the ruffle being seamed on the upper side. A mink head and three tails decorate the muff.

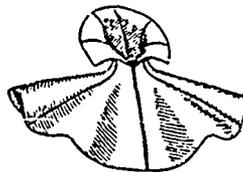
A band of beaver, chinchilla, moufflon or other fashionable fur at each end will be sufficient decoration on muffs of velvet in dark-green, brown or black.

Pattern No. 1230 is in one size only, and, to make a muff like it, needs a yard and three-eighths of material twenty inches wide, or seven-eighths of a yard thirty inches wide, or half a yard thirty-six or more inches wide, each with a yard and a half of satin twenty inches wide. Price of pattern, 5d. or 10 cents.



1234

LADIES' GORED CAPE-COLLAR, EXTENDED TO FORM A MARIE STUART COLLAR OR A HIGH ROUND COLLAR.

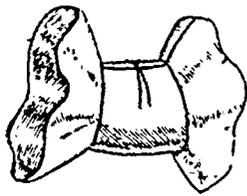


1234



1234

We have pattern No. 1231 in three sizes, small, medium and large. In the medium size, the collarette requires two yards and three-eighths of material twenty inches wide, or a yard and a half thirty or thirty-six inches wide, or a yard and an eighth forty-four inches wide, or seven-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.



1230

LADIES' SECTIONAL COLLARS, HAVING THE SEAMS TERMINATED A SHORT DISTANCE FROM THE TOP TO GIVE A SLASHED EFFECT. (FOR OUTSIDE GARMENTS.)

No. 1221.—Two designs for stylish collars for outside garments are here shown, cloth being the material represented and the finish machine-stitching. One collar is in six sections that are joined in seams which are discontinued some distance from the top to give the slashed effect now popular. The collar is shaped to fit the neck snugly and is rolled over slightly at the back and more deeply at the ends, which are closed at the throat.

The other collar consists of four sections, those at the front being only of high-standing-collar depth at the throat, where the ends close. The seams joining the sections are terminated a short distance from the upper edge to give a slashed effect and the collar is rolled to produce an effect similar to that seen in the collar comprising six sections.

All coating materials, whether plain or fancy or of rough or smooth texture, are suitable for these collars, which may be decorated with braid or narrow fur bindings.

We have pattern No. 1221 in three sizes, small, medium and large. In the medium size, either style of collar requires five-eighths of a yard of material twenty inches wide, or half a yard twenty-seven inches wide, or three-eighths of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

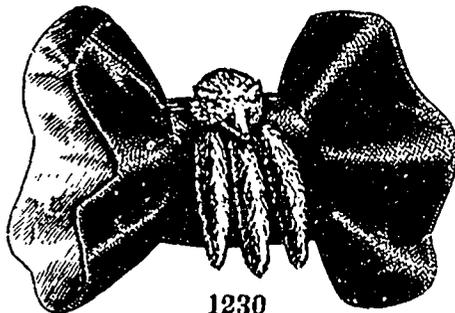
LADIES' GIRDLES, CLOSED AT THE BACK. (ONE STRAIGHT AT THE FRONT AND POINTED AT THE BACK AND THE OTHER POINTED BOTH FRONT AND BACK.)

No. 1229.—These two stylish girdles are illustrated made of satin. The girdle straight at the front is turned under and shirred to form frills at the ends, which are closed at the back, where the upper edge is deeply pointed. The girdle is quite shallow across the front, being narrowed by three upturning plaits laid at the center.

The other girdle is in two sections that are each formed in three upturning folds at the center, and turned under at the ends and shirred to form frills. The sections are tacked together along the shirrings at the front ends, which are pointed both top and bottom, while at the back, where the girdle is closed, only the upper edge is pointed, the lower outline being rounded.

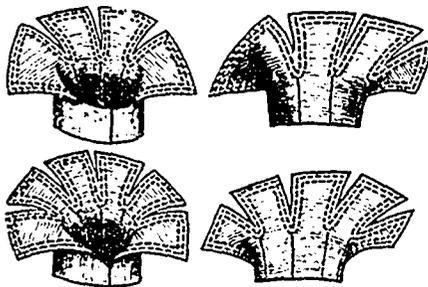
Girdles are enjoying high favor and there is great diversity in the designs for them: deep and shallow ones are alike popular, only the figure being considered in choosing between them. Velvet and silk are the usual fabrics employed.

We have pattern No. 1229 in seven sizes for ladies from twenty to thirty-two inches, waist measure. Of one material for a lady of medium size, the girdle straight at the front and pointed at the back will require seven-eighths of a yard twenty, thirty or more inches wide. The girdle pointed both front and back calls for a yard and a fourth twenty inches wide, or three-fourths of a yard thirty-six inches wide, or five-eighths of a yard forty-four or more inches wide. Price of pattern, 5d. or 10 cents



1230

LADIES' MUFF, WITH CIRCULAR RIPPLE RUFFLE.



1221

LADIES' SECTIONAL COLLARS, HAVING THE SEAMS TERMINATED A SHORT DISTANCE FROM THE TOP TO GIVE A SLASHED EFFECT. (FOR OUTSIDE GARMENTS.)

LADIES' DEEP ROUND AND POINTED PLAITED GIRDLES, CLOSED AT THE LEFT SIDE, PERFORATED FOR SHALLOW GIRDLES. (WITH FITTED LINING.)

No. 1228.—The deep pointed girdle is again shown at figure No. 98 W in this magazine.

Black satin was here used for making the girdles, which may be deep or shallow, as desired, and are laid in upturning plaits all round. One girdle is mounted on a lining fitted by a center-front, side-fronts, center-backs and under-arm and side-back gores and shows a rounding outline both top and bottom. The girdle has a seam at the right side and is closed at the left side.

The other girdle has a seam at the right side and at the center of the front and back, where its upper edge defines a sharp point. It is closed at the left side, and its lining is fitted by center-front and center-back seams and side-front, under-arm and side-back gores.

Glacé taffeta makes very dressy girdles and velvet and satin are also suitable for them.

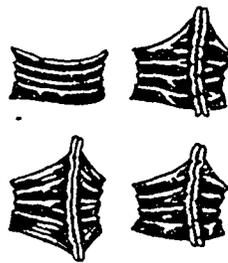
We have pattern No. 1228 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the deep round girdle for a lady of medium size, needs a yard and an eighth of material twenty inches wide, or three-fourths of a yard thirty-six inches wide, or five-eighths of a yard forty-four inches wide. The shallow round girdle calls for seven-eighths of a yard twenty inches wide, or half a yard thirty-six or forty-four inches wide. The deep pointed girdle requires a yard and three-eighths twenty inches wide, or seven-eighths of a yard thirty-six inches wide, or five-eighths of a yard forty-four inches wide. The shallow pointed girdle needs one yard twenty inches wide, or five-eighths of a yard thirty-six inches wide, or half a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT ONE, TWO OR THREE PLAIN OR DRAPED RUFFLE CAPS.)

No. 1239.—This dressy style of sleeve, pictured made of zibel-

inc. is shaped by an inside and outside seam and may be made with one, two or three ruffle caps, or without any of the caps. The caps, which are graduated in depth, are gathered at the top across the upper part of the arm; the ends are joined and the caps hang in pretty folds about the sleeve. The caps are gathered up at the center when a draped effect is desired and a ribbon bow ornamented with a buckle is tacked over the gathers. The plain and draped effects are shown in the engravings.

Silk and sheer materials suitable for party wear will be made up in this style, which is also



1239

LADIES' GIRDLES, CLOSED AT THE BACK. (ONE STRAIGHT AT THE FRONT AND POINTED AT THE BACK, AND THE OTHER POINTED BOTH FRONT AND BACK.)



1228

LADIES' DEEP ROUND AND POINTED PLAITED GIRDLES, CLOSED AT THE LEFT SIDE, PERFORATED FOR SHALLOW GIRDLES. (WITH FITTED LINING)

appropriate for dress goods for semi-dress or ordinary occasions. We have pattern No. 1239 in eight sizes, from two to sixteen

years old. Of one fabric for a miss of twelve years, a pair of sleeves with three caps calls for two yards and seven-eighths twenty-two inches wide, or two yards thirty inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and a half forty-four inches wide, or a yard and three-eighths fifty inches wide; and a pair of sleeves without caps will need a yard and a fourth twenty-two inches wide, or one yard thirty inches wide, or three-fourths of a yard thirty-six, forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

**MISSES' AND GIRLS' DRESS SLEEVE, WITH DOUBLE MUSHROOM PUFF.** (TO BE MADE SMOOTH OR IN MOUSQUETAIRE FASHION AND FINISHED PLAIN OR IN VENETIAN STYLE AT THE WRIST.)

No. 1236.—This novel style of sleeve is shown made of silk.

It may be made smooth or in mousquetaire fashion below the puff and may be finished plainly or in Venetian style at the wrist. The sleeve is in close-fitting coat shape and the mousquetaire section is prettily wrinkled by gathers made along its side edges. Upon the upper part of the sleeve is arranged a double mushroom puff which is gathered at the top and bottom and along the center. A frill of lace edging completes the sleeve at the wrist.

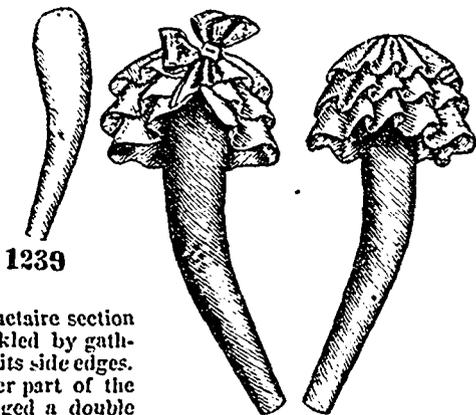
For soft materials the mode is specially recommended, and silk, wool and cotton

goods are included in the list. Sleeves finished plainly at the wrists are sometimes encircled with spaced rows of insertion or some other band trimming, while a lace frill at the wrist is considered all-sufficient on the mousquetaire sleeve.

We have pattern No. 1236 in six sizes from six to sixteen years of age. For a miss of twelve years, a pair of sleeves in mousquetaire fashion below the puffs will need three yards of goods twenty-two inches wide, or two yards and a half thirty inches wide, or two yards and three-eighths thirty-six inches wide, or two yards and an eighth forty-four inches wide, or two yards fifty inches wide. A pair of sleeves smooth below the puffs will require two yards and a half twenty-two inches wide, or two yards thirty inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and a half forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

**MISSES' AND GIRLS' DRESS SLEEVE, WITH DOUBLE MUSHROOM PUFF.** (TO BE MADE SMOOTH OR IN MOUSQUETAIRE FASHION AND FINISHED PLAIN OR IN VENETIAN STYLE AT THE WRIST.)

Price of pattern, 5d. or 10 cents.



1239 1239

**MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE.** (TO BE MADE WITH OR WITHOUT ONE, TWO OR THREE PLAIN OR DRAPED RUFFLE-CAPS.)



1236 1236 1236

**MISSES' AND GIRLS' DRESS SLEEVE, WITH DOUBLE MUSHROOM PUFF.** (TO BE MADE SMOOTH OR IN MOUSQUETAIRE FASHION AND FINISHED PLAIN OR IN VENETIAN STYLE AT THE WRIST.)

Price of pattern, 5d. or 10 cents.

**MISSES' AND GIRLS' PUFF DRESS-SLEEVE.** (TO BE MADE IN ELBOW OR THREE-QUARTER LENGTH OR IN FULL LENGTH.)

No. 1237.—This puff dress-sleeve is graceful and popular and is shown made of camel's-hair. It is shaped by an inside and outside seam and the puff is gathered at the top and bottom. The sleeve may extend to the wrist or to the elbow or be made in three-quarter length, as preferred. The mode is appropriate for silk, silk-and-wool or all-wool dress goods of fancy or plain weave and for many cotton fabrics.

We have pattern No. 1237 in eight sizes from two to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires two yards and a fourth of material twenty-two inches wide, or a yard and five-eighths thirty or thirty-six inches wide, or a yard and a fourth forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



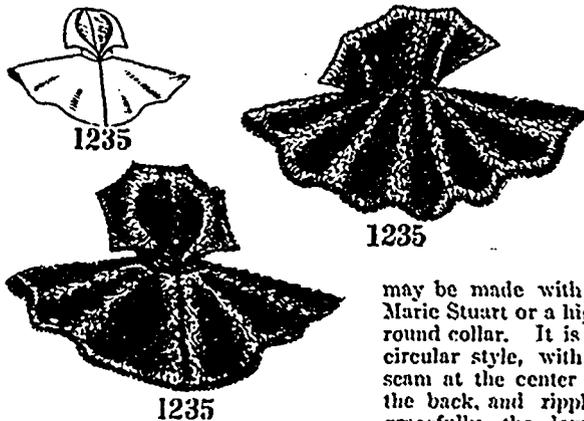
1237

1237

**MISSES' AND GIRLS' PUFF DRESS SLEEVE.** (TO BE MADE IN ELBOW OR THREE-QUARTER LENGTH OR IN FULL LENGTH.)

**MISSES' AND GIRLS' RIPPLE COLLARETTE.** (TO BE MADE WITH A MARIE STUART COLLAR OR A HIGH ROUND COLLAR)

No. 1235.—Fur is pictured in this stylish collarette, which



1235

1235

1235

**MISSES' AND GIRLS' RIPPLE COLLARETTE.** (TO BE MADE WITH A MARIE STUART COLLAR OR A HIGH ROUND COLLAR.)

at the back and deeply in front, as does the round collar; the ends of both collars flare slightly.

Fur, Astrakhan, velvet, silk and Winter dress goods will be made up like this independently or to match special suits.

We have pattern No. 1235 in four sizes, from four to sixteen years old. To make the collarette for a miss of twelve years, calls for a yard and three-eighths of material twenty inches wide, or a yard and an eighth thirty inches wide, or one yard thirty-six inches wide, or three-fourths of a yard forty-four inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

**OUR WINTER HOLIDAY SOUVENIR FOR 1896-'97.**—Of incalculable assistance to ladies preparing Christmas Gifts is this attractive eighty-page pamphlet in a handsomely illuminated cover. It illustrates a great variety of articles suitable for holiday presents which may be easily and inexpensively made at home from our patterns. It also contains a charming assortment of reading matter, much of it specially relating to the

holiday season, menus and suggestions for the Christmas dinner, original short stories, poems, pieces for recitation, conundrums, a calendar for 1897, etc. On receipt of 3d. or 5 cents in stamps, sent to us or to any of our agents, a copy will be forwarded. If the agent to whom you apply should not have any of the Souvenirs in stock, he will be pleased to order one for you.

## THE JANUARY TEA-TABLE.

### SHOPKEEPERS' GRATUITIES.

The helpfulness of the shopkeeper cannot but cause the woman whose patronage he seeks to reflect that she is much favored in her day and generation. In the boot and shoe shop she is importuned to allow the buttons lost from her boots to be replaced and to permit them to be cleaned and polished free of charge. At the glove counter gloves bought there will be repaired free of charge, providing they have been warranted; while the sales-woman at the ribbon counter will graciously tie the most bewitching of bows for the purchaser.

### THE NEW RIBBON STOCK.

The popularity of the ribbon stock is undiminished, but a change is seen in the location of the bow. It is tied in front instead of at the back of the neck. A yard and three-quarters of two-inch ribbon is required for a full stock. The middle of the length is pinned in front, the ends are then brought to the back, crossed and again brought to the front, where the bow is tied. The addition of collars and cuffs to the *lingerie* is responsible for this new arrangement of the stock. The new linen collars have narrow turn-down bands meeting neither in front nor at the back—and are most becoming. With the ribbon stock the severity of the linen collar is modified. The old-time ruching of white is gradually returning to favor. Few gentlewomen but feel an aching faintness when they have immaculate *lingerie* about their throat, and linen collars and ruchings are receiving a gracious welcome.

### RIBBONS.

Those who make our ribbons cannot complain that they have been little appreciated during the past season, for ribbon has been a most popular trimming and decoration. The pretty luncheon table has yards of ribbon for its decoration; ribbon adorns the bouquet that arrives with the sweetest of notes for the *fiancée*, and ribbon is tied in huge bows about the wreath or bunch of flowers that we lay beside the loved one who has bidden us a long good-night. At the florists' the most beautiful of ribbon is seen. If the wreath is half of white and half of pink or purple flowers, a huge bow of pink or purple ribbon is tied at one of the joinings. A gift of flowers is seldom quite perfect nowadays without a generous showing of ribbon to complete it. Some of the loveliest of sofa-cushions are made of lengths of ribbon overlaid together. One side of the cushion is made plain, while the other is covered by the ribbon.

### SOFA-CUSHIONS.

Sofa-cushions are a delight and there can scarcely be too many of them. A sofa-cushion to perform its perfect mission should be practical and useful. A cushion so costly and elegant that to touch it savors of sacrilege, may answer as a decoration, but lacks the real worth of that serviceable and comfortable cushion which fits into any and every corner of chair or couch. The cushion embroidered in gold thread may be beautiful to look at, but it is passed by for its more plebeian neighbor in plain pongee. The more serviceable the covering the more delightful is the cushion. The flat couch, the latest in these luxurious furnishings, is covered with pillows—pillows round, square, oblong and crescent—while the cosy window seats and easy chairs also have their share. A pretty freak of the girl tourist is what she pleases to call her mascot pillow; she carries it about in her travels and will rest her dainty head upon none other. It is usually small and made of white or fern-colored silk embroidered in the owner's own needlework, the design showing the lucky four-leaved clover. Still another fad is the autograph pillow. Friends of both sexes write their names with a blue pencil on strips of linen furnished them. These names are then embroidered in Delft-blue embroidery silk and the strips are joined by lace insertion, the plain Delft-blue undercovering of the pillow showing through. The pillow is finished by a frill and is filled with balsam, rose petals, sweet lavender, clover, hops or what-not—the trophies

of Summer rambles. For weary heads pillows filled with pine needles, hops or hemlock are soothing and sleep inviting. For her friend or brother at college Miss Fin-de-Siècle makes a cushion that may figure in the pillow fight without detriment to its good looks. It cannot be too gay to suit the young football enthusiast. An effective one lately seen was made of denim, with designs cut from cretonne, appliquéd with white linen. Another had turkey-red for the foundation.

### SELF-POSSESSION.

There is something wrong about the woman whom a crowd irritates. Those who advise us how to shop cry out against the crowds on sales days, but she who has to count every penny knows that she saves much by braving these throngs of shoppers and that good nature and patience alone are necessary to comfort. When shopping, the well-bred woman is distinguished from her less gracious neighbor by her helpfulness, her courtesy and the absence of any trace of annoyance. It is, moreover, the well-bred woman who is calm in an emergency, from shopping to sudden death in the family. The nervous, excitable mother drops on her knees in prayer when her child is in convulsions, or adds to the general commotion by an attack of hysterics, leaving others to minister to her baby. Such women are helpless when most needed, are irritable over trifles and are the very shoppers who elbow their neighbors and with a loud voice dispute with the clerks. Annie Laurie must have been well-bred, because "her voice was low and sweet." The loud-voiced, noisy woman is never a refined woman. In the cultured home voices are low and gentle, doors are closed quietly and the rattle of dishes or the clatter of heavy feet is never heard. An industrious but noisy maid is less desirable than a gentle, incompetent one in Mrs. Lofty's spacious abode. The standard of culture of a village community is evidenced by the noise or quietness with which it assembles for Sunday worship, the refined, gentle worshipper quietly entering, while one less well bred bangs the pew door, drops his cane and thus annoying proclaims his arrival. On days of joy quiet women rejoice none the less heartily than does Mrs. Peacock with her loud laugh, while when sorrow enters the home, who more potent than she who slips in and wisely sits by you in silence?

### RENOVATING A SILK WAIST.

The silk waist cannot be said to be quite *passé* so long as the upper sleeves remain good. In mending a silk waist a clever dressmaker advises the use of the ravellings whenever possible, sewing from the under side, not turning over edges, but darning flat. Then carefully press. If a whalebone proclaims its position by a worn place in the silk, it is wise not to attempt to mend the silk at that point but to cut off the bone just below the worn spot. If the hooks and eyes cause the silk to wear, move them an inch up or down. What with the possibilities that lie in a plastron, an adjustment of lace, cuffs for frayed sleeves and careful mending, the rejuvenation of a silk waist may be quite marvellous.

### FREEDOM IN CHAINS.

Woman is fond of chains—when worn of her own sweet will—not alone because of their dainty beauty, but, paradoxical as it sounds, because they signify to her a certain new sense of freedom. There is the thin chain with the purse at the end of it, the chain strung with pearls with the pretty locket hanging from it, the chain more or less heavy to which her watch is attached, and outside of her natty jacket the chain that holds her muff. Freedom in chains? To be sure! With the watch more secure than it has been for years, there is freedom from anxiety as to its safety. With the purse always at hand yet not in hand, there is added freedom, and with the muff secure when shopping bent, no watchfulness is required to prevent its being left upon the first counter. These muff chains are often gay, the more expensive designs showing genuine rubies, emeralds and pearls. But a display of jewels on the street is not refined, so the refined woman chooses a chain of gold or silver.

EDNA S. WITHERSPOON.

TATTING.—No. 50.

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.

TABLE SQUARE.

FIGURE No. 1.—This table square can be made larger, if desired, either by the use of 16 stars to form a square or by the use of 9 squares. Ecreu thread is usually preferred to white, as

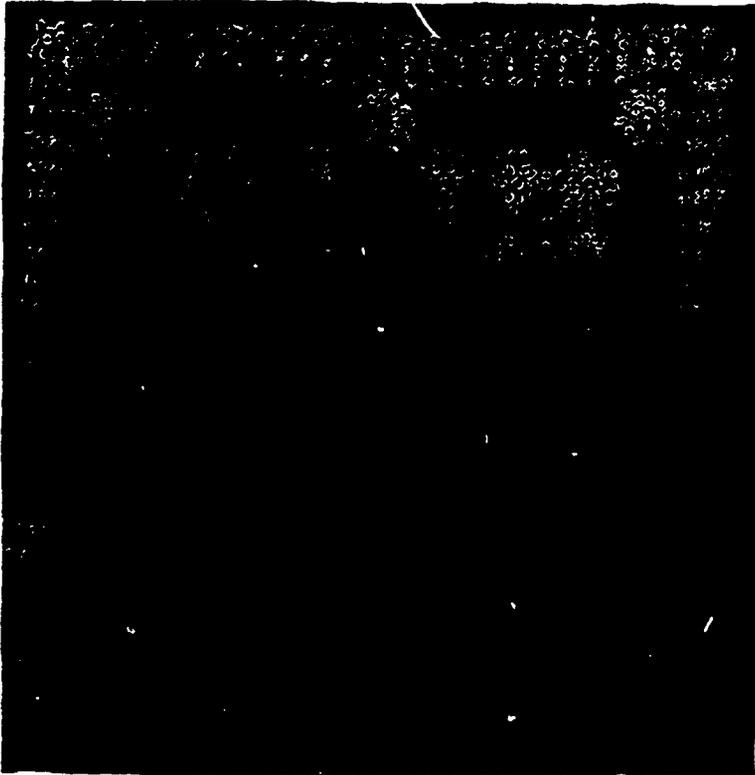


FIGURE No. 1.—TABLE SQUARE.

The effect in decorating is considered softer and more artistic. Each square is composed of 9 stars joined by 4 quatre-foils.

*To Make a Star.*—Begin with the inner ring; make 1 d. s., 1 p., \* 2 d. s., 1 p.; repeat from \* till you have 12 p.; then close, tie thread, cutting closely. \* Make 10 d. s., join to 1 p. of the ring, 10 d. s., close. Make 10 d. s., 1 p., 10 d. s., close. Repeat from \*. This will give 12 rings attached to the 12 p. and 12 loose rings.

In making the second star two of the loose rings are to be attached to two of the outer rings of the first star. When the center star is surrounded by the four stars attached to it, four more rings, to which the quatre-foils are attached, will be left. The quatre-foils are made of four rings, each consisting of 6 d. s., 1 p., 10 d. s., close. These squares are joined with strips of satin ribbon, the corners being filled with small stars, each made as follows: Center ring, 1 d. s., 1 p., \* 2 d. s., 1 p. Repeat from \* till there are 12 p., close, tie thread and cut. Make 5 d. s., join to p. of center ring, 5 d. s., close. Make 1 d. s., 1 p., \* 2 d. s., 5 p. with 1 d. s. between each, then make 2 d. s., 1 p., 4 d. s., close. Make 7 d. s., join to second p. of center ring, 5 d. s., close. Make 4 d. s., join to last p. of outer ring. Repeat from \*. In making the last of the outer rings: join to first p. of the first outer ring.

*For the Border.*—Make first ring of 4 d. s., 1 p., \* 3 d. s., 1 p., 4 d. s., close.

*Second ring.*—Make 5 d. s., 1 p., 5 d. s., close.

*Third ring.*—4 d. s., join to last p. of first ring, 2 d. s., make p. with 2 d. s. between, then 4 d. s. and close.

*Fourth ring.*—Make 5 d. s., join to p. of second ring, 5 d. s. and close.

*Fifth ring.*—4 d. s., join to last p. of third ring. Repeat from \* in first ring.

In turning corners join second p. of fifth ring to fourth p. of third ring, and second p. of seventh ring to fourth p. of fifth ring. This will leave 1 p. for fifth ring, which forms the corners. Second row of border is like the first, only inverted, the second and fourth rings being joined to p. of second ring of first row of border.

*To Turn the Corners.*—Add two extra rings like third ring. The third row of the border is made with double thread. Fasten thread in first p. of second ring, make \* 2 d. s. and 5 p. with 2 d. s. between, 2 d. s., join to third p. of second ring. Make 9 d. s., join to first p. of fourth ring. Repeat from \*.

TATTED FERN-LEAF EDGING.

FIGURE No. 2.—*First row.*—This has a double row of small rings. First ring: 6 d. s., 5 p., draw up, turn; make 2nd ring like 1st, turn; make 3rd ring like 1st except join 1st p. to last p. of 1st ring, turn; make 4th ring, join to 2nd, turn; continue until as long as lace is to be, and then break thread.

*Second row.*—First wheel: Make center of 10 d. s. and 9 p. separated by 1 d. s.; make 9 rings around center. First ring: 6 d. s. and 5 p.; join ring to first p. of center; make 2nd ring like 1st, join 1st p. to last p. of 1st ring, join 3rd p. to 3rd p. of 1st ring in 1st row, finish ring, join to center. Make 3rd ring, join 3rd p. to 4th ring of 1st row; finish wheel with 6 more rings, joining last ring to 1st in the usual way. Fasten thread under wheel, leave half an inch of thread, make 2 wheels like 1st, except that you join 1st ring to 5th ring of 1st wheel; join 2nd

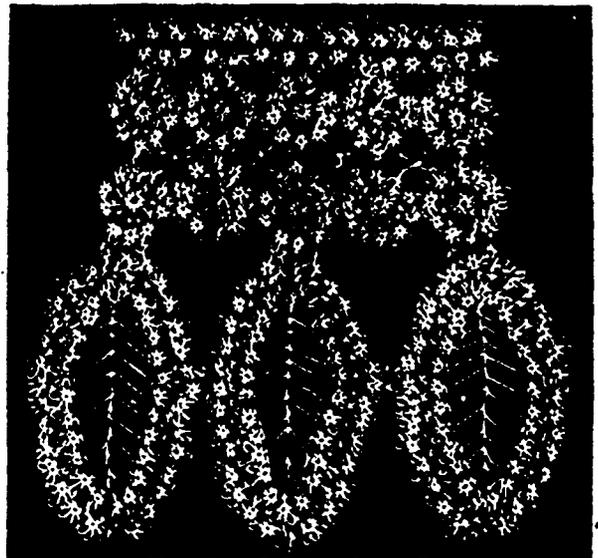


FIGURE No. 2.—TATTED FERN-LEAF EDGING.

ring to 4th ring in 1st wheel; skip 1 ring in 1st row and join 3rd and 4th rings to next 2 rings on side of 1st row; finish

wheel like 1st, and continue making wheels, joining like 2nd wheel the length of lace, break thread and begin 3rd row, which is also composed of wheels, make center of 1st wheel with 11 d. s. and 10 p., make 10 rings around center with 6 d. s. and 5 p.; join 1st ring to 6th ring in 1st wheel of 2nd row. finish wheel with 9 more rings around center, join last ring to 1st ring, fasten thread under wheel, and make 2nd wheel like 1st except join 1st and 2nd rings to 4th and 3rd rings of 1st ring, make 3rd ring, then join 4th ring to middle ring on side of 2nd wheel, finish wheel like 1st, fasten thread under and continue making wheels the length of lace, break thread.

Now make the fern leaves. First, make a row of 25 small rings, each with 6 d. s. and 5 p., draw up 1st ring and tie knot under it; leave an eighth of an inch of thread, make 2nd ring, join to 1st, draw up and draw thread through under ring and tie knot; continue until 25 rings are made. join last ring to 1st; fasten thread tightly, break, and make 2nd round of small rings; join 1st and 2nd rings to 2nd and 4th p. of 1st ring in 1st round; then, 1 ring to each of the next 4 rings of 1st round; next join 2 rings to the 6th ring of 1st round and continue, joining one ring to each ring in 1st round except the 12th, 14th, 19th and 25th. join 2 rings to each of these; join last ring to 1st ring. Now take a piece of stiff letter paper, baste the circle

on the paper to form the leaf; then take needle and thread and tie thread tightly at end of leaf where the rings were joined, this is the upper end of leaf, then draw thread down tightly and tie in the knot of 13th ring in 1st round; then take thread and needle and twist the thread around the center thread for one-fourth of an inch, tie a knot, put the needle between 12th and 14th rings, draw thread through tightly, twist back to knot on center thread, tie another knot, put needle between 13th and 14th rings in 1st round and twist back to center and tie a knot, twist down center one-fourth of an inch, tie knot, put needle between next 2 rings on both sides and twist back; continue in same way the length of center thread; fasten thread tightly and break, join the 3 top rings of leaf to the 3 rings of side of 1st wheel; continue making leaves, and join them to each alternate wheel the length of the lace, then take needle and thread and make twisted cross threads with knot in center between each 4 wheels of 2nd and 3rd rows.

This lace can be made of fine linen thread; made of colored silk it forms beautiful lace for trimming dresses. The lace must be pressed on a damp cloth to bring out the beauty of the work. An insertion to match may be made of the leaves fastened together at their points instead of the sides and attached at each side to a row of wheels.

## THE DIVISION OF THE INCOME.

To make both ends meet in one's earnings and expenditures is the honest but, unfortunately, the highest aim of many a rigidly conscientious person, heedless of a future beyond the present year. He does not take into account the advantage of drawing his outgo even a trifle inside his income and thereby realizing the gratification of watching a mickle become a muckle. To have settled up square with the world at the end of the year entirely satisfies this sort of person. Thus are all his yesterday's made respectable and he has no to-morrow in mind. If the thought of a time when he cannot acquire money ever comes to him, he comforts himself by saying, "Let the morrow take care of itself!" But in our practical times the morrow has an inconvenient habit of failing to do this with anything like regularity. If a man does not provide himself with the means to secure future necessities, of course somebody else must, or he suffers.

To be parsimonious is to lose one's self-respect and gain the contempt of others. To be lavish is to be delicate in taste and to invite disaster when the rainy day comes. Hence an understanding should be reached as to the proper relationship between earning and spending. The percentage of what one receives annually which one has a moral right to spend cannot be exactly stated, but it may and should be approximated. A sweet reasonableness in economy bears more gratifying fruits than rigid saving. The spendthrift in America, as a rule, is found in the earning and not in the inheriting class. In England and in France the worker is usually the most sensible economist.

Much has lately been written about the incomes necessary to respectable living. These sums have been placed much higher than are received by four-fifths of the wage earners of America or seven-eighths of other countries. In a late issue of a popular magazine six thousand dollars was mentioned as the sum per annum necessary to maintain a family decently. I propose to deal with much smaller incomes, partly because larger ones have already been sufficiently discussed, and partly because a majority of the men and women who try to work out the problems inseparable from refined economic standards of existence receive only from one to three thousand dollars per annum. The largest proportion of these persons earn from twelve to fifteen hundred dollars a year.

In England, so it is stated, careful persons working on salary plan to pay but ten per cent. of their wages for rent. But the yearly cost of a house or an apartment in England, or anywhere in Europe, is very much less than the same area of shelter calls for in America. Especially are rentals high in New York City, though they do not quite justify the accusation of a Londoner that the wage earner in the American Metropolis pays out nine-tenths of his monthly earnings for the use of a house or rooms. Here it is that thoughtful, far-seeing heads of families pause and shift their economic tactics. Suppose a man earns fifteen

hundred dollars a year and is overtaken by marriage, a condition for which he had previously so faint a predisposition that he had made no provision for such an expensive contingency. His fellow in the compact may possess little else than adaptability and healthy mental and moral qualities. Between them they may have in hand enough money to furnish a little home in the simplest manner that comfort allows. Each must at once relinquish more or less of the personal indulgences in fine raiment and gratifications for the eye and ear hitherto deemed innocent. An individual cannot create a home. Two at least are needed to make the atmosphere social, sympathetic, genial, characteristic of "sweet home." To create this no conscious sacrifice need be made. At least, neither husband nor wife need feel conscious of having made a sacrifice or of having renounced anything that was dear to the hearts or a part of the separate life, so happy are they in building their nest, simple and modest though it may be.

Two persons with an assured annual income of fifteen hundred dollars are warranted in paying not more than three hundred dollars a year for house rent. More than that proportion, unless it be inevitable, is a wrong to their future. Only in the new upper parts of New York City can comfort and a wholesome atmosphere with self-respecting fellow citizens be found for that sum, but there it is still possible. The wages and food of a capable maid may be counted as three hundred dollars more. If the young wife has domestic skill and is properly proud of it, she will, as our fore-mothers did, work with her own hands and be thankful for her strength and craft, leaving only the roughest domestic work for a helper employed by the day whenever needed. Such assistance for two days each week ought not to cost more than one hundred and twenty-five dollars a year. Fuel, ice and lights bring the annual family outlay up to about five hundred dollars, all told, on this basis, or with a permanent servant, say seven hundred.

Mrs. Catherine Owen is the author of an invaluable little book called *Ten Dollars Enough. Keeping House well on Ten Dollars a Week. How it has been Done. How it can be done Again.* I have followed with exactness many of Mrs. Owen's directions and have been more than satisfied with them. The experiment was made to prove that even a pampered appetite can be made content on this sum, provided the cooking is skillfully done and the table is daintily laid and properly served. To parcel out a small income and keep each part within due limits, marketing must be undertaken with discretion and only such foods—of course, each the best of its kind—as are in season should be chosen. In advance of its season every product for the table is costly and of doubtful excellence. Our ancestors—and not our remote ones either—never ate fresh peas, cucumbers, strawberries, etc., in the Winter or early Spring. We

should we? By disarranging the natural order of the season's products we lose the pleasure of their appearance. Mrs. Owen describes a young wife eager that her husband, who had been reared luxuriously, should forget at his own table that he had married a poor girl and had been cut off by his family. She succeeded, and it is told with minuteness how she did it. In her menus are mentioned luxuries habitually supplied that thrifty householders would not think of. For example, olives, oysters on the half shell, cooking in wine and many other costly non-essentials, the omission of which would reduce the ten dollars very materially. Mrs. Owen's heroine always selected meats, and vegetables, fruits and poultry, so wisely—as every wife may

that there was no wasteful excess and everything was excellent. Many a woman can, if she chooses, set a good table on less than ten dollars a week, and also supply her husband with an attractive luncheon daintily wrapped up in paraffine paper to be carried in a little leather bag such as is used for law papers.

For a man and his wife and a supervised maid who is willing to have her wages fixed to suit her lack of responsibility and experience, five hundred dollars a year should suffice for the maid's wages and the table supplies. With the expense of fuel and lights generously placed at another hundred, rent at three hundred, there are six hundred dollars left to be divided between incidentals, raiment and the bank.

Of course, with a permanent assistant no occasional helper should be required. With the latter and without the former there are possible additional savings, or additional expenditures for health, self-respect and the simple hospitalities that keep the heart warm and youthful. One hundred dollars a year can and must be put in the bank. When once the satisfaction is felt of knowing that a little hoard is growing to become "the shelter of a great rock" in time of need, many expenditures once considered essential will be transferred to the savings column, a sight of which will be more gratifying than seeing a spectacular play. Not that the mind should be starved or denied all such pleasures, but there is room for a wise choice among neutral gratifications. A bright book or the annual cost of a good magazine is less than is asked for two good seats at a theatre, is less devalitizing and is, besides, a permanent possession.

In purchasing raiment many men and women make the same mistake as in choosing prematurely early vegetables and fruits. Upon its first appearance a novelty in form or fabric costs very much more money than it will after the ultra-fashionable world has been served. The man or woman who is not rich learns how to wait.

By and by another little person may be added to the family. Its wardrobe should be as simple as is consistent with good fabrics and need by no means be costly if its mother loves her needle. Perhaps a hundred dollars annually will cover its expenses during the first three or four years, provided it possesses the vigor it should have with healthy parents and a mother who has learned that a child's illness is the crime of some one who feeds it unwisely, clothes it improperly, gives it too little fresh air or exposes it foolishly.

The man with an income of two thousand or twenty-five hundred dollars a year and children whose activities demand the sidewalk and constant supervision, should, if possible, choose a locality where well-mannered little people are likely to meet his own. He will find it worth while to add to his rent and cut down the cost of the family attire and the pleasures of the play or concert. His children's associations should be as good as he can possibly secure, no matter what personal sacrifice he makes that does not imperil his health or that of the children's mother. We have been taught that self-preservation is the first law of Nature and so it is. Economy is but another term for self-preservation, but there are mischievous varieties of economy. The most deadly economy is that which allows bad air and low company for children. Criminologists declare that there is no inherited tendency to wrong doing and thinking, but that children's promptings in this direction are due to the criminal impressions which their flexible, plastic consciences receive in an atmosphere of evil before they are seven years old. This statement is apparently a digression, but it is meant as an

argument in favor of dividing one's income so that children shall early avoid bad associations and secure such as the best judgment is able to provide for them. Beyond this human intervention cannot go.

Custom—and it is a bad custom—sends the one attendant that a small income is able to afford out into the open air with the children, the mother keeping the house and performing many onerous tasks that she would better assign to her domestic and take out her little ones herself. There is always the perambulator to save her muscles in the open spaces. By herself acting as their escort she has the assurance that her small dependents will associate with no *enfant terrible*. Besides, the air is a tonic she herself should not do without.

Domestic, home-loving women and men are so profoundly interested in their offspring that it is, or should be, more than easy for them to relinquish expensive pleasures in order to turn their cost to the welfare of their little broods. No chatter is more mischievous than the stale jokes about troublesome children. They are never witty and are usually coarse. Besides, they blame innocents for an existence which they did not ask for or crave.

A family with a revenue of from two to three thousand dollars a year ought not, for health's and conscience's sake, to spend any more money upon luxuries for the table than if living upon a hundred dollars a month. If American parents could know the entire absence of delicate foods at the children's table in the palace of the Emperor of Germany and the healthy appetites with which are there devoured roasts of good meat, well-baked bread and good butter, vegetables and cooked fruits—the last-named in limited amounts—possibly they would not consider a simple, wholesome abundance an evidence of parsimony. Healthy children not habituated to sweets and other table allurements seldom crave them. It is through the cost of habitually-served injurious tidbits that penury enters the home. Add these little-by-little but constant expenditures called for by pampered appetites to the cost of physician's visits and content vanishes while possible poverty torments the earners of small salaries.

Perhaps no more reasonable relationship between earning and spending can be established than by allotting one-fifth of a home-maker's income for his rent, two-fifths for his living and two for personal expenses and the savings bank—the last two-fifths to be separated into thirds, one for the woman, one for the man and the other part for a rainy day and the children's education.

A three-thousand dollar income may properly be separated into sixths. One may be devoted to rent, one to the table (if the family be small), one to the personal expenses of two people and the other two-sixths should be invested for coming needs, by which is meant incidentals of births, schools, country outings, etc.

Two persons resolutely determined to make the most and best of financial conditions that cannot be bettered are sure to succeed and be as contented as if they were rich. They will certainly be happier than if they were vacillating and trying to choose between "this and that" instead of making the best of "this."

If a permanent home, not too far away from business, but beyond the city's turmoils and impure air, is possible, quarterly and annual payments upon its cost are more satisfactory than bank deposits, and are just as easily made. In fact, a home is a bank which, properly insured and well located, is likely to increase in value more rapidly than the same amount invested in a savings bank. Besides, it is one's very own, the dear, sweet home that is too often only dreamed about because it is supposed to be beyond reach. It isn't, if one's tastes in architecture are modest and simplicity of finish is properly admired. Said a foolishly ambitious salaried man: "A cupola on my country residence is essential to my happiness and to the standing of my family." He didn't attain the cupola or even a home of any kind. He spent his earnings according to cupola standards, and now his children support him by turns, but not too graciously. He believes they owe him what he gets. Do they? Parents and not children may think out an answer to this question in silence.

A. BUCHANAN.

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## CROCHETING.—No. 66.

## ABBREVIATIONS USED IN CROCHETING.

l.—Loop.  
 ch. st.—Chain stitch.  
 s. c.—Single crochet.  
 d. c.—Double crochet.

h. d. c.—Half-double crochet.  
 tr. c.—Trebble crochet.  
 p.—Pict.  
 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, 3 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.

## LADIES' CROCHETED BOURNOUS.

FIGURE No. 1.—This bournous was made of white Shetland wool, and consists of a crocheted strip two yards and twenty-four

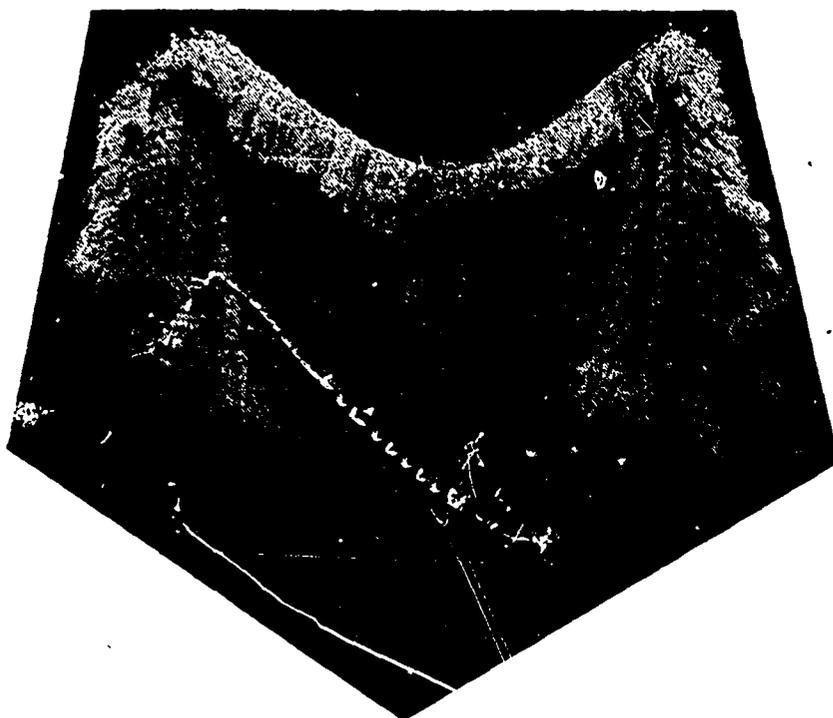


FIGURE No. 1.—LADIES' CROCHETED BOURNOUS.

inches long and twenty inches wide, made thus: Make a loose chain about two yards and three-quarters in length, turn, and make 8 d. c. drawn out rather long (to form a shell), in the 3rd stitch from the hook, skip enough stitches in the chain to make the shells lie perfectly flat, and then make 8 d. c. in the next stitch: continue across the chain until there are 200 shells; make 1 ch. and turn.

*Second row.*—Make 1 d. c. in the 1st d. c. underneath, then make one in each of the next 3 d. c., but only work off part of each as it is made, thus leaving 1 loop of each on the needle or 4 loops in all; wool over, and draw through all the loops, over, and close; this forms what we will call the eye, and also a half shell; next, make 1 d. c. in each of the next 4 d. c. of shell underneath and in each of the 1st 4 of next shell, working off as described; then wool over, draw through all the 8 loops, and close to form the eye. Continue to make whole shells across the row until the last shell is reached, then finish with a half shell, make 1 ch. and turn.

*Third row.*—Make 1 shell in the eye of 1st whole shell (made the same as in 1st row), and continue across the row; then end with a half shell. Make the next row like the 2nd row, and so continue until there are 51 rows. There will be a half shell at the end of every other row.

*To Make the Border.*—Make a chain fringe thus: Make 1 s. c. in the d. c. of last row, 42 loose ch., 1 s. c. in the next d. c. and so continue entirely around the strip. Fold the strip together in the middle and run the two edges together from the fold toward the ends for about half a yard, allowing the fringe to fall on the outside; this results in the bournous and also produces the hood effect.

## CROCHETED LACE.

FIGURE No. 2.—Make a ch. of 60 stitches.

*First row.*—1 s. c. in the 9th st. from the hook, 5 ch., 1 s. c. in last s. c. to form a picot, 1 s. c. in the next st. of ch., 5 ch., skip 3 sts., 1 s. c. in each of the next 15 sts. of ch., 5 ch., skip 3 sts., 1 s. c. in the next, a p., made as before, 1 s. c. in the next st., 5 ch., skip 3 sts., 1 s. c. in each of the next 15 sts., 5 ch., skip 3, 1 s. c., a p., 1 s. c. in each of next 2 sts., 8 ch., turn.

*Second row.*—1 s. c., a p., 1 s. c. over 1st part of 8-ch., 5 ch., 1 s. c., a p., 1 s. c. over next 5-ch., 5 ch., skip 2 s. c., 1 s. c. in each of next 11, always working in the back part of st. to form a rib, 5 ch., 2 s. c. separated by a p. over next 5-ch., 5 ch., 1 s. c., a p., 1 s. c. over next 5-ch., 5 ch., skip 2 s. c., 1 s. c. in each of next 11 s. c., 5 ch., 1 s. c., a p., 1 s. c. over next 5-ch., 5 ch., 1 s. c., a p., 1 s. c. over next 5-ch., 6 ch. turn.

*Third row.*—1 s. c., a p., 1 s. c. over 5-ch., 5 ch., 1 s. c., a p., 1 s. c. over next 5-ch., 5 ch., skip 2 s. c., 1 s. c. in each of next 7 s. c.; 5 ch. and 1 s. c., 1 p., 1 s. c. over each of the next 3 5-chs., 5 ch., skip 2 s.

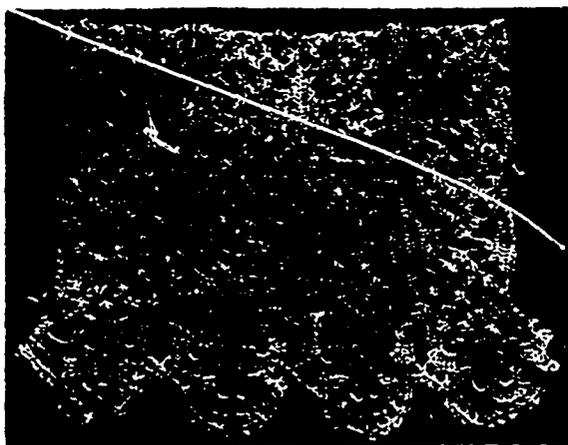


FIGURE No. 2.—CROCHETED LACE.

1 s. c. over each of the next 7 s. c.; 5 ch. and 1 s. c. 1 p., 1 c. over each of the next 3 5-chs., 12 ch., turn.

*Fourth row.*—1 s. c., 1 p., 1 s. c. over the 1st part of 12-ch., \* ch., 1 s. c., 1 p., 1 s. c. over the next 5-ch., and repeat twice

of the 15 underneath, 1 in each of the next 2 sts. of ch., \* 8 ch., repeat once between the stars, 6 ch., 1 s. c. over last 5-ch. in the row, 6 ch. turn. Repeat from the 1st row, working over the chs. and singles instead of the foundation ch. (see picture) and continue until the strip is as long as desired.

*To Finish the Bottom.*—Make 12 long d. c. over each of the 4 ch.-loops in each point, and fasten down between the points with 3 ch., 1 s. c. and 3 ch. over the space between, then 3 ch.

*Last row.*—Begin in the 7th d. c. of the 1st point, make 1 short d. c., a p., skip 1 d. c. and repeat in every other d. c. around the point to within 7 d. c. from the end of the last group in a point, then make a d. c. in the corresponding d. c. of opposite point without a p. between (see picture), and repeat for all the points.

A narrower edging may be made by omitting the 2nd diamond, thus making it about one half the width pictured.



FIGURE NO. 3.—CROCHETED MEDALLION.



FIGURE NO. 4.—CROCHETED STAR.

CROCHETED MEDALLION.

FIGURE NO. 3.—Chain 20 and work entirely around this chain twice in single crochet for center of oval, widening 3 st. at each end of chain.

*Third row.*—8 chain at point of center, catch in same stitch at point, ch. 7, skip 2, catch in 3rd st. of center; repeat this until there are 7 loops of 7 stitches each on each side of center, and one of 8 loops at each end.

*Fourth row.*—3 chain in top of 8-chain for 1st of 4 d. c., 3 d. c. under 8-ch., 2 ch., 4 d. c. under same 8-chain, \* 3 ch., catch under next 7-ch., 3 ch. 4 d. c., 2 ch., and 4 d. c. on next 7-ch., and repeat from \* around the oval.

*Fifth row.*—4 d. c. on 4 d. c. at end of oval, 3 ch., 4 d. c., 3 ch., catch under 3-ch. of last row, 3 ch., 4 d. c. on 4 d. c. of last row; 3 ch., 4 d. c. on 4 d. c., 3 ch., 4 d. c. on next group of d. c.; repeat around the oval.

*Sixth row.*—4 d. c. on 4 d. c., 3 ch., 4 d. c. on 4 d. c., 5 ch., catch under last 3-ch., 5 ch. catch under next 3-ch., 5 ch., 4 d. c. on last 4 d. c. underneath, 3 ch., 4 d. c. on 4 d. c.; repeat around oval.

*Seventh row.*—Missing 1st d. c. of former d. c., 3 d. c. on 3 d. c., 2 ch., 3 d. c. on next 3 d. c., \* 5 ch. under last 5-ch. 3 times, \* 3 d. c. on next 4 d. c., missing 1st d. c., 2 ch., 3 d. c., 5 ch. under 3-ch. between leaves, 5

more from \*, 5 ch., skip 2 s. c., 1 s. c. in each of the next 3 s. c., \* 5 ch., 1 s. c., 1 p., 1 s. c. over the next 5-ch., and repeat 3 times more from \*; \* 5 ch., 1 s. c., 1 p., 1 s. c. over the next 5-ch., and repeat twice more from last \*, 6 ch., turn.

*Fifth row.*—\* 1 s. c., 1 p., 1 s. c. over the next 5-ch., and repeat twice more from \*, 7 ch., \* 1 s. c., 1 p., 1 s. c. over the next 5-ch. and repeat 4 times more from last \*, then 7 chain, and repeat between the last 2 stars, 8 ch., turn.

*Sixth row.*—Make \* 1 s. c., 1 p., 1 s. c. over the next 5-ch. and repeat 3 times more from \*; 5 ch., 1 s. c. on each of the 3 middle sts. of the 7-ch., 5 ch., repeat between the last 2 stars, 5 ch., 1 s. c. on each of the 3 middle sts. of the 7-ch., 5 ch., 1 s. c., 1 p., 1 s. c. over each of the next 3 5-chs., with 5 ch. between, then 6 ch., turn.

*Seventh row.*—1 s. c., 1 p., 1 s. c. over each of the next 2 5-chs., with 5 ch. between, 5 ch., \* 1 s. c. over the last 2 sts. of next 5-ch., 1 s. c. in each of the 3 s. c. and 1 in each of the next 2 sts. of ch., 5 ch., 1 s. c., 1 p., 1 s. c. over each of the next 3 5-chs., with 5 ch. between, \* 5 ch., and repeat once between the 2 stars, 8 ch.; turn.

*Eighth row.*—\* 1 s. c., 1 p., 1 s. c. over each of the next 2 5-chs., with 5 ch. between, 5 ch., then 1 s. c. on each of the last 2 sts. of 5-ch., 1 over each of the 7 s. c. underneath, and 1 on each of next 2 sts. of ch., \* 5 ch. and repeat once between the stars, ch., 1 s. c., 1 p., 1 s. c. over each of the next 2 5-chs., with 5 ch. between, 6 ch.; turn.

*Ninth row.*—\* 1 s. c., 1 p., 1 s. c. over the 5-ch., 5 ch., 1 s. c. on each of last 2 sts. of 5-ch., 1 in each of the 11 underneath and in each of the 2 sts. of next ch., 5 ch., 1 s. c., 1 p., 1 s. c. over ch., 5 ch. \* and repeat once between the stars, 8 ch., turn.

*Tenth row.*—\* 1 s. c. on each of the last 2 sts. of ch., 1 in each

ch. under last 5-ch. 3 times, \* 3 d. c. on next 4 d. c., missing 1st d. c., 2 ch., 3 d. c., 5 ch. under 3-ch. between leaves, 5

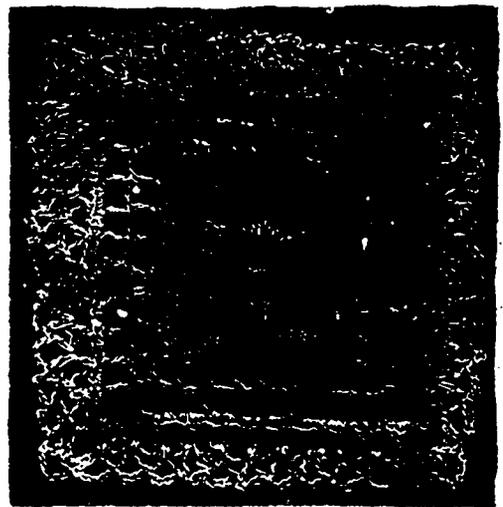


FIGURE NO. 5.—FINGER-BOWL DOILY OR SQUARE FOR TIDY, ETC.

chain, repeat twice from last \*, then from the first and work next half like the first half.

*Eighth row.*—2 d. c. on last 3 d. c., missing 1st d. c. as before; 2 d. c. on next 2 d. c., \* 5 ch. under last 5-ch. 5 times, \* then 2 d. c. on each 3 d. c. of leaf, 5 ch. under next 5-ch. 4 times, 1 d. c., over each of last 2 d. c. in 1st 3-d. c. group, 1 over each of next 2, 5 ch., 1 s. c. over 5-ch., 5 ch., 1 s. c. over next 5-ch., 5 ch., repeat the 4 d. c. at top of leaf with 3 5-chs. between twice more, then \* 5 ch., 1 s. c. in the next space and repeat 3 times more from \* and finish like the 1st half (see picture).

*Ninth row.*—5 ch. under 5-ch. all around oval, except at point of each leaf, where the 5-ch. is caught in same stitch it starts from.

*Tenth row.*—4 d. c. under every 5-chain around oval, except at the point where 4 d. c., 2 ch., 4 d. c. are worked; this completes the medallion, which is finished with fringe.

#### CROCHETED STAR.

**FIGURE No. 4.**—This star is made of coarse écrû crochet cotton and may be used in making a tidy or doily.

Begin by making 10 wind-overs over a pencil, then slip them off and make 24 s. c. over them and fasten with a slip st.; make 15 ch., turn, skip 1 st., make 1 s. c. in the next, then in the succeeding sts. of ch. make 1 h. d. c., 1 d. c., 3 tr. c., 4 d. t. c. (thread over 3 times), 2 tr. c., 1 d. c., 1 h. d. c., and 1 s. c.; fasten down with a sl. st. to the center ring, then turn and make 1 s. c. in the back half of each st. until the point is reached; make 3 s. c. in the point; then finish the remaining half with 1 s. c. in each st., fasten down as before to center ring, then turn and crochet back in the same way, working in the back half of st., and making 3 in the point; this forms one ribbed point. Make 1 s. c. in the next s. c. in center ring, then 15 ch., and work the

same as for the 1st point, but in the last round at the beginning join to the opposite point thus: Make 1 s. c., take out the hook, pass it through the back half of st. on opposite point, draw the loop of s. c. through, then make another s. c. in the point which is being finished; work in this way for 8 s. c., then finish around the point in the usual way. Continue until there are 8 points, which will take up the 24 sts. in the wheel, and join each one in the same way.

#### FINGER-BOWL DOILY, OR SQUARE FOR TIDY, ETC.

**FIGURE No. 5.**—*First row.*—8 ch., join.

*Second row.*—5 ch., 5 quadruple crochets in ch. loop, \* 8 ch., 6 quad. c. in ring; repeat 3 times more from \*; 8 ch., 1 s. c. to next quad. crochet.

*Third row.*—1 s. c. in each st. except on the corners; make 1 s. c. in the corner st.

*Fourth, Fifth and Sixth rows.*—Like third. There should now be 88 stitches round the square.

*Seventh row.*—1 d. c. in every 3rd st. separated by 2 ch. except on each corner, at which make 2 d. c. in the corner st. separated by 5 ch.

*Eighth row.*—Like seventh.

*Ninth row.*—3 s. c. in each space, except the corner spaces, in each of which make 7 s. c.

*Tenth row.*—2 d. c. separated by 3 ch. in each s. c. opposite the d. c. of next to last row, except on the corners, which should have 1 d. c., 3 ch., 1 tr. c., 3 ch., 1 d. c. in each corner.

*Eleventh row.*—2 d. c. separated by 4 ch. in each space between the 2 d. c. and 3-ch. of last row, except in the corner where the 2 d. c. should be separated by 5 chain.

## TALKS ON HEALTH AND BEAUTY.—No. 1.

By GRACE PECKHAM MURRAY, M.D.

### THE REQUISITES OF A HEALTHY PHYSIQUE.

Suppose that a monster king of the Brobdingnags should chance upon one of our human Gullivers, whom he picks up and poises like a grasshopper upon his gigantic palm, and having a vision which can see both great and small, he examines the strange entity known as a human being.

"This is a curious machine," he says as he probes into the mechanism of his Gulliver. As a Brobdingnag interested in machines he finds, after keeping this one under observation, that it is fed with a complex food, the teeth being admirably adapted to the preparation of the fuel which is to keep the machine in motion—broad front teeth for cutting, sharp side teeth for tearing and flat back teeth for grinding. Alkaline fluids for action on certain substances are poured out as the teeth grind, acid fluids as the fuel or food goes to another receptacle for further preparation, and so on to a third receptacle to meet other chemical action, ever kept in motion, ever subjected to fluids and juices of peculiar organs, all to make at last a bright red fluid, which is pumped from a central machine through every part of the organism, until, reaching the microscopical conduits, it comes to free inter-cellular spaces where takes place a strange and inexplicable process, he can not tell what though the Brobdingnag had every known power of the microscope and every known test and chemical re-agent. In between all the cells, the ultimate elements which compose this human machine, the circulating fluid goes, bringing to each and every cell that which is necessary to maintain it and the organ of which it forms a part, and to give the power necessary to do the work for which it is intended. Again the fluid—now changed to a darker color and deprived of certain elements—is collected, first in the tiniest possible vessels, again into larger and larger ones, until it finds its way back to the central pumping machine. This is the grand cycle of nutrition. The integrity of the machine depends upon the way it is made. If suitable food be not taken, the composition of the blood will not be such that the intercellular nutrition is perfect. The machine goes on working, but in a very irregular manner.

### THE VITAL ORGANS.

The machine will prepare and store up for itself materials for

its own processes so that even though food be withheld life will go on for a time. But if the pumping machine, the heart, the aerating machine, the lungs, and certain portions of the great governing machine, the brain, be injured or taken away, the result is the complete wreck of the machine. The organs of nutrition are necessary for the building up of the machine and its maintenance; but let the heart's action cease, let the delicate air cells of the lungs be choked up with disease or deprived of air, let the nerve centers at the base of the brain be punctured or interfered with, the knot of life is cut immediately.

It would take many large folios to describe the wonders and beauty of the human machine and fifty times as many to describe the accidents and diseases to which it is subject. It is strange that a harp of so many strings should keep so long in tune.

### RELATION OF HEALTH TO BEAUTY.

The Greeks fully realized the relation between beauty and healthy physique. The standard of beauty is, however, the least constant thing in the history of mankind; it varies with the nation, with the time, with fashion, and even with the individual. Fortunately, at the present time ideas of beauty are based upon health. The French proverb, "It is necessary to suffer to be beautiful," is becoming obsolete. The pale, languid beauties of the early part of the century, those who ate salt pencils, cloves and arsenic to whiten and deaden the rose tints of health, would be passed by at the present time or sent to a physician, who would recommend baths, massage and beef juice. Fortunate is it for the young women of to-day that Fashion requires a bright, glowing face, made rosy with healthy exercise—swimming, rowing, skating, golfing, bicycling, riding, fencing. Fortunate is it for her that Fashion says the dress shall be simple and suitable for these varied exercises. There are those, to be sure, held in the bonds and trammels of other days, who have other views. Their education may have been like that of Dr. Holmes' unmarried aunt, who went to the fashionable boarding school of the times, where

They braced her up against a board,  
To make her straight and tall;  
They laced her up, they starved her down  
To make her light and small;

They pinched her foot, they singed her hair.  
They screwed it up with pins:—  
Oh never mortal suffered more in penance for her sins.

Such as these exclaim against the exercise and freedom of the young women of to-day, and think that their health is in danger, and likewise their morals.

#### EXERCISE.

The Brobdingnag would find that his Gulliver machine depends primarily on the circulation of the red fluid, and that he would languish, even to the point of expiring, if any constriction was placed about him, or he were pinched in body or extremities, but that to set him in motion, run him up or down, make him exercise in every possible way, would result in making the red blood circulate, propelled through the system of outgoing and incoming pipes, when the outer covering would glow, and the little machine would do a regular amount of work, raising three hundred tons one foot a day and, if urged, raising four hundred and fifty tons a foot, the work depending upon the food, the energy being proportioned to its amount.

It is action that keeps the skin in order. The skin has more to do with the bodily health than one is accustomed to think. Indeed, it might almost be called a vital organ. The perfection of the skin gives to the individual his passport to health, the skin being the supplemental lungs and kidneys.

It is fortunate for the women of to-day that the pinched waists of our ancestresses are no longer considered fashionable, for there is no way of impairing a healthy physique that can compare to tight clothing and tight lacing. It compresses the organs upon which the maintenance of the integrity of the system most depends—the liver, that complex organ which presides over the blood and digestion and other mysterious chemical processes, the nature of which is but imperfectly understood; the stomach, that furnace of the body; the lungs and heart, the vital organs.

While all these organs are necessary to a healthy physique, the generating and controlling force resides in the brain. Focused in that wonderful structure is everything within the individual, and all that he knows of what is without. Running to it from every cell that helps to compose the tissues of the body are fibres of connection, one from the cell to the brain to tell it of itself, and the other from the brain to the cell to tell it how to perform its function in the organism aright, how to secrete the chemical fluids of the gland, how the muscle should relax and contract, how the sensation should affect the nose, the eyes, the tongue, the touch. In the fore part of the brain resides the will, the reason, the judgment which govern the individual, making him what he is, and through this action stamping the value on the human machine and showing whether it fulfils the purposes for which it was made.

#### DISTURBANCES OF THE EQUILIBRIUM.

Is there such a thing in existence as a perfectly healthy person? When it is considered how complicated is the mechanism, how every organ and part of an organ has not only one but a myriad of troubles—inflammations, tumors, infectious, accidents from without and within—it is, indeed, a miracle that any one survives in any degree of soundness and well being. It is estimated that one in every five of all infants born perish before the age of two, falling like a blossom from the great tree of human fruitage, leaving only a comparatively small number to arrive at maturity. Our human machine has not only the frailties that come to it from its own acts and conditions, but sums up in its physical condition the frailties and imperfections of its ancestors, stretching back and doubling until a cloud of individualities overshadows the last atom of humanity tinged with their relationship. Notwithstanding this handicap, the tendency of the ordinary physique is toward health and repair. Else how could we see so much strength, so much power of doing, as is constantly exhibited? The laborer who daily toils, carrying heavy weights, delving in the bowels of the earth, enduring the rigors of frozen zones, the wilting heat of Summer, the ocean's fury, shows that no other animal can endure as much as man.

But all of these necessary and inevitable liabilities against which the individual must contend, the ills which may come to him from microbe and miasm, the unfriendly inherited tendencies, the hardships and exposures which the maintenance of existence imposes,—all of these are not to be compared to the liabilities of disturbance of the health equilibrium which are brought about by the negligence and wilful indulgences of the individual himself. Is there any of your acquaintance, includ-

ing your own royal self, who is not constantly violating some of the known canons of health?

#### FOOD.

Take the apparatus of nutrition. How is that treated? The work of the human machine depends upon its food, yet the man who must do a great deal of work will not spend time to take his food, to masticate it properly; he will not take the kind that his stomach can digest. The idle man will eat sweets and starches and all sorts of gastronomic iniquities made to tempt and tickle the palate, but which bid defiance to the digestive mechanics and chemicals. The grand system of circulation is blocked. He amuses and delights himself with eating early and late until his joints cry out and warnings come from the fingers and toes. But the epicure cannot and will not take warning, even though his machine goes to pieces; the surplus of blood at last bursts its bounds in a fit of apoplexy, or the surcharged heart fails from overwork, or the liver and kidneys can no longer carry the burdens imposed upon them. Then the *bon vivant* passes away, or lives tortured with gout, racked with rheumatism. It would be trite to speak of the troubles engendered by intemperance in drink and other excesses. The nutritive system is rarely treated with intelligence and respect by anybody. Who does not overeat, or undereat, or drink that which he knows full well is not for his good?

#### THE BLOOD IS THE LIFE.

The veriest tyro in hygiene knows that the lungs must have pure air to do their work well, but how often has anyone been in a public place of assemblage where there has been anything like enough pure air for each one to breathe? Houses, schools, churches, theatres, are so many receivers of human machines upon which the experiment is carefully tried to find out how little fresh air can be admitted to them and keep their contents alive. Thus it is the vital fluid of the body is impaired and goes to the intercellular spaces unprovided with that which is necessary to maintain the perfection of the tissues.

The heart, working ceaselessly in its mission of keeping life and function intact, ought to be entitled to your consideration. How do you treat it? Most persons deliberately poison it. Women drink tea and coffee to excess, men paralyze its action when they indulge overmuch in tobacco. The young woman impedes its action by tight lacing; the young athlete puts upon it more than it can bear by overtraining and strain to win a victory in a race or game; the merchant, the banker, the professional man, tear and tug and perchance break its strings in the mad, unbridled race for wealth and distinction. In this day of worry and hurry and struggle, who can think of the heart beats, or maintain the rhythm necessary for the health equilibrium? Better live the life than stop to count the pulse. Who cares for the "cycle of Cathay"? All of this, in a greater or less degree, our ancestors bore, but they did not live in the day of the new drugs, which everyone self-prescribes and whose victims, a prey to heart disturbances, no man can count.

The hygiene of the brain and mind is less understood and dwelt upon than any other branch of self knowledge. Yet its importance is transcendent, since everything is centered in it and from it comes the directing power of the machine. It is mostly the abuse of the other organs of the body which tends to throw it out of condition for its work. If the blood is poor from bad or undigested food, improper aeration or impeded circulation, the brain is sooner affected than any other portion of the organism.

#### A PERFECT PHYSIQUE.

Absolute perfection of physique may not be attainable, nevertheless it is not impossible to arrive at something near it. The road to it is to be found in keeping the blood right. Muscular development has received too much attention. The man of brawn and muscle has been made the idol of the hour, and is looked upon as the embodiment of the ideal of the human machine. He fights his rounds, he exhibits brute force, but at some unlooked-for critical moment he gives out, his heart has failed. Man's powers depend upon the circulation of his blood, and their efficiency requires that it be of the right quality and distributed to every part of the system. The perfect achievement of this would be like finding the philosophers' stone, the fountain of perpetual youth. The tide of blood receding through enfeebled heart action, through lack of exercise and other causes, leaves the tissues to wither, then the capillaries become blighted, wrinkles appear, the roses of health depart, the Winter of age advances—the Winter that is followed by no earthly Spring.

## AMONG THE HOLIDAY BOOKS.



"To all who have Sweethearts of their own and to those others who only wish they had," S. R. Crockett dedicates his *Sweetheart Travellers*, a record of outings in Scotland and Wales, on a tricycle and on foot, with his dear little girl, aged four. These "vagrom chronicles" were primarily "written to be read in the quietest of rooms to one who could not otherwise accom-

pany our wanderings," and the reader will readily credit the statement that "they brought to the eyes of their first and kindest critic and only begetter sometimes the unaccustomed delight of happy laughter and again the relief of happy tears." For the "Sweetheart" they depict *is* sweet, and "to spend a day with her in the open air is to get a glimpse into a sinless paradise." She comments and romances upon all she sees in delightful fashion. "The sun is like one big cherry," she says of that luminary in the ruby haze of a Winter afternoon, "like one big cherry in streaky jelly." She is saving her money to buy a donkey. "Not a gingerbread one, you know, like what you buy at the fair, with currants in the places where the eyes should be. But a real, live donkey, that stops in a stable and makes a noise inside him—like he had whooping cough and it wouldn't come up right. You know the kind?" We are made to actually see this bright and winsome child through the love-brimming eyes of a literary artist who would fain coin his heart into words fine enough to do justice to his darling. [New York: Frederick A. Stokes Company.]

When Miss Marguerite Merington's comic opera, *Daphne, or the Pipes of Arcadia*, is produced, it is to be hoped that soloists and chorus will make the words distinctly intelligible, for the "book" is full of dainty and witty conceits, *bon mots*, puns with the bloom of youth upon their cheeks, graceful lyrics and verses so rhythmical that they almost sing themselves. He will have a grateful task who composes the score. Its theme is love—two sighing swains meet and after recounting the hard-heartedness of their respective fair ones, each agrees to woo the other's sweetness for him and hand her over when duly won. Then they find out that they are loth in love with Daphne and out of their efforts to live up to this cross-eyed contract, each making love to her for his hated rival, arise plot and fun. Daphne and her shepherdesses follow them to the Fiji Islands and the whole party falls into the clutches of Gumbo, the facetious monarch of that realm. He is personally tender-hearted, but out of deference to his cannibal ancestry is continually ordering somebody's head off. Hear the old rascal:

I who drink to prohibition  
(Though I do not drink you know),  
By this burden of tradition,  
Sometimes let my precepts go!  
I who would not kill a beetle,  
Heeded I the voice within,  
Sometimes have to be a leetle  
Drastic in my discipline.

*Daphne* was awarded a prize of \$500 by the National Conservatory of Music, T. B. Aldrich and Eugene Field being on the jury. [New York: The Century Company.]

Bébé was a little hard-working and happy Brabant peasant girl, a beautiful foundling who walked every day in her wooden shoes into Brussels to sit in the shadow of the Broodhuts and sell her flowers. There a great painter from Paris saw her and made her love him. And then he went away, promising to come again that the innocent little heart might not break utterly. But a year went by and he did not come and she heard that he was ill and poor. She had no money to go by train, so she walked all the long and weary way to Paris in her wooden shoes. But finding him did not bring happiness, and she fled, back to Brabant and eternal peace, leaving for the great painter a moss rose and her little wooden shoes, worn through with walking. "One creature loved me once," he says to women who wonder why the wooden shoes are there." It is the work of a great artist, this simple and direct little story, *Two Little Wooden Shoes*, and only "Ouida" could have written it. [Philadelphia: J. B. Lippincott Company.]

The Eugene Field Monument Souvenir, *Field Flowers*, so for the purpose of creating a fund to be equally divided between the family of the beloved poet of childhood and a monument to his memory, is a beautiful, buckram-bound volume especially suited for holiday presentation and of itself richly worth the trade asked for it. It contains some of the poet's sweetest and brightest verses, among others, "The Dream Ship," "Little Mistress Sans Merci," "Over the Hills and Far Away," "Jesus Fore Christmas," "A Little Bit of a Woman," "Little Blue Pigeon" (with music), and a fac-simile of the original manuscript of "Little Boy Blue" headed by Mr. Field's own drawing of the toy dog and soldier as they stand "in the dust of the little chair." Stanford White contributes the design for the title-page, there are drawings by Reginald B. Birch, Frederick Remington, Mary Hallock Foote, F. Hopkinson Smith and others, and a capital portrait of the author. [Chicago: Eugene Field Monument Souvenir Fund.]

William Winter should be—as indeed he is—a great favorite with the English people, because of the delightful things he has written about them and the dear old motherland they inhabit, which is anent a new and carefully revised edition of *Gray Day and Gold*, to which The Macmillan Company have added a wealth of pictures, including a number of capital photogravures and some wood cuts not quite so capital. The author is at pains to assure his readers that certain errors which passed through previous editions have been corrected in this. But he must have spared himself the trouble. It is not the guide book quality one values in this exquisite record of an American Stern's "Sentimental Journey" amid the scenes hallowed by memories of Gray, Moore, Byron, Wordsworth, Scott and Shakspeare.

It is evident from the prominence given the "studies in homespun" in the dainty white-and-gold book of his poems just issued by the Frederick A. Stokes Company that John Langdon Henton prefers his dialect versifications to those in unadorned English. Not all of his readers will agree with him in this, for the dialect seems of rather uncertain habitat, while the straight-away verses are clever enough to well deserve this rescue from the newspaper columns, where most of them first appeared. Take, for instance, this initial stanza of "Don't Stop to Think."

There was a gentle antelope  
On Afric's torrid plain  
Who saw two lions sneaking up,  
And did not long remain  
In flight from their capacious maws  
She vaulted like a wink,  
And lived to tell the tale, because  
She didn't stop to think.

The Frederick A. Stokes Company's annual batch of holiday books, illustrated by reproductions of water-color drawings, fully sustains the reputation of the house for artistic chromo-lithography, careful press-work and elegant paper bindings. The list is headed by *The World Acheel*, containing fac-similes of spirited water-color sketches by Eugène Girard, showing pretty women of various and sundry lands cycling amid scenes and in costumes characteristic of their respective countries. Volney Streamer has selected for the volume a variety of verse and prose relating to cycling and the country in question. It is a book to win the heart of the woman who is counting the weeks lost until the cycling season comes round again. *Chrysanthemums*, fac-similes of water-colors by Paul Longpré, shows glowing, life-sized studies of six varieties of this superb flower. *Violets* contains fac-similes of half a dozen color drawings by Henrietta D. La Prairie which lack only the perfume of their models.

As was said of the strawberry, it may be possible that somebody might have written better darkey dialect stories than Thomas Nelson Page's "Marse Chan," "Uncle Edmund," "Meh Lady," "Ole 'Stracted," "No Hand Pawn" and "I ought but it isn't likely that anybody ever did—or ever will. Under the title of *In Ole Virginia*, Charles Scribner's Sons have combined in one volume with a lemon-and-white canvas cover the various holiday editions of these stories which have been issued separately, with illustrations by W. T. Smedley, B. W. Chidwick, C. S. Reinhart, A. B. Frost, Howard Pyle and A. Cassatt. It is an exquisite volume, the mechanical and pictorial workmanship worthily supplementing the literary art it embodies.

China painting has been popularized and made possible to the tyro until it is almost as easy as amateur photography—a pro-

sition demonstrated by *A Manual for China Painters*, by Mrs. N. di R. Monachesi, a recognized authority on ceramics. Her book tells all that can be profitably set down in black and white about materials for and methods of prosecuting this charming art and gives fac-similes of one hundred and thirty-two colors recognized by Lacroix. The manual is illustrated, bound in a pretty cream-and-Delft-blue cover with a Chinese design, and boxed for presentation. [Boston. Lee & Shepard.]

Very gracefully, entertainingly and instructively does Louise Chandler Moulton in *Lazy Tours in Spain and Elsewhere*, tell us what she saw and thought in the road beaten yearly by countless other explorers of the already known. When that mighty library of books of European travel in existence before this one appeared shall be given over to destruction by some modern Caliph Omar, Miss Moulton's volume may very well serve as the tourist's Koran. [Boston. Roberts Bros.]

A better title for E. Scott O'Connor's *Tracings* would be *Paradoxes*, since the epigrams and aphorisms it contains are mostly paradoxical in form. Miss O'Connor has thought and felt deeply, but she has not always resisted the temptation to be cynical and witty at the expense of the exact truth. "Love is largest at his birth." "One advantage of being rich is not having to appear so." But she has also a tender and compassionate side to her nature. "Only the man who has no home can find it elsewhere." "We see the deep pathos of poverty in its shallow sources of joy." Agnes Repplier contributes an appreciative preface, and the little book is made ideal for the pocket by a full, stamped-leather binding. [New York: The Century Company.]

Archaic quaintness and a delightful and stungless mockery characterize the *Fables*, by Robert Louis Stevenson, just from the press of Charles Scribner's Sons. There are only twenty of these fables, but they have a flavor which causes regret that the author did not live long enough to carry out his original intent of making a book of them. Mystic and legendary as most of them are, and obscure as the signification often seems, Mr. Stevenson has no doubt put into them much of his thought about the everlasting verities. His views of established religion, for example, may be guessed from this moral appended to "The House of Eld:":

Old is the tree and the fruit good,  
Very old and very thick the wood.  
Woodman is your courage stout?  
Beware! the root is wrapped about  
Your mother's heart, your father's bones!  
And like mandrake comes with groans.

If Molly Elliot Seawell had written *The Sprightly Romance of Marsac* before Henri Murger gave the world *La Vie de Bohême*, she might very properly have accused him of borrowing her frame for his fun. But she didn't, and as Murger is dead and she has been awarded a prize of \$3,000 for writing this gay and sparkling novelette, the only thing remaining to be said is that of the many entertaining turns to the kaleidoscope showing the dilemmas of clever young men living upon their wits in Paris attics, this latest has nothing to fear from a comparison with any of its predecessors. Marsac is delicious. Witness his desperate last word to his landlady who offers him the alternative of marriage or eviction: "Until he is forty a man is too young to marry; and after he is forty, he is too old." Gustave Verbeek's thumb-nail illustrations are in perfect keeping with the Gallic lightness of the text, and it is difficult to realize that the book did not originally appear in French with a Paris imprint. [New York: Charles Scribner's Sons.]

The H. M. Caldwell Company, New York, publish cheap but attractive holiday editions of several famous books with special illustrations and illuminated covers, all daintily boxed. In one box come Alexandre Dumas' *Three Musketeers*, and its sequel, *Twenty Years After*. *The Makers of Florence*, by Mrs. Oliphant, one of the "Salon" series, has numerous reproductions of photographic views of Florentine art and architecture. Scott's *Rob Roy* wears the handsome uniform of the "Escutcheon" series. *The Imitation of Christ*, by Thomas à Kempis, belongs to the "Exquisite" series, while *The Stick Minister* puts into gift form S. R. Crockett's most famous novel. Any one of these books will make a desirable present.

John Burroughs' long and affectionate intimacy with Nature has made easy and grateful the task of compiling from his already published works *A Year in the Fields*, in which the round of the seasons is reproduced with the discriminating delightfulness of observation characteristic of this most poetic of scientists and most scientific of poets. Clifton Johnston furnishes for the book a score of photographs of the scenes described—some of them in the Catskills and others in the

region of Mr. Burroughs' home at Riverby-on-Hudson—and in each picture the author forms the central figure [Boston: Houghton, Mifflin & Company.]

Mr. Johnson furnishes not only the pictures but the text as well for another book, *Country Clouds and Sunshine*. "To my feeling," he writes, "a pleasant New England village, not too far removed from a large town and the railroad, is the best dwelling place in the world." Despite this sympathetic standpoint, he has concentrated for this volume the products of his pen and camera in a portrayal of the life of the New England farmer and villager so accurate that it is not always flattering. Nearly a hundred half-tone illustrations from photographs supplement the text. [Boston. Lee and Shepard.]

It isn't often that an author is kind enough to furnish his critics with the worst and best that can be said of his book. But the riddles of William Bellamy are so clever that he can afford the self-addressed gibe carried upon the title-page of *A Second Century of Charades*. "Insatiate Archer, would not one suffice?" Nor should he be grudged this posy thrown over his own footlights. "Suaviter in modo, fortiter in rebus." Few of the nuts in Mr. Bellamy's second batch are as easy to crack as this specimen filbert:

That my first is my second all good people know,  
My whole was a sailor who drew the long bow.

An ingenious "key" enables the guesser to know when he has hit the solution, without divulging the answers to people too dense or too lazy to work them out. [Boston. Houghton Mifflin & Co.]

*Hopes, Memories and Dreams* are three *bijoux* books of brief selections from the poets and sages on the topics suggested by their titles. There are color-plate illustrations by F. Corbyn Price and others and the three volumes are boxed together in an odd and pretty folding case. [London. Raphael Tuck & Sons, Limited.]

A series of artistic boxed booklets, with notched edges, embossed and perforated card covers and the refined color work for which Raphael Tuck & Sons are famous have been issued especially for holiday remembrances. These are the titles, each being made up of brief selections from the author named, with illustrations by Catherine Klein and others: *Forget-me-Not, Longfellow; Remembrance, O. W. Holmes; Look Up, Ellen Elizabeth Bowman; This and my Good Wishes, Shakspeare; Grains of Gold*, a text-book for every day, by Charlotte Murray; *Stepping Stones, Frances Ridley Havergal*. The firm also issues a great variety of pretty embossed and perforated holiday cards for sending by post.

Herbert Ingalls, author of *The Boston Charades*, has written another volume of the same sort of rhymed conundrums entitled, *The Columbian Prize Charades*, for the solution of which various cash prizes are offered. The answers are by no means obvious and the book will prove a treasure to young peoples' parties and others who like to rack their brains for the sake of racking their brains. [Boston. Lee & Shepard.]

#### CALENDARS.

In variety of subject, size, style of treatment and price the batch of calendars for 1897 issued by the Frederick A. Stokes Company affords a wide range of choice, while in quality of workmanship it falls no whit below the high grade of excellence for which the color work of this house is famous. *A Calendar of Chrysanthemums and Violets* shows a dozen large fac-similes of designs by Paul de Longpré and Henrietta D. La Praik, the splendid and glowing color of well-known chrysanthemums being alternated with the refined and modest beauty of half a dozen varieties of violets. *The World of Cycling Calendar* includes a dozen spirited water-color studies by Eugène Grivaz of handsome women a-wheel in various costumes and countries. *The Brundage Calendar* will delight the hearts of those who love pretty children, twelve varying types of child beauty being shown in reproductions of nearly life-sized heads in water color from the brush of Frances Brundage. *The W. Granville Smith Calendar* is an exquisite little affair, giving four figure studies of beautiful women by this clever artist. The special attractions of the following six-leaf calendars may be inferred from their titles. *The Calendar of the Wheel, The Calendar of Chrysanthemums, A Calendar of Cheery Little Folks, The Calendar of Violets, The Cycler's Calendar, and a Calendar of Sunny Little Ones.*

Quite the handsomest and most artistic publication of its class is Louis Rhead's *Poster Calendar*, 13 x 18 inches in size, published by L. Prang & Co. The gifted poster painter is at

his best in the masterly drawing and dashing handling of complementary colors seen in these five emblematic figures of women. In other respects as well the holiday work of this famous Boston firm shows the advance upon previous performances naturally expected in all enterprises distinctively American. The fad of the year is given recognition in a *Bicycle Calendar*, reproductions of five spirited water-color drawings of wheeling subjects. A memory-aiding novelty is an *Engagement Calendar*, each day of the year having a blank line wherein to write the duty or pleasure assigned it, the whole surrounded by an artistic border of scroll-work and forget-me-nots. The *Mayflower Calendar* is adorned by half a dozen water-color sketches of quaint old Plymouth and as many heads of characters in Longfellow's *Courtship of Miles Standish*, with appropriate quotations from that poem. The *Horse Show Calendar* has a dozen illustrations of that noble animal by Frieda Ludovici, with explanatory quotations from Shakspeare. Four dainty water-color panel studies of *butterflies mounted* in a narrow reversible frame of bevelled cardboard compose a compact and refined novelty calendar. Four studies of attractive young adies are mounted in the same style. Both sets also appear in the form of linen-covered folding screens of a size suitable for the writing table. Other notable Prang calendars are as follows, the special attraction of each being indicated by its title: *Prophecy Calendar*, with studies of seven pretty little girls by K. L. Connor; *Waiting Calendar*, four colored figure studies illustrating various phases of waiting; *Sweet Blossoms*, violets, moss-roses, clover, forget-me-nots; *Buds of the Season*, four debutantes; *Heart-sease Calendar*, pansies painted by K. L. Connor; *Christian Endeavor Calendar*, portrait of Rev. Francis E. Clark, D. D., a copy of the pledge and a decoration of pansies, the flower of the order; *Red, White and Blue Calendar*, portrait of Washington and floral tri-color; *The Lovers' Calendar*, four studies of very-youthful, sheep-tending sweethearts; *California Wild Flowers*, six studies; *Clover Calendar* and *Carnation Calendar*. All of the above are boxed. The Prangs also publish many little calendars suitable for enclosing with a letter.

Always artistic in design and rich in the embossed color-work characteristic of the house, the calendars for 1897 issued by Raphael Tuck & Sons, New York, quite outdo in originality of idea and harmonious richness of effect all previous efforts. Perhaps their most ingenious novelty is a calendar called *Floral Fancies*, a profile basket of heavily-embossed cardboard with easel mount and six cardboard slips, each bearing on its lower half a calendar for two months and on its upper end a bunch of some flower blossoming during the period indicated. Each slip has a pocket of its own and each in turn takes its place in the slot where its figure may be seen, while the tops of all form the nosegay apparently contained in the basket, a nosegay almost as readily rearranged as if made up of real posies. The *Turner Calendar* has half a dozen spirited etchings by J. R. Hutchinsou after paintings by the great English chiaro-oscuroist, with quotations from Ruskin, mounted upon ceru plate paper. In wreath fashion, each month's figures hidden by a decorated and embossed section hinged to turn aside and reveal its record when the time comes, are these three calendars: *The Golden Year*, twelve varieties of orchids with quotations from Tennyson; *Days of Song*, a dozen little birds sitting on a wreath of apple blossoms, *Angels Guard Thee*, cherubs' heads. In oblong shape, hinged on rings and hung by silver chains, are these: *The Glory of the Year*, each month's flower, with a quotation from Shakspeare; *Flowers of the Year*, with quotations from Tennyson; *Golden Words from Ruskin*, birds, flowers and foliage; *Golden Words from the Bible*, flowers and landscapes. *Songs for all Seasons* is a calendar in four sections hung together by ribbons and displaying Charles Mackay's verses, "Sing Joyously! Sing Ever!" amid song birds and flowers.

#### JUVENILE BOOKS.

In reading, as in everything else, there are many things that may be done with advantage and satisfaction, and a few that *must* be done. For American boys and girls "must" is written boldly over against *The Century Book of Famous Americans*, by Elbridge S. Brooks. It tells the story—as captivating as a fairy tale—of a trip made by five bright young people, under escort of their clever and entertaining Uncle Tom, to the homes of a baker's dozen of the most famous Americans—Franklin, Webster, the Adamses, Hamilton, Henry, Jefferson, Clay, Calhoun, Jackson, Lincoln, Grant and Washington. Uncle Tom is not only a wise and well-informed mentor, of sane and conservative judgment regarding the statesmen and heroes he discusses, but

he also artfully brings out the points upon which youthful imaginations and memories fasten with most avidity. The portraits and pictures of historic scenes with which the book is lavishly embellished are in the Century Company's best style. The book bears upon its title page the formal approval of the Daughters of the American Revolution.

Sweet and tender and compassionate in spirit and of most graceful and poetic fancy are the daintily-told allegories in *The Village of Youth and Other Fairy Tales*, by Bessie Hatton. She is a native of the land of ideals and if something of sadness tinges her account of its graciousness and beauty it is as of one who realizes that for all who have stepped across the border line of childhood "there hath passed away a glory from the earth." [New York: Frederick A. Stokes Co.]

Most boys who read *Chris and the Wonderful Lamp*, by Albert Stearns, doubtless thought they could have made better use of Aladdin's wonder-working genie than did Chris. And, just as likely as not, they will be equally dissatisfied with the way Tom Smith utilizes his opportunities for sight-seeing while voyaging with Sinbad the Sailor, as narrated in *Sinbad, Smith & Co.*, by the same author. The condensed ship, the discovery of New Bagdad somewhere in Connecticut, the Sultan's treacherous Better Nature, and the vanishing memory of James P. Brown, are only a few of the many good things in this latest addendum to the *The Arabian Nights*. [New York: the Century Company.]

Half a score of the most incredible chronicles of giants, goblins, dragons, leprechauns, wicked enchanters, beautiful princesses and other apochryphal creatures beloved of youthful imaginations, charmingly re-told by "Q" from Grimm and other famous sources, make up *Fairy Tales, Far and Near*. The book is effectively illustrated by H. R. Millar. [New York: Frederick A. Stokes Company.]

It may be that the Kindergarten plays have quite superseded the singing games of the long ago—"London Bridge is Falling Down," "Oats, Pease, Beans and Barley Grows," "Here we go Round the Mulberry Bush," etc.—but if so the children of to-day may be glad to have record of the unscientific nonsense that delighted their simple-minded ancestors. The Frederick A. Stokes Company has just issued a new edition of Eleanor Withey Willard's *Children's Singing Games*, in which the words and music of a dozen of the famous old favorites are given, with quaint illustrations and brief historic notes showing the very ancient origin of some of them.

Would anybody imagine that an entertaining book could be made from the simple amusement, known to most children, of compressing a drop or two of ink within a folded sheet of white paper so as to produce the symmetrically grotesque figures which afford distorted suggestions of things actual and doubtless accurate outlines of monsters, hobgoblins and jaberwocks: Well, that is just what Ruth McEury Stuart and Albert Bigelow Paine have done in *Gobolinks, or Shadow Pictures for Young and Old*, and the surprising results they have culled from this hit-or-miss method of taking x-ray views of colly-wabbles, golly-pops and gargoyles are not more entertaining than the clever verses which accompany these supposititious creatures. [New York: The Century Company.]

In *Children of To-day* there are a dozen full-page and nearly life-sized color plates of child heads, painted—and very well painted—by Frances Brundage, with decorative borders and other designs and new stories and verses by Elizabeth S. Tucker, who can both draw and write in a way calculated to captivate little folks. The book is neatly boxed. From its wealth of good things judicious selections have been made for *Little Men and Maids*, a less expensive but exceedingly attractive book. [New York: Frederick A. Stokes Company.]

Mrs. Molesworth's *Philippa* introduces us to a nice girl who acquires a nice husband by masquerading as a servant and making friends with his dachshund, Solomon. It is a nice story of nice English society and can be safely recommended for the perusal of nice girls—who have nothing better to do. [Philadelphia: J. B. Lippincott Company.]

Nearly everybody has to work for others, and Ernest Vincent Wright does not see why any exception should be made in favor of fairies—hitherto supposed to employ themselves solely according to their own sweet wills. In his *Wonderful Fairies of the Sun* he tells in gently-cantering rhymes how Dame Nature utilizes the elves to help shove along the clouds, polish up the rainbow and teach the birds how to sing. Cora M. Norman makes the pictures. [Boston: Roberts Brothers.]

In *The Shadow Show* Peter Newell has matched his *Topsey Turry* books—containing comic pictures intelligible whether held right-side-up or up-side-down—with a set of pictures which

seen from one side show strange people and animals in colors but when viewed from the other side as transparencies present shadow views of an entirely different character. It is a clever idea cleverly carried out, sure to surprise and entertain the little ones. [New York: The Century Company.]

The fact that Rider Haggard's *She* happens to ante-date *The Oracle of Baal*, by J. Provand Webster, will not impair the fascination of the latter story for boys who like a good rousing tale of witchcraft, piracy, incredible perils overcome, nip-and-tuck battle royal and that entertaining tampering with the forces of Nature, limitations of topography and facts of history to which drawers of the long bow are accustomed. [Philadelphia: J. B. Lippincott Company.]

Pauline King's *Paper Doll Poems*, "written by a big child for little ones," describes in jingles pleasantly suited to youthful comprehension the adventures of certain paper dolls of the old-fashioned, hand-in-hand, five-in-a-row sort, with incidental information about waggley birds, light-blue pigs and pink horses mottled with daisies. The illustrations heading each page faithfully reproduce the primitive simplicity of this style of scissorsed sweetness. [New York: The Century Company.]

Amy E. Blanchard's *Betty of Wye* is a story of a girl who, with many generous and admirable qualities, had a very lively temper. The troubles it led her into and the way she emerged from them into the inevitable happy marriage are narrated in the entertainingly natural style found in all this author's stories for girls. [Philadelphia: J. B. Lippincott Company.]

In *Cape May Diamond* Evelyn Raymond tells very pleasantly how a pauper girl with freckles, red hair, a wide mouth, a pug nose and a big, warm heart was able to make life worth living for the beautiful but badly-spoiled daughter of a very rich man. [Boston: Roberts Brothers.]

Oliver Optic's *On the Staff* is one of his "Blue and Gray" series and carries his hero, Dick Lyon, through the long and rapid march of Gen. Buell's army to the assistance of Grant at Shiloh, the desperate conflict of Pittsburg Landing and the march to and siege of Corinth. [Boston: Lee & Shepard.]

J. B. Lippincott Company republish in flamboyant blue, red and gold cloth Frank Stockton's *Captain Chap*, in which are narrated the vicissitudes of a shipwrecked party of boy friends, lost in the wilds of Florida. It was written when Mr. Stockton was some years nearer his own boyhood than he is at present, but it loses nothing of vigor on that account.

The commendable fidelity to the facts as recorded in history found in all of Everett P. Tomlinson's war stories characterizes his latest addition to the list, *Tecumseh's Young Braves*. Boys will be simultaneously thrilled and instructed by its account of some of the striking events in the struggle against the Creek Indians, in which figure Tecumseh, Gen. Jackson, William Henry Harrison and Kit Carson. [Boston: Lee & Shepard.]

A new edition of *The Mystery of the Island*, by Henry Kingsley, with illustrations by Warne Browne, bears the imprint of J. B. Lippincott Company, Philadelphia. It is a story with plot enough to furnish forth half a dozen ordinary sea tales, its scenes being scattered over England, South America, Australia and the islands of the Southern Pacific, and its adventures including hair-breadth escapes from deadly peril and the inevitable discovery of a vast buried treasure on a desert island.

David Key's *Scept Out to Sea* has for its hero Seymour Hardy, globe-trotter, athlete, author, editor and general good fellow. He encounters a party of admiring young people in the Shetland Islands, and they are all carried out to sea in a small boat, picked up by a Spanish schooner, go through a mutiny on board and have a variety of perilous experiences in the West Indies. [Philadelphia: J. B. Lippincott Company.]

The scene of George Manville Fenn's story, *The Black Tor*, is laid in England during the reign of James I. and in it, as in *The Young Castellan*, local color and historical accuracy are preserved without detriment to the breezy onward rush of the narrative. This relates to a Montague-Capulet sort of feud between two noble families living on adjoining estates, and tells how a brave and manly lad of each house was instrumental in bringing it to an amicable close by uniting with the other against a gang of predatory cut throats entrenched in a cave. [Philadelphia: J. B. Lippincott Company.]

Most children who like to read stories about pet animals already know of those written by Lily F. Wesscheoff, *Sparrow the Tramp*, *Old Rough the Miser*, etc., in which the pets converse among themselves and show other traits suspiciously human. The latest addition to the list, *Jerry the Blunderer*, has for hero an awkward Irish terrier who, with the best intentions, is continually getting into mischief. His misadventures

are told in sprightly fashion and illustrated by photographs taken from life. [Boston: Roberts Brothers.]

J. B. Lippincott Company issue, as the first of a series of *Historical Tales*, by Charles Morris, the volumes for *Greek and Roman* history. Both the legendary and verified events are narrated in a straightforward and laconic style calculated to interest the young, though it could be wished that the author had not offered for their imitation such phrases as "funeral obsequies" and "through their midst." Both volumes are interleaved with photographic views of scenes, ruins, etc.

The pretty well established fact that "boys will be boys" has not been lost sight of by Laurence H. Francis in writing *The Boys of the Mirthfield Academy*. His narrative concerns the goings-on in an English school where none of the pupils seems in danger of an untimely taking-off by reason of an excess of angelic traits. Even his hero runs away from school and falls in with a gang of burglars, whose nefarious designs he is, however, delighted to thwart. [New York: H. M. Caldwell Co.]

Sulky Achilles, the pious Æneas, wise old Nestor, crafty Ulysses and all the other militant men and demi-gods who figure in Homer's deathless legends, have in Walter Montgomery's *Tales of Ancient Troy and the Adventures of Ulysses* been put into a form pleasantly suited to childish comprehension. Gay board covers and many full-page illustrations add to the attractiveness of the volume. [New York: H. M. Caldwell Co.]

In *The Merry Eve*, the second volume of "The Silver Gate Series," Penn Shirley entertainingly continues his account of the adventures of the junior members of the Rowe family on the Pacific coast, Santa Luzia being the storm-centre of their activity. [Boston: Lee & Shepard.]

Grace Le Baron concludes her "Hazelwood Stories" with *The Rosebud Club*, in which Elsie Lovelace takes leave of her American friends from her new home in England. As in *Little Miss Faith* and *Little Daughter*, the underlying moral keeps floating up to the surface of the story. [Boston: Lee & Shepard.]

*A Little Girl of Long Ago* is dedicated by its author, Eliza Orne White, "to four generations of Hamiltons" and describes the life lead by little Hamiltons in Boston, Springfield and Nantasket seventy years ago. It is a story about the doings of sure-enough people and pictures the days when everybody took a daily dose of sulphur and molasses as a Spring tonic. The misadventures of the reckless little brother Charles will delight other reckless little brothers. The book is illustrated by family portraits and its cover design in tender green and pink is exquisite. [Boston: Houghton, Mifflin & Company.]

Would anybody have believed that the last word had not been said about King Arthur and the knights of his Round Table? After Nennius, Geoffrey of Monmouth, Wace, Layamon, Sir Thomas Mallory—after Tennyson—who would dare? Well, William Henry Frost has dared and in the *Court of King Arthur* he has given the blessed old legends a twist that sets them in a new light. He escorts a dear little girl and her mama through the delightful Midlands of the England of to-day—through Gloucester, Monmouth, Glamorgan and Somerset, down into Devon and Cornwall—and he gives that little girl—Helen is her name—his own version of the heroic deeds of Arthur, Lancelot, Gawain, Gareth, Geraint and the other glorious incredibles amid the very scenes where they are reputed to have sought and found adventure, and he does it with a bridled fervor calculated to send the blood tingling to youthful hearts, for Mr. Frost's style of story telling is as fine in its way as that of the great Mr. Dickens in *A Child's History of England*, and if Mr. Frost wants a more expensive compliment than that he is harder to please than are his readers. The pictures are by Sydney Richmond Burleigh. [New York: Charles Scribner's Sons.]

The "very latest" card-bound picture books for toddlers have top and side edge cut into the outline of the colored cover. The rich and glowing color work of Raphael Tuck & Sons is seen in and upon these examples of the new idea in "Father Tuck's Nursery Series": *Three Jolly Sailors*, *Father Christmas*, *Somebody's Darling*, *Dolly in Town*, *Dolly in the Country*, *Peaches and Rambles and Gambols*. Of the same series and with the same coloring, but without the crinkled edges, are: *Baby's A B C*, *From the Land of Sunshine*, *Rip Van Winkle*, *Aladdin and the Wonderful Lamp*, *Ali Baba and the Forty Thieves*.

Three delightful books for the very little folks are these edited by Edric Vredenburg and published by Raphael Tuck & Sons: *All Sorts of Stories*, *Little Folks and their Friends*, and *Woodland Stories*. The first includes fairy tales and true stories; the second is mostly about pet animals; the third has an out-of-door flavor, and all are bound in illuminated boards and illustrated with full-page color plates and black and white sketches.

## THE ART OF KNITTING.—No. 66.

## ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.  
p.—Purl, or as it is often called, seam.  
pl.—Plain knitting.  
n.—Narrow.

k 2 to.—Knit 2 together. Same as n.  
th o or o.—Throw the thread over the needle  
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it  
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.  
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.  
Row.—Knitting once across the work when but two needles are used.  
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.  
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next \*. 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.

## KNITTED PICTURE-FRAME COVER.

FIGURE No. 1.—The foundation of this frame is cut from thick cardboard and should be about 10 inches long and 8½ wide. An opening suitable for a cabinet picture leaves the frame about 2½ inches wide. Cover with dark-blue plush, laying one thickness of wadding between plush and cardboard. Do

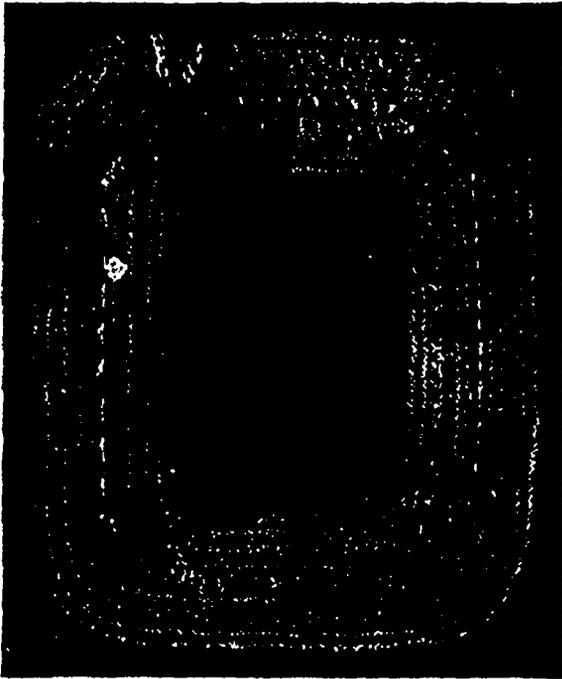


FIGURE NO. 1.—KNITTED PICTURE-FRAME COVER

not cut and make the foundation until after the cover is knitted.

The cover is made as follows: Cast on 26 stitches.

First row.—Thread o 2 ("o 2" means "thread over twice"), p 2 to., o, p 2 to., k 1, k 3 to.; k 1 p 1 and k 1 in the next stitch; o 2, p 2 to., n, o, n, o 2, p 2 to., k 1, k 3 to.; k 1 p 1 and k 1 in next stitch; o 2, p 2 to., o, p 2 to.

Second row.—O 2, p 2 to., o, p 2 to., k 2, o, n, k 1, o 2, p 2 to., k 2; p 1 and k 1 in next st., o 2, p 2 to., k 2, o, n, k 1, o 2, p 2 to., o, p 2 to.; drop last stitch.

Third row.—O 2, p 2 to., o, p 2 to., k 5, o 2, p 2 to., k 4, o 2, p 2 to., k 5, o 2, p 2 to., o, p 2 to.; drop last stitch.

Fourth row.—O 2, p 2 to., o, p 2 to., k 1, k 3 to.; k 1 p 1 and k 1 in next stitch; o 2, p 2 to., k 4, o 2, p 2 to., k 1, k 3 to.; k 1 p 1 and k 1 in next stitch; o 2, p 2 to., o, p 2 to.

Fifth row.—O 2, p 2 to., o, p 2 to., k 2, o, n, k 1, o 2, p 2 to., k 4, o 2, p 2 to., k 2, o, n, k 1, o 2, p 2 to., o, p 2 to.

Sixth row.—O 2, p 2 to., o, p 2 to., k 5, o 2, p 2 to., k 4, o 2, p 2 to., k 5, o 2, p 2 to., o, p 2 to.

Repeat 12 times for ends, and 17 times for sides of frame.

For the corners.—After knitting 6th row knit as follows:

First row.—O 2, p 2 to., o, p 2 to., k 1, k 3 to.; k 1 p 1 and k 1 in next stitch; o 2, p 2 to., k 13, leave 2; turn.

Second row.—Sl 1, k 2, o, n, 5 times, o 2, p 2 to., k 2, o, n, k 1, o 2, p 2 to., o, p 2 to.; drop last stitch.

Third row.—O 2, p 2 to., o, p 2 to., k 5, o 2, p 2 to., k 11; leave 4.

Fourth row.—Sl 1, k 10, o 2, p 2 to., k 1, k 3 to.; k 1 p 1 and k 1 in next stitch; o 2, p 2 to., o, p 2 to.; drop last stitch.

Fifth row.—O 2, p 2 to., o, p 2 to., k 2, o, n, k 1, o 2, p 2 to., k 9, leave 6.

Sixth row.—Sl 1, k 2; o, n, 3 times; o 2, p 2 to., k 5, o 2, p 2 to., o, p 2 to.

Seventh row.—O 2, p 2 to., o, p 2 to., k 1, k 3 to.; k 1 p 1 and k 1 in next stitch; o 2, p 2 to., k 7, leave 8.

Eighth row.—Sl 1, k 8, o 2, p 2 to., k 2, o, n, k 1, o 2, p 2 to., o, p 2 to.

Ninth row.—O 2, p 2 to., o, p 2 to., k 5, o 2, p 2 to., k 5, leave 10.

Tenth row.—Sl 1, k 2, o, n, o 2, p 2 to., k 1, k 3 to.; k 1 p 1 and k 1 in next stitch; o 2, p 2 to., o, p 2 to.

Eleventh row.—O 2, p 2 to., o, p 2 to., k 2, o, n, k 1, o 2, p 2 to., k 3, leave 12.

Twelfth row.—Sl 1, k 2, o 2, p 2 to., k 5, o 2, p 2 to., o, p 2 to.

Thirteenth row.—O 2, p 2 to., o, p 2 to., k 1, k 3 to.; k 1 p 1 and k 1 in next stitch; o 2, p 2 to., k 1, leave 14.

Fourteenth row.—Sl 1, k 4, o, n, k 1, o 2, p 2 to., o, p 2 to.

Fifteenth row.—O 2, p 2 to., o, p 2 to., k 6, leave 16.

Sixteenth row.—Sl 1, k 1, k 3 to.; k 1 p 1 k 1 in next stitch; o 2, p 2 to., o, p 2 to.

Seventeenth row.—O 2, p 2 to., o, p 2 to., k 2, o, n, k 1, o 2, p 2 to., k 15.

Eighteenth row.—Sl 1, k 14, o 2, p 2 to., k 5, o 2, p 2 to., o, p 2 to.

Make three points for each corner, and then repeat pattern from first row again.

Joint together and draw baby ribbon

in center eyelets, crossing the corners, as shown in cut, and finish with loops where the lace is joined. Lay the cover on the frame, and fasten in place with invisible stitches.



FIGURE NO. 2.—CHILD'S KNITTED SLIPPER.

## CHILD'S KNITTED SLIPPER.

FIGURE No. 2.—This slipper is made of blue and white single zephyr. The slipper is knitted in a straight strip that is long enough after it is joined to go around the sole to be used. In joining the two ends are not sewed together but are attached as follows: Turn the corner of one end down so that the end-edge will be even with the lower edge. This will make a bias fold,

which extends along the foot from the toe to the top of the instep. Then bring the remaining end around and join it to the edge, which now crosses the strip from top to bottom beyond the bias fold and join the two at this point. This will shape the slipper and make it ready for the sole. In sewing on the latter the point must be turned under and held a little full to shape it nicely. The design is in honey-comb pattern with 2 stitches to a square, and is made as follows:

Cast on 14 sts. with the blue, and knit across plain.

*For the Squares.*—Slip off 2 blue sts., inserting the needle in each as for purling. Next, with the white, k 2, slip 2 blue sts. as before, k 2, and so on across the row. In working back sl 2 blue sts and p 2 white ones alternately. Work back and forth in same order once more. Now with the blue knit back and forth plain 4 times, then repeat the squares with the blue and white as before. Repeat in this way until the strip is 30 squares long for a No. 4 slipper, or sufficiently long to go around the sole to be used. Join the slipper as previously directed and sew it to the sole.

*For the Turn-over Top.*—Cast on 10 stitches and knit back and forth until there are 48 ribs (2 rows to a rib), or until the strip is long enough to go around the top of the slipper, just meeting in front. Crochet a little scollop with the white up each end and along the lower edge, making 4 s. c. to each scollop, and catch down with a s. c. Crochet a row of holes along the top of the slipper of 1 d c in each square; sew the turn-over portion to the top of this (see picture), run ribbon through the holes and tie in a bow in front.

**CHILD'S SILK MITTENS. (SCITABLE FOR A CHILD OF THREE OR FOUR YEARS.)**

FIGURE No. 3.—Two fifty-yard spools of knitting silk will make a pair of mittens of this size. Worked out in Saxony the mitten will be large enough for a child of seven years.

Cast on 54 stitches (18 stitches on each of 3 needles), k 2 and seam or purl 1 all the way round; k 24 of these rounds.

*To begin the Thumb.*—K 5, seam 1, k 2, seam 1, k rest plain; in every 4th round widen at the right of the first, and at the left of last stitch between the 2 seam stitches, until there are 18 stitches between the seam stitches. Cast off on a silk thread the 18 made stitches.

*To make Thumb Gusset.*—Cast 5 stitches on the right-hand needle, k 1 round plain, narrow in center of 5 cast-on stitches every round for 3 rounds, k 26 rounds plain.

*To Narrow Off.*—K 7, n, repeat all round; k 3 rounds plain; k 6, n, repeat all round; 3 rounds plain; k 5, n, repeat all round; 3 rounds plain; k 4, n, repeat all round; 3 rounds plain; k 3, n, repeat all round; 2 rounds plain; k 2, n, repeat all round, 1 round plain; k, 1, n, repeat all round.

*Next round.*—N twice on each needle; next round bind off, leaving a length of thread to fasten stitches.

*To make Thumb.*—Fasten silk to the right of stitches, take up stitches on two needles, k round to gusset and take up on a third needle 5 stitches at base of 5 cast-on stitches, also 1 stitch on each side



FIGURE No. 3.—CHILD'S SILK MITTEN.

of these 5; this makes the work close; narrow once every time you reach the cast on stitches till there are but 3 stitches left; add 2 stitches from each of the other needles to these 3 stitches; you now have 7 stitches on each needle; k 13 rounds plain. Now narrow in center of each needle every other time round, until there are but 6 stitches on each needle, then narrow every round until there are but 2 stitches on each needle, and bind off. A tiny bow of ribbon is an addition to the mittens.

*To make Mittens one size Larger.*—Add 3 stitches to each needle, and narrow off in same manner as directed for above size, only knit a few more rounds before you narrow.

**KNITTED DOILY.**

FIGURE No. 4.—Slip the first st. of every row to make the edge even. In all rows where the 2 loops occur knit one and drop the

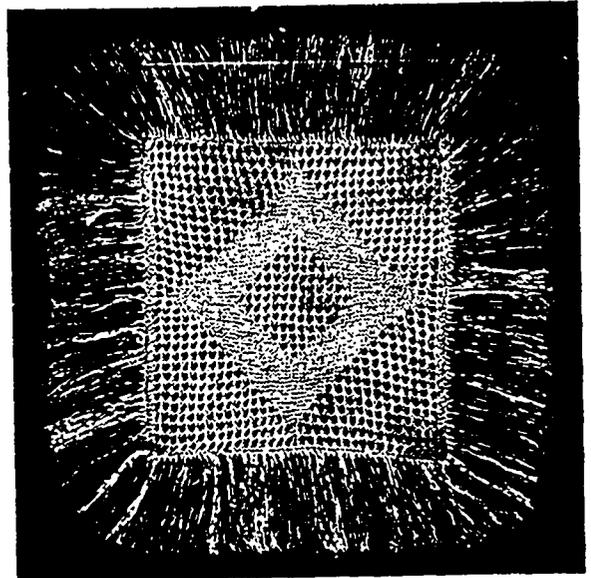


FIGURE No. 4.—KNITTED DOILY.

second half, thus making only one stitch. Cast on 71 stitches and knit 2 plain rows.

*First row.*—K 3; o twice and n 33 times; k 2.

*Second, Third and Fourth rows.*—Knit plain.

*Fifth row.*—K 3; o twice and n 16 times; k 2; o twice and n 16 times; k 2. Next three rows plain.

*Ninth row.*—K 3, o twice and n 15 times; k 6; o twice and n 15 times; k 2. Next three rows plain.

*Thirteenth row.*—K 3; o twice and n 14 times; k 10; o twice and n 14 times; k 2. Next three rows plain.

*Seventeenth row.*—K 3; o twice and n 13 times; k 14; o twice and n 13 times; k 2. Next three rows plain.

*Twenty-first row.*—K 3; o twice and n 12 times; k 18; o twice and n 12 times; k 2. Next three rows plain.

*Twenty-fifth row.*—Knit 3; o twice and n 11 times; k 22; o twice and n 11 times; k 2. Next three rows plain.

*Twenty-ninth row.*—K 3; o twice and n 10 times; k 26; o twice and n 10 times; k 2. Next three rows plain.

*Thirty-third row.*—K 3; o twice and n 9 times; k 30; o twice and n 9 times; k 2. Next three rows plain.

*Thirty-seventh row.*—K 3; o twice and n 8 times; k 34; o twice and n 8 times; k 2. Next three rows plain.

*Forty-first row.*—K 3; o twice and n 7 times; k 38; o twice, n, once k 18; o twice and n 7 times; k 2. Next three rows plain.

*Forty-fifth row.*—K 3; o twice and n 6 times; k 38; o twice and n 3 times; k 18; o twice and n 6 times; k 2. Next three rows plain.

*Forty-ninth row.*—K 3; o twice and n 5 times; k 38; o twice and n 5 times; k 18; o twice and n 5 times; k 2. Next three rows plain.

*Fifty-third row.*—K 3; o twice and n 4 times; k 38; o twice and n 7 times; k 18; o twice and n 4 times; k 2. Next three rows plain.

*Fifty-seventh row.*—K 3; o twice and n 3 times; k 38; o twice and n 9 times; k 18; o twice and n 3 times; k 2. Next three rows plain.

*Sixty-first row.*—K 3; o twice and n twice; k 38; o twice and n 11 times; k 18; o twice and n twice; k 2. Next three rows plain.

*Sixty-fifth row.*—K 3; o twice and n once; k 38; o twice and n 13 times; k 18; o twice and n once; k 2. Next three rows plain.

*Sixty-ninth row.*—K 3; o twice and n twice; k 38; o twice and n 11 times; k 18; o twice, and n twice; k 2. Next three rows plain.

*Seventy-third row.*—K 3, o twice and n 3 times; k 18; o twice and n 9 times; k 18; o twice and n 3 times; k 2. Next three rows plain.

*Seventy-seventh row.*—K 3; o twice and n 4 times; k 18; o twice and n 7 times; k 18; o twice and n 4 times, k 2. Next three rows plain.

*Eighty-first row.*—K 3; o twice and n 5 times; k 18, o twice and n 5 times; k 18; o twice and n 5 times; k 2. Next three rows plain.

*Eighty-fifth row.*—K 2; o twice and n 6 times; k 18; o twice and n 3 times; k 18; o twice and n 6 times; k 2. Next three rows plain.

*Eighty-ninth row.*—K 2; o twice and n 7 times; k 18; o twice and n once k 18; o twice and n 7 times; k 2. Next three rows plain.

*Ninety-third row.*—K 3; o twice and n 8 times; k 34; o twice and n 8 times; k 2. Next three rows plain.

*Ninety-seventh row.*—K 3; o twice and n 9 times; k 30; o twice and n 9 times; k 2. Next three rows plain.

*One Hundred and First row.*—K 3; o twice and n 10 times;

k 20; o twice and n 10 times; k 2. Next three rows plain.

*One Hundred and Fifth row.*—K 3; o twice and n 11 times; k 22; o twice and n 11 times; k 2. Next three rows plain.

*One Hundred and Ninth row.*—K 3; o twice and n 12 times; k 18; o twice and n 12 times; k 2. Next three rows plain.

*One Hundred and Thirteenth row.*—K 3; o twice and n 13 times; k 14, o twice and n 13 times; k 2. Next three rows plain.

*One Hundred and Seventeenth row.*—K 3; o twice and n 14 times; k 10; o twice and n 14 times; k 2. Next three rows plain.

*One Hundred and Twenty-first row.*—K 3; o twice and n 15 times; k 6; o twice and n 15 times; k 2. Next three rows plain.

*One Hundred and Twenty-fifth row.*—K 3; o twice and n 16 times; k 2; o twice and n 16 times; k 2. Next three rows plain.

*One Hundred and Twenty-ninth row.*—K 3; o twice and n 33 times; k 2. Next three rows plain.

Should the edge of the doily be a little full, run a fine thread through the length of it and draw it to the right size. Finish with a fringe of the desired length. The fringe illustrated was an inch and a half deep and 2 threads were used for each strand.



MISS CLARA M. STIMSON.

## SUCCESSFUL BUSINESS WOMEN.

MISS CLARA M. STIMSON.

Mr. Howells' "Lady of the Aroostook" was upright, dull and unknowing, although he did not mean his readers to think just that of her. The latest lady of the Aroostook, Miss Clara M. Stimson, of Houlton, Maine, is also upright, but brilliant and knowing. More than that, she is a womanly woman. Having the conviction that she need not be rough

and unpleasantly masculine in character because she has the ability and courage to carry to success the management of saw mills and wide commercial enterprises, Miss Stimson lives in a refined and well appointed home with books and flowers and entertains delightfully.

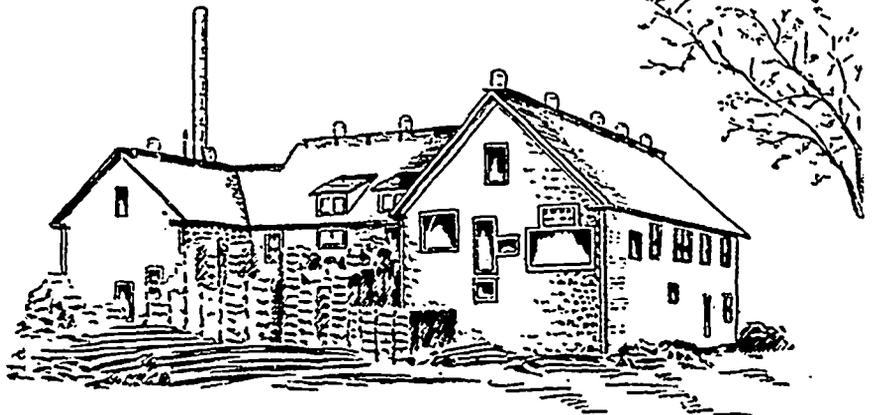
Mr Howells' "Lady of the Aroostook" was unacquainted with the well-bred, intellectual world, and offended the ears of an educated Bostonian by replying, "I want to know," when he first remarked to her on shipboard that it was a hot day, or something equally obvious. Nevertheless, in six weeks of her sole feminine companionship, his heart was hers—or he thought it was—and she said "Yes, with thanks," or something to that effect.

Quite another and more heroic story is that of the present Lady of the Aroostook. No more sagacious and courageous woman engaged in an occupation uncommon to her sex is known than the subject of this paper, or one more worthy of the respectful admiration she receives from every person who deals with her or knows her socially. At home Miss Stimson is graceful and gracious, artistic and delicate in her tastes and personal indulgences, and distinguished for her practical philanthropic sympathies. But in her business she is energetic, clear headed and exacting in upholding the standards she sets for herself and others. She is a just and yet a severely strict disciplinarian in her relations with her lumber-men, mill-men builders, contractors everybody over whom she holds industrial and commercial authority.

She had a natural aptitude for the lumber business, it having been her father's occupation up to the time of his death. From her association with him she early knew—hardly knowing when the knowledge became a part of her intelligence—almost all

there was to learn about the operation of lumber mills and lumber markets and the various grades of lumber products. Like most women who have been pioneers in business and have found themselves at the helms of large enterprises, she inherited the beginning of her prosperity, the foundation for her industry. Of course, sagacity may be cultivated if it be not an endowment. Though Miss Stimson inherited her talents, she has nourished and trained them until she is one of the leading lumber producers and lumber merchants of Maine, her market also including several adjoining States. Her brand of lumber is standard everywhere among dealers, and she is often commissioned to purchase for them, so clear and trustworthy are her judgments.

Her discipline, as already stated, is vigorous and effective, preserving the integrity of her employes as well as the safety of her mills. Every man who seeks to be employed by her—and there are at least half a dozen applications for every vacant place—must convince her of his honesty and capability and agree not to drink intoxicants or smoke on the mill premises, the penalty of non-conformity to these rules being immediate dismissal. Another rule, violation of which is accompanied by forfeiture of situation, forbids the use or displacement of a fire pail, except to quench a blaze. Miss Stimson not only acquaints



MISS STIMSON'S LUMBER MILL AT HOULTON, ME.

each man in detail with these rules, but she keeps them posted in prominent places so that no one can be unmindful of the laws she makes and abides by. She has her own printed form of receipt for money and this receipt each man signs before he can get his mid-monthly pay. It is a relinquishment of all claims he has, or he may think he has, against her for personal injuries

in or by her mills and for damages of all kinds incurred through his occupation while in her service.

She goes to her mills—the latest and largest one being some fifty miles distant from her home at Houlton—and pays her men in person, with systematic and scrupulous promptness. For this and for her strict vigilance over her property and workmen, everybody—even those who feel her ruling hand least easy to bear—trust and respect her. She is in no fear of strikes. Her employes know too well that she would shut down her mill and stop all other work rather than submit to dictation.

Justice to all is the foundation of her character. To this abiding sentiment and this line of conduct she owes, in a large measure, her exceptional success in an occupation generally supposed to be beyond the capacity of women and quite outside their provision.

Early in her undertaking she sought orders for lumber in cities distant from Houlton. Lumber merchants were very much surprised when asked by a woman to order shingles from her samples, but her straightforward manner and her knowledge of the business secured contracts, small, perhaps, first, but generously increased as the Stimson lumber brand became better known.

It has been said of women—and doubtless it is too true of most of them—that they do not see all around an object, proposition or undertaking. Miss Stimson has proved that at least one of them does. In proof of her ability to look not only around her but ahead as well, it is related that she took the first train that went over the Ashland Railroad in order to investigate a lumber region with mill possibilities of which she had heard. Near the junction of the St. Croix and Aroostook Rivers she purchased at once three forest-covered islands and took a long lease of three-fourths of a mile of the most valuable river front. Over all this she tramped on the ice and snow and engaged large crews of men to erect a mill and build piers, the construction and equipment of which she directed personally. Her

experience with salesmen of belting, saws and machinery generally was not invariably pleasant, her sex offering them, as they imagined, large opportunities for over-reaching and making uncommonly advantageous bargains. They are not likely to again make this experiment with Miss Stimson. In this mill property she owns one of the most valuable "holdings" in the state of Maine.

She is busy, content, healthy and prosperous. What more can a woman desire for herself—what more can a father ask for his daughter? Not for every woman is there a husband to love and care for and children to caress and tenderly rear, but for all there are absorbing and honorable careers, neither academic nor in any way subordinate. Not all women can be or care to be students of books, nor are very many women truly content under dictation or even supervision. Happily, the century accords woman all the room she wants, all the liberty her talents demand. Only her timidity or her self-indulgence closes the doors of prosperity against her and these doors she may later open if her will be strong enough and her capacity is its equal. She may or may not crave citizenship, but whether or not she has it makes no recognizable difference in her work, as the examples of business successes in these chapters fully prove. If she sought office, that would be quite another story and one, perhaps, less admirable than those that have been told.

Here and there other women have dealt in lumber and managed mills, though their number has been, for obvious reasons, small. Mrs. Harriet Smith, of Tuckertown, Florida, lent a large sum of money for the establishment of a saw mill which later failed, the mill falling to her instead of the money. She moved the mill across and down a river twenty miles, placing it near her house. Then she put it in perfect running order and with her own men and teams supplied it with logs and now has a satisfactory business which she personally conducts with dignity and self-respect.

A. B. LONGSTREET.

## SEASONABLE COOKERY.

IN THE MARKETS.—VENTILATION OF THE FARM-HOUSE.—CELLARS.—DISINFECTANTS.—THE WINTER BREAKFAST.—PANNED MEATS.—STEWES.

Nature's provision for the Winter months may seem scanty, but by using the vegetables and meats available the strength of the body is better maintained than when unseasonable foods are frequently found upon the menu. Among the meats, mutton and beef are in perfection. Mutton is more easily digested than any other meat, though beef is more nutritious. A leg of mutton should always be cooked a little rare, the wrapping of fat that the butcher leaves on it having first been removed. A heavy piece of the meat will not only provide a delicious meal when hot but will also furnish material for other dishes, some of the most delicate entrées being made from cooked mutton. Veal is out of season and yet may always be found in the large markets. Pork is at its best. Of meats the food scientist condemns pork heads the list. Physicians forbid its use by those not strong, claiming that the length of time required for its digestion overtaxes the system. Both veal and pork are less hurtful when cooked long and slowly in a moist heat. A braising pan is, therefore, best for roasting them because of the steam that cannot escape.

The poultry market is full, the goose taking precedence for the New Year's dinner. A superstition attaches to the breast-bone of the goose served on the first day of the year. Those versed in weather signs claim to be able to forecast the length and duration of the Winter from its size and shape. However this may be, the goose has long had the place of honor on this day.

Game is plentiful in the large city markets. The wise cook does not forget that red-meat game is served rare, while the white meat variety should be well cooked.

Among the vegetables are found beets, cabbage, cauliflower, spinach, sweet and white potatoes, carrots, parsnips, turnips, dried peas and beans.

The shelves of the shopkeepers are laden with canned fruit, vegetables, fish and meats. These goods grow less expensive each year and the prices this year are especially low, but it is wiser to use the fresh products when obtainable.

In cities near the seacoast the supply of fish is ample, codfish, haddock, halibut, salmon, red snapper, scallops, oysters and whitebait making a goodly variety. In places remote from the sea the fish is frozen and of poor quality.

The regular Winter fruits are found, oranges, apples, mandarines, tangerines, bananas and shaddocks making up the supply.

### FOR THE FARMER'S WIFE.

The farmer's wife is particularly dependent upon her own efforts for the comfort of herself and family. She is remote from neighbors, leaves her home but seldom and the sunshine of her life is in exact proportion to her health and strength. One of the most potent causes of wrinkles on her brow, her lack of elasticity and her prematurely aged look is the lack of ventilation. When there is available a vast supply of any good thing it is likely to be little prized, and fresh air is usually considered one of the things to shut out of the country home. The windows of the sleeping rooms are not opened during the cold months, and at no time in the day is there a general ventilation of the house. The cellar, of all places, requires attention. This section of the house has its outside door or "cellar-way" and a number of small windows, but these avenues for the entrance of fresh air are seldom opened. Once a year the cellar should be whitewashed and it should be well ventilated at all times. The cistern, in which is stored the supply of rain-water, should often be cleaned. When near the cellar this water adds to its dampness. Cellar air circulates through the entire house and, when bad, a musty, close atmosphere in the living rooms is the result. Furniture, carpets and even pillows and mattresses catch the odor, and a sweet-smelling house becomes an impossibility. A damp, badly-ventilated cellar will cause the canned fruit to mould and spoil. Vegetables sprout and grow, quickly becoming unfit to eat, while their decay invites fever and often diphtheria. A moist cellar may be made less damp if fresh lime be placed upon its floor. At least two bushels is none too much.

This should be divided into four portions, placed in as many parts of the cellar and renewed every six months. The lime absorbs the dampness and what was a solid, rock-like mass is quickly rendered like chalk by the saturation. The air is much improved and the musty odor disappears.

The use of disinfectants does not receive the attention it should. The pipe from the kitchen sink should often be treated to some kind of a purifier. Copperas is cheap and a few cents' worth will make a solution sufficient for many times using. Malaria, so prevalent in the country, is often due either to a lack of ventilation or to bad drainage.

A debilitated body causes thinness of the hair, dulness of the eye and complexion, premature wrinkles and decaying teeth. These evidences of decrepitude may be banished and there will be fresher faces among our country sisters when they take more thought as to ventilation, disinfection and food. We are but just learning how to live—how to secure the best results from food that is healthful yet not expensive. To begin the day as does the Frenchman with a roll and a cup of coffee, scarcely satisfies the hard-working Anglo-Saxon. Yet a scant provision for this meal is wisest. The Winter breakfast of the farmer's family is a fatiguing meal for both provider and participants. It is the old-time conservatism that starts the buckwheat pancakes in the Autumn and serves them at every breakfast until the birds nest again. This food taken with regularity causes indigestion which shows itself in pimples on the face, a yellow skin and dull headaches. Cereals for this meal are lightly regarded and seldom seen on the table. Oats make the farmer's horse strong and capable of much endurance. Why not serve them to the family to produce the same results? Oatmeal is often condemned as poor food, and so it is when not well cooked. Oatmeal as sold in the stores usually receives but a few minutes' cooking, and thus prepared is not always injurious, but a long, slow cooking will render it acceptable to the most delicate digestion. By cooking it all day in a double boiler, then adding hot water in the seasoning and heating well, oatmeal becomes a delightful breakfast dish.

In the cooking of meats old lines must be broken down and new and better ways accepted. Alimentation will be much improved when all greasy preparations are banished from the table. Fried meats, fried vegetables, doughnuts, etc., should be impossible in these enlightened days. Broiled meats, however, are usually out of the question for the average country provider. Her kitchen stove is arranged for wood alone and to broil over a wood fire requires an expert at fire tending. The best substitute for broiling is panning. Heat the frying-pan very hot, rub over it a piece of suet to prevent the steak from sticking, then lay in the meat cut at least an inch and a half thick. When the meat is seared on one side, turn and brown on the other. Turn often, keeping in a brisk heat. Season with butter, salt and pepper. Meat that gives off much fat in the cooking should have the oil frequently drained from the pan that the food may not be greasy.

In the preparation of the cheaper cuts of meats much depends upon having proper seasoning. A few cents' worth of bay leaves will season a hundred soups and stews, and a bottle of "kitchen bouquet" will last a year. Herbs dried from the Summer's growth will add their seasoning also, and delicious dishes are the result.

#### SEASONABLE RECIPES.

**MUTTON STEW WITH TURNIPS.**—The neck of mutton, a cheap yet nourishing cut, may be cooked as follows: Cut the meat into inch lengths, place two table-spoonfuls of butter in the frying pan, heat very hot and brown the meat, shaking often. Draw the meat to one side and add two table-spoonfuls of flour to the oil in the pan. Stir until brown, and add water to make a creamy gravy of about a pint and a half. Then add seasoning, a bit of onion, a bay leaf, a tea-spoonful of kitchen bouquet, a bit of celery, salt and pepper. The seasoning of any of these

dishes may be much or little, but the best cooks use a variety of seasonings that blend into one delicious whole when ready to serve. Cover and let simmer gently for two hours. Peel and cut into quarters three white turnips and fry them brown in a little butter, adding a sprinkling of sugar when the vegetable is cooking. Place the browned slices with the meat and simmer during the last half hour of the cooking. When ready to serve, lift the meat with a skimmer, arrange the turnips around it, skim off any oil that may have settled on the top of the juices in the kettle and strain the remainder on the meat. More thickening may be added to the gravy if desired. Serve with

**CODDLED RICE.**—For this dish, allow

- 3 cupfuls of cold water.
- 1 cupful of rice.
- 1 tea-spoonful of salt.

Wash the rice quickly, add the water and salt and place in a tightly covered kettle over a moderate heat. When bubbling stir well and set where the rice will cook very gently. Cook for forty minutes. The water will be entirely absorbed by the rice, which will be dry and whole. Remove the cover during the last ten minutes' cooking to quite dry off the top of the rice. This dish may be eaten with the gravy from the stew, or, after dishing, melted butter may be added for seasoning, according to one's taste.

**FRENCH STEW WITH DUMPLINGS.**—For this dish use three pounds of the under cut of the round of beef. Cut the meat into two-inch cubes; melt the fat cut from the edges, and when smoking hot dust the meat with flour, and brown quickly. Lift the meat from the pan, add two table-spoonfuls of flour to the oil remaining, stir until very brown, then add one quart of water. Place the meat in a tightly covered kettle, pour in the juices from the pan and add seasoning as in the preceding recipe. Cover closely and simmer for two hours. After cooking one hour add a cupful of canned tomatoes.

**FOR THE DUMPLINGS.**—Mix together:

- 1 pint of flour.
- $\frac{1}{2}$  tea-spoonful of salt.
- 2 tea-spoonfuls of baking powder.

Make a dough of these ingredients by adding sweet milk until as soft as can be handled; roll and cut into small biscuits. Twenty minutes before serving lay these biscuits over the top of the stew in the kettle. Cover closely, and cook without lifting the cover. In dishing, place the dumplings about the outer edge of the platter for a garnish, and the stew in the center, with the sauce from the cooking strained over the meat.

**SPANISH PEPPER OMELET.**—Fry a small spring onion in a little butter, cut up two sweet Spanish peppers, place them in the pan, and simmer slowly for twenty minutes, adding a little water or gravy to prevent burning. Sprinkle with a little salt, and a pinch of cayenne, for the pepper is not hot, notwithstanding its name. When reduced to a pulp, put it inside an omelet just before folding. A little tomato sauce may be served with it, if desired.

**TO FRY OYSTERS.**—Drain the oysters well in a colander and season with salt and pepper. Have ready a pint and a half of dried bread crumbs, which slightly salt and pepper. This quantity of crumbs will "bread" fifty oysters, an ample supply for six persons. Thoroughly beat three eggs. Place a small quantity of the crumbs on a plate, and roll the oysters in it, adding crumbs as needed, until all the oysters have been breaded. Lay the oysters as they are thus prepared on a baking board sprinkled with the crumbs. Dip the oysters into the beaten egg, one at a time, and roll each in the bread crumbs again. Let them stand at least an hour if you would have them in perfection. Place a layer of oysters in a frying basket and plunge it into boiling fat, so hot that the smoke arises from the center. Cook about a minute and a half, and drain on soft brown paper. Oysters fried in this way are brown, crisp, tender and plump.

BLAIR.

**WITH OUR COMPLIMENTS.**—Always an interesting and useful publication, our WINTER HOLIDAY SOUVENIR for 1896-97, surpasses anything of the kind previously issued. It has been enlarged to eighty pages and enclosed in a handsome cover printed in colors. It will be presented with our compliments to any person applying at one of our offices or agencies, or sending us 3d. or 5 cents to prepay charges. If the agent to whom you apply should not have any of the Souvenirs in stock, he will be pleased to order one for you. It

illustrates hundreds of articles suitable for holiday presents for persons of both sexes and all ages which may be readily and cheaply made up at home from the patterns we supply. In addition, it includes much reading matter of a general and literary character, Christmas stories, poems and carols, menus for the Christmas dinner, formulas for making perfumes and beverages, selections for recitation, conundrums, a calendar for 1897 and a thousand and one other things worth mentioning did space permit.

## 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.]

## HOT BEDS.

In temperate parts of the country hot-beds may be started at any time from the first to the middle of February. If started earlier, more manure should be used, so that enough heat will be supplied to keep the plants growing until mild weather sets in. In locating the hot-bed, select a southern exposure protected from the north wind, and dig a pit in the ground eight feet wide and as long as may be required. Hot-bed sash is six feet long and three feet wide, and the frame of the hot-bed should be made so that the sash will fit it.

First put in the pit a layer of horse manure about eight inches deep, spreading it as evenly as possible. Add a layer of hot manure of about the same thickness; then compress the mass by walking on it, keeping the feet close together, or beat it down with the back of a pitchfork. Add another layer of hot manure, and the pile is ready to receive the frames, which should be pressed down firmly. Inside the frames place a layer of fine manure ten or twelve inches thick and put on the sashes. There should be a margin of twelve to sixteen inches of manure outside of the frame and surrounding it from the bottom of the pit to the top of the frame.

The frames are made of common boards nailed to a post in each corner for a support. Make the frames five feet ten inches wide and as long as desired, accommodating the length to the width of the sashes. Nine feet is the usual length, on which three sashes are used. The front board of the frame should be twelve inches high, and the rear board from eighteen to twenty-four inches high and so made as to stand level on the bottom, thus giving sufficient tilt to the sash to carry off rain water. Cross-ties, made of strips of inch board about three inches wide, should be mortised into the front and rear boards at the top of the frames, at intervals of three feet. These support the sashes and strengthen the frames. Sashes may be obtained of any sash manufacturer at about eighty cents each, unglazed.

When the beds are finished, the sashes are put on and at once covered with straw mats, or old quilts or carpets may be used. Two or three days after the bed has been made the earth may be put on, but this should not be done until the manure is well heated inside the frame. Six or eight inches of good garden soil will answer.

Two or three days from the time of putting in the earth the seed may be sown. Select a pleasant day, remove the sashes, rake the soil level, make shallow drills from rear to front and in these drills sow the seeds, and cover lightly. Sow each kind of seed separately and label at once. Replace the sashes and at night put on the mats, removing them daily (except in very severe weather) about nine or ten o'clock in the morning and covering again just before sundown. About an hour after the mats have been removed tilt up the sashes about an inch in front to admit a little fresh air. The secret of success is in giving plants an abundance of air at just the right time.

The beds should be watered with tepid water as the surface becomes dry. Later in the season the plants will require water every day, and on bright days, when the rays of the sun are strong, plenty of air must be given or partial shade afforded to save the plants from destruction. When the sun grows pretty warm, give the glass a thin coat of whitewash.

By making plantings a week or so apart, a continuous supply of early lettuce and radishes may be had. Early tomato, egg and pepper plants may be obtained by starting the seeds in March, also cauliflower and cabbage plants for early outside planting. These seeds are sown the last of February and the plants will be ready for putting in the open ground by the middle of April.

## CHURCH DECORATION.

We can all remember the interest with which as children we looked forward to the holiday services in the churches, which were decorated with festoons of evergreens hung about the pulpit and chancel arch. The decorations should be neat and simple and the wreaths and festooning light and airy. In making the festoons, a strong cord should be stretched by fastening its

ends to two posts or other stationary objects. The evergreens, having previously been cut into small branches, are fastened to the main cord by winding with smaller twine. For wreaths, work in a few flowers—everlasting flowers, if obtainable—or bright berries. Crosses and other designs should be cut from heavy straw board or, if for very large designs, from wooden boards. Letters are cut from straw board with a sharp knife and covered with small branches of evergreen tied over the face of the letters with dark thread, working in everlasting flowers or bright berries as already suggested. Better letters can be made by tying dry moss over the face of the letter with linen thread as evenly as possible and working into this everlasting flowers having only about half an inch of stem. The stem is dipped in thick paste before inserting and when dry remains secure. Gomphrenas or immortelles are good flowers to use in this way, and can be obtained of any florist. Any design can be worked out in the same way. Letters may be cut from cardboard or straw board, and after being tacked to their foundations and covered with thick paste, rice may be poured over them. When the surface dries it will be found thickly covered with the rice, presenting a picturesquely rough effect. Red berries may be used in place of rice and contrast well where much green is used. White cotton wool is also very useful in a dark church or upon dark backgrounds. Cut out the letter or device in thick white paper, pin over it a clean piece of the wool and cut out, taking care to make the angles sharp and the edges even and straight. With a very soft pencil the letters may be marked out on the wool itself, dispensing with a paper pattern. Do not attempt too much; do the work in the church and divide the work into portions. All who use scissors should have them fastened to the waist by a string.

## ITEMS.

Remove the dead leaves from plants every day and spray the foliage with water. This will give the plants a fresh appearance and will, in great measure, keep down insects. Tie up neatly to stakes all straggling growing plants. Cleanliness of this kind helps to keep the air of the room pure and contributes to the vigor of the plants. Turn the pots frequently so the plants may not grow one-sided.

This is the month to start *amaryllis* growing, to sow *petunia*, *thunbergia*, dwarf *tropeolum* and *maurandia* seed, and to slip *maurandia* and fuchsias.

Where plants in pots are grouped closely together it is often difficult to water them with a watering pot. Nothing answers the purpose so well as an ordinary fountain syringe. Remove the hard rubber end piece from the tubing and fill the bag with water. Hold the bag about on a level with the pots; the rubber tube can then be placed in any pot close to the soil, and the height of the bag adjusted so that the plants can be watered without spilling any water, scattering the earth or making holes in the soil, mishaps which frequently result when an ordinary watering pot is used.

The seedmen's catalogues are now out. Study them carefully, make selections and send in orders early, as at the end of the season stocks are sure to run out and it may be impossible to obtain what you want. Then, too, by ordering early delays are avoided which at the end of the season are very annoying.

Plant a few "everlasting" flowers and ornamental grasses this year. They are easily grown from seed and the flowers contain so little moisture that in drying they do not wrinkle but remain as perfect as when fresh. The "everlastings" receive little attention when our gardens are filled with other flowers, but in the Winter, when flowers are wanted for decorating church, school-room or home, they will be esteemed treasures. As a rule, they should be picked as soon as they expand, or a little before, and hung up in bunches in a shady place to dry. Do not make the bunches too large or the flowers will mildew. They retain both form and color for years, making splendid bouquets and wreaths. With a little skill many Winter ornaments can be made from them. The following are the most desirable of the "everlasting" flowers seeds of which may be

planted in the open ground: *Acroclinium*, *ammobium*, *helichrysum*, *helipterum*, *xeranthemum*, *gypsophila* and *statice*. Seeds of the following should be sown under glass: *Gomphrena*, *rodanthe* and *calceia*.

Ornamental grasses are needed to work in with the everlasting, but the grasses do not retain their color as well as do the flowers. Such grasses dyed in many beautiful colors are imported from Europe and amateur dyers may try their hand at this work, though the chances of success are small. Grasses should be cut about the time of flowering, tied up and dried in the shade as directed for everlastings. Those that flower the second year should be marked with a stake so they will not be destroyed as weeds the following Spring. *Stipa pennata*, the well-known "feather grass," is the most beautiful and graceful of the small grasses. *Agrostis nebulosa* is fine and feathery.

#### ANSWERS TO CORRESPONDENTS.

Mrs. W. S. S.—The hardy *hydrangea paniculata grandiflora* is propagated by cuttings of the green and half-ripened wood. These cuttings are most certain to grow if taken from plants raised in the house or greenhouse. Roses are also propagated by cuttings. When a rosebud is sufficiently developed to be cut, the branch on which it grows is in proper condition for cuttings. Each leaf of the branch with about three inches of stem will constitute a cutting, but if there are two leaves, the cutting will start with greater vigor. Do not try to propagate roses during June, July or August.

E. T.—For Winter flowering, cuttings of verbenas should be made in September.

G. E. F.—Bulbs grown in water may be planted in the garden, but they will not flower freely in water a second time.

Mrs. D. G. encloses a newspaper clipping referring to "the white popinac or perfume plant." Newspaper botany is, as the Indian said of the white man, "mighty uncertain." There is no such plant as the "popinac." It is probably a local or fancy name for some plant botanically known under some other title.

S. M. T.—To prevent mildew on roses and verbenas, dust the foliage with sulphur once a week, first spraying the plants with water so the sulphur will adhere. Sudden changes of temperature cause mildew.

Mrs. E. C. G.—The "rubber plant" requires only ordinary care during the Winter; keep it with other plants in the house. It is one of the few plants tolerating shade. *Grecilea robusta* ("silk oak") should be kept in a cool atmosphere during the Winter. Encourage its growth by raising the temperature somewhat during January or February. The culture is very simple, requiring no more special care than a geranium. Water hyacinth ( *Eichhornia crassipes*) should be grown in a vessel containing about three inches or more of ordinary garden soil covered with water to the depth of about three inches. The plants float on the surface until nearly ready to bloom, when the roots enter the soil. They will stand almost any amount of heat, and should be kept in the full sun. Considerable skill is required to induce them to bloom in the house, but if placed on the lawn or porch in the Summer in the full heat of the sun, an abundance of flowers will be obtained.

They are propagated by dividing the root stocks in the Spring.

Mrs. H. L. B.—I cannot tell what causes the tips of your ferns to wilt because you do not say what treatment they have received. Ferns require a light soil mixed with peat or leaf mould, a shaded position and plenty of moisture, but the drainage must be perfect, a sour soil being fatal. Repotting will be required in the Spring or whenever the plants are "pot bound."

A. P. G.—The "little gem calla" has always bloomed profusely for me. Not knowing the treatment which you have given your plant, I can only tell you my experience. The calla cannot have too much water while growing and blooming; the pot should be placed in a saucer kept filled with water. It grows naturally in low, wet, soft ground at the edges of ponds and rivers. In the Summer the waters dry up and the sun dries and bakes the soil, and in the treatment of this plant we should imitate Nature. The calla requires a strong, rich soil and full exposure to the sunlight. A medium-sized pot should be used, as it will not flower until pot bound. If your plant is in a large pot, this is probably why it does not flower. A little *agua ammonia* or strong liquid manure applied once a week when watering will make the plant thrive. Toward Spring the leaves will turn yellow. As soon as it is warm enough, plant out in the garden in a sunny place and cultivate as you would potatoes. About the middle of September take up and pot as directed, leaving in a shady place for about two weeks and watering sparingly. About the first of November begin watering with lukewarm water, increasing the temperature each day until the water is hot, but not hot enough to scald, taking care not to allow the hot water to touch the stems of the plant. Sprinkle the leaves frequently with the warm water. By some the "little gem calla" is treated as an ever-blooming plant and is kept growing and flowering continually.

L. M. B.—Hyacinths are not propagated in this country; they degenerate in our climate. They are imported from Holland at a price which makes it unprofitable to grow them here. If you wish to try the experiment, cut off the upper half of the bulb; this forces the lower half when planted to produce a large number of bulblets, which are in turn planted until developed into flowering bulbs. Tulips and crocuses divide naturally, increasing rapidly without artificial aid, though, like hyacinths, they are imported at lower prices than they can be grown for here. Lilies are propagated by separating the scales and placing them between layers of damp moss in boxes. Stored in a greenhouse and kept damp, they produce bulblets in two or three months. When new roots appear at the base of these bulbs, they are potted separately.

L. D. M.—Gloxinias require a rich, mellow soil. Allow the plants to grow until the tops show signs of ripening off, then gradually withhold water and place them in some warm and dry place out of danger of frost without removing the roots from the pots. In the Spring, when they show signs of life, remove to a warm window and water carefully until the foliage is well out, then repot into larger pots and replace in the window where they are to bloom. Do not try to flower primroses a second season; one season exhausts their vitality. Sow the seed in March or buy plants and keep in a shady place over Summer, repotting as required.

### DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

#### FIGURE D7.—LADIES' EVENING TOILETTE:

FIGURE D7.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 8333 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 43 of this number of THE DELINEATOR. The skirt pattern, which is No. 8756 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on its label.

This handsome toilette presents a union of rich materials—velvet, brocaded silk and changeable silk under chiffon—while spangled embroidery and flowers supply the decoration. The basque-waist has jaunty jacket-fronts and jacket-backs of velvet with rounding lower corners and full back and full fronts that are shaped with a low, round neck. Under-arm gores give a smooth effect at the sides and a well-fitted lining insures a trim adjustment throughout. The closing is made at the center of the front. The neck is outlined with roses and the jacket por-

tions are bordered with spangled embroidery, while a deep crush girdle of velvet surrounds the waist. The stems of a spray of roses are thrust carelessly between the girdle and the waist. The mushroom puffs are of brocaded silk and are very effective. In this instance the lower part of the sleeves is cut away below the puffs to expose the arms, but the pattern makes provision for the sleeves in both full length and elbow length, and also for a high neck.

The circular bell skirt may be plaited or gathered at the back; it ripples slightly at the sides and deeply at the back and is a graceful example of a popular style.

The airy grace given to full-dress toilettes of this style by chiffon softly draped over silk or satin cannot be over-estimated; it is softening and refining as well as beautifying and is within the reach of the many, its price never being exorbitant. *Gaze de chambray* is also much liked and is a close rival of chiffon. The new silks of the stand-alone quality are also highly commended for the mode, which is one of rare good taste, suitable alike for dinners, balls and the numerous social functions of the



D 7.

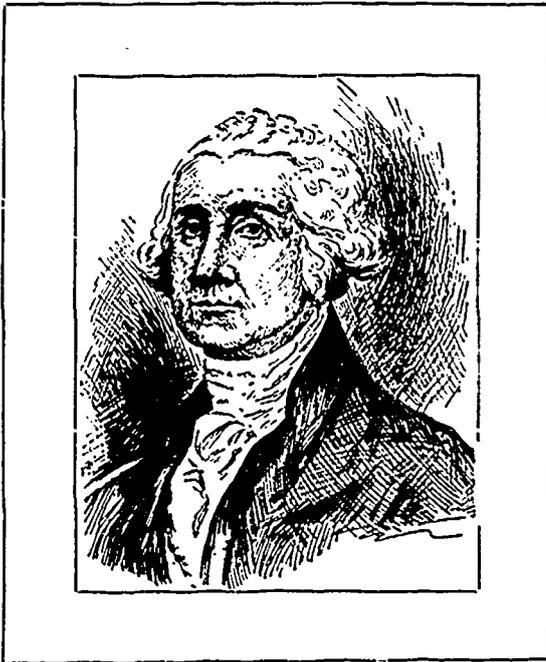


## A GROUP OF GAMES.

## CELEBRITIES.

Our friend was going away. Before her departure we wished to give a little party in her honor and it was our desire to entertain in a manner novel yet simple. How should it be done? So we—girls all—put on our thinking caps. Ora devised the plan finally adopted and this is the way she explained it:

"Cut from magazines and newspapers pictures of noted persons—musicians, poets, painters, statesmen, actors and actresses, singers, literati, philanthropists, kings, queens, celebrities of all sorts. Mount these pictures on soft gray cardboard cut in uniform size, about eight by ten inches, numbering them in consecutive order on the back. Have tables (for this is to be a progressive game) and on each table place seven of the pictures, seeing to it that at least one picture will be readily recognizable—say Washington, Lincoln, Dickens, Longfellow or Queen Victoria. Make the tally cards in the form of a small



book about three by four inches, using pretty white, plain or fancy cardboard and pasting a small picture of some celebrity on the cover. Fold and cut plain note-paper for the leaves of the tally cards. Fasten the leaves and covers together with a silk cord or baby ribbon tied in a pretty bow and on the first page have a quotation from or applicable to the person whose picture is on the outside. On each succeeding page number down the left-hand side in consecutive order, using say ten numbers on each page.

"When the game begins have four at each table. All may work independently or partners may assist each other, as preferred and arranged beforehand. Ring a bell as a signal to begin. The name of each picture recognized must be written upon the tally card opposite the number corresponding to the number on the picture. Every one will work fast and think hard, for in a few minutes the bell will sound again as a signal to change tables—two going one way and two in the opposite direction. When all of the tables have been visited the tally cards are to be collected and examined, in order to ascertain the lady and gentleman correctly guessing the greatest number of celebrities. To them will be awarded the prizes, which may appropriately be books, pictures or busts."

It is needless to say that our party proved not only novel but also intensely interesting and a great success. E. F. O'G.

## THE GAME OF THREES.

Any number of persons may play the game of Threes. Each person draws a letter. Exclude *k, g, v, z, z*. One person reads the list of questions and each player writes an answer of three words, each word beginning with the letter just drawn. Suppose the letter "c" to have been drawn; the answers to the questions might be somewhat as follows:

- 1.—What is your occupation? A.—Cutting children's clothing.
- 2.—What is your fad? A.—Cycling country causeways.
- 3.—What are your favorite books? A.—Cranford, Child Harold, Constantinople.
- 4.—What are your favorite flowers? A.—Chrysanthemums, coreopsis, cape myrtle.
- 5.—Your favorite boys' names? A.—Charles, Cuthbert, Cyril.
- 6.—Your favorite girls' names? A.—Carol, Cora, Cecilia.
- 7.—What is your motto? A.—Courage, comrades, courage!

The questions may be added to indefinitely. The answers should be read aloud by the writers.

## ASSOCIATION.

In the game of Association one person reads aloud a passage of prose or poetry. Each player listens till she catches some word or phrase that suggests to her something else. She then stops listening and begins to write the suggested thought. That will suggest another and she goes on till she has written down ten or twelve ideas. When all the players have had a suggestion, the reader stops. Each reads her own paper. The selection that follows is from *Prue and I*:

"My grandmother sent me to school, but I looked at the master and saw that he was \* \* \* a piece of string, a rag, a willow-wand—"

"Stop!" said one, and began to write. I copy her paper only, as the others were too personal to be of general interest:

- 1.—Willow-wand.
- 2.—Willow whistles.
- 3.—Calamus buds that we used to gather when we were young.
- 4.—The time that I (a child) was stung by yellow-jackets.
- 5.—Also the time that I (a woman) was stung by horns at the Anderson farm, and how I instantly put mud on the wound.
- 6.—Of the trailing-arbutus the Andersons raised in their garden.
- 7.—The muss of cardinal flowers we saw on top of a mountain at Slaterville Spa.
- 8.—Of the eventful ride we took over the same mountain.
- 9.—Of the last ride we had the past Summer in Warwick, New York.
- 10.—Of the word 'September' made in leaf-plants at Warwick station."

The second selection is also from *Prue and I*:

"Long after the confusion of unloading was over and the ship lay as if all voyages were ended, I dared to creep timidly along the edge of the dock—I placed my hand upon the hot hulk, and so established a mystic and exquisite connection with Pacific islands"— This suggested:

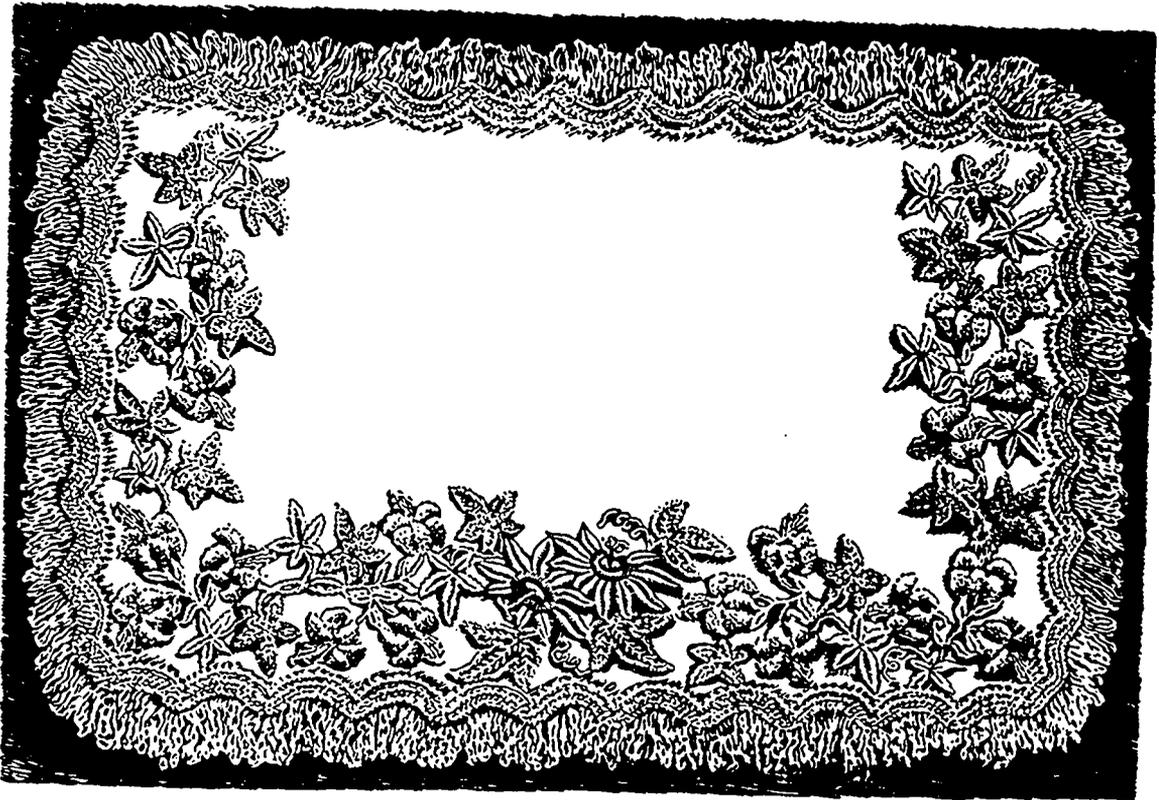
- 1.—Peary's expedition.
- 2.—The first white child born in the Arctic regions.
- 3.—The first white child born on Long Island. (In our ancestry.)
- 4.—Our ancestors.
- 5.—The two little old silver spoons that belonged to a far-away grandmother.
- 6.—The Columbian fifty-cent piece I received to-day.
- 7.—The new \$2 bill (which is extremely ornate).
- 8.—The cherished \$5 gold piece I parted with in Quebec.
- 9.—The trip from Quebec to Lévis.
- 10.—The archway at the Citadel at Quebec." E. B. J.

# MOUNTMELICK WORK.

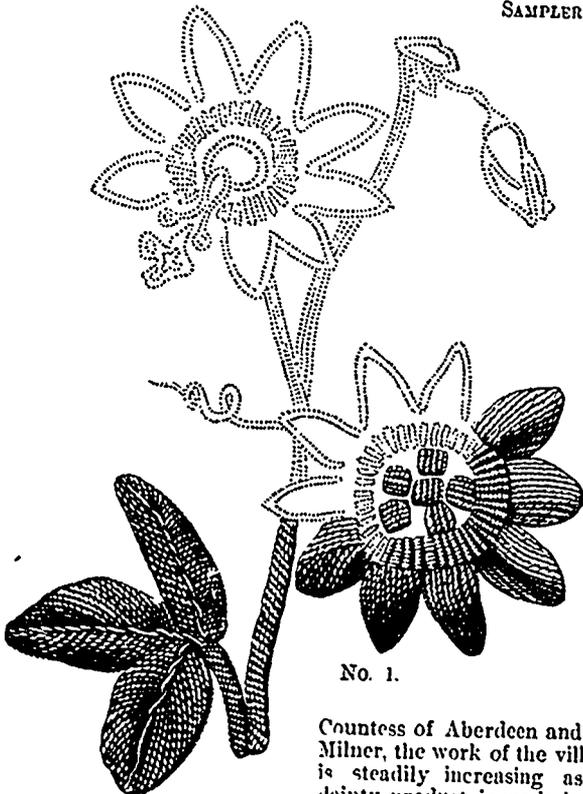
By FRANCES LEEDS.

This fashionable embroidery takes its name from a little town in Ireland, where, owing to the intelligent philanthropy of the

One of the characteristics of Mountmellick work is the material upon which it is executed. This is white jean of the

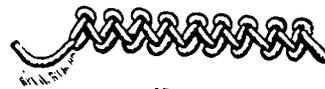


SAMPLER OF MOUNTMELICK WORK.



No. 1.

Countess of Aberdeen and Mrs. Milner, the work of the villagers is steadily increasing as this dainty product is made known.



No. 2.



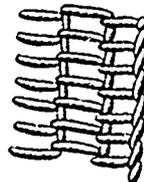
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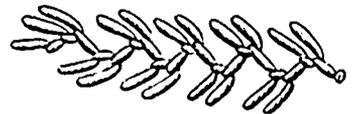
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No. 8.



No. 9.



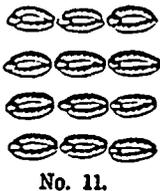
No. 10.

best quality, exceptionally heavy and thick. As but little of its glossy surface depends upon artificial dressing, the jean may be scalded before being used; it is then much easier to work upon. The threads employed in the work are merely knitting cottons of various sizes, the most useful being numbers 8, 10, 12 and 14. As white alone is used, there is no vexing necessity of matching colors when far from shops.

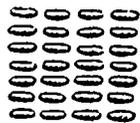
Owing to the boldness of the designs, much can be accom-

plished by workers with delicate eyes, as the elaboration in Mountmellick work is not dependant upon the minute and delicate shading so distinctive of much of our modern fancy work. Any needle with a long eye that will carry the cotton may be used. Select designs that are prominently marked. Certain flowers, such as tiger lilies, passion flowers, ferns, wheat, etc., are so frequently designed for Mountmellick work as to have become traditionally characteristic of it.

The stitches used are outline, stem or crewel stitch, satin stitch (both flat and raised), French knots, split, overcast, dot, chain stitch, couching and button-hole stitch, herring-bone and feather-stitch in all its various groupings, besides bullion knots, or "worms," as they are familiarly called, resembling French knots but being long and narrow instead of round. These bullion knots are most useful stitches for wheat ears and passion flowers. The "braid" stitch is a great favorite with Mountmellick workers and will be an acquisition to any Pene-



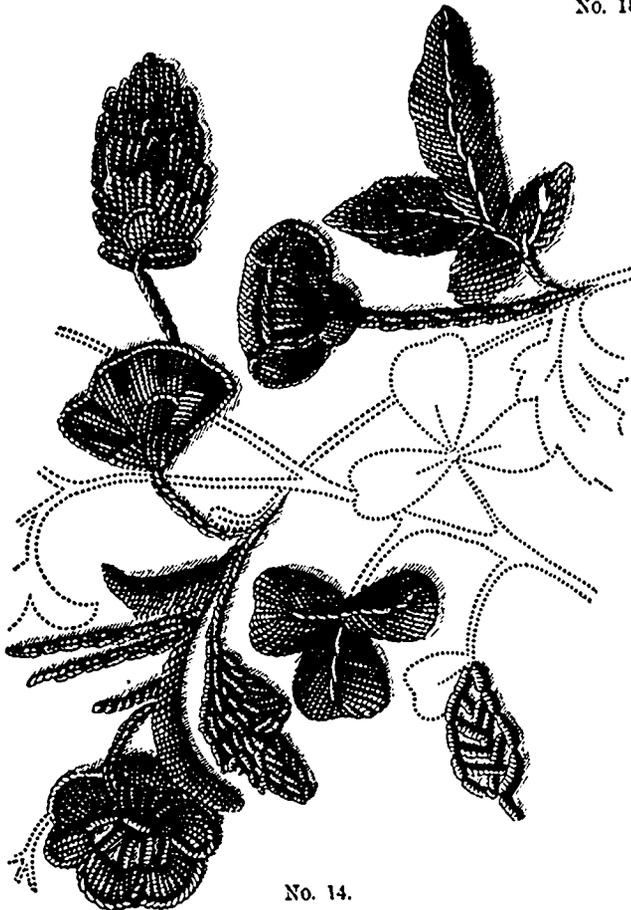
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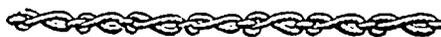
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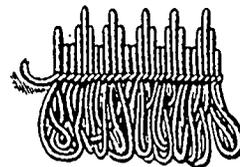
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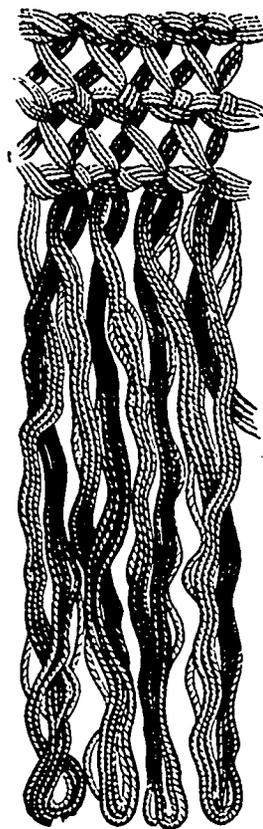
No. 17.



No. 18.



No. 19.



No. 20.

KEY TO STITCHES, MOUNTMELICK SAMPLER.

- No. 1.—Detail of Passion Flower.
- No. 2.—Braid Stitch.
- No. 3.—Feather Stitch.
- No. 4.—French "Worms" or Bullion Stitch.
- No. 5.—Wheat-Ear Stitch.
- No. 6.—Lattice Stitch.
- No. 7.—Braid Stitch with Loops.

- No. 8.—Feather Stitch.
- No. 9.—Chain Stitch (variation).
- No. 10.—Chain Stitch (plain).
- No. 11.—Stitch for Clover, Oats or Sprays of Flowers.
- No. 12.—Filling-in for Strawberries and Leaves of different sorts.
- No. 13.—Couching Stitch for Stems, etc.

- No. 14.—Detail of Clover Pattern.
- No. 15.—Cable Stitch.
- No. 16.—Feather Stitch.
- No. 17.—Button-hole Stitch and Fringe.
- No. 18.—Button-hole Stitch and French Knots.
- No. 19.—Dog-tooth Button-hole Stitch.
- No. 20.—Mountmellick Fringe.

lope of the embroidery frame. To work this stitch, draw two horizontal lines about a quarter of an inch apart on the jeau with a lead pencil, bring the cotton from the wrong side to the right on the lower of the two lines toward the right-hand end; hold the cotton down under the thumb of the left hand; pick up the cotton, as it were, by passing the needle under it with the point towards the right; give the needle a slight turn so as to get the point in the right position for picking up a stitch in the material between the two horizontal lines in a vertical direction; bring the needle out over the thread, which must still be held by the left thumb; draw the thread close, letting it go when

necessary. Make the next stitch in exactly the same way and a charming braid will be transferred to your jeau.

This Mountmellick work effect of white on white is very restful in contrast to the kaleidoscopic colors common in our homes. For afternoon tea cloths it is perfectly suitable, as it has the advantage of washing well and, if ironed carefully so as not to flatten the work, returns every week fresh and serviceable. For toilet-covers, too, nothing can be nicer or prettier. Padding is much used, so as to throw the work into high relief. Mountmellick work may in truth be called the *basso relievo* of embroidery.

## HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

Mrs. F. W. G.:—The following ingredients will make the crust for nine large cream-puffs:

1 cupful of sifted flour.  
1 " " water.  
1/2 " " butter.  
1/2 tea-spoonful of salt.  
3 eggs.  
2 table-spoonfuls of sugar.

Put the butter, sugar, salt and water on the fire in a large sauce-pan, and when the water begins to boil add the flour, dry, sifting it in with the left hand while constantly stirring it with the right. Stir vigorously until the mixture is perfectly smooth; three minutes will generally be enough. Remove the pan from the fire, turn the batter into a bowl, and set it away to cool. When cool, put in the eggs, unbeaten, adding but one at a time and beating vigorously after each addition. When all the eggs are in, beat the batter until it is smooth and soft, at least fifteen minutes being necessary. Lightly butter a baking pan, and drop the mixture into it from a tablespoon, using a spoonful for each puff and placing the puffs an inch apart. Bake for thirty minutes in a quick oven. After taking them out, let them cool, split open and put in the cream, for which use the following:

1/2 pint of milk.  
1 egg (yolk only).  
1 1/2 table-spoonful of sugar.  
1 " " (even) of corn-starch.  
1/2 tea-spoonful of salt.  
2 " " vanilla.  
1/2 " " butter.

Place the yolk of an egg in a tea-cup, beat it light with a fork, and add two table-spoonfuls of the cold milk. Place the corn-starch in another cup, add to it the same quantity of milk, and when the starch is well dissolved, add the egg mixture. Place the rest of the milk on the fire in a small double boiler, and when it boils stir in the mixture of egg and corn-starch. Let the whole boil for three minutes, add the salt, sugar and butter, remove from the fire, and when cool add the flavoring. Pour a small spoonful of the cream into the hollow of each puff, replace the top, and serve.

LILLIAN E.:—If the perfection of flavor is to be obtained, mince-meat should be made two, or better three, weeks before it will be needed. If made according to the following recipe, it will keep all Winter, and the quantity given will make a great many pies:

2 pounds of beef.	4 pounds of apples.
2 " " suet.	2 " " currants.
2 " " layer raisins.	2 " " sultana raisins.
1/4 pound of candied lemon peel.	2 " " sugar.
1 quart of sherry.	1 pound of citron.
1 " " good brandy.	2 nutmegs (grated).
2 oranges (juice and rind).	1/2 ounce of mace.
2 lemons (juice and rind).	1/2 " " cinnamon.
2 table-spoonfuls of salt.	1/4 " " cloves.

Cover the beef with boiling water, cook it gently until tender, and set it away to cool. When it is cool, chop it fine, and also the suet and apples; stone the layer raisins and shave the citron. Mix all the dry ingredients well together, and add the juice and grated rinds of the lemons and oranges. Mix well, pack away in a stone jar, add the wine and brandy, and set in a cool place, closely covered. When ready to use, thin the required quantity with cider.

Cranberry sauce is made of one quart of cranberries and one pint of sugar. This sauce is usually either too stiff or too thin. Wash and pick over the berries; put them in a granite or porcelain kettle, cover tightly and cook in a gentle heat until the berries pop, but not longer, usually about ten minutes; pass them through a colander, pressing all through except the skin; return to the kettle, add the sugar, and when at the boiling point turn out to cool.

A SUBSCRIBER:—Coarse grained cake may be due to coarseness of the sugar or possibly to the baking powder. We append

a recipe for sponge cake to be made with three eggs, as you request:

3 eggs.  
1 1/2 cupful of sugar.  
" " " flour.  
" tea-spoonful of baking powder.  
2 tea-spoonfuls of lemon or vanilla extract.  
1/2 cupful of boiling water.

Beat the whites and yolks of the eggs separately; then place them together and beat again. Sift in the sugar, a little at a time, and add the flavoring and the flour into which has been stirred the baking powder. Beat all well together, and at the very last stir in the hot water. Bake in one loaf in a well buttered tin for three-quarters of an hour. Break for serving.

SUBSCRIBER.—Fruit float, a dainty dessert and a very attractive dish to send to a sick friend, may be made as follows, or by using a third of each quantity mentioned:

3 eggs (whites).  
6 table-spoonfuls of powdered sugar.  
3 " " currant jelly or raspberry jam.

Beat the whites of the eggs to a stiff froth, and add the sugar, beating five minutes; then add the jelly or jam, and when it has been well incorporated, set away in a cool place. Any other fruit may be used. Apple sauce imparts a delicious flavor, but three times as much of it will be needed to give sufficient tone to the float. Serve with the following sauce:

3 eggs (yolks). 1 pint of milk.  
2 table-spoonfuls of sugar.

Beat the yolk light, and add to them half a cupful of the milk. Place the remainder of the milk on the fire in a granite ware pan set in another vessel containing boiling water, and when it boils stir in the egg-and-milk mixture. Cook for two minutes, add the sugar and a dusting of salt, and set aside to cool.

J. B. O.:—Hop yeast is made of

1 pint of sliced raw potatoes.	1/2 pint of hops.
1 quart of water.	1 tea-spoonful of ginger.
{ 1 yeast cake, or	1 table-spoonful of salt.
{ 1 cupful of yeast.	1 tea-cupful of sugar.

Boil the potatoes in a pint of the water, and steep the hops for twenty minutes in the other pint, using a granite ware or porcelain-lined sauce-pan. When the potatoes are soft, mash them in the water in which they were boiled, and when the hops are steeped strain the water from them into the potato water. Add the salt, sugar and ginger and mix all well together. While cool, add the dissolved yeast cake or the liquid yeast, cover the bowl, and let it stand in a warm place until the yeast is light and covered with foam. Skim and stir several times. Put the yeast in glass jars or a stone jug, sealing it securely. Keep it in a cool place and shake it well before using.

ALYS:—Meringue is used constantly on pies, puddings and various dishes for dessert, and yet not one cook in a hundred is ever sure of the result. To make a good meringue, beat the whites of the eggs to a stiff, dry froth. Take out the beater and with a silver spoon beat in powdered sugar. Sprinkle a small quantity of sugar on the egg, and beat it in with the spoon, taking long, upward strokes. Continue this until all the sugar has been beaten in; then add the flavoring, if there be any. This also must be beaten in. When done the meringue should be light, firm and comparatively dry. Use one table-spoonful of sugar to each white of an egg. Always bake a meringue in a comparatively cool oven. If it be cooked for twenty minutes with the oven door open, it will be firm and fine-grained. Let it cool rather slowly. If a sugary crust be liked, sift powdered sugar over it before it is placed in the oven. Should the meringue be not brown enough at the end of twenty minutes, close the oven door for a few minutes. Watch carefully to prevent it from cooking too much. The principal causes of failure are that the sugar is stirred into the white of the egg, which results in a heavy, watery mixture, or that the meringue is baked in a hot oven. Too great heat causes it to rise and then fall, making it tough and thin.

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**A GIRL:**—Upon the termination of your piano lesson, it would be polite to see your teacher as far as the threshold of the door.

**A FRIEND:**—A spotted leopard skin is fashionable for a parlor mat. Long lace curtains, used with sash curtains, are in vogue. The carpets in adjoining rooms may be of the same pattern.

**HUN:**—These are musical journals: Musical Courier, New York City; Musical Record, Boston, Mass.; Etude, Philadelphia, Penn.

**M. B.:**—A stamp collector ordinarily gathers only rare stamps. Those of the current issue are not included. Write to Numismatic Bank, Dept. R. D., Boston, Mass., for circulars which will give you some information on the subject.

**A SUBSCRIBER:**—We cannot prescribe for chronic ailments. Seek the advice of a physician.

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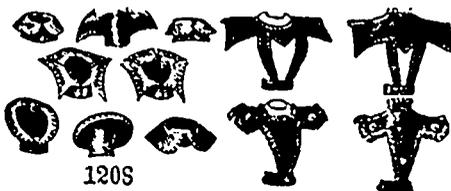
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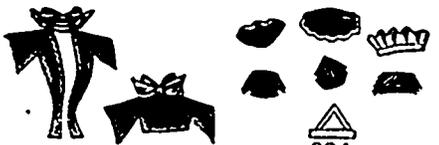


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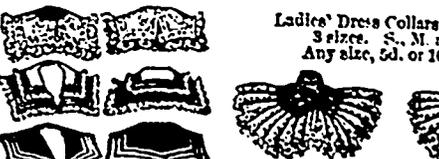
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Ladies' Plain and Crush Girdle-Belts, with Fitted Lining: 9 sizes. Waist measures 20 to 35 in. Any size, 5d. or 10 cents.



**1065**



**1182**

**1182**  
Ladies' Plain and Crush Girdle-Belts, with Fitted Lining: 9 sizes. Waist measures 20 to 35 in. Any size, 5d. or 10 cents.



**1182**



**984**

**984**  
Ladies' One and Three Seam Storm Collars: 3 sizes. S., M. and L. Any size, 5d. or 10 cents.



**966**

**966**  
Ladies' Plain and Crush Girdle-Belts, with Fitted Lining: 9 sizes. Waist measures 20 to 35 in. Any size, 5d. or 10 cents.

# "English Wakefield Leather Skirt Bindings"



Admitted by Fashion Experts to Outwear Velvet or Woven Bindings . . . . .

**For Winter and Skating Dresses it is Unsurpassed.**

Look Out for BOGUS IMITATIONS—Real WAKEFIELD is marked in gold letters on every yard:

*"Wakefield Specially Prepared Leather—Patented."*

When soiled a little shoe polish will restore it to its pristine freshness. Before buying see that every yard is marked as above.

The Wholesale Trade Supplied.

For Sale at all Dry Goods Stores.



<p>1202</p> <p>Ladies' Deep and Shallow Pointed Collars: 7 sizes. Waist measures: 20 to 32 inches. Any size. 5d. or 10 cents.</p>	<p>1213</p> <p>Ladies' Fancy Round Muff. One size: Price, 5d. or 10 cents.</p>	<p>1214</p> <p>Ladies' Fancy Muff. One size: Price 5d. or 10 c nts.</p>	<p>6613</p> <p>Pattern for a Muff: 4 sizes. Children's, Girls', Misses and Ladies'. Any size, 5d. or 10 cents.</p>	<p>1215</p> <p>Misses', Girls' and Children's Fancy Muff: 3 sizes. M., G. and C. Any size, 5d. or 10 cents.</p>	<p>1042 1042</p> <p>Misses' and Girls' Fancy Muff and Ripple Cape Collar: 4 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.</p>	<p>986</p> <p>Misses' Waist Decorations (To be Made High or Low-Necked): 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.</p>
<p>1050 1050</p> <p>Misses' and Girls' Full Ripple Collar: 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.</p>	<p>967</p> <p>Misses' Plain and Crush Girdle-Belts, with Fitted Lining: 7 sizes. Ages, 10 to 16 years. Any size, 5d. or 10 cents.</p>	<p>1161</p> <p>Misses' and Girls' Sailor Collars: 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.</p>	<p>1119</p> <p>Misses' and Girls' Fancy Collars: 5 sizes. Ages, 3 to 15 years. Any size, 5d. or 10 cents.</p>	<p>855</p> <p>Misses' and Girls' Yoke Collars: 5 sizes. Ages, 3 to 15 years. Any size, 5d. or 10 cents.</p>	<p>7800</p> <p>Misses' and Girls' Sailor Collars, with Pointed and Broad Ends (To be Adjusted to Jackets or Basques): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.</p>	
<p>1170</p> <p>Misses' and Girls' Millie-Turn-Down and Trim Collars: 6 sizes. Ages, 3 to 15 years. Any size, 3d. or 5 cents.</p>	<p>7420</p> <p>Misses', Girls' and Children's Plain and Ripple Star Collars (For Wear Over Coats, Jackets, etc.): 8 sizes. Ages, 1 to 15 years. Any size, 5d. or 10 cents.</p>	<p>1120 1120</p> <p>Little Girls' Fancy Collars: 4 sizes. Ages, 1 to 9 years. Any size, 5d. or 10 cts.</p>	<p>1070 1070 1070</p> <p>Ladies' Circular Ripple Peplums—One Single and Box-Plated at the Back, and One that may be Double or Single (To be Made with the Ends Meeting or Separated): 4 sizes. Waist measures, 20 to 32 inches. Any size, 5d. or 10 cents.</p>	<p>961</p> <p>Ladies' Girdle (To be Closed at the Center of the Front or Back or Under the Arm): 9 sizes. Waist measures, 20 to 36 inches. Any size, 5d. or 10 cents.</p>	<p>1203</p> <p>Ladies' Deep and Shallow Crush Girdles: 7 sizes. Waist measures, 20 to 32 inches. Any size, 5d. or 10 cents.</p>	
<p>7369 7369</p> <p>Misses' and Girls' Sailor Collars: 8 sizes. Ages, 2 to 16 years. Any size 5d. or 10 cents.</p>	<p>1205</p> <p>Ladies' Deep and Shallow Pointed Girdles: 5 sizes. Ages, 8 to 16 years. Any size, 5d. or 10 cents.</p>	<p>1204</p> <p>Misses' Deep and Shallow Crush Girdles: 5 sizes. Ages, 8 to 16 years. Any size, 5d. or 10 cents.</p>	<p>6378</p> <p>Ladies' Belt-Girdles: 9 sizes. Waist measures, 20 to 36 inches. Any size, 5d. or 10 cents.</p>	<p>6320</p> <p>Ladies' Belt-Girdles: 9 sizes. Waist measures, 20 to 36 inches. Any size, 5d. or 10 cents.</p>	<p>6378</p> <p>Ladies' Belt-Girdles: 9 sizes. Waist measures, 20 to 36 inches. Any size, 5d. or 10 cents.</p>	

### WHO DOESN'T ENJOY THE WINTER?

There's a fascination about all our winter sports which is irresistible. A merry skating, driving, snow-shoeing or walking party gives such a fund of jolly pleasure that it's no wonder our Canadian winter sports are world famous. The frosty air is a grand tonic when you are protectively clad so that the snap and sting of its biting cold can't get near you. Nowadays, when bicycling or golf suits must hang in idleness waiting for spring, the skating and other winter suits receive all the attention. For out-door exercise you must be lightly yet warmly clad—great bulk or weight in your garments makes movement and comfort impossible. With this prime necessity borne in mind, everybody will do well to remember that Fibre Chamois is not only the lightest and most lasting interlining to be had, but is as well an "all weather" warmth giver. It will make any light cloth suit so cosily warm that you'll never feel the most biting wind through it, and at the same time adds just the right amount of graceful stiffness to keep your skirts, coats or other wraps in their original shape and proper "set" till the last day of wear. The jaunty style always required in an outing suit is surely furnished by this interlining, and a snug warmth added which will make it easy for you to enjoy your outings in the wildest kind of weather.

6379

Ladies' Belt-Girdles: 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.

1205

Ladies' Deep and Shallow Pointed Girdles: 5 sizes. Ages, 8 to 16 years. Any size, 5d. or 10 cents.

1204

Misses' Deep and Shallow Crush Girdles: 5 sizes. Ages, 8 to 16 years. Any size, 5d. or 10 cents.

6378

Ladies' Belt-Girdles: 9 sizes. Waist measures, 20 to 36 inches. Any size, 5d. or 10 cents.

6320

Ladies' Belt-Girdles: 9 sizes. Waist measures, 20 to 36 inches. Any size, 5d. or 10 cents.

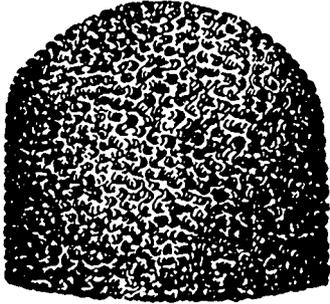
6378

Ladies' Belt-Girdles: 9 sizes. Waist measures, 20 to 36 inches. Any size, 5d. or 10 cents.

6320

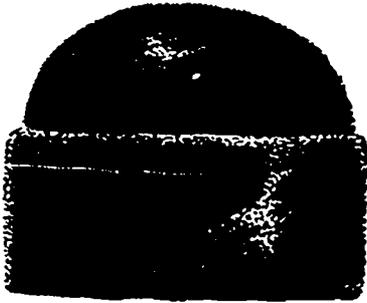
Ladies' Belt-Girdles: 9 sizes. Waist measures, 20 to 36 inches. Any size, 5d. or 10 cents.

# Holiday Furs.

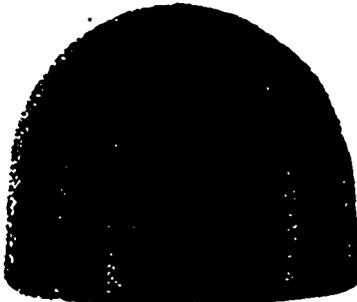


Ladies' and Gents' Persian Lamb Caps, bright, glossy, full curl, foreign dye, lined with No. 1 satin, corded silk sweats, in Wedge and Dominion shapes ..... **\$5.00**

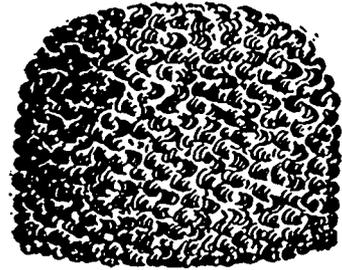
Gents' Fine Dark Canadian Beaver Caps, in Wedge shape only, full shape, best satin linings ..... **7.50**



Ladies' and Gents' South Sea Seal Caps, best London dye, very fine, full furred, made from best Alaska seal, best linings, in Wedge or Dominion shapes ..... **12.50**



Gents' Natural Otter Wedge-shape Caps, made from dark full-furred Labrador otter, very best satin linings ..... **15.00**



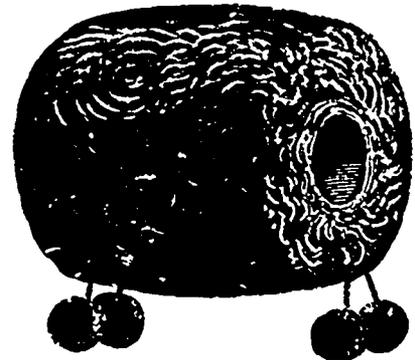
Children's Extra Choice Grey Lamb Caps, large light full curl, very best satin linings, strictly No. 1. .... **\$2.50**

Children's White Iceland Lamb Caps, turban and wedge shapes, pure white, with colored satin linings ..... **1.50**



Ladies' and Misses' Grey Lamb Tam o' Shanters, very choice, large light curl, lined with pearl grey satin ..... **4.00**

Misses' Iceland Lamb Tam o' Shanters, large pure white curl, satin lined ..... **2.50**



Ladies' Fine Dark Alaska Sable Muffs, satin lined, finished with drops ..... **6.50**

Ladies' Choice Persian Lamb Muffs, German dye, bright glossy curl, satin lined, finished with drops ..... **5.00**

## THE T. EATON CO. LIMITED

Main Entrance—

190 YONGE STREET, - - - TORONTO, ONT.

# Holiday Furs.

Misses' Grey Lamb Storm Collars, from choice selected skins, large full curl, deep top collar, satin lined ..... **\$3.75**



Ladies' Extra Choice Grey Lamb Storm Collars, large light close curl, with very deep top collar, best satin lined..... **\$5.00**



Ladies' No. 1 Quality Persian Lamb Gauntlet Mitts, very choice bright curl, best kid palms, real lamb lined, deep cuffs faced with satin, 13 inches long..... **7.50**

Ladies' Black Australian Opossum "Valetta" Collars, full furred, best satin lining, extra deep storm collar..... **6.00**

Ladies' Grey Lamb Gauntlet Mitts, very choice large light curl, best kid palms, real lamb lined, satin faced cuffs, 13 inches long..... **4.00**



Gents' Fine Dark Natural Labrador Otter Gauntlet Gloves, large full cuff, best English back, palms, real lamb lined ..... **22.50**

Ladies' Alaska Sable Scarfs, very dark, natural colored, full furred, with spring head and claws, 26 inches long..... **4.00**

Gents' Fine Dark Canadian Beaver Gauntlet Gloves, best English back palms, real lamb lined, cuff faced with enamelled caif. .... **12.50**

Ladies' Dark Canadian Mink Ruffs, 26 inches long, extra full, with spring head and claws. **2.75**

Ladies' and Misses' Grey Lamb Ruffs, 26 inches long, large light curl, with spring head .... **2.50**

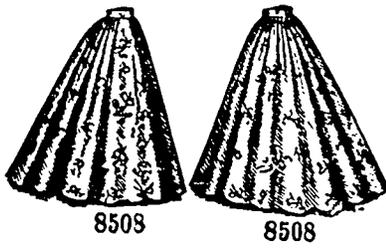
THE **T. EATON CO.** LIMITED.

Main Entrance---

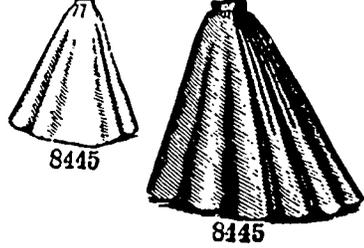
**190 YONGE STREET,**

**TORONTO, ONT.**

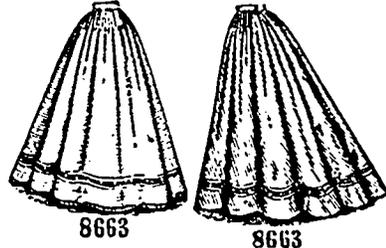
On this and the succeeding two pages is a display of styles of **FASHIONABLE SKIRTS** For Ladies' and Misses' Wear. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or ages) desired. **The Butterick Publishing Co.** (LIMITED).



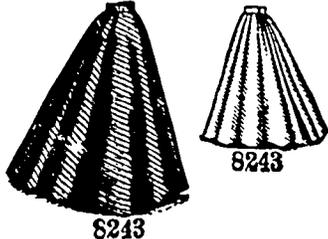
Ladies' Full Skirt, having a Front-Gore, and a Five-Gored Foundation or Slip Skirt that may be Omitted: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



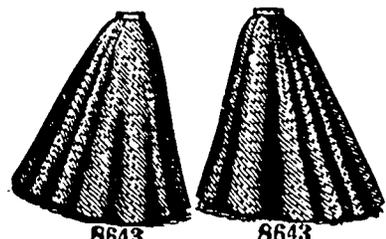
Ladies' Circular Skirt (To be Slightly Gathered or Dart-Fitted in Front), Known as the Bell or Umbrella Skirt: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



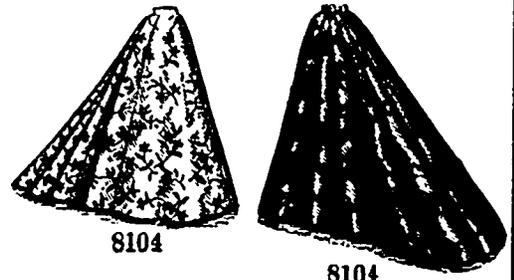
Ladies' Straight, Full Skirt, having the Fulness Arranged in Tucks Across the Front and Sides and in Gathers at the Back (To be Made With or Without a Five-Gored Foundation or Slip Skirt): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Eleven-Gored Skirt, having Straight Edges Meeting Bias Edges in the Seams and to be Plaited or Gathered at the Back: 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cts.



Ladies' Six-Piece Skirt, having a Straight Back-Breadth and Straight Edges Meeting Bias Edges in the Seams: 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Nine-Gored Skirt, with Demi-Train: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.

**THE BUSTLE IS HERE**

The "Combination" Hip-bustle 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. Price, 75 cents.

The "Empire" Skirt Cushion, is very popular. Price, 50 cents.

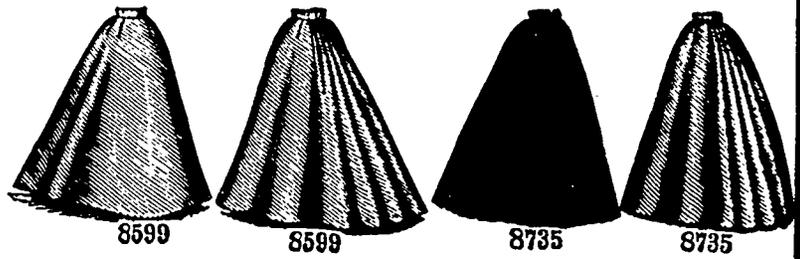


The New "Myzela" Bust Forms are light as a feather, perfect in shape, adjustable, comfortable, non-heating. Cannot injure health or retard development. Tastefully covered, so that the Forms can be removed and the covering washed. Price, 50 cents.

All Braided Wire Hip Pads, Bust Forms, Sleeve Distenders are light and graceful, and meet the requirements of the new styles.

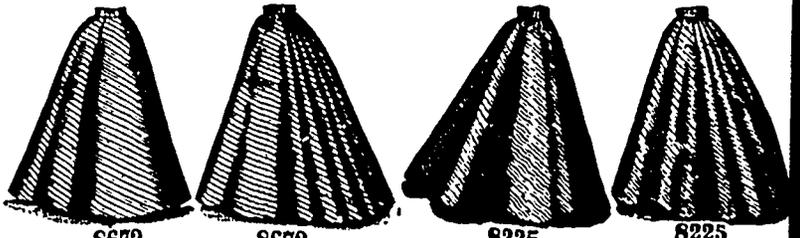
For sale by leading stores, or sent, postpaid, on receipt of price.

**BRUSH & CO., Toronto.**



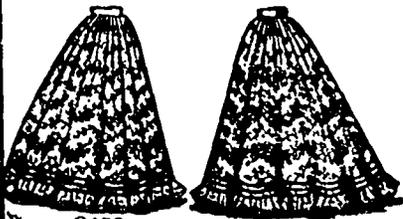
Ladies' Three-Piece Skirt, Circular at the Front and Sides and in Two Gores at the Back (To be Dart-Fitted or Gathered in Front): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Nine-Gored Skirt, having Straight Edges Meeting Bias Edges in the Seams (Desirable for Silk, Satin, Velvet and Other Narrow Materials): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Five Gored Skirt, Smooth-Fitting at the Front and Sides and to be Gathered or Plaited at the Back: 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

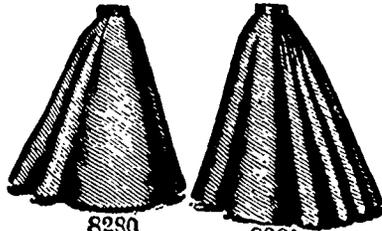
Ladies' Seven-Gored Skirt (To be Side-Plaited or Gathered at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



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8458

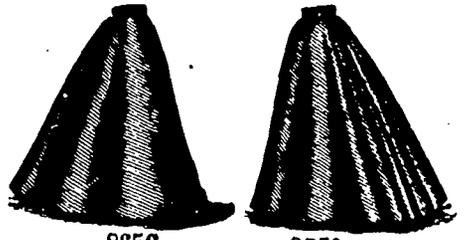
Ladies' Straight, Full Skirt Over a Five-Gored Foundation or Slip Skirt: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



8280

8280

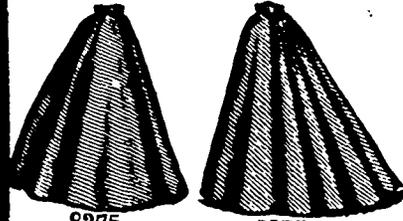
Ladies' Four-Piece Medium-Width Skirt, with Straight Back Breadth: 10 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cents.



8650

8650

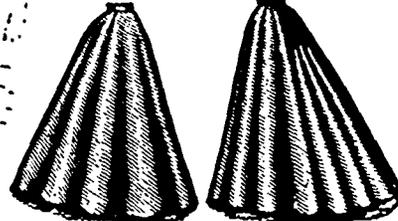
Ladies' Seven-Gored Skirt, Smooth Fitting at the Front and Sides and to be Gathered or Plaited at the Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



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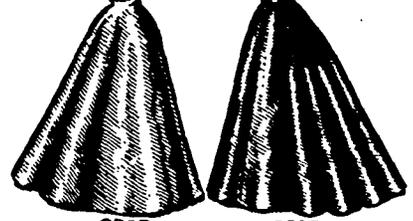
Ladies' Four-Piece Ripple Skirt, having a Straight Back Breadth: 10 sizes. Waist mea., 20 to 38 inches. Any size, 1s. 3d. or 30 cents.



7920

7920

Ladies' Eight-Gored Skirt (Known as the Octagon Skirt): 9 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cents.



8303

8303

Ladies' Nine-Gored Skirt, having Straight Edges Meeting Bias Edges in the Seams and to be Gathered or Side-Plaited at the Back: 9 sizes. Waist mea., 20 to 38 inches. Any size, 1s. 3d. or 30 cents.

## DR. CHASE'S

# Syrup of Linseed and Turpentine

It is pleasant to take, inexpensive in price, and may be bought from any reliable dealer in patent medicines. It is a certain cure for

**25** Cents || Asthma, Bronchitis, Sore Throat, Congestion of the Lungs, Croup, Coughs, Colds, and Consumption in its early stages. || **25** Cents

### THE TRAIL OF DEATH!

It Begins at the Throat and Ends at the Grave.

How Many a Human Life is Unnecessarily Sacrificed.—What People Say About Dr. Chase's Syrup of Linseed and Turpentine for the Prevention and Cure of Throat and Lung Troubles.

There are many remedies on the market for the cure of consumption, but consumption, once it reaches a certain stage, cannot be cured. In professing, therefore, to do what is impossible, these remedies prove themselves to be simply humbugs. Consumption is a disease which destroys the tissue of the lungs. Once gone, no medicine can replace that tissue. Good medicine may arrest the disease even after one lung is wholly gone, as long as the other remains sound. Once both are attacked, however, the victim is doomed. Just why people should risk their lives to this dread disease and go to a great expense afterwards to check it, it is hard to conceive. It is much easier prevented than cured. Throat troubles and severe colds are its

usual forerunners. A 25 cent bottle of Dr. Chase's Syrup of Linseed and Turpentine will drive these away. It is without doubt the best medicine for the purpose to be had anywhere. Below are a few specimens of the thousands of testimonials the manufacturers continually receive:

#### A Croupy Cough Was Soon Driven Away by Dr. Chase's Linseed and Turpentine.

"My little boy had a bad, croupy cough," says Mrs. Smith, of 246 Bathurst Street, Toronto. "My neighbor, Mrs. Hopkins, recommended me to try Chase's Syrup of Linseed and Turpentine. I did so, and the first dose did him good. One bottle completely cured the cold. It is surprising the popularity of Chase's Syrup in this neighborhood. It appears to me it can now be found in every house."

#### His Bronchitis Grew Better from the First Dose of Dr. Chase's Syrup of Turpentine.

"I used your Dr. Chase's Syrup of Linseed and Turpentine for a severe attack of bronchitis," says W. R. Alger, insurance agent, Halifax, N. S. "Permit me to testify to its splendid curative properties. I got better from the time of taking the first dose. Having a family of young children, my doctor's bills have annually come to a considerable sum. I believe a bottle of your Syrup occasionally will aid me in reducing them very materially."

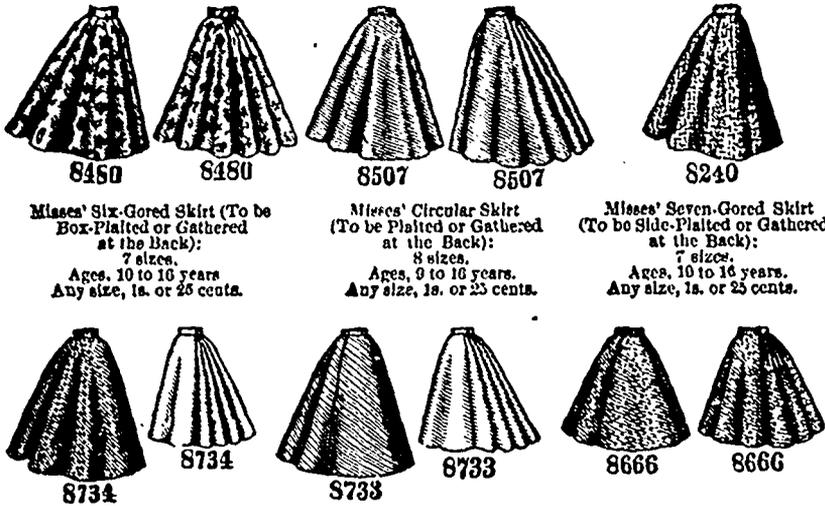
#### Had Asthma for Years.—Dr. Chase's Syrup the Only Remedy He Ever Found.

"I have suffered very severely from asthma for over 25 years," says R. G. Moore, of Hamilton. "If I ventured away from home, the change of air would bring on such bad attacks that I was afraid I would suffocate at times. As a consequence, I never left Hamilton when it could possibly be avoided. However, a short time ago I found it necessary to go to Paris, Ontario, on business. On the way, my old enemy attacked me with great severity. A gentleman on the train, whom I afterwards found out to be a traveller for Edmanson, Bates & Co., of Toronto, asked me why I did not take something to relieve me. "I explained as well as I could that I had tried many alleged remedies, and wasted dollar after dollar to no effect."

"When you get off the train," he said, "go to a drug store and get a 25 cent bottle of Dr. Chase's Syrup of Linseed and Turpentine. It will immediately relieve and eventually cure your asthma. If it doesn't, write the manufacturers in Toronto, and I'll guarantee you will receive your money back by next mail."

As that he handed me his card. I thought I never could try medicine on fairer terms, so as soon as I got to Paris I went to Armitage's drug store and bought a bottle. It did just what your traveller said it would do. It relieved my asthma, and although I have been away from home two or three times since, I experienced no more trouble. I regard my quarter as well spent, and intend to send more after it."

**MOTHERS!**—If you have to get up at night to attend to that hoaking, choking Croupy Cough, it will repay you to have on hand Dr. Chase's Syrup of Linseed and Turpentine. Children love to taste it.



**Misses' Six-Gored Skirt** (To be Box-Plated or Gathered at the Back): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

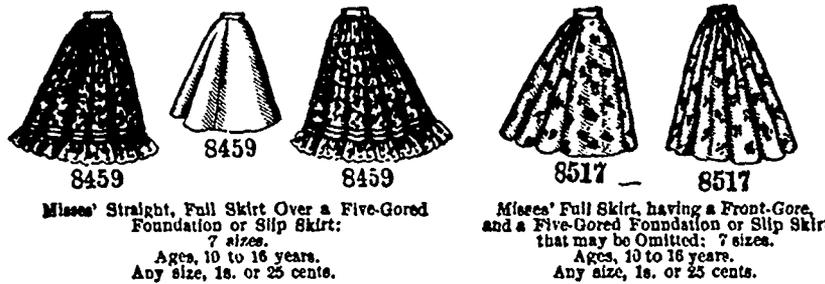
**Misses' Circular Skirt** (To be Plated or Gathered at the Back): 8 sizes. Ages, 9 to 16 years. Any size, 1s. or 25 cents.

**Misses' Seven-Gored Skirt** (To be Slide-Plated or Gathered at the Back): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

**Misses' Three-Piece Skirt, Smooth**—Fitting at the Front and Sides (To be Gathered or Plated at the Back): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

**Misses' Five-Gored Skirt, Smooth**—Fitting at the Front and Sides (To be Gathered or Plated at the Back): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

**Girls' Four-Gored Skirt:** 6 sizes. Ages, 4 to 9 years. Any size, 10d. or 25 cents.



**Misses' Straight, Full Skirt Over a Five-Gored Foundation or Slip Skirt:** 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

**Misses' Full Skirt, having a Front-Gore, and a Five-Gored Foundation or Slip Skirt that may be Omitted:** 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

**Just Think of It!**

Going through life with that awful growth of **SUPERFLUOUS HAIR**. You cut or pull it but it only grows thicker or stronger. Don't use a depilatory and scar yourself. Might as well use a razor, the hair will grow again heavier than before. Nothing will remove it but

**ELECTROLYSIS.**

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take advantage of reduced fares on all roads and come to us for treatment. We have treatments for every defect or blemish of the **FACE, HAIR, HANDS or FIGURE**. Call on or write us for free consultation.

Send stamp for pamphlet "Health and Good Looks" and sample of Cucumber cream.

The Graham Dermatological Institute,  
41 Carlton Street, TORONTO.

**MISSIS MOOTE & HIGH,**  
Props.

Tel. 1858

**Children Free.**

By sending your name and address (write plainly) to Adams & Son Co., 11 and 13 Jarvis street, Toronto, Ont., you will receive one of their beautiful paper dolls, with moveable heads and bodies, for the children free.

The Patterns on this page represent some

Suggestions for

**HOLIDAY GIFTS**

In Men's and Boys' Wear.

Among them you may find just what you want.

The Patterns can be had in all sizes from ourselves or any of our Agents. In ordering, please specify the Numbers, Sizes and Ages desired.

The Butterick Publishing Co. (LIMITED),



**Chest Protector:** 5 sizes. Chest measures, 8 x 9 to 12 x 13 inches. Any size, 7d. or 15 cents.

**Men's Single-Breasted Under-Vest (For Chamomile, etc.):** 4 sizes. Breast measures, 32 to 44 inches. Any size, 1s. or 25 cents.

**Men's Double-Breasted Under-Vest (For Chamomile, etc.):** 4 sizes. Breast measures, 32 to 44 inches. Any size, 1s. or 25 cents.

**Men's Chamomile Vest** with Center-Front Buttoned to Slide-Fronts (For use Outside the Vest when Riding, Driving, etc.): 7 sizes. Breast measures, 32 to 44 inches. Any size, 1s. or 25 cents.



**"SISTER! LOOK YE!"**

How by a new creation in corsets I've shook off old mortality."

**THE MAGNETIC** is constructed upon scientific principles and readily conforms to the figure of the wearer.

Manufactured by

The CROMPTON CORSET CO., - Toronto.

**WORLD'S FAIR PREMIUM TAILOR SYSTEM**



Of Cutting **LADIES'** and **CHILDREN'S** Garments.

The simplest and most complete and satisfactory system. Free trial. Taught personally or by mail.

**AGENTS WANTED.**

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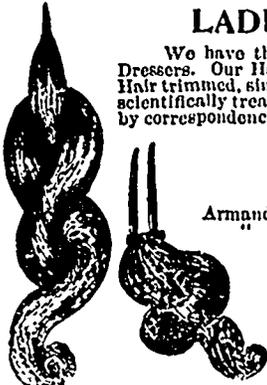
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PEGGY:—The manicure's cuticle scissors are used to trim the cuticle around the finger nails into shape when it has become ragged and uneven. A small ivory knife with a file attachment is one of the best instruments for keeping the nails in order and close at hand should be a small square of chamois skin or a nail polisher covered with chamois, by the use of which the nails may be made lustrous and semi-transparent.

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50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 2.—These Cutters are of English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is no possibility of it catching on the goods when in use.

No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4½ inches long).  
75 Cts. per Pair; \$6.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 3.—These Cutters are of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

# THE BUTTERICK CUTLERY.

(CONTINUED.)

## The Butterick Manicure Implements.

The goods here offered are Low-Priced, and of High Quality and Superior Designs, having the approval of Leading Professional Manicures and Chiropodists.

### No. 4.—MANICURE CUTICLE SCISSORS (4 ins. long).

50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

### No. 5.—BENT NAIL-SCISSORS (3½ ins. long).

50 Cts. per Pair; \$4.50 per Doz. Pairs. Postage per Doz. Pairs, 10 Cts.

No. 5.—These Bent Nail-Scissors are of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.

### No. 6.—CUTICLE KNIFE (With Blade 1½ inch long).

35 Cents per Knife; \$3.00 per Dozen. Postage per Dozen, 10 Cents.

No. 6.—The Handle of this Cuticle Knife is of White Bone, and the Blade is of Hand-forged English Razor Steel, the connection being made with Aluminum Silver under a Brass Ferrule.

### No. 7.—NAIL FILE (With Blade 3¼ inches long).

35 Cents per File; \$3.00 per Dozen. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of English Razor Steel, Hand-forged and Hand-cut.

### No. 8.—CORN KNIFE (With Blade 2¼ inches long).

50 Cents per Knife; \$4.50 per Dozen. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

## TRACING WHEELS.

These Articles we Specially Recommend as of Superior Finish and Quality.



### No. 31.—SINGLE TRACING WHEEL.

15 Cts. per Wheel; \$1.00 per Dozen Wheels; \$10.00 per Gross. Postage per Dozen Wheels, 20 Cents.



### No. 32.—DOUBLE TRACING WHEEL.

30 Cts. per Wheel; \$1.25 per Dozen Wheels. Postage per Dozen Wheels, 20 Cents.



### No. 33.—DOUBLE ADJUSTABLE TRACING WHEEL.

25 Cts. per Wheel; \$1.60 per Dozen Wheels. Postage per Dozen Wheels, 25 Cents.

Order by Numbers, cash with order. Ordered at the retail or single-pair rate, these Goods will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be sent with the order. Rates by the gross furnished on application. Dozen Rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross. If the Goods cannot be procured from the nearest Butterick Pattern Agency, Send your Order, with the Price, direct to Us, and the Goods will be forwarded, prepaid, to your address.

## Scissors for the Work-Basket.

The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickel-plated Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.

### No. 23.—GLORIANA SCISSORS (5½ inches long).

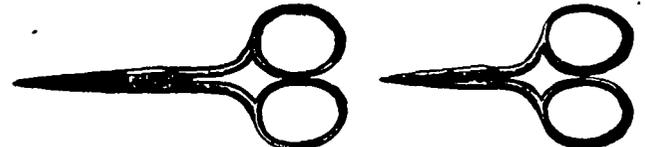
50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-Plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.

### No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS (4 inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

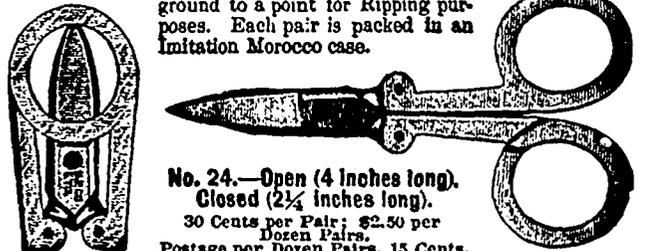
The Embroidery Scissors are made of English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Necessaire* and Companion.



### No. 9.—EMBROIDERY SCISSORS (3½ inches long).

20c. per Pair; \$1.60 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

The combined Folding Pocket, Nail and Ripping Scissors are made of the finest grade of German Steel, full Nickel-plated. The Handles are hinged on the Blades so as to fold when not in use. The inside of the Handle contains a phosphor-bronze Spring, which keeps the blades firm when open, making an indispensable pair of Pocket Scissors. The Blades are filed on each side for Manicure purposes, and are ground to a point for Ripping purposes. Each pair is packed in an Imitation Morocco case.



### No. 24.—Open (4 inches long). Closed (2¼ inches long).

30 Cents per Pair; \$2.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents. Rates by the Gross furnished on application.

## Lamp-Wick Trimmers.

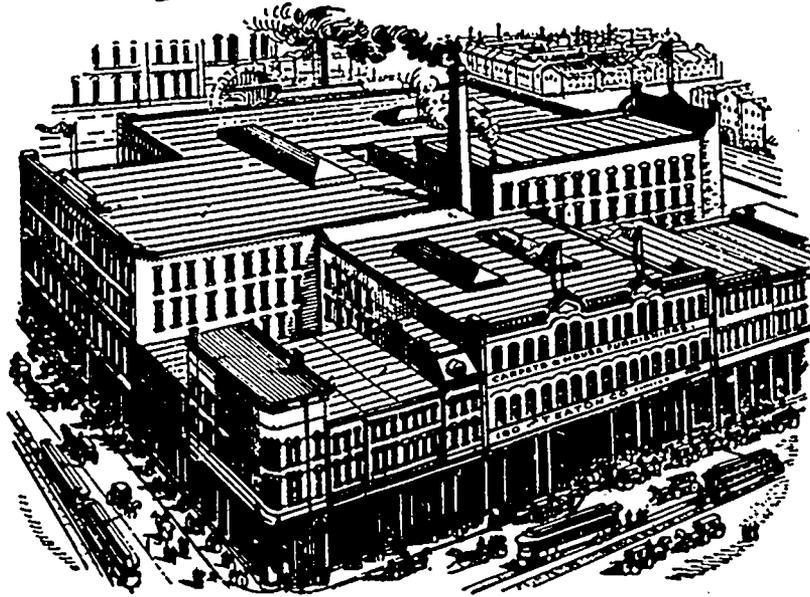


### No. 29.—LAMP-WICK TRIMMERS (5½ ins. long).

35 Cts. per Pair; \$3.00 per Doz. Pairs. Postage per Dozen Pairs 30 Cts.

No. 29.—These Trimmers are carefully designed to trim wicks evenly, and are of fine steel, full nickel-plated and neatly finished.

# Holiday Headquarters.



This issue of the DELINEATOR is intended to be in the hands of every subscriber by December 12th, which leaves two weeks of Christmas shopping before the 25th. These two weeks represent the most important trade event of the year, and we're willing to discount what may come in January for the sake of larger business right now. The great majority of people never buy their Christmas presents till the last moment, and nothing we can say will make everybody buy in advance. It is just as well to remember that. Sensible people will avoid the tremendous rush just before Christmas, and Mail Order customers are reminded that there's no time to lose if they want anything.

The goods are represented on the inside pages. Prices are special and the goods will be apt to go in a hurry.

People sending us their names and addresses will receive regular copies of "Store News" and Catalogues, which give full information regarding goods and prices.

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THE **T. EATON CO.** LIMITED

**190 YONGE STREET, - - - - TORONTO.**

*Good*



*morning*

**HAVE YOU  
USED  
PEARS' SOAP?**

# Colonial House, Montreal.

## SILK DEPARTMENT.

We Carry FULL LINES of the BEST MAKERS in Stock.

Black Broche Silks, - - - - -	75c., \$1.00, \$1.25.
Special Line of Colored Taffeta, in fashionable designs, -	\$1.00 per yard.
Black and Colored Stripes, Taffeta and Satin, something new for Blouse Waists, - - - - -	1.00 "
Full Range of Broche Satins, for Trimming and Dress Fronts, in all the leading colors, - - - - -	1.00 "
32-inch Art Silks, for Cushions and Drapes, - - - - -	65c. "

### Evening Gloves.

In Silk and Suede, in all tints. Lengths in Silk, 16 in., 27 in. and 32 in.

In Suede, 6-button, 10 button and 16-button lengths. Also a full assortment of the best makes for street wear.

Hall's Bazaar forms for draping dresses.

Briggs' Transfer Designs.

### Evening Dress Wear.

Dress Chiffons in all evening shades.

Pleated Chiffons in 6 in., 12 in. and 22 in.

Pleated Latendresse, 26 in. wide, in all tints.

This is the latest novelty in pleated goods.

Mousseline de Soie, 45 in. wide, evening shades.

Beautiful Silk Crepons for evening dresses.

Cream Silk-and-Wool Broches, pretty goods for evening wear.

Silk-and-Wool Crepons, in beautiful tints.

### In Lace Goods.

All kinds of Fancy Laces and Webbing to match.

Embroidered Collars for children's wear.

A large variety of the latest in Ladies' Collars and Fichus for evening wear.

### Trimmings.

Feather Trimming in all shades.

Pearl Trimming, Pearl Sets, Fancy Jewel Trimming, also a large stock Jet Trimmings and Sets, etc.

### Corsets.

It becomes an easy matter for any lady to select a perfect fitting Corset from our stock, no matter what her requirements may be.

THE COLONIAL CORSET (exclusively ours), long waisted, in white, drab and black. Price, \$1.25, less 5 per cent., or \$1.19 net.

C. P. A LA SIRENE CORSETS, a full range in white and drab.

P. D. CORSETS, in white, drab and black.

P. D. "MARGUERITE," in white, drab and black.

P. D. "DONITA," in fancy silk broche, also in cotillo and black sateen.

P. D. ABDOMINAL, in white and drab.

R. & G. CORSETS, long, medium and short waisted.

C. B. A LA SPIRITE, French net.

B. & C., D. & A., H & G., SONUETTE.

THOMSON'S GLOVE FITTING.

THOMSON'S TRUE FIT.

THOMSON'S (with band) ABDOMINAL.

RIDING CORSETS — NOUSING CORSETS — HYGIEN CORSETS — ZEPHYR CORSETS.

The above is by no means a promiscuous list of Corsets. Each and every one has been selected with the greatest of care, with a view to the present requirements.

### Equipoise Waists.

FERRIS' WAISTS, for Ladies, Misses, Children and Infants.

If you want a Corset for little money, and at the same time a good fit, ask to see our 50c. Corset, which is special value.

# HENRY MORGAN & CO.,

Montreal, - - - - - Que.