

Spring Announcement Number.

VOL. LI

NO. 3.

THE Delineator

A JOURNAL

of

FASHION.

CULTURE

AND

FINEARTS.



CANADIAN EDITION

Identical with that issued by THE BUTTERICK 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.

MARCH.

PRICE. 15 CENTS.

1898.

SOCIAL OBSERVANCES, A DEPARTMENT CONDUCTED BY MRS. CADWALADER JONES, IN THIS NUMBER.

THE AUDUBON SOCIETIES AND THEIR WORK, BY FRANK M. CHAPMAN, IN THIS

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Nearly twenty-five years ago we used these words. At that time we knew Scott's Emulsion cured consumption in its early stages. We knew it brought relief to all cases, and prolonged the lives of those far advanced with the disease. But we did not understand the reason why.

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D. 15.

D. 16.

THE DELINEATOR.

Full Dress Toilettes.

MARCH, 1898.

DESCRIBED ON PAGE 264.

Note the

REDUCTION IN PRICES
of Patterns of New Fashions
in this Issue.

Correspondingly Reduced Prices
will be quoted with all Styles
hereafter Published.

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C. P. 12.



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THE DELINEATOR.

Visiting Toilettes.
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THE DELINEATOR.

Visiting Toilettes.
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MARCH, 1898.

LADIES! see that you get

KERR'S N. M. T.

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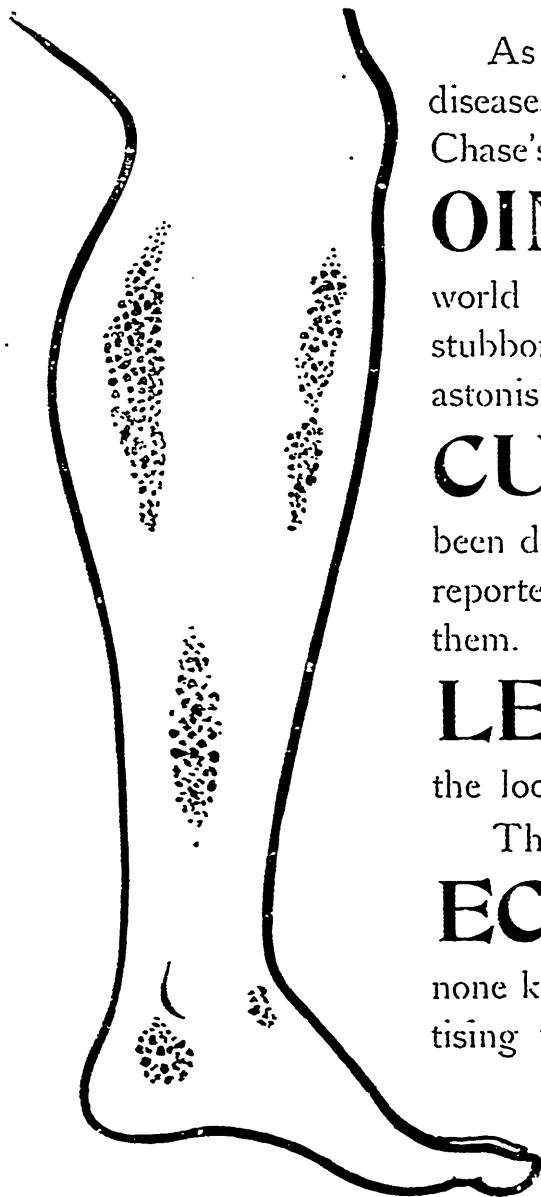
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THE DELINEATOR FOR MARCH.

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DR. CHASE'S



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

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

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

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



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

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

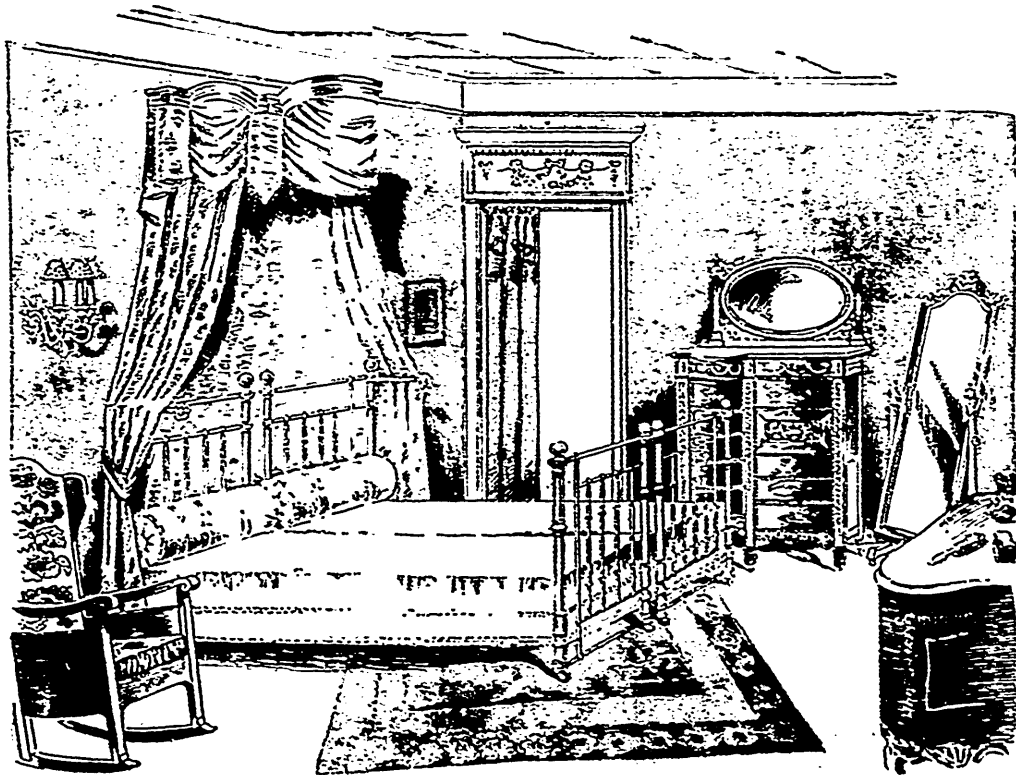
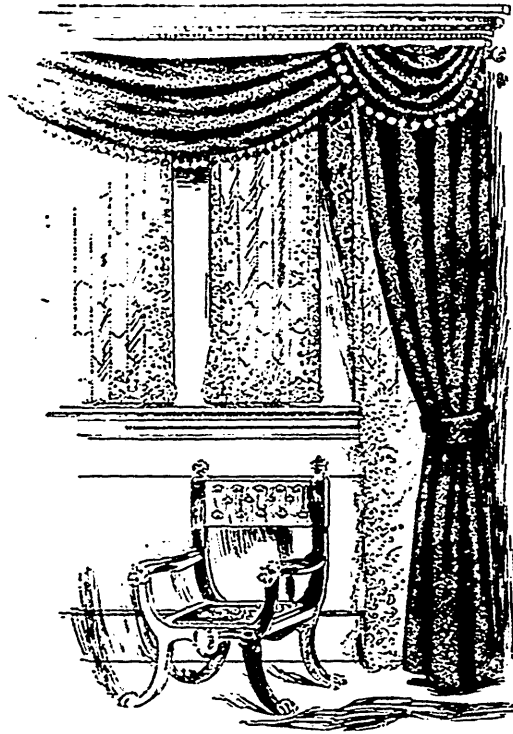
MR. R. D. ROBBINS, of Toronto, says:—"I had leg eczema that was unsightly, one great sore extending from the knee to the ankle, and badly swollen. Dr. Chase's Ointment gave me immediate relief, though eight or nine doctors during several years had failed to do me any good. Now, after using 36 boxes during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

House Furnishing and Decoration.

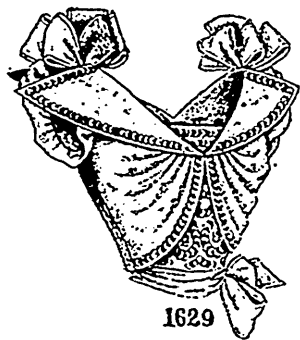
Many home-makers prefer severity in the furnishing of a bedroom to an ornate effect, such as is produced by heavy hangings and a variety of ornamental appointments. The desirability of luxurious hangings in all other apartments is, however, almost universally conceded.

Defects in the architecture may often be corrected by draperies and the elegance of an interior greatly enhanced by them. A suggestion for furnishing a narrow hall to advantage is given in the first picture. The floor is of hard wood and the wainscoting and window frame are enamelled in white. Full-length point d'esprit lace sash-curtains are hung simply at the window and at the side is a long lace curtain and an old-rose velours portière, held back at a proper distance above the lower edge. Over a pole fastened just below the cornice is adjusted a lambrequin matching the portière and trimmed with ball fringe. A fancy chair completes the furnishing. Instead of heavy drapery fabric, Liberty or China silk could be used with dainty if less elegant effect. A window seat furnished with pillows could be built below the window.

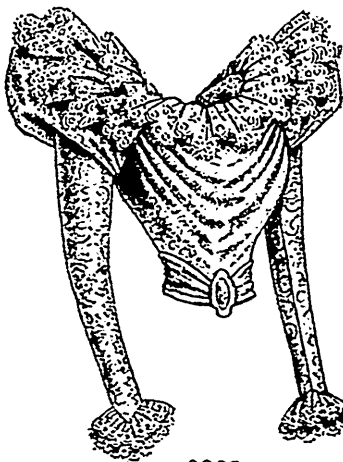
An elegant simplicity distinguishes the bed-room portrayed in the illustration. The floor is of polished wood and over it is spread a carpet rug. The walls are hung with old-rose cartridge paper and the ceiling is panelled. An old-rose silk portière embroidered with white silk cord in an Empire design is adjusted on a pole in the doorway, near which stand a cherry chiffonier and a cheval-glass, a dressing-case fully equipped with toilet articles being placed not far off. Twin brass beds in the middle of the room are dressed with white Marseilles quilts and Turkish bolsters and overhung by a canopy of white Liberty silk printed with a design in old-rose. Near by stands an upholstered cherry rocker. A neatly framed water-color picture is attractively placed and the candle sconces with candles and



pink shades are an effective addition. More pictures could be hung and a few more chairs, rockers and easy chairs added, if desired. Chintz or grètonne figured in pale, pretty tints could be used for the portière and also for the canopy instead of silk.



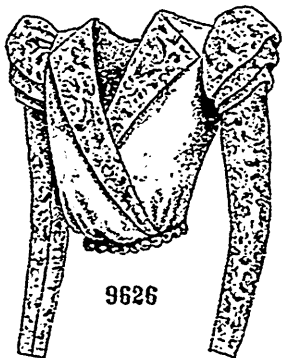
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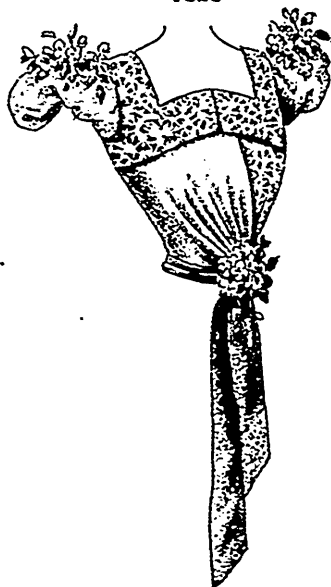
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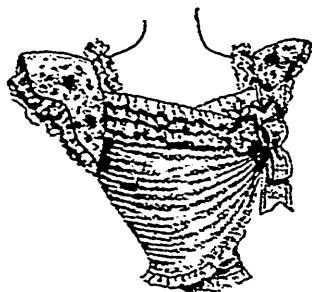
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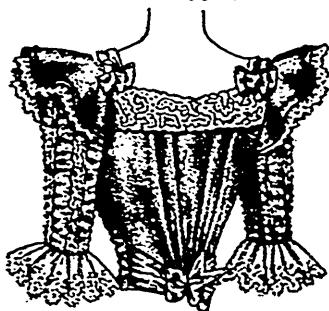
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STYLISH EVENING WAISTS.

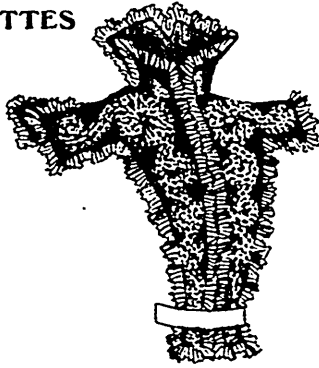
(For Descriptions see pages 227 and 228.)

NOVELTIES IN COLLARETTES AND COLLARS.

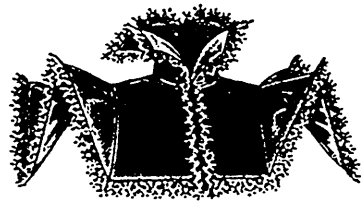
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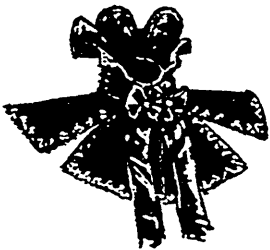
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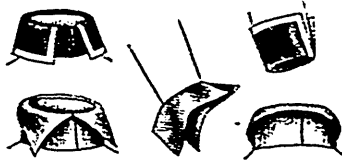
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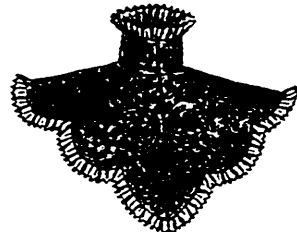
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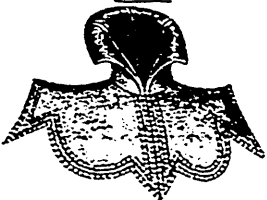
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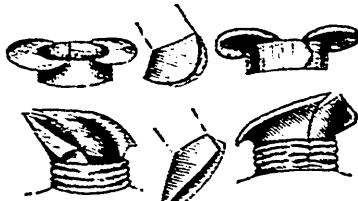
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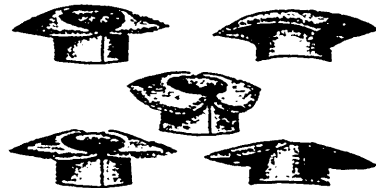
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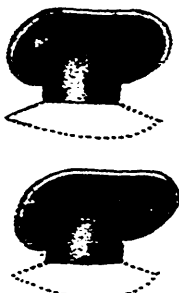
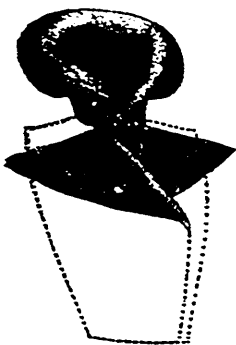
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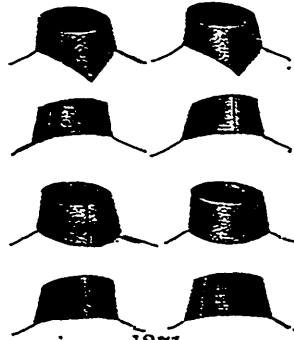
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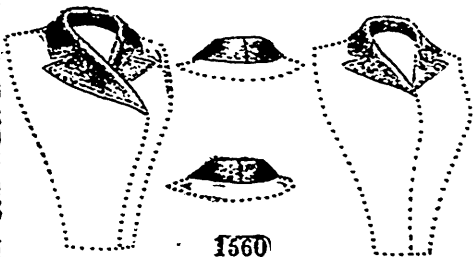
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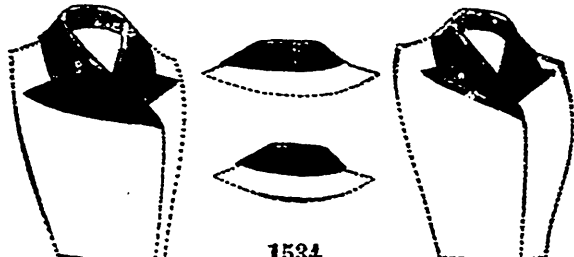
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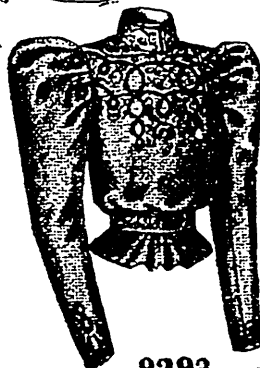
SPRING
STYLES IN COATS & JACKETS
(For Descriptions see Page 300.)



9679



9292



9293



9541



9609



9580



9539



9579



9314



1333



9655



9685

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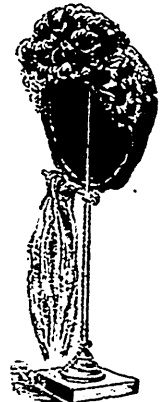
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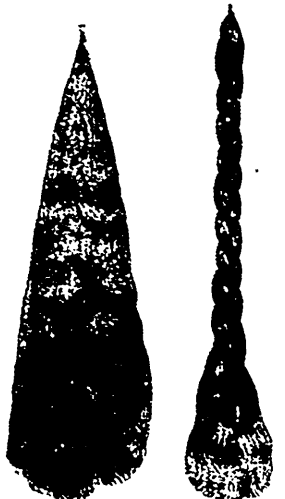


P.S.—We also manufacture Hair Growers, Hair Tonics, and other Toilet Preparations, Masks, Theatrical Wigs. We keep every kind of Hair Ornaments in real Tortoise Shell, Silver, Cut Steel, etc.

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Is a big seller \$3, \$5, \$6.50, \$8, and up.



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From \$1, \$2, \$3, \$4, \$5, \$7, \$8, \$10, and up.



The EDITOR

VOL. LI.

March, 1898.

No. 3.

PRINTED AND PUBLISHED IN TORONTO.

DESCRIPTION AND ILLUSTRATION OF A HANDSOME AND STYLISH RUSSIAN BLAZER.

FIGURE No. 105 G.—This illustrates a Ladies' Russian blazer. The pattern, which is No. 9713 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is pictured again on page 280 in this magazine.

This jacket is fashionably known as the Russian blazer and is here shown handsomely made up of satiny gray broad-cloth, with silk for the belt-straps and collar. The blazer opens in tapering revers to the waist-line over a waist of changeable rose silk formed in downward-turning tucks at each side of the closing, which is made with studs through a box-plait. The neck of the shirt-waist is encircled by a softly folded lace tie bowed stylishly at the throat. At the back the blazer fits closely and coat-laps and coat-plaits are arranged in regular coat fashion. The fronts are gathered at the waist and pouch slightly, and smooth skirt-portions are joined to them under belt-straps that are buckled together. A rolling coat collar forms notches with the upper ends of the revers. The two-seam sleeves are gathered at the top to stand out in the way now approved. If desired, the fronts may be closed above the bust and reversed in small coat-lapels. The jacket is made highly ornamental by fancifully shaped facings of silk headed by a straight and a coiled row of soutache braid. The facings are placed on the revers, and in simulation of cuffs on the sleeves, and a facing arranged at the edges of



the skirt portions is continued along the lower edge at the back, giving a dressy finish.

New modes on the blazer order will be acceptable to the woman of fashion, for the style of jacket that is worn with shirt-waists will not, on account of its becomingness and convenience, be discarded. Modifications and improvements are noted in the newest suggestions, the Russian blazer being first choice at the opening of the season. Cloth, serge, chevrot and camel's-hair are weaves fancied by all women, and the decorations selected to enhance their loveliness will be braid disposed in simple or intricate patterns. Pippings or folds of silk, satin or velvet may also be employed for the decoration. Machine-stitching is the tailor finish most liked. A very handsome jacket of this style was fawn faced cloth, with green cloth facings on the revers and a collar to match. The lapels were small in this instance and below them the fronts were elaborately braided in dark-green. The sleeves were braided at the top to match and cuff facings were arranged at the wrists. The blazer was extremely dressy, yet not too dressy for every-day use and a silk lining showing a mixture of fawn and green completed it. Velvet will be used for the collar, belt sections and revers facings when a very stylish blazer is desired and in this event further decoration is unnecessary, although one or two rows of narrow braid is in good taste.

The hat is trimmed with light ribbon, flowers, leaves and feathers.

FIGURE No. 105 G.—This illustrates LADIES' RUSSIAN BLAZER.—
The pattern is No. 9713, price 10d. or 20 cents.

(For Description see this Page.)
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DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 11, 12 AND 13.

FIGURES D 15 AND D 16.—FULL-DRESS TOILETTES.

FIGURE D 15.—This consists of a Ladies' surplice pouch waist and skirt. The waist pattern, which is No. 9679 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 286. The skirt pattern, which is No. 9465 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure.

This charming toilette is here pictured made of flowered mousseline over silk and has a chiffon sash, flowers and chiffon frills and ruchings for decoration. The surplice pouch waist, fashionably known as the Alix waist, may be made without the pelum. The neck is low in V shape and is followed by fluffy frills of the chiffon that are deepest on the shoulders and lap with the fronts in surplice style. The fronts display the fashionable droop over the chiffon sash, which is softly knotted at the left side, the long ends being finished with deep frills of the chiffon. Frill caps of the mousseline fall over the short puff sleeves.

The graceful circular skirt falls over a seven-gored foundation-skirt and shows the fashionable lines and flare.

Helpful hints for the development of transparent fabrics may be gained from this toilette, which is admirably adapted to gauzy materials, pèrenadine, mull, organdy and the beautiful mousselines and chiffons.

FIGURE D 16.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 9658 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown in three views on page 286. The skirt pattern, which is No. 9644 and costs 1s. or 25 cents, is in nine sizes for ladies from a twenty to thirty-six inches, waist measure.

Velvet and silk are here associated in this stylish toilette and iridescent beads and passementerie provide the decoration. The Victorian waist, with its low 1830 neck and narrow shoulder-straps, forms the most conspicuous part of this toilette, which will answer admirably for balls, receptions and dinners. The full center front pulls out and droops slightly between side-fronts which are rolled back in tapering revers that are bordered with iridescent beads. Ruffle sleeves droop below the shoulders and fluff out prettily, and the waist is upheld by the shoulder straps, which are covered with passementerie. A velvet sash surrounds the waist and ends in a bow with long ends at the back.

The six-gored skirt may be made in round length or with a sweep, and is trimmed to the belt with spaced, graduated flounces of the silk.

The toilette is commended for silk and combinations of silk and velvet, as well as for the sheer fabrics used for reception and ball wear. Bands of spangled trimming, pearl bands, lace edging and insertion are available garniture.

FIGURES D 17 AND D 18.—LADIES' VISITING TOILETTES.

FIGURE D 17.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 9696 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 290. The skirt pattern, which is No. 9686 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 295.

The originality and style of this waist, with square-necked Russian over-front, is well displayed in the present combination of two shades of velvet, the brighter hue being overlaid with lace; jetted passementerie adds a rich decorative finish, and the velvet belt closes with a fancy buckle. The over-front pouches at the belt with the vest, which is seen in yoke effect, and also between the edges of the fronts. The triple sleeves, caps and flaring collar are decidedly novel in effect.

The new three-piece skirt of lustrous broadcloth is tastefully decorated with rolled folds of satin: it may be fan-plaited, box-plaited or gathered at the back.

Gay combinations in keeping with the brightness and joy of Spring are commended for this toilette, which will answer for receptions, church, calling or the promenade.

The hat is lavishly adorned with feathers and velvet.

FIGURE D 18.—This consists of a blouse-waist and skirt. The waist pattern, which is No. 9697 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown in five views on page 290. The skirt pattern, which is No. 9634 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

A novel blouse-waist forms a prominent portion of this toilette; it is here pictured made of plain and flowered silk and lace net and decorated with velvet ribbon. A fancy belt encircles the waist. The fronts are rolled in lapels to the bust, where they are connected by link-buttons, revealing a smooth vest that pouches with the fronts. The sleeves are shapely and are arranged to form short puffs at the top, and with the novel turn-down collar a pretty stock tie is worn.

The seven-gored skirt of rich noiré silk may be made with a sweep or in round length. Soft jabots of chiffon cover the side-front seams nearly to the belt.

The separate waist will accompany stylish skirts of silk, cloth or novelty goods and will be made up in a combination or of one material throughout.

The Spring hat of straw is trimmed with chiffon and feathers.

FIGURES D 19 AND D 20.—SPRING PROMENADE TOILETTES.

FIGURE D 19. This consists of a Ladies' coat and skirt. The coat pattern, which is No. 9685 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in four views on page 281. The skirt pattern, which is No. 9562 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Velvet is here pictured in the handsome Russian frock coat, which opens over a shirt-waist of silk completed with a removable linen collar and a gay Roman ribbon tie. The fronts pouch in a graceful way at the center over belt sections which are closed with a buckle and are rolled to the waist in tapering lapels that are broad at the top, where they extend in points beyond the rolling collar. The back is close-fitting and has coat-laps below the center seam; and circular side-skirts that meet at the center of the front are joined to the coat in becoming hip seams. The two-seam sleeves may be box-plaited or gathered at the top. The coat may be in three-quarter length or in a length between that illustrated and three-quarter length, as preferred.

Fancy cheviot is pictured in the circular skirt, which is trimmed in pointed tablier effect with braid and has only the slightest possible fulness at the top.

The coat is one of the newest of the Russian styles and will make up handsomely in broadcloth, cheviot, tweed and tailor suitings generally and also in silk and velvet. The skirt may match or contrast with it.

The hat is decorated with ribbon, a fancy buckle and flowers.

FIGURE D 20.—This consists of a Ladies' double-breasted jacket and skirt. The jacket pattern, which is No. 9679 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 280. The skirt pattern, which is No. 9686 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 295.

Covert cloth was here selected to make this graceful toilette and self-strappings adorn it in regular tailor style. The jacket is closely adjusted in coat fashion at the sides and back and the loose box-coat fronts are closed in double-breasted style with buttons and button-holes below up-to-date small lapels that form narrow notches with the rolling coat-collar. The shapely sleeves may be box-plaited or gathered at the top.

The three-piece skirt is circular at the front and sides and may be fan-plaited, box-plaited or gathered at the back.

Cloth in any of the new shades or plain or fancy cheviot, serge or tweed will generally be selected for a toilette of this kind. A shirt-waist may be worn underneath the jacket and braid or self-strappings will provide suitable decoration for the jacket and skirt.

The hat accords with the toilette and is trimmed with velvet and a bird having brilliant plumage.

Fashions of To-Day.

Double breasted fronts are characteristic of two of the new jackets. In one instance, however, the fronts are loose; in the other they are snug and basque-like.

Most jackets have close-fitting backs, and sleeves either gathered or plaited at the top.

In the Russian frock coat the skirts are joined over the hips in the regulation way and the fronts pouched.

The backs are close-fitting in almost all Russian top-garments, while the fronts are drooping.

A coat back and pouch fronts that may be reversed only a trifle or full length distinguish the Russian blazer.

The Paris blazer is unusually smart with its snug back and dart-fitted fronts having round corners.

Long-skirted coats are produced in many varieties.

The skirt of the military frock coat falls quite to the knees and the body is closely adjusted.

In the Oxford coat the skirt is continuous with the body, which is double-breasted.

Another of the long skirt coats—the Princess—is single-breasted and close.

The side-front and side-back seams in the Wellington coat extend to the shoulders and pointed laps hang over the long joined skirt.

The ends of the sewed-on skirt may lap with the double-breasted fronts of the Geraldine coat or just meet, as preferred.

In all long coats the skirts show a slight ripple at the sides.

Rounding corners are defined in the deep added skirt of the short paddock coat.

A paletot with a seamless back and strapped seams is also called a paddock coat.

Another paletot with an added skirt has laps falling over the hips.

There is a fichu suggestion about the quaint Sontag cape which is emphasized by its double frills at the sides. A Lafayette collar enhances its good style.

The jacket-basque, with its short, close vest and reversed fronts, is a revived fashion modified, of course, to suit prevailing tastes.

Lafayette, military and lapel collars are the approved neck finish for coats.

A succession of scollops renders the outline of a bolero jacket fanciful.

Tabs or points vary the outline of another short Spanish jacket.

Merely a suspicion of a droop is observable in the back of a blouse jacket-basque, the jacket and vest fronts likewise being pouched.

Another modish blouse-jacket describes flowing fronts with a box-plait suggestion and a belted pouch back.

Favorable for stout figures is a basque including full fronts and a full, square chemisette.

The fronts in the d'Orsay waist pouch and roll away from a vest their entire length or only a short distance.

The back droops a trifle less than the fronts in a new shirt-waist with a pointed yoke applied at the back.

A notched collar and round lapels are novel details of a shirt-waist, necessitating the adoption of a chemisette.

The round yoke at the back of another shirt-waist extends over the shoulders and supports full fronts.

Shirt sleeves with wristbands and rolling removable cuffs are usual to shirt-waists.

Guimpes are effected as extensively by

ladies as by children in these days. One style embraces long sleeves with fancifully-designed wrists, which are matched by the collar.

The Victorian evening bodice has drooping shoulders and full fronts framed in revers.

An admirable effect is produced in a leg-o'-mutton sleeve with encircling tucks extending from shoulder to wrist.

Circular, rippling ruffles, Venetian points and all sorts of fanciful cuffs enhance the decorative effect of dress sleeves.

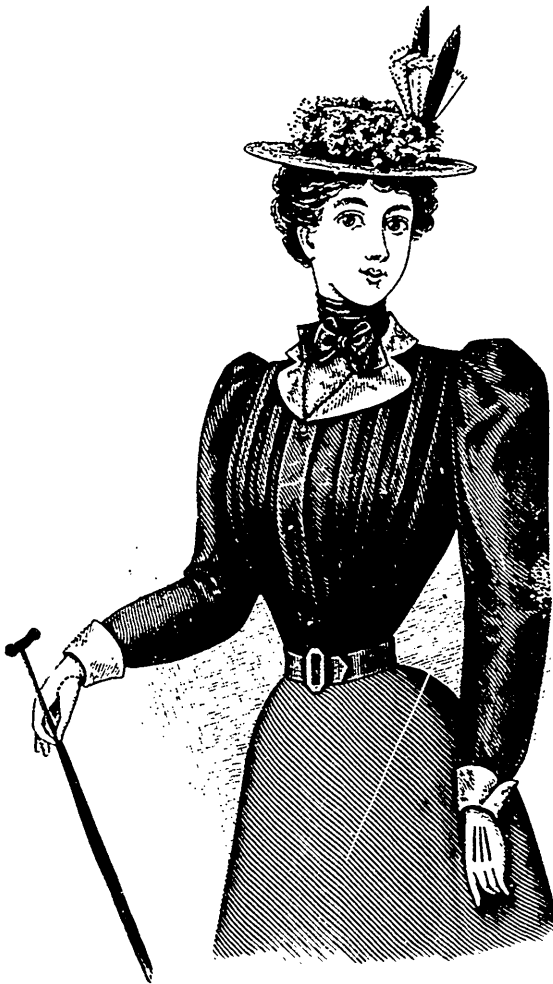


FIGURE NO. 106 G.—This illustrates LADIES' SHIRT-WAIST.—The pattern is No. 9653, price 10d. or 20 cents.—(For Description see Page 266.)

FIGURE No. 106 G.—LADIES' SHIRT-WAIST.

(For Illustration see Page 265.)

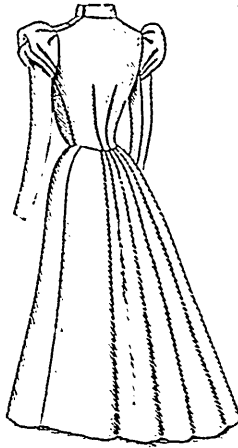
FIGURE No. 106 G.—This represents a Ladies' shirt-waist. The pattern, which is No. 9653 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen differently made up on page 289.

This shirt-waist is dressy enough for afternoon wear as here shown made of ruby and cream-white silk. A deep square yoke appears above a back having gathered fulness becomingly drawn to the center, and the fronts are arranged in tiny box-plaits at the top and in closely-lapped forward-turning plaits at the waist. The fronts are closed through a box-plait below a notched collar having rounded corners; and in the open neck

LADIES' COSTUME, WITH SEVEN-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND SLEEVE CAPS.)

(For Illustrations see this Page.)

No. 9721.—The newest ideas are incorporated in this costume, which is pictured made of figured silk and plain satin overlaid with lace net, an elaborate decoration being furnished by ribbon, plaitings of plain silk, folds of satin, fancy buckles and lace edging. A lining fitted by double bust darts and the usual seams and closed at the center of the front gives the desirable trim effect to the waist. The plastron vest, which is overlaid with lace net, is plain at the top and gathered at the bottom to pouch slightly over the belt with the fronts, which are gathered at the bottom and open in fancy curves over the vest to the shoulders. The closing is made invisibly at the left side and a jabot of lace beginning in a soft knot at the bust is secured with a fancy buckle and extends to the bottom of the waist. The seamless back joins the fronts in shoulder and under-arm seams and the fulness at the center is arranged in the new way—that is, in a box-plait that flares upward from the lower edge. A round yoke-facing on the back gives a dressy effect, but it may be omitted. The two-seam sleeves are formed in short puffs at the top by gathers at the upper edge and three



9721



9721

Front View.

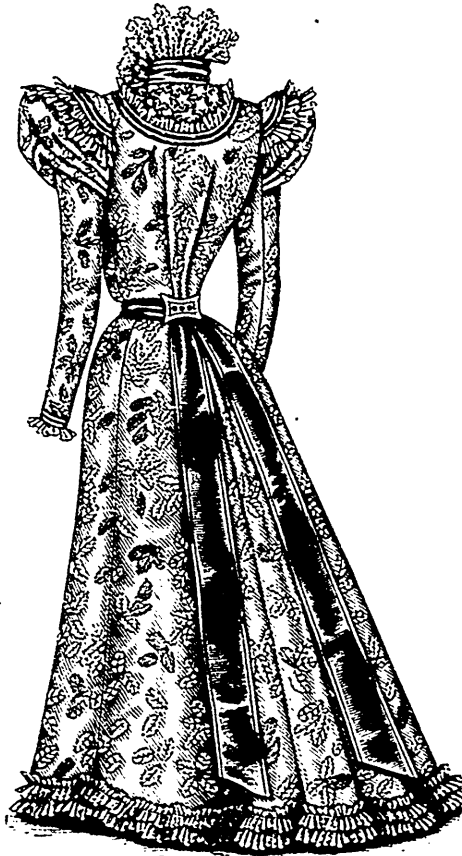
LADIES' COSTUME, WITH SEVEN-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND SLEEVE CAPS.)

(For Description see this Page.)

is seen a removable chemisette that is finished with a standing collar encircled by a ribbon stock. The sleeves are completed with fancy turn-up cuffs, but straight cuffs may be used instead. Under-arm gores and a fitted lining give perfect trimness to the waist, which may be made high-necked with a band for attaching linen collars, if preferred to the open neck. A leather belt is worn.

Madras, cotton chevrot, fine French flannel and silk are used for shirt-waists, and those of white piqué figured or plain are exceedingly dressy.

The sailor hat is trimmed with flowers, lace and quills.



9721

Side-Back View.

downward-turning plaits in each side edge of the upper part, and the inside seam is left open for a short distance at the wrist. Double circular caps droop over the puffs. A frill of lace edging rises above the standing collar, which is surrounded by a wrinkled stock. A ribbon sash encircles the waist and is fastened at the center of the back with a handsome buckle, the long ends falling low on the skirt.

The seven-gored skirt is gathered compactly at the back and spreads and flares at the bottom, where it measures about three and seven-eighth yards round in the medium sizes. Two knife-plaited ruffles of the silk trim the lower edge. If desired, a small bustle or any style of skirt extender may be worn.

The new silks in gay floral patterns will make up stylishly by this mode, as will also French challis, grenadine and the new canvas weaves. Ribbon for the sash and stock and lace and knife-plaitings for the remainder of the decoration will be effective. The fashion

of simulating a shallow yoke on the back is very effective and is much in vogue at present; the facing usually matches the vest and a standing row of trimming is added at the lower edge to complete the yoke effect. When sheer goods are used the lining will usually be of a contrasting color.

We have pattern No. 9721 in eight sizes for ladies from

thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, requires eleven yards of figured silk twenty inches wide, with five-eighths of a yard of plain satin twenty inches wide, and five-eighths of a yard of lace net twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

circular shaping, as well as to the plaits, ample fulness is introduced in the back of the skirt, the lower edge of which

FIGURE No. 107 G.—LADIES' PRINCESS DRESS.

(For Illustration see this Page.)

FIGURE No. 107 G.—This illustrates a Ladies' Princess dress. The pattern, which is No. 9654 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 four views on page 270.

This graceful dress is here pictured made of lustrous garnet broadcloth and silk; the deep square yoke at the front is overlaid with lace net, and silk knife-plaitings, ribbon and passementerie contribute a most effective decoration. The center-front is smooth, except at the top, where it is gracefully draped, and its joining to the yoke is covered with trimming. The side-fronts are entirely smooth and the dress is closed in Russian style at the left side. The back is closely adjusted in correct Princess style and below the waist falls in full, graceful folds; it may be made with a sweep or in round length. Short puffs are arranged at the top of the close-fitting sleeves, and ruffle caps fluff out prettily over the puffs. A ribbon stock surrounds the standing collar. The dress may be made up with a plain center-front and with a low neck and short sleeves, if desired.

Stately dresses for matrons made in this style will be of *fleur de velours* or *moiré façonné*, but less dressy robes will be of lustrous broadcloth in any of the pale tints, or of taffeta silk. Young ladies may use cashmere, vailing, silk or velvet. The decoration will be lace, ribbon, knife-plaitings of silk, bands of passementerie, spangled trimming, and, for evening wear, floral garniture, the selection being based on the color, quality and the occasion for which the robe is intended. A very rich dress for an elderly lady would be of ruby velvet, with Irish point lace for the decoration.

LADIES' PRINCESS DRESS, WITH COURT FRONT. (TO BE MADE WITH HIGH OR POMPADOUR NECK, WITH FULL-LENGTH OR ELBOW SLEEVES, WITH OR WITHOUT THE BELT AND CAPS AND WITH A SHORT TRAIN OR IN ROUND LENGTH.)

(For Illustrations see Page 263.)

No. 9717.—The dress is an exceptionally handsome Princess mode; it is shown in a combination of plain jacqueminot satin and plain and brocaded white satin and decorated with narrow knife-plaitings of the plain satin. It is provided with a basque-fitted lining that is closed at the center of the front. The back is shaped in circular style with a center seam, and two backward-turning plaits laid at the waist at each side of the seam flare upward toward the shoulders and spread gracefully in deep folds in the skirt, which may be made in round length or with a short train, as preferred. Owing to the

measures in the medium size four yards and seven-eighths in the round length. Side-fronts lap in side-plaits below the waist upon a smooth center-front or court front, and the clos-

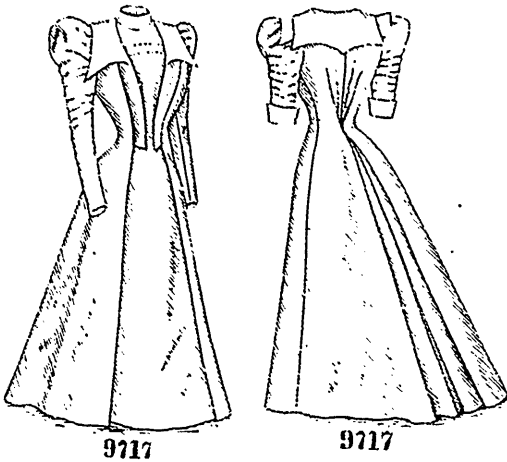


FIGURE No. 107 G.—This illustrates LADIES' PRINCESS DRESS.—The pattern is No. 9651, price 1s. 3d. or 30 cents. (For Description see this Page.)

ing is made to a convenient depth at the left side. A large triple-pointed sailor-collar that is shaped slightly low at the back extends from under the side-fronts to the waist to give the effect of jacket fronts and form large handsome revers above the bust. The neck may be high or it may be low

The Princess is a favorite mode by which to make up rich black satin, moiré arabesque, miroir moiré and other of the elegant new silks. In this pattern lace-covered silk or velvet may be associated with any rich material, and silk platings, handsome passementerie, spangled bands, etc., may provide the decoration. A very handsome dinner gown for a blonde is of royal purple velvet, and white satin richly embroidered with silver and bands of ermine for the decoration.

We have pattern No. 9717 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the dress requires thirteen yards and five-eighths of plain rose satin twenty inches wide, with three yards of brocaded white satin twenty inches wide, and three-fourths of a yard of plain white



9717
Front View.

9717
Side-Back View.
LADIES' PRINCESS DRESS, WITH COURT FRONT. (TO BE MADE WITH HIGH OR POMPADOUR NECK, WITH FULL-LENGTH OR ELBOW SLEEVES WITH OR WITHOUT THE BELT AND CAPS AND WITH A SHORT TRAIN OR IN ROUND LENGTH.)
(For Description see Page 267.)

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

FIGURE NO. 168 G.—LADIES' AFTERNOON RECEPTION TOILETTE.

(For Illustration see Page 269.)

FIGURE NO. 168 G.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9667 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty-four to forty-eight inches, bust measure, and may be seen again on page 285. The skirt pattern, which is No. 9634 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The toilette is here shown developed in heliotrope and cream-white silk, and white lace net, and an elaborate decoration is arranged with black velvet baby ribbon, white taffeta ribbon and lace edging. Full fronts showing a group of shirrings at the bottom flare toward the shoulders over fitted square-peaked under-fronts that close at the center and appear with vest effect below a removable full chemisette that is finished with a crush stock collar. The under fronts may be high-necked or in V shape, as preferred. The back has ful-

and square in front. When the neck is high, the back is overlaid with lace net above the sailor collar and a standing collar closed at the left side is added. Smooth epaulettes stand out upon the one-seam sleeves, which are in mousquetaire style above the elbow but plain below. The sleeves may be in elbow length and finished with smooth roll-up cuffs, or they may be in full length and finished plainly or with fancy ripple cuffs. The waist may be surrounded by a crush girdle closed in front with a buckle to give the effect of a skirt and bodice, if desired.

ness in the lower part drawn in rows of shirrings at the bottom, and the introduction of two under-arm gores at each side makes the basque specially desirable for stout ladies. Tab epaulettes standing out on the two-seam sleeves add to the dressiness of the mode.

The skirt is in seven gores and is a desirable shape for silks, velvets and other narrow goods. It is gathered at the back and may be made with a sweep or in round length.

The toilette as here made is exceedingly graceful and youthful. If intended for stout ladies, the trimming will be less fluffy than in this instance, flat bands embroidered, jetted or spangled being more appropriate and handsome enough for any material. Any of the rich silks or novelty goods may be chosen in combination with chiffon, satin or velvet.

LADIES' PRINCESS DRESS. (To

BE MADE WITH A DRAPED OR PLAIN FRONT, WITH A HIGH OR SQUARE NECK, WITH FULL-LENGTH OR SHORT SLEEVES AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 270.)

No. 9654. — At figure No. 107 G in this number of THE DELINEATOR this dress is shown differently developed.

This handsome Princess dress is here illustrated made up in both brocaded and plain dress goods combined with plain silk, with the yoke and sleeves in the high-necked dress overlaid with lace net. A simple arrangement of ribbon forms an effective decoration. The front is composed of a center-front and side-fronts extending to the shoulders, and the closing is made down the left side in Russian



FIGURE No. 108 G.—This illustrates LADIES' AFTERNOON RECEPTION TOILETTE.—The patterns are Ladies' Basque-Waist No. 9667, price 10d. or 20 cents; and Skirt No. 9634, price 1s. or 25 cents.

(For Description see Page 268.)

style. The center-front may fit with perfect smoothness or it may be draped in folds across the bust, and the overlapping edge may be plain or in scrolls, as illustrated. Under-arm gores, side-back gores reaching to the shoulders and a center seam complete the superb adjustment of the dress and the shaping produces graceful deep flutes in the skirt at the back. Short under-fronts that close at the center are joined to the front edges of the side-fronts and render the dress perfectly comfortable. When the neck is high, a square yoke is joined to the top of the draped center-front or a yoke facing is applied on the plain center-front; and a square yoke is applied on the back and the neck finished with a standing collar. The sleeves may be short puffs or they may be in close-fitting coat style with short puffs at the top. Frill caps fluff in a charming way over the puffs. The dress may be made with a sweep or in round length. In the round length it measures about four yards and five-eighths at the foot in the medium sizes. A small bustle or any style of skirt extender may be worn, if preferred.

Stately silks or velvet will be selected for the dress when it is made with a low neck for dinners, the theatre, or other ceremonious wear, and any seasonable woollen will develop a charming dress for wear at home. Lace and iridescent trimming will adorn the dress suitably, or ruches or plaitings of chiffon, *mousseline de*

soie or Liberty silk may be combined with jet or silk passementerie, appliqué bands, lace insertion, etc. in arranging an effective ornamentation that may be simple or elaborate.

We have pattern No. 9654 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the dress requires eight yards and seven-eighths of dress goods forty inches wide, with two yards and a fourth of silk and a yard and three-eighths of lace net twenty-seven inches wide for covering the yokes, collar and full-length sleeves. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DRESS,
WITH PRINCESS
BACK AND A
RUSSIAN REDINGOTE
FRONT
OVER A FULL
VEST AND PANEL
SKIRT-FRONT.

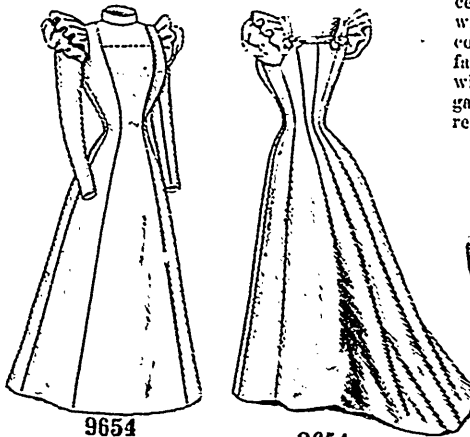
(For Illustrations see
Page 273.)

No. 9724.—A charming novelty in Princess gowns is here illustrated developed in a union of cashmere, velvet and silk. It combines a Princess back with a Russian redingote front that may have square or rounding lower front corners. The back is handsomely fitted by a center seam and under-arm and side-back gores, the shaping causing the skirt to fall in deep graceful flutes. A panel skirt-front fitted by a dart at each side is completed with a belt that passes about the waist underneath, and over it at each side the skirt portions of the redingote front flare gracefully. A full vest arranged on lining fronts fitted by double bust darts and closed at the center, and over the vest the Russian fronts are crossed in surplice fashion. The Russian fronts are gathered at the bottom and pouch softly over belt sections, to which the skirt portions, also,

are joined; they may be reversed to the bust or waist in lapels that extend in points beyond the ends of a rolling collar. The belt sections are closed with a fancy button. The dress displays charming and fashionable lines in the skirt, which is of stylish width, the lower edge measuring a little over four yards and an eighth in the medium sizes. The standing collar is covered by a silk stock and lace is prettily arranged at the upper edge. Lace also trims the two-seam sleeves, which are mounted on coat-shaped linings and gathered to form small butterfly

puffs at the top. The sleeves may be in Venetian points or in fanciful curves at the wrist, as preferred. With this dress a small bustle or any style of skirt extender may be used.

This mode will be chosen for making elegant dinner or reception gowns of rich silk or satin combined with plain or novelty velvet, chiffon over silk, etc., and trimmed with handsome lace and passementerie. In a matron's dress for ceremonious dinner, old-gold brocade was combined with black satin, the latter being embroidered with colored beads and used for the panel skirt-front and for facing the lapels. Black lace at the neck and wrists, with a tiny ruching of white chiffon inside the lace, gave a dainty finishing touch. The skirt portions of the redingote will generally be lined with some pretty silk



9651

Front View.



9651

Side-Back View.

LADIES' PRINCESS DRESS. (TO BE MADE WITH A DRAPED OR PLAIN FRONT, WITH A HIGH OR SQUARE NECK, WITH FULL-LENGTH OR SHORT SLEEVES, AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 269.)

contrasting with the rest of the gown. Frills of lace will form a dainty finish for the sleeves.

We have pattern No. 9724 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the dress for a lady of medium size, calls for seven yards and an eighth of dress goods forty inches wide, with three yards of velvet and three yards of silk each twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 109 G.—LADIES' TOILETTE.

(For Illustration see Page 274.)

FIGURE No. 109 G.—This illustrates a Ladies' blouse-waist (Descriptions Continued on Page 275.)



D 19.

D 20.

(Descriptions Continued from Page 270.)

and skirt. The blouse-waist pattern, which is No. 9697 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in five views on page 290. The skirt pattern, which is No. 9597 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Brown and tan cloth are here associated in this stylish toilette and braid and a fancy belt give the decorative finish. The blouse-waist is arranged over a well fitted lining and folds over in pointed lapels above the bust and opens all the way over a plastron vest of the tan cloth that is permanently sewed at the right side and fastened with hooks and loops at the left side. The blouse is gathered at the waist to pouch slightly over the belt at the front. The close-fitting sleeves are arranged in short puffs at the top and completed with roll-up cuffs. The neck is finished with a standing collar to the upper edge of which are sewed two flare sections that have pointed front ends and narrow rounding back ends, and a ribbon stock is worn.

The skirt has an oval tablier that deepens nearly to the lower edge at the front and a circular portion joined to it falls in pretty ripples at the front and sides and may be made with a sweep or in round length. The braid decoration follows the tablier outline.

Beatrice cloth, which much resembles camel's-hair, may be selected for an early Spring toilette of this kind as it may be had in the light hues; broadcloth, cheviot, poplin and silk are also commended. Braid or passementerie will provide appropriate decoration.

LADIES' EVERY-DAY DRESS, CONSISTING OF A SHIRT-WAIST (TO BE MADE WITH OR WITHOUT FITTED LINING, WITH A NECK-BAND FOR WEAR WITH REMOVABLE COLLARS, AND WITH STRAIGHT OR TURN-UP CUFFS) AND A SIX-GORED SKIRT GATHERED AT THE BACK.

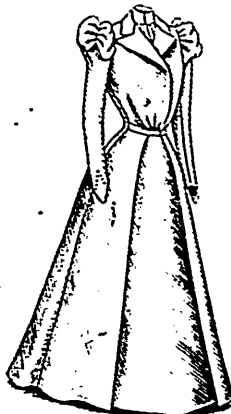
(For Illustrations see Page 275.)

No. 9695.—This trim garment fills all needs for an every-day dress to be worn in the house or on the street, according to the material used. It is pictured made of gingham. The shirt-waist may be made with or without a fitted lining. The fronts, which are gathered at the top and at the waist, pouch slightly at the center and are closed with studs or buttons and button-holes through a box-plait formed in the right front. The upper part of the back is an oddly pointed yoke that extends over the shoulders to form a shallow yoke for the fronts. The back may be gathered or laid in closely lapped plaits at the waist, and the fullness is creased in two backward-turning plaits at each side of the center, the plaits flaring in a most decided way toward the yoke. Under-

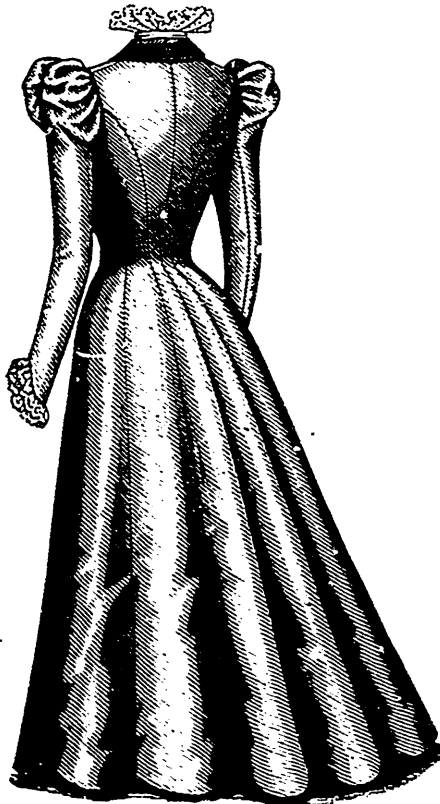
arm gores produce a smooth effect at the sides. The shirt sleeves are gathered at the top and bottom and have the usual slashes finished with underlaps and pointed overlaps; they may be finished with straight or turn-up cuffs that close with studs and link buttons. The neck is finished with a neck-band so that removable collars of any style may be worn.

The six-gored skirt is gathered at the back to hang in full folds. The lower edge measures nearly three yards and five-eighths in the medium sizes. A small bustle or any style of skirt extender may be worn, if desired.

The dress is very neat and is sensibly designed so that it can be easily made from percale, chambray, light-weight and inexpensive woollens or any similar material of durable weave and color. A perfectly plain finish will usually be adopted, though



9724



9724

Side-Back View.

LADIES' DRESS, WITH PRINCESS BACK AND A RUSSIAN REDINGOTE FRONT OVER A FULL VEST AND PANEL SKIRT-FRONT.

(For Description see Page 270.)

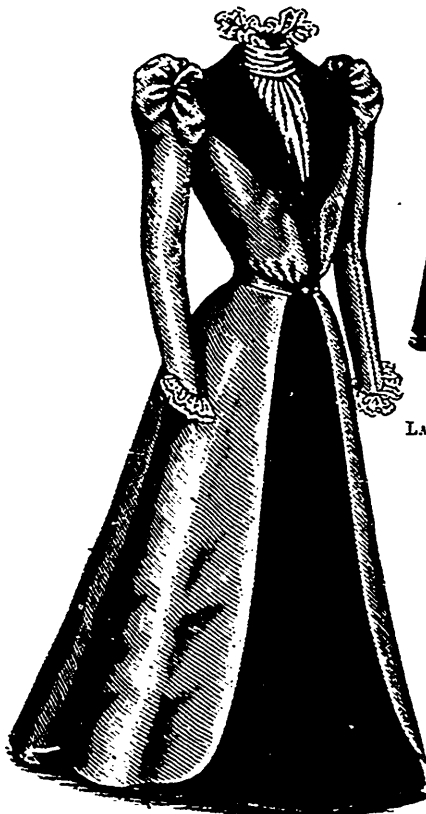
one or two ruffles may trim the skirt.

We have pattern No. 9695 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dress for a lady of medium size, requires six yards and three-eighths of material thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WRAPPER OR LOUNGING-ROBE. (EQUALLY DESIRABLE FOR MATERNITY, INVALID OR OTHER WEAR.)

(For Illustrations see Page 276.)

No. 9719.—This wrapper is admirable as a maternity or invalid gown, as well as for an ordinary *négligée*. It is pictured made of challis and trimmed with fancy braid. The back is made with a center seam and both it and the front are gathered at the top. Between the front and back at each side is a wide gore that is fitted by a long dart reaching from the arm's-eye well below the hip; these gores are joined with the back and front to a deep, square yoke. The wrapper



9721

Front View.

is closed where the front and left gore meet, from the shoulder to a convenient depth with buttons and button-holes and the edges are joined together below. At the back and sides the wrapper is buttoned at intervals to a belt that is secured about the waist underneath, the arrangement giving a novel effect. An outside belt may be worn or not, as desired. The neck is finished with a standing collar that is closed at the left side. The bishop sleeves are gathered at the top and bottom and are completed with round cuffs.

The wrapper will be made of silk and all sorts of wool goods and also of lawn, zephyr, chambray, gingham, challis and percale. Narrow lace edging may be used to trim and on some fabrics ribbon is also appropriate.

We have pattern No. 9719 in nine sizes for ladies from thirty to forty-six inches, bust measured. To make the garment for a lady of medium size, needs seven yards and a half of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CYCLING COSTUME, CONSISTING OF A RUSSIAN BLOUSE (THAT MAY BE CLOSED TO THE THROAT IN DOUBLE-BREADED STYLE OR ROLLED TO THE BUST OR WAIST, AND MADE WITH OR WITHOUT THE PEPLUM AND WITH THE SLEEVES BOX-PLAITED OR GATHERED); AND A SKIRT FITTED WITH SADDLE-GORE.

(For Illustrations see Page 277.)

No. 9661.—At figure No. 115 G in this number of THE DELINEATOR this costume is shown differently developed.

Brown cloth was here selected for this handsome cycling costume, with machine-stitching for a finish. The blouse is in Russian style and is shaped with only shoulder and under-arm seams. The back is smooth across the shoulders and has slight fulness below arranged in two small backward-turning plaits at each side of the center. The fronts, also, are plain at the top, but have fulness taken up in two rows of gathers at the lower edge, the gathers being tacked to a belt applied underneath; they pouch in the fashionable way and may be closed to the throat in double-breasted style or rolled in lapels to the bust or waist, the different effects being illustrated. A rolling coat-collar finishes the neck. A peplum in two sections, the ends of which meet at the center of the back and front, may be in either of two lengths—or it need not be used at all; and a belt that fastens at the front with a buckle is worn. The two-seam sleeves may be box-plaited or gathered at the top; they have openings at the back of the wrist that are closed with two buttons and button-holes.

The skirt hangs gracefully and a narrow front-gore separates two circular portions that are fitted smoothly over each hip by two darts and fall in ripples at the sides; they are shaped at the back to accommodate a saddle-gore and are joined together below. At the back the skirt is arranged in two backward-turning plaits that are lapped at the center and tacked together some distance below the belt so that the saddle-gore is entirely concealed. Openings are made at each side of the front, being finished with pointed overlaps and closed with buttons and button-holes, and a pocket is inserted in each opening. The



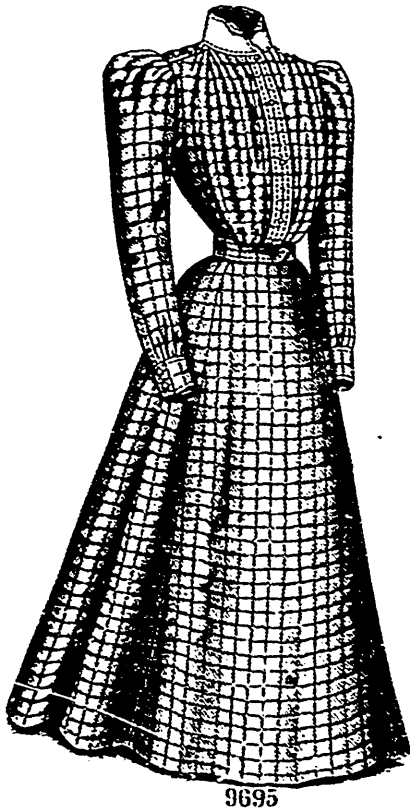
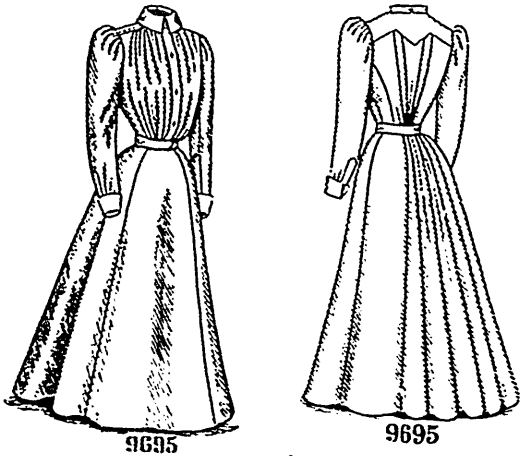
FIGURE No. 109 G.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Blouse-Waist No. 9697, price 10d. or 20 cents; and Skirt No. 9597, price 1s. 3d. or 30 cents.

(For Description see Page 270.)

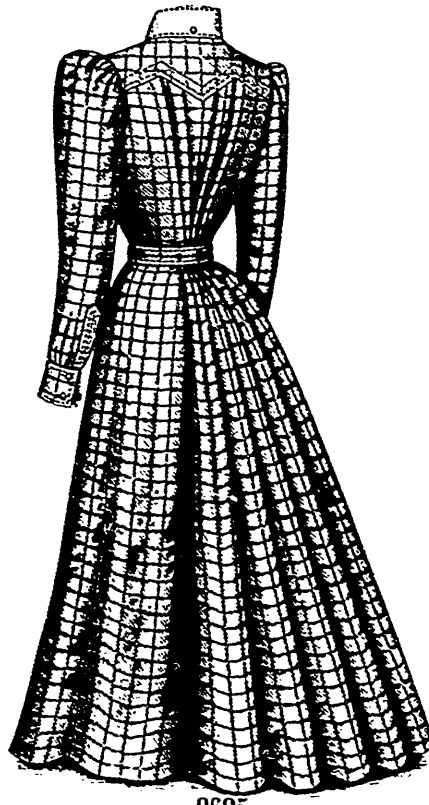
skirt is of comfortable and graceful width, measuring at the bottom four yards and an eighth round in the medium sizes.

Diagonal, serge, cheviot, cloth, whipcord, and, for Summer wear, linen and duck are suitable materials for a costume of this style.

We have pattern No. 9681 in eight sizes for ladies from



Front View.



Sub-Back View.

LADIES' EVERY-DAY DRESS, CONSISTING OF A SHIRT-WAIST (TO BE MADE WITH OR WITHOUT FITTED LINING, WITH A NECK-BAND FOR WEAR WITH REMOVABLE COLLARS, AND WITH STRAIGHT OR TURN-UP CUFFS) AND A SIX-GORED SKIRT GATHERED AT THE BACK.

(For Description see Page 278.)

thirty to forty-four inches, bust measure. For a lady of medium size, the costume will need four yards and a half of material fifty-four inches wide. Price of pattern, 1s. 3d. or 90 cents.

FIGURE No. 110 G.—LADIES' AFTERNOON TOILETTE.

(For Illustration see Page 278.)

FIGURE No. 110 G.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 9698 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 290. The skirt pattern, which is No. 9649 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in four views on page 294.

The advent of the Spring season brings out novel effects in both shirt-waists and skirts. The shirt-waist here pictured is made of gay plaid silk, with lace insertion for decoration, and a removable white linen collar and satin band-bow. A softly wrinkled sash of silk having fancy fringed ends is worn. The fronts have a graceful amount of fulness arranged in gathers at the top and at the waist, and pouch over the sash belt in the fashionable way; they are closed at the center through a box-pleat and joined to the round, seamless back-yoke, which extends far forward on the shoulders in shallow yoke effect at each side of the front. In the back of the waist are laid three tapering box-pleats that are novel and pretty in effect. The shirt sleeves are completed with straight cuffs that are closed with link buttons.

The three-piece skirt, which is of Scotch cheviot trimmed with braid, is one of the newest modes. It has a wide front-gore and may be fan-pleated or gathered at the back. It may be made with a slight sweep or in round length.

The skirt is an exceedingly stylish shape and for its development cloth, poplin, serge, camel's-hair, etc., will be chosen with a decoration of ribbon, passementerie or braid. The trimming may be put on to simulate a tablier, a style of decoration that is very popular. The waist may be of wool goods or the new washable fabrics in bright and sombre hues, and such accessories as the tie and belt should be selected to accord.

LADIES' CAPE-WRAP
(KNOWN AS THE SONTAG
TAG CAPE)

(For Illustration see Page 278.)

No. 9662.—This smart cape-wrap is fashionably known as the Sontag cape. Velvet and satin are associated in its development. The fronts and back are joined in shoulder seams and narrow to points at the waist; to them, at each side, are joined two circular side-ports that taper prettily toward the ends and fall in ripples over the shoulders, where they are deepest. The ends of the side portions flare below the waist with smart effect. The neck is completed with a high flaring Lafayette collar about which is a wrinkled ribbon that is formed in bows at each side of the back and at the front. Gimp decorates the collar and side sections and the wrap is held in place by a belt ribbon tacked underneath and bowed at the left side.

Stylish little cape-wraps may be made of velvet or of brocaded or plain satin or silk; any of these materials may be used alone or in combination one with the other, and the wrap portions may be all-over spotted or jetted. Ribbon ar-

ranged as illustrated will enhance the effect. A dressy wrap was of broadcated velvet and moiré velours, the latter appearing in the frills and on the inside of the collar. Silk ruching edged the frills.

We have pattern No. 9662 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, needs two yards and a fourth of velvet, with a yard and an eighth of satin, each twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' JACKET, WITH SIDE-FRONT DART. (TO BE MADE WITH THE SLEEVES BOX-PLAIED OR GATHERED AND WITH THE LOWER FRONT CORNERS SQUARE OR ROUND.) KNOWN AS THE PALL MALL BLAZER.

(For Illustrations see Page 279.)

No. 9723.—The blazer in one of its newest shapes is here shown made of covert



9719

Front View.

LADIES' WRAPPER OR LOUNGING-ROBE. (EQUALLY DESIRABLE FOR MATERNITY, INVALID OR OTHER WEAR.)

(For Description see Page 273.)

cloth and finished in tailor style with machine-stitching. It is known as the Pall Mall blazer. The jacket is fitted by a center seam, side-back and under-arm gores and side-front darts, the darts fitting the fronts closely at the sides, while leaving them loose at the center, an effect that is new and exceedingly pretty. Coat laps and plaits are formed in the regular way at the back. The fronts may be worn open, or closed with a fly below small lapels, which form wide notches with the well shaped rolling collar; and the lower front corners of the fronts may be square or rounding. The two-seam sleeves may be gathered or arranged in five box-plaits

at the top. Square-cornered laps cover the openings to inserted side-pockets and a left breast-pocket.

The mode is very natty and will be made up in cloth in red, brown or black decorated with stitching or self-strappings. Velvet inlays will increase the dressiness of the jacket.

We have pattern No. 9723 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a

lady of medium size, requires a yard and three-fourths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



9719



9719



9719

Back View.

It is pictured made of green faced cloth, with a velvet inlay on the collar and stitching for a finish. The close adjustment at the sides and back is due to a center seam and side-back and under-arm gores, and coat-laps and coat-plaits are formed in true coat style. The loose fronts lap and close in double-breasted style with button-holes and bone buttons and are reversed in small lapels that flare from the ends of a shapely

LADIES' DOUBLE-BREADED TIGHT-FITTING JACKET. (TO BE MADE WITH THE SLEEVES BOX-PLAIED OR GATHERED.)

(For Illustrations see Page 279.)

No. 9676.—This smart jacket depends for its fine effect upon its faultless cut and adjustment. It is double-breasted and tight-fitting and is shown made of brown melton, with a tailor finish of stitching. The adjustment is made by single bust darts, under-arm and side-back gores and a center seam and the regulation coat-laps and coat-plaits are arranged in true coat style. The fronts are closed in double-breasted style with button-holes and buttons below lapels in which they are reversed by a rolling collar. The two-seam sleeves may be laid in five box-plaits or gathered at the top, as preferred.

A simple jacket is always a commendable choice, especially if but one Spring coat is to be provided. This mode will give entire satisfaction if made of cheviot, serge, etc.

We have pattern No. 9676 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket will need two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' DOUBLE-BREADED JACKET. (TO BE MADE WITH THE SLEEVES BOX-PLAIED OR GATHERED.)

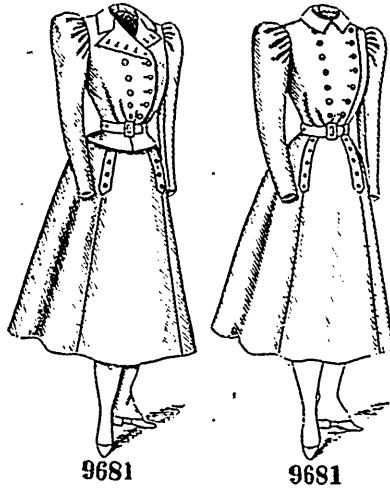
(For Illustrations see Page 280.)

No. 9670.—This simple jacket is trim and stylish.

rolling collar. Openings to side pockets inserted in the fronts are finished with laps. The two-seam sleeves may have their fullness collected in gathers or in three broad box-plaits.

A jacket of this kind made of fine smooth cloth or of inexpensive coating will be appropriate for dressy or ordinary wear, according to the material, the style being suitable for all occasions. An inlay of velvet on the collar and on the pocket-laps also is desirable.

We have pattern No. 9679 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket requires two yards of material fifty-four inches wide, with an eighth of a yard of velvet (cut bias) twenty inches wide for facing the collar. Price of pattern, 10d. or 20 cents.



LADIES' JACKET, WITH BLOUSE FRONT ROLLED IN COAT LAPELS OR TO THE WAIST. (TO BE MADE WITH THE SLEEVES GATHERED OR BOX-PLAITED.) KNOWN AS THE RUSSIAN BLAZER.

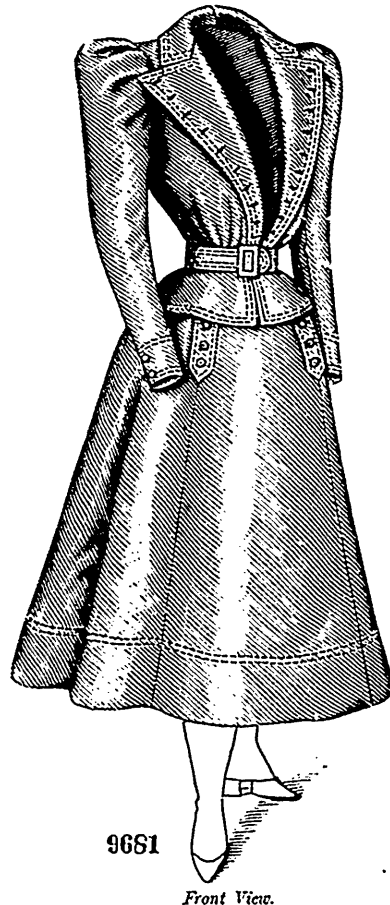
(For Illustrations see Page 280.)

No. 9713.—Another view of this jacket is given at figure No. 105 G in this number of THE DELINEATOR.

The jacket combines a coat back with a Russian blouse front. It is known as the Russian blazer and is here illustrated made of green broadcloth, stitching and buttons giving a tailor finish. The back is fitted by a center seam and side-back and under-arm gores and coat-laps and coat-plaits are arranged in the regular way. The blouse fronts are gathered at the bottom and pouch gracefully over belt sections that pass into the under-arm seams and close at the center. The fronts are lengthened to be of even depth with the back by smooth skirt-sections the ends of which flare slightly; they may be reversed in small coat lapels by a rolling collar and closed with a fly below or worn open and rolled in lapels to the waist, as illustrated. The two-seam sleeves may be gathered or box-plaited.

The combination of the tight back and blouse front is becoming very popular. Jackets of this style are adapted to velvet and either plain or fancy cloth of pliable texture. Velvet facings may be added.

We have pattern No. 9713 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the jacket requires a yard and seven-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



LADIES' JACKET, WITH BUST DART. (TO BE MADE WITH THE SLEEVES BOX-PLAITED OR GATHERED AND WITH THE LOWER FRONT CORNERS ROUND OR SQUARE.) KNOWN AS THE PARIS BLAZER.

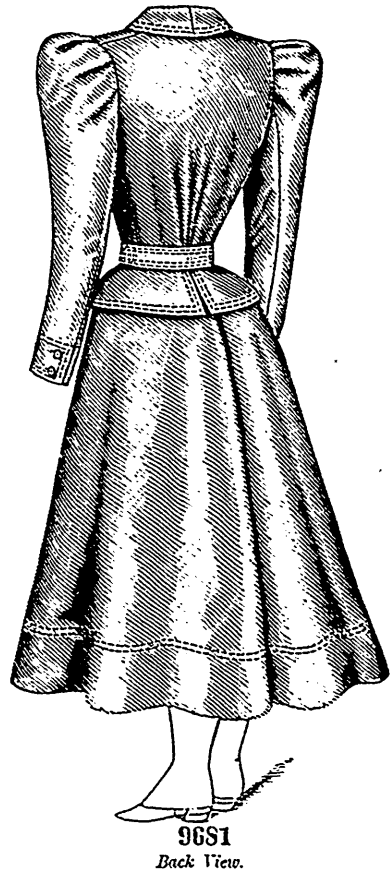
(For Illustrations see Page 280.)

No. 9714.—By referring to figure No. 111 G in this magazine, this jacket may be seen differently made up.

This smart jacket is here illustrated made of tan cloth, self-strappings and machine-stitching giving the tailor finish. The

jacket is closely fitted by single bust darts, under-arm and side-back gores and a center seam, and coat laps and plaits are formed in the regular way. The fronts may be worn open, or closed with buttons and button-holes in a fly below small lapels that form notches with the ends of a coat collar shaped by a center seam. The lower front corners may be rounding or square and openings to side pockets inserted in the fronts are finished with square-cornered laps. The two-seam sleeves may be laid in five box-plaits or gathered at the top.

The jacket will be exceedingly smart if made of fancy coating strapped with plain cloth of the color predominant in the coating. Braiding may enrich jackets made of plain cloth in black or any fashionable color. A dressy jacket was fashioned after this



9661
Back View.

LADIES' CYCLING COSTUME, CONSISTING OF A RUSSIAN BLOUSE (THAT MAY BE CLOSED TO THE THROAT IN DOUBLE-BREADED STYLE OR ROLLED TO THE BUST OR WAIST, AND MADE WITH OR WITHOUT THE PEPLUM AND WITH THE SLEEVES BOX-PLAITED OR GATHERED) AND A SKIRT FITTED WITH SADDLE GORE.

(For Description see Page 274.)

mode of maroon broadcloth, black sou-tache braid providing the decoration.

We have pattern No. 9714 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size calls for a yard and seven-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' DOUBLE-BREADED COAT OR JACKET, HAVING POUCH FRONTS AND CIRCULAR SIDE-SKIRTS. (TO BE BUTTONED UP OR ROLLED TO THE WAIST AND MADE IN ONE OF THREE LENGTHS AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.) KNOWN AS THE RUSSIAN FROCK COAT.

(For Illustrations see Page 281.)

No. 9685.—This Russian frock coat, a notably handsome mode, is pictured made of velvet. The back and sides are made close-fitting by a center seam and under-arm and side-back gores, the center seam ending at the top of coat-laps. In pretty contrast to the close-fitting back are the pouch fronts, which are smooth at the top and gathered at their lower edges. The fronts are lapped in double-breasted style, are reversed in lapels by a rolling coat collar, and may be buttoned up close to the throat or worn open and rolled to the waist, as preferred. At the front and sides the coat is lengthened to be of uniform depth with the back by circular side-skirts that ripple prettily, and the seams joining them to the side edges of the backs are hidden under regulation coat-plaits. Belt sections proceeding from the under-arm seams are closed in front with a fancy buckle. The two-seam sleeves may be gathered or laid in three broad box-plaits at the top. The coat may be made in any of the three lengths illustrated.

The popularity of the velvet coat continues unabated and designs suitable for it are constantly appearing. This coat will develop satisfactorily in smooth and rough coatings in becoming colors, as well as velvet, and may be decorated with braid or finished simply with stitching.

We have pattern No. 9685 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the coat in the shortest length will need five yards and a fourth of material twenty-two inches wide. The coat in the longest length requires three yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BLOUSE JACKET, WITH LOOSE FRONT ROLLED IN A LAPEL TO THE BUST OR CLOSED TO THE TOP. (TO BE MADE WITH LAFAYETTE COLLAR OR MILITARY TURN-DOWN COLLAR AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.)

(For Illustrations see Page 281.)

No. 9710.—This stylish blouse-jacket is pictured made of faced cloth and decorated with braid, buttons and ribbon. A dart extending some distance from the neck at the center fits the front smoothly at the top, and the front is ingeniously arranged to fall straight down and with the effect of a plait at each side by a curved dart that reaches from the bust to the lower edge. Back of the bust darts the fronts are arranged to blouse with the back over a belt that ends at the darts. The back joins the fronts in shoulder and under-arm seams and is made with a center seam; in the skirt it is shaped in circular style and has fulness underfolded in a double box-plait at the center seam, the plaits rolling in a very attractive way. The fronts are lapped in double-breasted style and closed with button-holes and buttons and may be reversed above the bust in a pointed lapel or closed to the top, as preferred. The neck may be finished with a turn-down military collar or with a high, flaring Lafayette collar formed of four sections. Loops of ribbon adorn the Lafayette collar at the back. The stylish two-



FIGURE NO. 110 G.—This illustrates LADIES' AFTERNOON TOILETTE.—The patterns are Ladies' Shirt-Waist No. 9648, price 10d. or 20 cents; and Skirt No. 9649, price 1s. or 25 cents.

(For Description see Page 273.)

seam sleeves may be box-plaied or gathered at the top. Broadcloth in any of the fashionable Spring shades, obo-



9662

Front View.

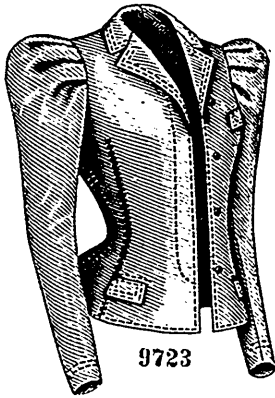


9662

Back View.

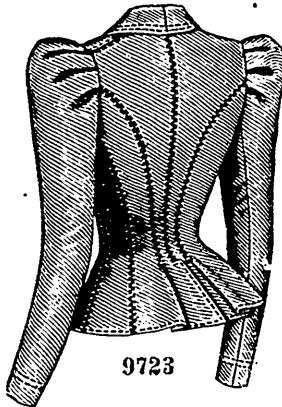
LADIES' CAPE-WRAP. (KNOWN AS THE SONTAG CAPE.)

(For Description see Page 275.)



9723

Front View.

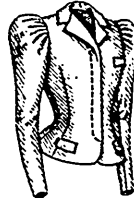


9723

Back View.

LADIES' JACKET, WITH SIDE-FRONT DART. (TO BE MADE WITH THE SLEEVES BOX-PLAIED OR GATHERED AND WITH THE LOWER FRONT CORNERS SQUARE OR ROUND.) KNOWN AS THE PAUL MALL BLAZER.

(For Description see Page 276.)



9723

The charming Spring hues in broadcloth and the soft beautiful wools like *drap d'été*, as well as a host of fancy weaves, will be appropriate for this mode, and serge, cheviot and tweed, with a shirt-waist of silk, gingham Madras, percale and other admired washable fabrics are commended for travelling. The hat is a felt Alpine.

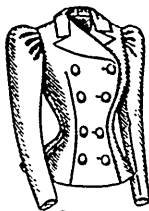
LADIES' FIGARO JACKET. (TO BE MADE WITH OR WITHOUT SLEEVES, WITH TABS OR POINTS AT THE FRONT AND BACK AND WITH THE TAB COLLAR POINTED OR SQUARE IN FRONT.)

(For Illustrations see Page 283.)

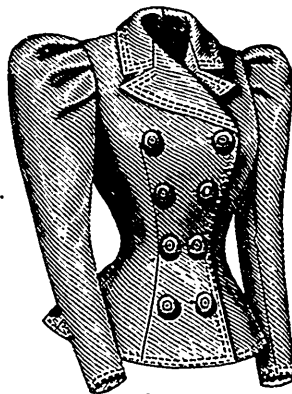
No. 9690.—Velvet is here pictured in this smart

violet, tweed and fancy coatings will be made up in this style and ornamented with braid, passementerie or appliqué trimming or finished neatly in tailor style with rows of machine-stitching.

We have pattern No. 9710 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, will require two yards and a fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

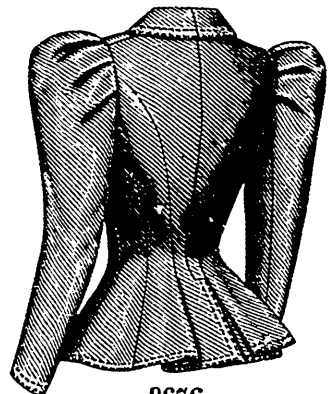


9676



9676

Front View.



9676

Back View.

LADIES' DOUBLE-BREADED TIGHT-FITTING JACKET. (TO BE MADE WITH THE SLEEVES BOX-PLAIED OR GATHERED.)

(For Description see Page 276.)

FIGURE No. 111 G.—LADIES' PROMENADE TOILETTE. (For Illustration see Page 282.)

FIGURE No. 111 G.—This consists of a Ladies' jacket, shirt-waist and skirt. The jacket pattern, which is No. 9714 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 280. The shirt-waist pattern, which is No. 9648 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown in three views on page 290. The skirt pattern, which is No. 9570 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies

Figaro jacket, jet gimp providing effective decoration. The jacket, which ends some distance above the waist, is sim-

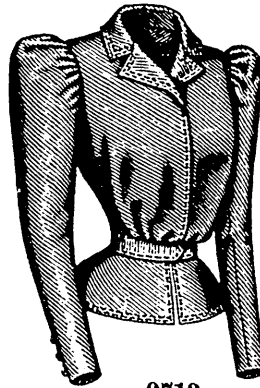
ply shaped by center, shoulder and under-arm seams and closed at the center of the front. The lower edge curves gracefully at the sides and may be shaped to form a point or two long, square tabs at the center of the front and back. The collar is composed of four sections joined to standing collar depth and then flaring in tabs; the tabs at the front may be square or pointed, as preferred. The jacket may be made with or without two-seam sleeves that are gathered at the top.

Fancy or plain silk and novelty goods can be used for jackets of this kind, but velvet is the most popular material. Silk, spangled or beaded trimmings may form the edge decoration or the entire jacket may be jetted or braided.

We have pattern No. 9690 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket without sleeves requires a yard and a fourth of goods twenty-two inches wide. With sleeves, it needs three yards twenty-two inches wide. Price of pattern, 7d. or 15 cents.

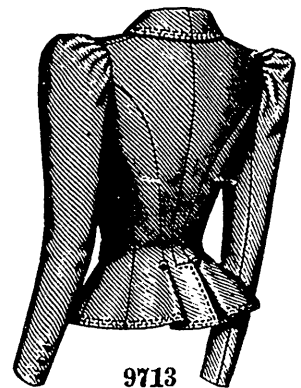


9713



9713

Front View.



9713

Back View.

LADIES' JACKET, WITH BLOUSE FRONT ROLLED IN COAT LAPELS OR TO THE WAIST. (TO BE MADE WITH THE SLEEVES GATHERED OR BOX-PLAIED.) KNOWN AS THE RUSSIAN BLAZER.

(For Description see Page 277.)

LADIES' BOLERO JACKET. (TO BE MADE WITH OR WITHOUT SLEEVES, WITH A MEDICI COLLAR OR A STANDING MILITARY COLLAR AND WITH THE EDGES PLAIN OR IN POINTS, SCOLLOPS OR TABS.)

(For Illustrations see Page 283.)

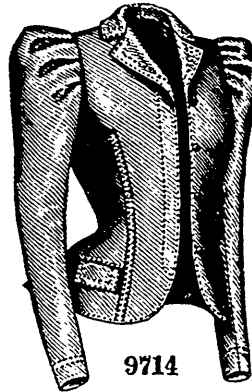
No. 9655.—A stylish bolero jacket made of emerald-green velvet and trimmed with jet is here represented. It has a seamless back which joins the fronts in shoulder and under-arm seams and the neck may be completed with a standing military collar or with a Medici collar or without a collar, as illustrated. The edges of the jacket may be plain or shaped in points, scollops or tabs, as shown in the illustrations. The two-seam sleeves have the correct amount of fulness collected in gathers at the top and may be used or not.

Jackets of this style greatly improve new or slightly worn waists, as they add a freshness and youthful air that is altogether charming. They are made of velvet, silk, cloth and dress goods that may match or contrast with the remainder of the dress and the trimming will accord.

We have pattern No. 9655 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket with sleeves for a lady of medium size, calls for

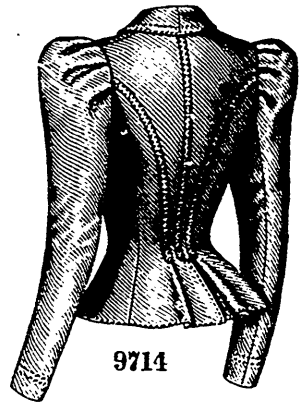


9714



9714

Front View.

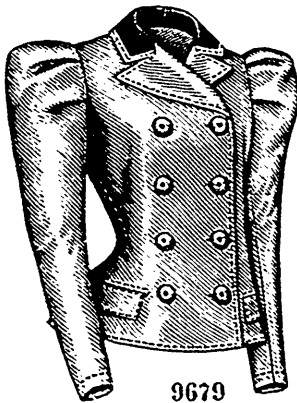


9714

Back View.

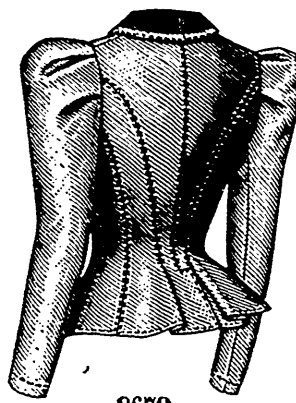
LADIES' JACKET, WITH BUST-DART. (TO BE MADE WITH THE SLEEVES BOX-PLAIED OR GATHERED AND WITH THE LOWER FRONT CORNERS ROUND OR SQUARE) KNOWN AS THE PARIS BLAZER.

(For Description see Page 277.)



9679

Front View.

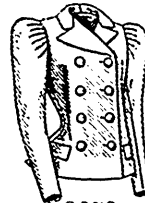


9679

Back View.

LADIES' DOUBLE-BREADED JACKET. (TO BE MADE WITH THE SLEEVES BOX-PLAIED OR GATHERED.)

(For Description see Page 276.)



9679

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

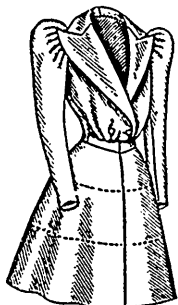
LADIES' JACKET-BASQUE. (TO BE MADE WITH POINTED OR ROUND CORNERS.)

(For Illustrations see Page 283.)

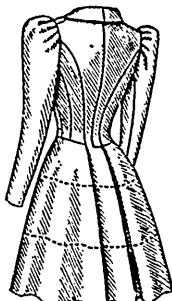
No. 9701.—This jacket-basque is again shown at figure No. 112G in this magazine.

A stylish tailor-made suit may be composed of this jacket-basque and any of the new skirts. Cheviot was here selected for the basque, with stitching and buttons for the tailor finish. Jacket fronts fitted by single bust darts open all the way over short dart-fitted vest-fronts that are closed with buttons and button-holes at the center; they are reversed to below the waist-line in large lapels by a rolling collar, and a close finish is given by a standing collar. The perfectly close adjustment is completed by under-arm and side-back gores and a center seam, and coat-laps are formed below the center seam. The two-seam sleeves are mounted on coat-shaped linings and gathered at the top; they are completed with fancy rolled cuffs. The basque may have square or round lower front corners, and the corners of the lapels, cuffs and rolling collar

three yards and a fourth of material twenty-two inches wide. The jacket without sleeves needs a yard and three-eighths



9685



9685

should correspond, as illustrated.

The mode is appropriate for all tailor suitings and in many instances the vest will be of a contrasting color. Velvet inlays on the rolling collar, lapels and cuffs are in or-

The cheviot weaves lend themselves admirably to tailor-made gowns, and glove cloth and Venetian cloth are also adaptable to these modes, which are now made almost fanciful by braiding and hand trimming.

Feathers, silk and nigrettes profusely adorn the large hat.

LADIES' BLOUSE JACKET-BASQUE.

(For Illustrations see Page 285.)

No. 9720.—This jacket-basque is remarkably stylish in effect. It is pictured made of camel's-hair and silk, and the decoration consists of wide and narrow braid, a silk tie bowed in front and a leather belt closed with a fancy buckle. A well-fitted lining supports the waist. The full vest is gathered at the top and bottom at each side of the closing, which is made invisibly at the center and pouches prettily over the belt. The wide, seamless back joins the fronts in shoulder and under-arm seams and both the back and fronts have gathered fulness at the waist and droop very slightly over the belt. A circular peplum with a seam at the center is joined to the fronts and back; it is perfectly smooth at the sides and stands out in pretty ripples at the back. Oddly shaped revers sewed to the front edges of the fronts and peplum are broadest at the top and lap over the belt. The two-seam sleeves, which are arranged over coat-shaped linings, are gathered at the top to stand out in a moderate puff. A turn-over collar of novel shape flares prettily over the silk tie.

Cloth and silk, novelty goods and silk and various combinations may be effected in this basque.

We have pattern No. 9720 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket-basque for a lady of medium size, requires two yards and an eighth of dress goods forty inches wide, with two yards and three-eighths of silk twenty inches wide. Price of pattern, 10d. or 20 cents.



9685

Front View.



9685

Back View.

LADIES' DOUBLE-BREADED COAT OR JACKET, HAVING POUCH FRONTS AND CIRCULAR SIDE-SKIRTS. (TO BE BUTTONED UP OR ROLLED TO THE WAIST AND MADE IN ONE OF THREE LENGTHS AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.) KNOWN AS THE RUSSIAN FROCK COAT.

(For Description see Page 278.)

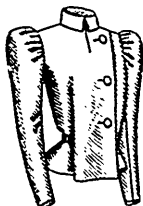
LADIES' PLAIN ROUND BASQUE. (TO BE MADE DOUBLE-BREADED OR SINGLE-BREADED.)

(For Illustrations see Page 285.)

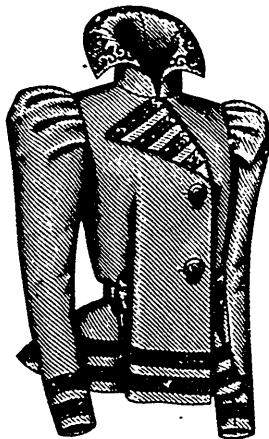
No. 9726.—This basque is exceedingly handsome in cut and effect. It is shown made of dark-blue faced cloth, with a tailor finish of machine-stitching and bone buttons. The

der and a braid decoration of simple character may be added.

We have pattern No. 9701 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket-basque for a lady of medium size, needs two yards and three-eighths of goods fifty inches wide. Price of pattern, 10d. or 20 cents.

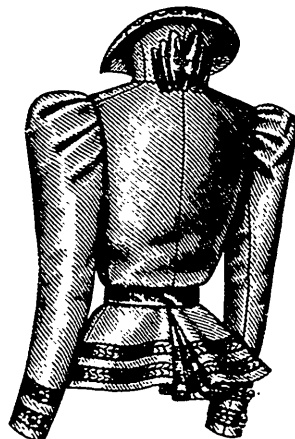


9710



9710

Front View.



9710

Back View.

LADIES' BLOUSE-JACKET, WITH LOOSE FRONT ROLLED IN A LAPEL TO THE BUST OR CLOSED TO THE TOP. (TO BE MADE WITH LAFAYETTE COLLAR OR MILITARY TURN-DOWN COLLAR AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.)

(For Description see Page 278.)

FIGURE No. 112 G.—LADIES' TAILOR-MADE SUIT.

(For Illustration see Page 284.)

FIGURE No. 112 G.—This consists of a Ladies' jacket-basque and skirt. The jacket-basque pattern, which is No. 9701 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 283. The skirt pattern, which is No. 9686 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again depicted on page 295.

This smart toilette is here shown made of dark-green and white cloth, and elaborately braided in black and gold. The skirt is a stylish three-piece shape, circular at the front and sides and having two back-gores. It may be fan-plaied, box-plaied or gathered at the back.

The jacket-basque is perfectly fitted at the back, and coat-laps are formed below the center seam, while at each side the basque hangs with easy fulness over the skirt. The jacket fronts are rolled back in long lapels by a rolling collar over short fitted vest-fronts that are closed at the center, where the standing collar also closes. The two-seam gathered sleeves are finished with turn-up cuffs. The basque may be made with round lower front corners and with round corners on the collar, lapels and cuffs.

basque is closely fitted by a center seam, under-arm and side-back gores and double bust darts, and coat-laps and coat-plaits

are formed in coat style. It may be made single-breasted and closed invisibly at the center; or it may be made double-breasted by a gore joined to the right front, and the closing made in double-breasted style with button-holes and buttons. The standing collar closes at the throat. Gathers collect the slight fullness at the top of the two-seam sleeves.

The plain round basque is in demand the year round, but its design is constantly changing to agree with new fancies in dress. The latest outlines are seen in this pattern, which will be made up as part of tailor suits of cheviot, serge, etc.

We have pattern No. 9726 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the garment requires a yard and three-fourths of goods fifty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST WITH TWO UNDER-ARM GORES. (TO BE MADE WITH A HIGH OR V NECK OR A SQUARE NECK WITH OR WITHOUT A CHEMISSETTE.) DESIRABLE FOR STOUT LADIES. (For Illustrations see Page 285.)

No. 9667.—Another view of this basque-waist is given at figure No. 108G in this magazine.

In this instance the waist is pictured made of figured India silk, with white *mousseline de soie* for the removable chemisette, which is used at option when the neck is square in front. The waist is fanciful, yet by its adjustment and shape is made appropriate for stout ladies. It is made over a well fitted lining and has two under-arm gores at each side. The back is smooth at the top, but has fullness at the bottom shirred in closely to the center. The fronts, which have pretty fullness taken up in gathers on the shoulders and in



FIGURE NO. 111 G.—This illustrates LADIES' PROMENADE TOILETTE—The patterns are Ladies' Jacket No. 9714, price 10d. or 20 cents; Skirt No. 9570, price 1s. 3d. or 30 cents; and Shirt-Waist No. 9648, price 10d. or 20 cents.

(For Description see Page 279.)

clustered rows of shirrings at the bottom, flare toward the shoulders, revealing a facing on the lining fronts in vest effect; they may be made high-necked, a standing collar giving the finish, or they may be low in V or square outline, as preferred. The two-seam sleeves have coat-shaped linings and are gathered at the top and for a short distance along the side edges of the upper portion to form small puffs that support caps composed of two square tabs. Knife-plaiting of chiffon and a wrinkled ribbon belt render the waist very pretty.

The chemisette has a full front gathered at the top and bottom and arranged on a plain lining, shallow cape backs closed at the center, and a standing collar that is covered with a wrinkled stock.

Any woollen material of seasonable weight would look well made up in this way and a dressy effect would result if silk or any soft goods were used for the yoke. Spangled chiffon will make a very ornamental yoke.

We have pattern No. 9667 in eight sizes for ladies from thirty-four to forty-eight inches, bust measure. For a lady of medium size, the waist requires three yards and a half of goods twenty-two inches wide. The chemisette needs seven-eighths of a yard twenty-two inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SURPLICE POUCH-WAIST. (TO BE MADE WITH A HIGH OR LOW NECK, WITH FULL-LENGTH OR SHORT SLEEVES AND WITH OR WITHOUT THE PEPPLUM.) KNOWN AS THE ALIX WAIST.

(For Illustrations see Page 286.)

No. 9670.—India silk was chosen for this surplice waist, which is known as the Alix waist; gathered ruchings of inch-wide footing provide a particularly

effective decoration. The back has fulness in the lower part drawn to the center in gathers and the fronts are also gathered at the lower edge and are lapped in regular surplice style. The neck is in V shape and is followed by fluffy frills of the silk that are deepest on the shoulders and tapered toward the ends both back and front. The sleeves may be in close coat shape with short puffs at the top or they may be short puffs, as preferred, and gathered frills encircle the puffs, giving the desirable fluffy effect. A V-shaped yoke is placed on the well-fitted lining, which closes at the center of the front, when the waist is made high-necked, the yoke and the standing collar finishing it being closed at the left side. A gathered peplum, the ends of which are wide apart at the front, is a stylish addition, but it may be omitted. A wrinkled ribbon with a bow at the back forms a stylish belt, but any style of belt desired may be worn.

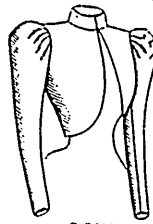
The waist will prove very becoming to slender figures and invites fluffy trimmings of lace, chiffon, ribbon quillings, knife-plaitings, etc., which are suitable for trimming veiling, Lansdowne, soft silk, cashmere and similar materials that will be effective in the waist.

We have pattern No. 9670 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the low-necked waist calls for four yards and three-eighths of material twenty-two inches wide. The high-necked waist will need five yards and three-fourths twenty-two inches wide. Price of pattern, 10d. or 20 cents.

LADIES' EVENING WAIST. (TO BE MADE WITH PUFF OR RUFFLE SLEEVES.) KNOWN AS THE VICTORIAN WAIST.

(For Illustrations see Page 286.)

No. 9658.—The Victorian waist is prominent in the scheme of evening dress and is here pictured made of pink glacé taffeta, white chiffon and emerald-green corded silk, with pearl beading and pearl passementerie for decoration. The waist is provided with a fitted lining that is closed at the center of the front. The side-



9655



9655

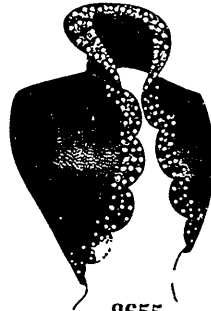
Back View.



9655



9655



9655

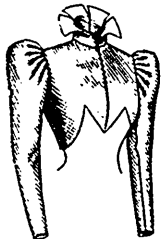
Front View.

LADIES' BOLERO JACKET. (TO BE MADE WITH OR WITHOUT SLEEVES, WITH A MEDICI COLLAR OR A STANDING MILITARY COLLAR AND WITH THE EDGES PLAIN OR IN POINTS, SCOLLOPS OR TABS.)

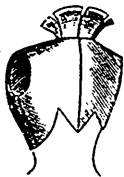
(For Description see Page 280.)

the bottom; they are apart all the way with a decided flare toward the neck and between them is seen a full center-front that puffs out and droops very slightly. The closing is made under the left side-front. A whole back showing four closely lapped plaits at the lower edge flaring upward in a becoming way, joins the side-fronts in under-arm seams. The neck is low in 1830 style and shoulder straps over-

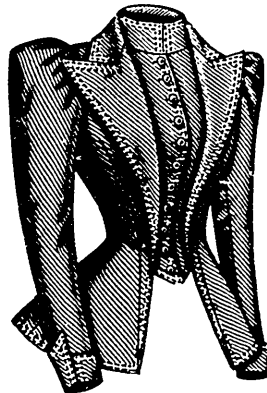
closing is made under the left side-front. A whole back showing four closely lapped plaits at the lower edge flaring upward in a becoming way, joins the side-fronts in under-arm seams. The neck is low in 1830 style and shoulder straps over-



9690



9690

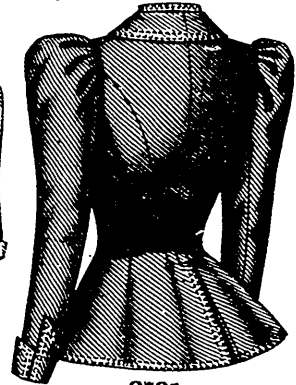


9701

Front View.



9701

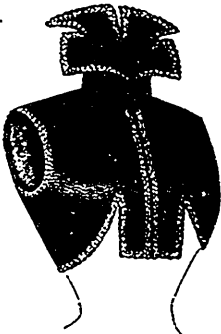


9701

Back View.

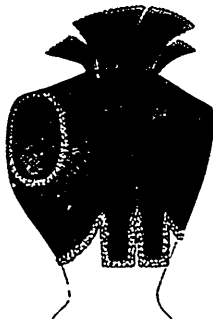
LADIES' JACKET-BASQUE. (TO BE MADE WITH POINTED OR ROUND CORNERS.)

(For Description see Page 280.)



9690

Front Views.



9690

Back Views.

LADIES' FIGARO JACKET. (TO BE MADE WITH OR WITHOUT SLEEVES, WITH TABS OR POINTS AT THE FRONT AND BACK, AND WITH THE TAR COLLAR POINTED OR SQUARE IN FRONT.)

(For Description see Page 279.)

laid with pearl passementerie are tacked to the front and back to hold the waist in position. The sleeve may be a short puff or it may be formed of two fluffy ruffles; it droops below the shoulders. A fitted belt overlaid with passementerie finishes the lower edge of the waist.

Chiffon may be disposed over any admired color of silk in the full center-front and the remainder of the waist may be of silk, velvet or any of the gauzy evening stuffs that have brilliant threads of gold or silver woven in with the material. Spangled or jetted bands or pearl passementerie will provide appropriate decoration and frills of narrow ribbon will be effective on waists for young ladies.

We have pattern No. 9658 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist requires two yards and an eighth of light, with seven-eighths of a yard of dark silk twenty inches wide, and half a yard of chiffon forty-five inches wide. Price of pattern, 10d. or 20 cents.

fronts are rolled back in tapering revers and have a little fullness below the bust collected in two forward-turning plaits at

LADIES' DRAPED SURPLICE WAIST.
(TO BE MADE WITH HIGH OR LOW NECK
AND WITH FULL-LENGTH, ELBOW OR CAP
SLEEVES.)

(For Illustrations see Page 286.)

No. 1630.—An extremely fanciful and dainty waist in surplice style is here shown made up in a combination of pink-and-yellow glacé taffeta and pink satin overlaid with cream-white lace. A very rich garniture is provided by ribbon, lace edging and pearl passementerie. The back is shirred at the bottom and the fulness is laid in two backward-turning plaits at each side of the center, the plaits flaring toward the shoulders. The fronts are prettily draped by gathers at the under-arm and arm's-eye edges and plaits at the front edges, and the right front is lapped across the left front nearly to the arm's-eye, where it is secured under a ribbon bow, the entire arrangement being exceedingly artistic. A crush belt-section crossing the back is drawn down closely at the center under a ribbon bow, and band-like ornaments across the back and fronts and straps over the shoulders give a pretty finish when the waist is made low-necked. When the waist is high-necked the well-fitted lining is faced above the fronts in yoke effect and a standing collar added. The waist may be made with full-length sleeves wrinkled in mousquetaire style above the elbow and smooth below and finished plain or with ripple cuffs, or with elbow sleeves wrinkled all the way and finished with lace frills, or with cap-sleeves formed of circular caps over frill caps, as illustrated. With the elbow and full-length sleeves circular caps over frill caps may be used or not.

The style is charming for matrons and young ladies and either gay or subdued colors will be selected, according to the intended uses of the waist. Soft fine woollens, challis or organdy will be as charming as silk for the mode if suitable trimming is added.

We have pattern No. 1630 in seven sizes for ladies from thirty to forty-two inches, bust measure: For a lady of medium size, the waist with cap sleeves needs three yards and a half of goods twenty two inches wide, while the waist with elbow or full-length sleeves requires two yards and seven-eighths of material forty-four inches wide, with a yard and a fourth of contrasting silk twenty inches wide for the straps, bands, etc., and two yards and an eighth of lace edging five inches wide for the frill caps. Price of pattern, 10d. or 20 cents.

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

(For Illustrations see Page 287.)

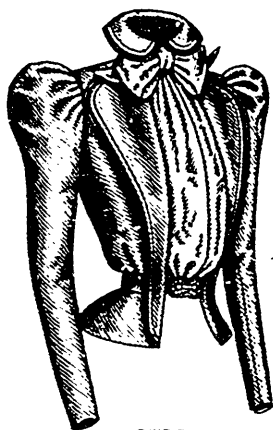
No. 1628.—This surplice waist is shown in a charming style that is displayed to advantage in the soft silk here chosen for it. A fitted lining closed at the center of the front supports the waist, which has a square yoke at the back and a deep pointed yoke at the front, the yoke closing on the left shoulder. The full back is gathered at the top and bottom and the fronts are softly wrinkled by gathers at their arm's-eye and front edges and lapped to close at the left under-arm seam. The waist may be made high-necked with a



FIGURE No. 112 G.—This illustrates LADIES' TAILOR-MADE SUIT.—The patterns are Ladies' Jacket-basque No. 9701, price 10d. or 20 cents; and Skirt No. 9686, price 1s. or 25 cents.

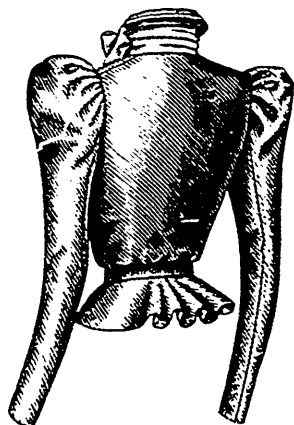
(For Description see Page 281.)

standing collar or it may be square-necked, as preferred. In the latter style frills of narrow lace cover the front-yoke between the surplice fronts, producing a very decorative effect.



9720

Front View.



9720

Back View.

LADIES' BLOUSE JACKET-BASQUE.

(For Description see Page 281.)

The sleeves may be short puffs or they may be in coat shape with short puffs at the top. Ribbon forms a wrinkled belt and trims the waist tastefully.

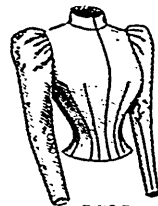
Plain or fancy silk in evening shades will be made up high-necked by this mode for theatre and concert wear and low-necked for balls and dinners.

We have pattern No. 1628 in seven sizes for ladies from thirty to forty-two inches, bust measure. Of goods twenty-two inches wide for a lady of medium size, the low-necked waist requires three yards, and the high-necked waist four yards and a fourth. Price of pattern, 10d. or 20 cents.

thirty to forty-two inches, bust measure. For a lady of medium size, the waist requires four yards and an eighth of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

LADIES' DRAPED BOLERO EVENING WAIST. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)
(For Illustrations see Page 287.)

No. 1629.—A notably picturesque waist is here illustrated made of turquoise-blue satin united with yellow satin overlaid with appliqué lace, appliqué lace insertion and turquoise-blue ribbon being very effectively arranged as garniture. The low-necked back, which has slight gathered fulness at the bottom, pouches softly; and the round-necked bolero fronts, which are prettily draped by plaits at the top,

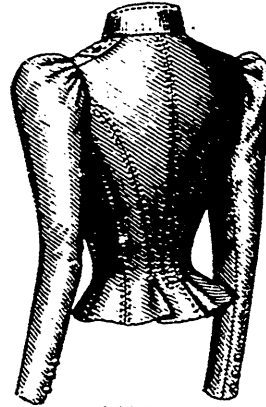


9726



9726

Front View.



9726

Back View.

LADIES' PLAIN ROUND BASQUE. (TO BE MADE DOUBLE-BREADED OR SINGLE-BREADED.)
(For Description see Page 281.)

LADIES' EVENING WAIST. (KNOWN AS THE SPANISH SURPLICE WAIST.)

(For Illustrations see Page 287.)

No. 1631.—The Spanish surplice waist is one of the most picturesque styles in evening waists; it is illustrated in an effective combination of heliotrope silk and green silk overlaid with lace net. The fronts have gathered fulness in the lower part and are lapped in surplice fashion; and the back also displays gathered fulness at the top and bottom, the fulness being drawn down in a stylish way. A picturesque accessory is the short fancifully shaped *jaquette* made with shoulder and under-arm seams and showing the same outline at the neck as the waist, which is square at the back and rounded upward in front. The bottom of the waist is defined by a wrinkled velvet ribbon that is bowed at the left side. Frills edged with narrow velvet ribbon are joined to the neck of the waist over the shoulders and they fall in fluffy jabots on the short puff sleeves, which are mounted on smooth linings and finished with roll-up bands pointed on the upper side.

A handsome waist could be made after this fashion of silk or brocaded satin, with the *jaquette* and sleeve bands of velvet edged with iridescent trimming, and the frills of chiffon edged with dainty silk lace. A single material would be effective if trimming were added.

We have pattern No. 1631 in seven sizes for ladies from



9667



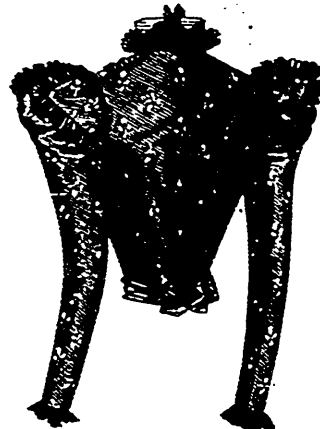
9667

LADIES' BASQUE-WAIST, WITH TWO UNDER-ARM GORES. (TO BE MADE WITH A HIGH OR V NECK OR A SQUARE NECK WITH OR WITHOUT A CHEMISETTE.) DESIRABLE FOR STOUT LADIES.
(For Description see Page 282.)



9667

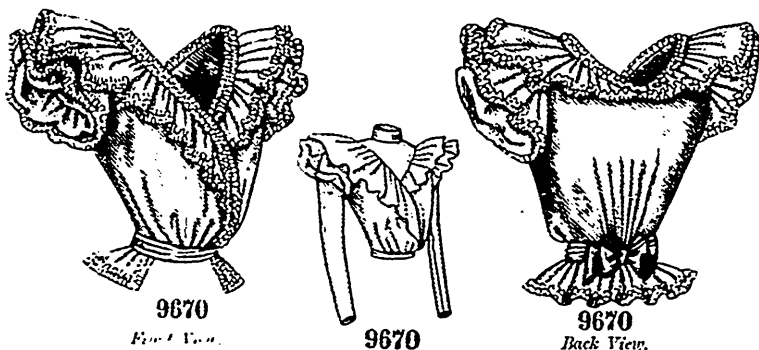
Front View.



9667

Back View.

round away over a smooth bias front that narrows toward its upper edge, which appears above the meeting of the boleros. The waist is made over a close-fitting lining that is faced in



9670

Front View.

9670

9670

Back View.

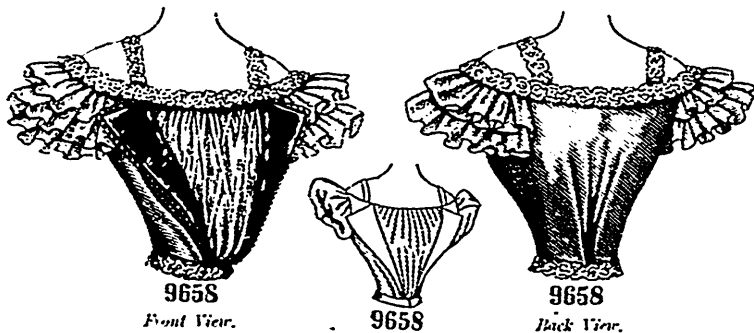
LADIES' SCRIPPLE PUFF WAIST. (TO BE MADE WITH A HIGH OR LOW NECK, WITH FULL-LENGTH OR SHORT SLEEVES AND WITH OR WITHOUT THE PERIPLUM.) KNOWN AS THE ALIX WAIST.

(For Description see Page 282.)

rope off above the fronts and back when the waist is high-necked, a standing collar being added. Oddly-shaped Bertha sections joined to the top of the boleros and back flare in points over the sleeves, which may be short puffs or in coat shape with short puffs at the top, as preferred. The full-length sleeves are finished with cuffs of novel shape.

The features embodied in this mode are exceedingly attractive and will be pleasingly emphasized if two materials are combined, although a judicious use of trimming, such as lace, iridescent bands and ribbon, is capable of producing a result quite as pretty as a combination. Goods of any texture and in both day and evening shades may be made up by the pattern.

We have pattern No. 1629 in seven sizes for ladies from thirty to forty-two inches bust measure. To make the waist with short sleeves for a lady of medium size, needs three yards and an eighth of material twenty-two inches wide; with full-length sleeves, it calls for four yards and five-eighths of material twenty-two inches wide. Price of pattern, 14c. or 20 cents.



9658

Front View.

9658

9658

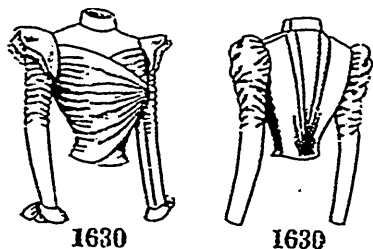
Back View.

LADIES' EVENING WAIST. (TO BE MADE WITH PUFF OR RUFFLE SLEEVES.) KNOWN AS THE VICTORIAN WAIST.

(For Description see Page 283.)

the waist being tacked to stays; they pouch in the fashionable way at the center. The back has fulness at the top brought well to the center by gathers and tapes inserted in a casing regulate the fulness at the waist and tie over the fronts. An applied box-pleat at the front edge of the right front extends over the yoke to the neck and the closing is made through it with button-holes and

buttons or studs. At the neck is a shaped band to which a removable standing collar of white linen is attached with studs. The one-seam sleeves are gathered at the



1630

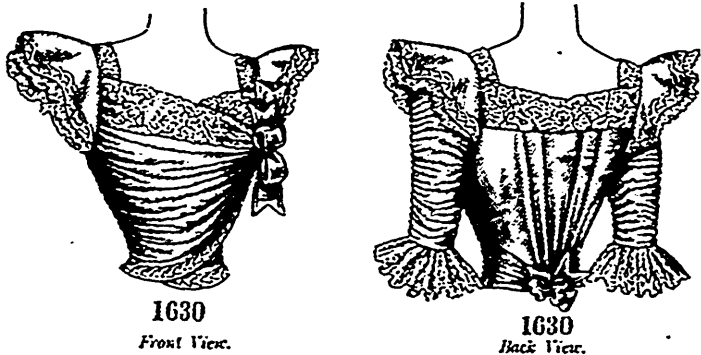
1630

FIG. 1630.—LADIES' SHIRT-WAIST.

(For Illustration see Page 284.)

FIG. 1630 G.—This illustrates a Ladies' shirt-waist. The pattern, which is No. 9699 and costs 10c. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches bust measure, and is pictured in three views on page 289.

This smart shirt-waist is one of the simplest of the new styles; it is here shown made of figured organdy, with the removable standing collar of white linen. A pointed yoke is applied on the back, the fulness of which at the waist is drawn in gathers to the center. The fronts also, are smooth at the top, but have fulness at the waist taken up in gathers at each side of a box-pleat, through which the closing is made with button-holes and buttons or studs; they pouch softly over a wrinkled ribbon belt. The collar is encircled by a lace tie that is tastefully disposed at the top. The sleeves are completed with straight link cuffs.



1630

Front View.

1630

Back View.

LADIES' DRAPEL SCRUPLE WAIST. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH, ELBOW OR CAP SLEEVES.)

(For Description see Page 284.)

top and bottom and have openings finished with underlaps and overlaps in the regular way; they are completed with

straight link cuffs. A belt of the material having pointed ends is worn.

This becoming style of shirt-waist will make up prettily in inexpensive silk or in lawn, organdy, dimity, Madras, wash chevot and percale. Any style of linen collar may be worn with the waist.

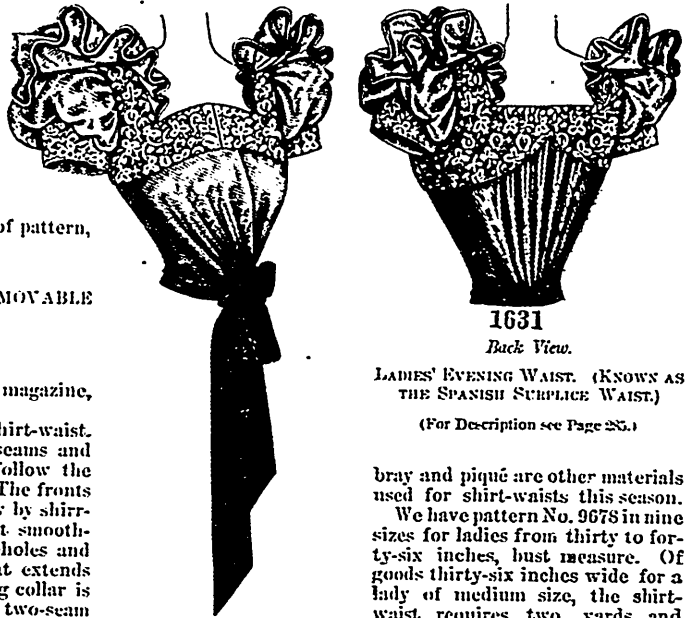
We have pattern No. 9728 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist needs two yards and seven-eighths of goods thirty-six inches wide; the collar requires half a yard of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' TUCKED-YOKE SHIRT-WAIST, WITH REMOVABLE STANDING COLLAR. (TO BE MADE WITH STRAIGHT OR TURN-UP CUFFS.)
(For Illustrations see Page 289.)

No. 9678.—By referring to figure No. 114 G in this magazine, this shirt-waist may be seen differently made up.

Plaid gingham was here selected for this stylish shirt-waist. A pointed yoke shaped by center and shoulder seams and formed in three downward-turning tucks that follow the lower outline forms the upper part of the waist. The fronts and back are gathered at the top and drawn closely by shirrings at the waist, and under-arm gores give perfect smoothness at the sides. The closing is made with button-holes and buttons or studs through an applied box-plait that extends over the yoke to the neck. A removable standing collar is attached to the fitted band finishing the neck. The two-seam shirt sleeves are gathered at the top and bottom and are made fanciful by a group of three tucks formed diagonally in the lower part of the upper portion; the outside seam is discontinued below the tucks and the cuffs may be in straight or turn-up style. The cuffs are closed with studs and link buttons. The belt is of the material.

The latest designs in shirt-waists have many features akin to those of up-to-date blouse-waists. All washable fabrics are used for them, Scotch ginghams being shown checked and plaided in beautiful colorings



1631 Front View.

1631

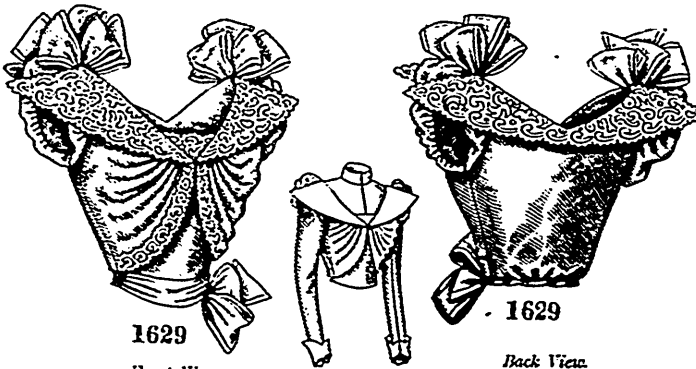
Back View.

LADIES' EVENING WAIST. (KNOWN AS THE SPANISH SURPLICE WAIST.)

(For Description see Page 285.)

bray and piqué are other materials used for shirt-waists this season.

We have pattern No. 9678 in nine sizes for ladies from thirty to forty-six inches, bust measure. Of goods thirty-six inches wide for a lady of medium size, the shirt-waist requires two yards and three-fourths, and the collar half a yard. Price of pattern, 10d. or 20 cents.



1629

Front View.

1629

1629

Back View.

LADIES' DRAPED BOLERO EVENING WAIST. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Description see Page 285.)

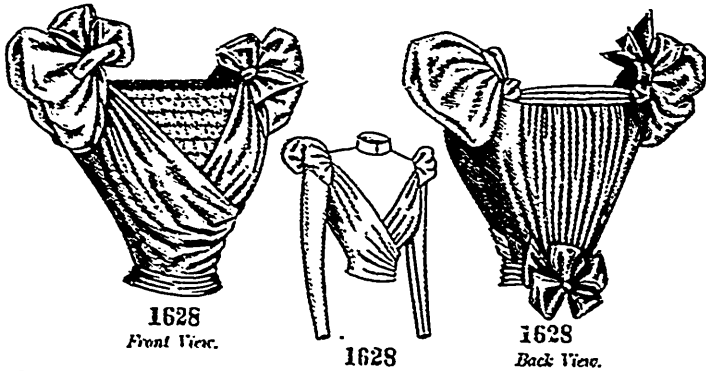
LADIES' SHIRT-WAIST, WITH APPLIED BACK-YOKE AND REMOVABLE COLLAR.

(For Illustrations see Page 289.)

No. 9699.—By referring to figure No. 113 G in this magazine, this shirt-waist may be again seen.

This shirt-waist is one of the simplest of the new styles and has fulness only at the waist in the front and back. It is here pictured made of spotted chambray, with a removable collar of white linen. The seamless back joins the fronts in shoulder and under-arm seams and on the back is an applied yoke pointed at the center and having a center seam; the fulness at the waist is collected in double shirrings that are tacked to a stay. The fronts, also, are shirred at the waist, the shirrings being tacked to stays, and the closing is made at the center with studs or buttons through a box-plait formed at the front edge of the right front. The shirt sleeves are up to date in shape and effect and are gathered at the top and bottom; they are completed with straight cuffs closed with link buttons below short slashes finished with the usual underlaps and pointed overlaps that are closed with a button and button-hole. The neck is finished with a neck-band to which the removable standing collar is attached with studs. A belt of the material or a fancy belt may be worn.

The shirt-waist, although of a severe design, is stylish in effect and is suitable for morning or afternoon wear. Washable chevot, Madras, gingham, lawn, batiste, linen, etc., will be selected for the shirt-waist, and machine-stitching provides the neat



1628

Front View.

1628

1628

Back View.

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

(For Description see Page 284.)

that are extremely effective in these smart waists. Madras is also displayed in charming designs, and percale, lawn, cham-

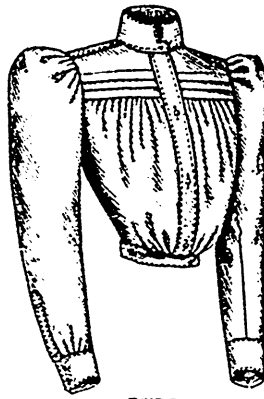
bray, gingham, lawn, batiste, linen, etc., will be selected for the shirt-waist, and machine-stitching provides the neat

finish. A row of insertion over the box-plait in front would give a dressy air which would be enhanced by the addition of a fancy belt. A fancy stock of ribbon or silk will be worn with a waist of this kind, whether of silk or gingham.

We have pattern No. 9699 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, will require two yards and three-eighths of material thirty-six inches wide. The collar needs half a yard thirty-six inches wide. Price of pattern, 10d. or 20 cents.

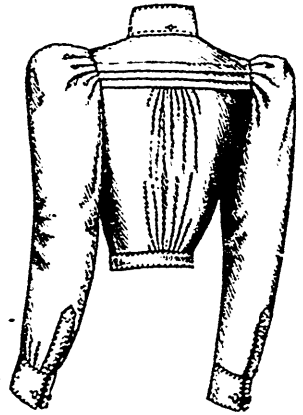


9728



9728

Front View.



9728

Back View.

LADIES' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT FITTED LINING, WITH AN OPEN NECK AND A NOTCHED COLLAR AND REMOVABLE CHEMISSETTE OR WITH A HIGH NECK AND A BAND AND WITH STRAIGHT OR TURN-UP CUFFS.) (For Illustrations see Page 239.)

No. 9653.—Another portrayal of this shirt-waist is given at figure No. 106 G in this issue of THE DELINEATOR.

This shirt-waist is a decided novelty; it is here pictured made of French flannel. It may be made with or without a lining that is fitted by double bust darts and the usual

LADIES' SHIRT-WAIST, WITH TUCKERED SQUARE YOKE AND REMOVABLE COLLAR. (For Description see Page 236.)

fulness being laid in lapped plaits at the waist. Under-arm gores separate

the back from the fronts, which are each formed in four small box-plaits that are stitched along their underfolds to the bust, below which the fulness spreads and is collected at the waist in forward-turning plaits. A box-plait is formed at the front edge of the right front and through it the closing is made with studs or buttons. The neck may be made high and finished with a neck-band or it may be shaped low in front and completed with a notched collar and lapels having prettily rounded corners. A smooth chemisette closed on the left shoulder and finished with a standing collar is worn with the open neck. The shirt sleeves, which are gathered at the top and bottom, have only enough fulness to be fashionable; they may be completed with straight or turn-up cuffs, as preferred. The turn-up cuffs have lapped rounding ends, while the straight cuffs are closed below the usual slashes, which are finished with underlaps and pointed overlaps, with studs and link buttons.

Silk and such washable fabrics as cheviot, Madras, linen, etc., will be selected for the waist or it may be made of light-weight cloth in light hues or in velveteen or corduroy.

We have pattern No. 9653 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist requires two yards and seven-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

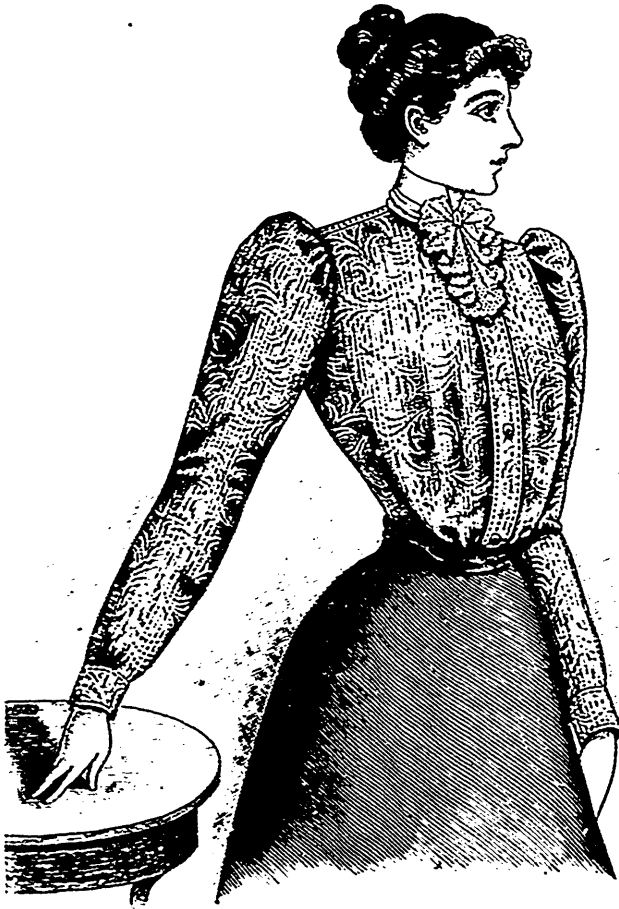


FIGURE No. 113 G.—This illustrates LADIES' SHIRT-WAIST.—The pattern is No. 9699, price 10d. or 20 cents.

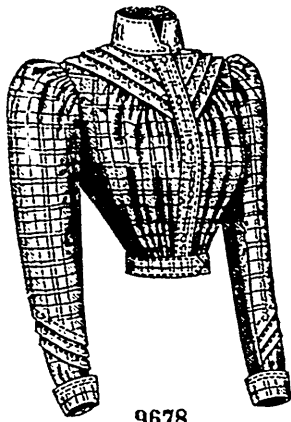
(For Description see Page 236.)

LADIES' BLOUSE-WAIST, HAVING POUCH-FRONT THAT MAY BE ROLLED TO THE BUST OR WAIST. (KNOWN AS THE D'ONSAY WAIST.) (For Illustrations see Page 230.)

No. 9697.—At figure No. 109 G in this magazine this blouse-waist is shown differently made up.

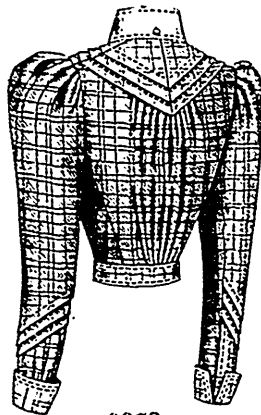
A charming style of blouse-waist is here portrayed made of light and dark silk. A closely fitted lining closed at the center of the front supports the blouse-waist, which is smooth at the top both back and front, but has shirred fulness at the waist. The back is drawn down tight, but the fronts pouch softly and may be rolled in lapels to the bust or waist, revealing a smooth plastron that pouches with the fronts. The plastron is sewed to the right front and fastened with hooks and loops to the left front. The two-seam sleeves are mounted on coat-shaped linings and are

seams. The back consists of a deep square yoke and a full portion that is gathered across the center at the top, the



9678

Front View.



9678

Back View.



9678



9678

LADIES' TUCKED YOKE SHIRT-WAIST, WITH REMOVABLE STANDING COLLAR. (TO BE MADE WITH STRAIGHT OR TURN-UP CUFFS.)

(For Description see Page 287.)

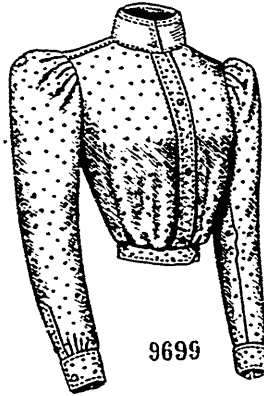
formed in puffs by gathers at the top and three downward-turning plaits at the seams; they may be finished plain or with shallow turn-up cuffs. The collar is in standing style with two downward sections that deepen in points at the front; it is surrounded by a tie of the dark silk that is bowed in front. A crush belt of the dark silk is prettily knotted at the left side. Three rows of narrow ribbon trim the blouse and upper part of the sleeves in a fanciful way.

The favor accorded blouse-waists has not lessened and the many pretty styles offered are made up in all seasonable materials, including rich and inexpensive silks and standard and novelty weaves in all-wool and silk-and-wool effects. Lace inser'on, spangled or silk gimp and other band trimmings may be used to trim this mode.

We have pattern No. 9697 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, calls for three yards and three-fourths of light with a yard and seven-eighths of dark silk each twenty inches wide. Price of pattern, 10d. or 20 cents.

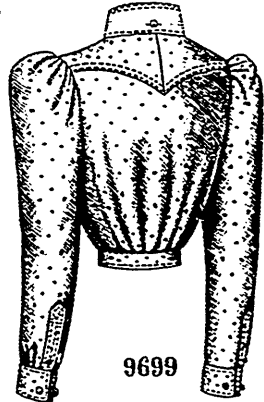


9699



9699

Front View.



9699

Back View.

LADIES' SHIRT-WAIST, WITH APPLIED BACK-YOKE AND REMOVABLE COLLAR.

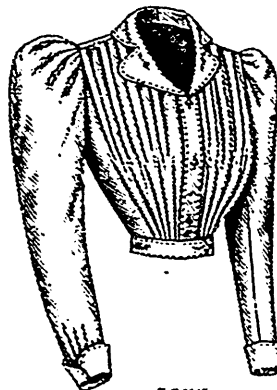
(For Description see Page 287.)

LADIES' SHIRT-WAIST, HAVING A ROUND BACK-YOKE EXTENDING OVER THE SHOULDERS AND A REMOVABLE STANDING COLLAR.

(For Illustrations see Page 280.)



9653



9653

Front View.

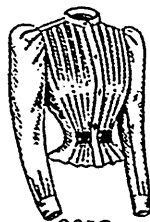


9653

Back View.

LADIES' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT FITTED LINING, WITH AN OPEN NECK AND A NOTCHED COLLAR AND REMOVABLE CHEMISSETTE, OR WITH A HIGH NECK AND A BAND AND WITH STRAIGHT OR TURN-UP CUFFS.)

(For Description see Page 283.)

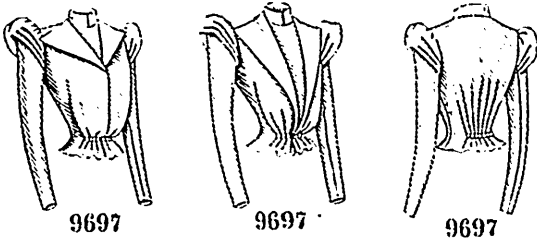


9653

No. 9648.—Other views of this stylish shirt-waist may be obtained by referring to figures Nos. 110 G and 111 G in this magazine.

An attractive shirt-waist is here pictured made of plaid gingham, with white linen for the standing collar, which is removable. The upper part of the back is a round yoke that extends over the shoulders to the fronts, which are gathered at the neck and for a short distance along the shoulder edges. The fulness at the waist is regulated by tapes inserted in casings; and the fronts puff out in the fashionable way. The closing is made with button-holes and buttons or studs through a box-plait formed at the front edge of the right front. The back is arranged in three tapering box-

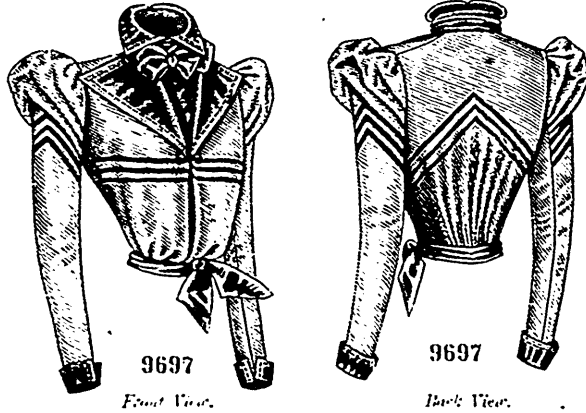
diem size, will require two yards and three-fourths of material thirty-six inches wide. The collar will need half a yard



and an eighth of dress goods forty inches wide, with three yards of silk twenty inches wide, and three-fourths of a yard of lace net twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

LADIES' GUIMPE. (TO BE MADE WITH THE NECK AND WRISTS PLAIN OR FANCY.) FOR WEAR WITH LOW OR OPEN-NECKED WAISTS.
(For Illustrations see Page 291.)

No. 9682.—A smooth guimpe, which is convenient for wear with low-necked waists or with waists or blouses that are open part way in front, is here shown made of poplin, with velvet for the collar. It is fitted by double bust darts, shoulder seams and under-arm gores and terminates a short distance below the bust so as not to increase the size of the waist. The neck and wrist may be finished either plain or fancy, as illustrated. One stylish neck finish is given by a plain flaring collar, which stands high



Front View.

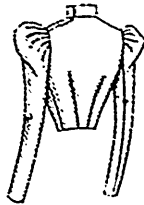
Back View.

LADIES' BLOUSE-WAIST, HAVING POUCH FRONTS THAT MAY BE ROLLED TO THE BUST OR WAIST. (KNOWN AS THE MORSAY WAIST.)
(For Description see Page 288.)

of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' WAIST WITH SQUARE-NECKED RUSSIAN OVER-FRONT. (TO BE MADE WITH PLAIN OR FANCY COLLAR AND WITH OR WITHOUT THE BACK YOKE-FACING, CAPS AND CUFFS.)
(For Illustrations see this Page.)

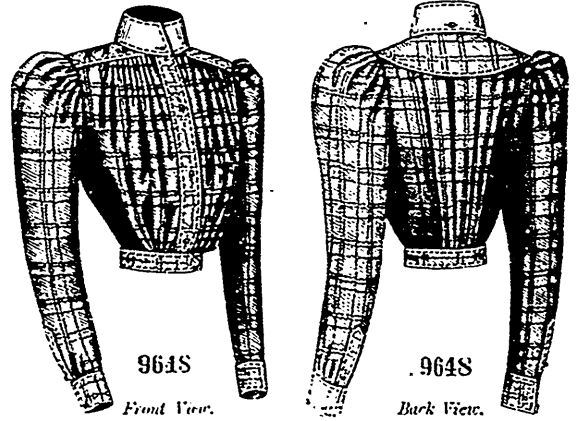
No. 9696.—This novel waist, with Russian over-front, is pictured developed in an attractive combination of *drap d'été*, silk and lace net over silk, and pipings and folds of silk afford a stylish garniture. A close-fitting lining closed at the center of the front makes the waist perfectly trim, although the over-front pouches in the fashionable way. The over-front is square-necked and consists of a narrow left-portion and a wide right-portion that are each laid in a downward-turning plait on the shoulder, shirred at the lower edge and connected by a cord ornament at the top; the edges flare below to disclose a plain vest that pouches with the front. The vest extends in yoke effect to the shoulders and a square yoke is applied on the back, which is arranged in a box-plait at the bottom. The yoke on the back may be omitted. The rounding ornaments on the standing collar and the cuffs and triple frill caps finishing the two-seam sleeves may be used or not; coat-shaped linings support the sleeves. A wrinkled girdle is formed in a frill at one end and closed at the left side.



9696

A combination is necessary to attain the best effect in this waist, and charming results will be brought about by associating bright-colored silk or velvet with any of the novelties or with smooth fine cloth, serge, camel's-hair, etc. Gimp, lace, narrow ribbon or knife-plaitings may contribute decoration.

We have pattern No. 9696 in seven sizes for ladies from thirty to forty-two inches, bust measure. In the combination shown for a lady of medium size, the waist needs two yards



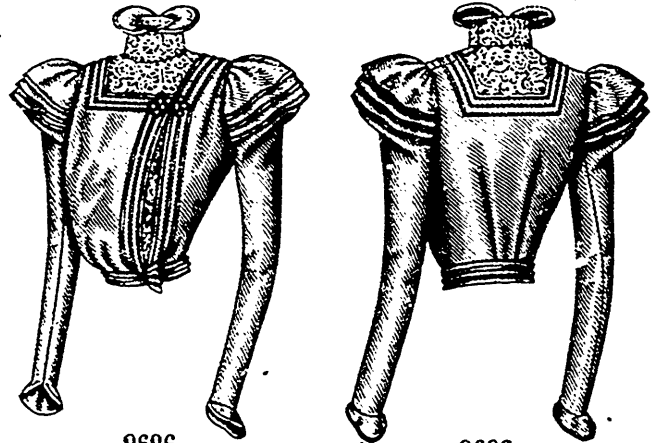
9648

9648

Front View.

Back View.

LADIES' SHIRT-WAIST, HAVING A ROUND BACK-YOKE EXTENDING OVER THE SHOULDERS AND A REMOVABLE STANDING COLLAR.
(For Description see Page 289.)



9696

9696

Front View.

Back View.

LADIES' WAIST WITH SQUARE-NECKED RUSSIAN OVER-FRONT. (TO BE MADE WITH PLAIN OR FANCY COLLAR AND WITH OR WITHOUT THE BACK-YOKE FACING, CAPS AND CUFFS.)

(For Description see this Page.)

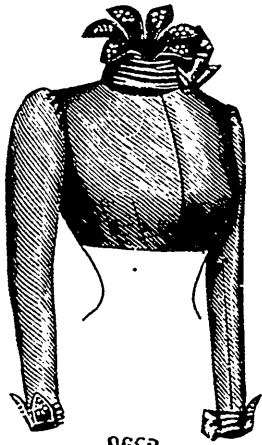
and rolls softly all round; it is made of velvet overlaid with cream appliqué lace and it is in two sections, which are joined

at the back for half of the distance and separate above with a flare, giving the effect of two points at the back. Another style consists of a standing collar with six pointed tabs joined to its upper edge; about this collar is arranged a ribbon stock that ends in a bow at the left side, and the tabs are decorated with jet ornaments. A plain finish is given by a standing military collar. The coat-shaped sleeves have only slight gathered fulness at the top; they may be finished plain at the wrists or with upturned pointed tabs and a prettily arranged ribbon; or the wrist may be slashed on the upper side and a small revers joined to one side of the slash, while the other side is rolled back softly to prettily display a facing of velvet overlaid with appliqué lace.

We have pattern No. 9682 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the guimpe calls for a yard and three-eighths of dress goods forty inches wide, with three-eighths of a yard of velvet twenty inches wide. Price of pattern, 5d. or 10 cents.

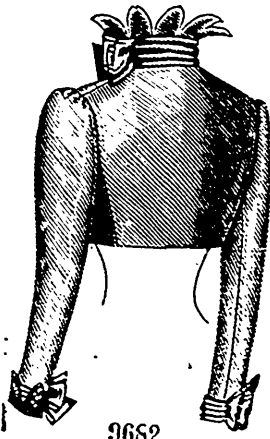
LADIES' GUIMPE. (FOR WEAR WITH OPEN-NECKED WAISTS, BLOUSES, ETC.)
(For Illustrations see this Page.)

No. 9669.—Low-necked waists can be made suitable for day



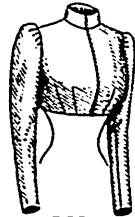
9669

Front View.

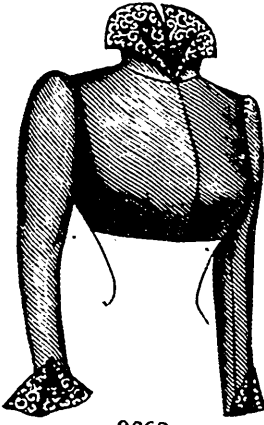


9669

Back View.

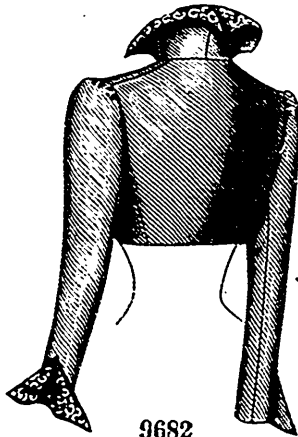


9682



9652

Front View.



9652

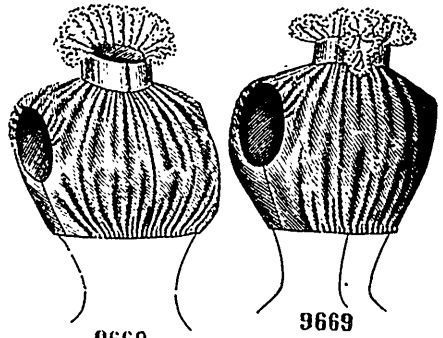
Back View.

LADIES' GUIMPE. (TO BE MADE WITH THE NECK AND WRISTS PLAIN OR FANCY) (FOR WEAR WITH LOW OR OPEN-NECKED WAISTS.)
(For Description see Page 290.)

wear or for occasions where a low neck is not desirable, by the use of the guimpe, for which pink silk was here selected. The

guimpe is also worn with open-necked blouses. It reaches to within several inches of the waist and is arranged on a smooth lining. The full fronts and full back are gathered at the neck and lower edges and also along the arm's-eye edges across the shoulders and are joined in shoulder and under-arm seams. The closing is made at the center of the front, and the neck is completed with a standing collar from which rises a becoming frill of lace.

The guimpe may match or contrast



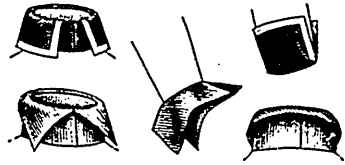
9669

Front View.

9669

Back View.

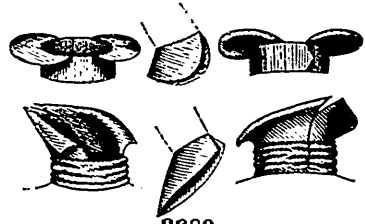
LADIES' GUIMPE. (FOR WEAR WITH OPEN-NECKED WAISTS, BLOUSES, ETC.)
(For Description see this Page.)



9705

LADIES' MILITARY AND VERONESE DRESS COLLARS AND CUFFS.

(For Description see this Page.)



9680

LADIES' DRESS COLLARS AND CUFFS.

(For Description see Page 292.)

with the remainder of the bodice in both material and color and several made for one bodice will afford pleasing variety. A ribbon stock will usually be added.

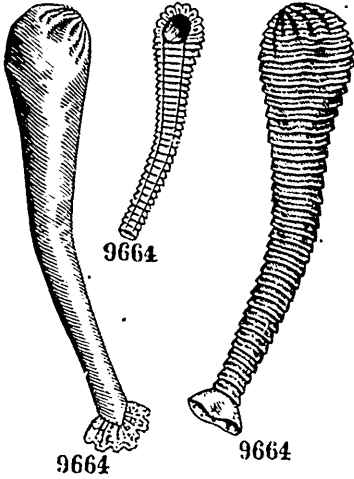
We have pattern No. 9669 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the guimpe needs a yard and three-eighths of material twenty-two inches wide, with seven-eighths of a yard of edging five inches wide for the frill. Price of pattern, 5d. or 10 cents.

LADIES' MILITARY AND VERONESE DRESS COLLARS AND CUFFS.

(For Illustrations see this Page.)

No. 9705.—These handsome collars and cuffs are shown made of wool goods, inlays of velvet giving a dressy finish to the military collar and cuff. The military collar consists of a standing portion and a deep turn-down portion, each shaped with a center seam; the ends of the turn-down portion are wide apart at the throat, where the standing portion closes. The cuff rolls upward from the wrist, its ends flaring at the inside of the arm.

The Veronese collar is composed of a standing collar having a center seam and a turn-down portion that is shallow at the back but deepens to form points at the ends which are wide apart at the front, where the standing collar closes. The cuff is of circular shaping and falls over the hand in points, its ends flaring at the front of the wrist.



9664
LADIES' LEG-O'-MUTTON DRESS SLEEVE. (TO BE TUCKED OR PLAIN AND FINISHED PLAIN OR IN VENETIAN POINTS OR WITH A CIRCULAR RUFFLE AT THE WRIST.)
(For Description see this Page.)

Collars and cuffs may be of the waist material or of the trimming fabric, as preferred, and the Veronese collar and cuffs may be trimmed with jet or passementerie, gimp, narrow silk or chiffon plaitings, etc.

We have pattern No. 9705 in three sizes, small, medium and large. In the medium size, the military collar and cuffs require a fourth of a yard of dress goods forty inches wide, with three-eighths of a yard of velvet twenty-two inches wide. Of one material either style of collar and a pair of cuffs need half a yard twenty-two inches

wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESS COLLARS AND CUFFS.

(For Illustrations see Page 291.)

No. 9680.—Two novel styles of dress collars and cuffs are here illustrated. One collar is in standing style closed at the back and having its overlapping end pointed; and from its upper edge two rounding tabs flare prettily, the



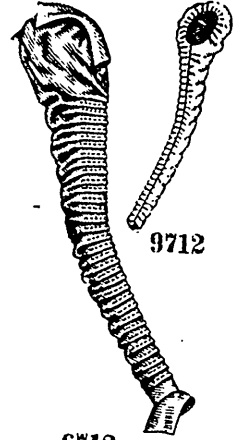
9702
LADIES' ONE-SEAM MOUSQUETAIRE DRESS SLEEVE WITH FITTED LINING.
(For Description see Page 293.)

tabs being wide apart at the front and back. The companion cuff consists of two rounding tabs which are joined to the lower edge of the sleeve to flare over the hand.

The other collar is in standing style with two high flaring portions joined to its upper edge and rolling in Medici fashion; it is closed at the back and covered below the flaring portions by a wrinkled stock that is gathered at the ends. The accompanying cuff falls over the hand and is in one section that deepens to a point at the back, the ends flaring prettily at the front of the wrist.

Velvet may be used for these adjuncts on bodices of any wool material, or the dress material may be used with a trimming of gimp or lace insertion.

We have pattern No. 9680 in three sizes small, medium and large. In the medium size, the collar with tabs and a pair of tab cuffs requires five-eighths of a yard of material twenty-two inches wide. The flare collar and a pair of flare cuffs need three-fourths of a yard twenty-two inches wide. Price of pattern, 5d. or 10 cents.

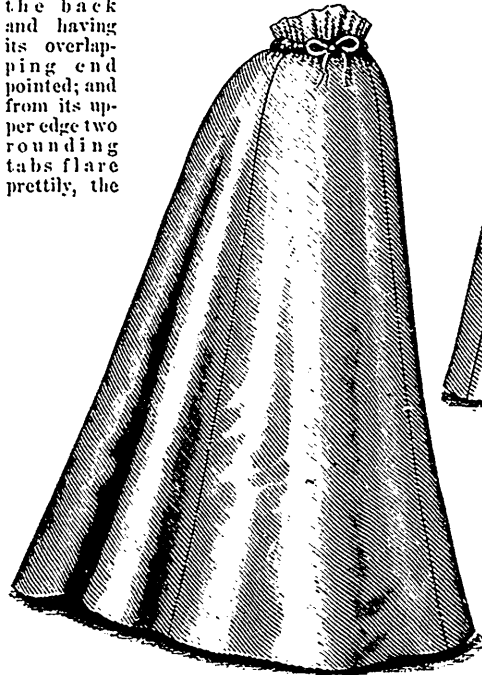


9712
LADIES' MOUSQUETAIRE DRESS SLEEVE, TUCKED AT THE FRONT OF THE UPPER SIDE. (TO BE MADE WITH OR WITHOUT THE CAP AND FANCY CUFF.)
(For Description see Page 293.)

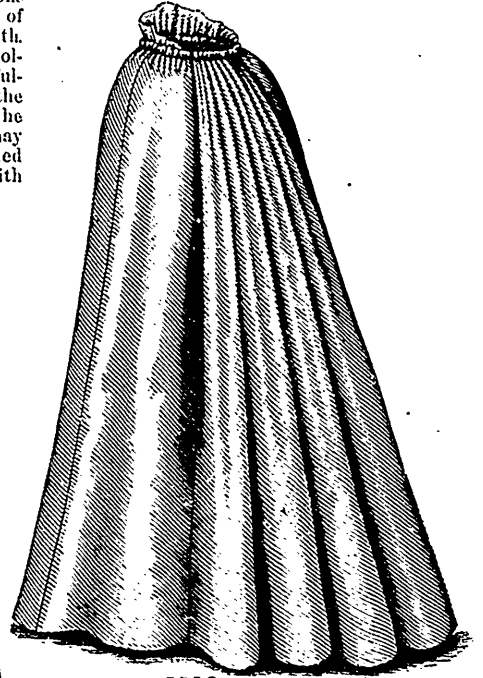
LADIES' LEG-O'-MUTTON DRESS SLEEVE. (TO BE TUCKED OR PLAIN AND FINISHED PLAIN OR IN VENETIAN POINTS OR WITH A CIRCULAR RUFFLE AT THE WRIST.)

(For Illustrations see this Page.)

No. 9664.—This two-seam leg-o'-mutton sleeve is novel and extremely pretty. It may be plain or tucked, as preferred. The tucks are made crosswise in both the upper and under portions and are of pretty width. Gathers collect the fullness at the top and the wrist may be finished plain or with



9698
Side-Front View.



9698
Side-Back View.
LADIES' SEVEN-GORED SKIRT, WITH EXTENSION AT THE TOP FOR LENGTHENING THE FRONT AND SIDES. (DESIRABLE AS A MATERNITY OR INVALIDS' SKIRT OR FOR STOUT LADIES.)
(For Description see Page 293.)

a circular ruffle that flares over the hand in bell style or in a Venetian point and trimmed with a frill of lace edging, the different effects being illustrated.

Any dress goods of silk, wool or cotton texture will make up excellently in this sleeve, only those goods that are not too heavy, however, being suitable for the tucked sleeve.

We have pattern No. 9664 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 tucked sleeves will require a yard and three-fourths of material forty-four inches wide. A pair of plain sleeves will need seven-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' ONE-SEAM MOUSQUETAIRE DRESS SLEEVE WITH FITTED LINING.

(For Illustrations see Page 292.)

No. 9702.—This sleeve will contribute to the dressy effect of almost any basque-waist, but it is especially effective in sheer dress goods. It is supported by a coat-shaped lining. The mousquetaire portion is gathered at the side edges and at the top, and a double puff that is gathered at the top and bottom and through the center is arranged on it at the top. The sleeve may be shaped in a Venetian point at the wrist or finished plain, as preferred.

Gauzy fabrics, crêpon, silk, grenadine, etc., will make up effectively in this style.

We have pattern No. 9702 in five sizes for ladies from ten to fourteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require two yards and three-fourths of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' MOUSQUETAIRE DRESS SLEEVE, TUCKED AT THE FRONT OF THE UPPER SIDE. (TO BE MADE WITH OR WITHOUT THE CAP AND FANCY CUFF.)

(For Illustrations see Page 292.)

No. 9712.—This novel sleeve is very fanciful and will make up attractively in all pliable fabrics. It has only one seam, but is made over a coat-shaped lining. One

side edge of the sleeve is gathered nearly to the top and the fulness at the other side edge is taken up in tiny tucks from the seam half-way across the upper side of the arm and in

gathers above the tucks. The effect is exceedingly pretty. The sleeve is gathered at the top and stands out in a high puff upon

which rests a triple-pointed cap. The wrist may be finished plain or with a pointed circular cuff flaring over the hand.

The style is unusually pretty and may be chosen for any of the fluffy blouse-waists that now meet with highest approval. Decoration is unnecessary.

We have pattern No. 9712 in six sizes for ladies from ten to fifteen 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 will require a yard and three-fourths of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SEVEN-GORED SKIRT WITH EXTENSION AT THE TOP FOR LENGTHENING THE FRONT AND SIDES.

(DESIRABLE AS A MATERNITY OR INVALIDS' SKIRT OR FOR STOUT LADIES)

(For Illustrations see Page 292.)

No. 9698.—This seven-gored skirt is highly commended for a maternity or invalids' skirt and for stout ladies and is pictured made of fine quality cashmere. A very practical feature of the shaping is the extension at the top for lengthening the front and sides. The skirt has a narrow front-gore, two gores at each side and two back-gores, and measures about four yards and a quarter round at the bottom in the medium sizes. Tapes in casing across the front and side gores draw the fulness in a manner calculated to suit the figure, but the back-gores are gathered up closely and finished with a stay.

The mode is appropriate for silk, camel's-hair and a host of plain and novelty dress goods in unobtrusive colors that are offered at all seasons of the year. It is preferably untrimmed.

We have pattern No. 9698 in five sizes for ladies from twenty-two to thirty-eight inches, waist measure. To make the skirt for a lady whose waist measures twenty-six inches, will require four yards and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

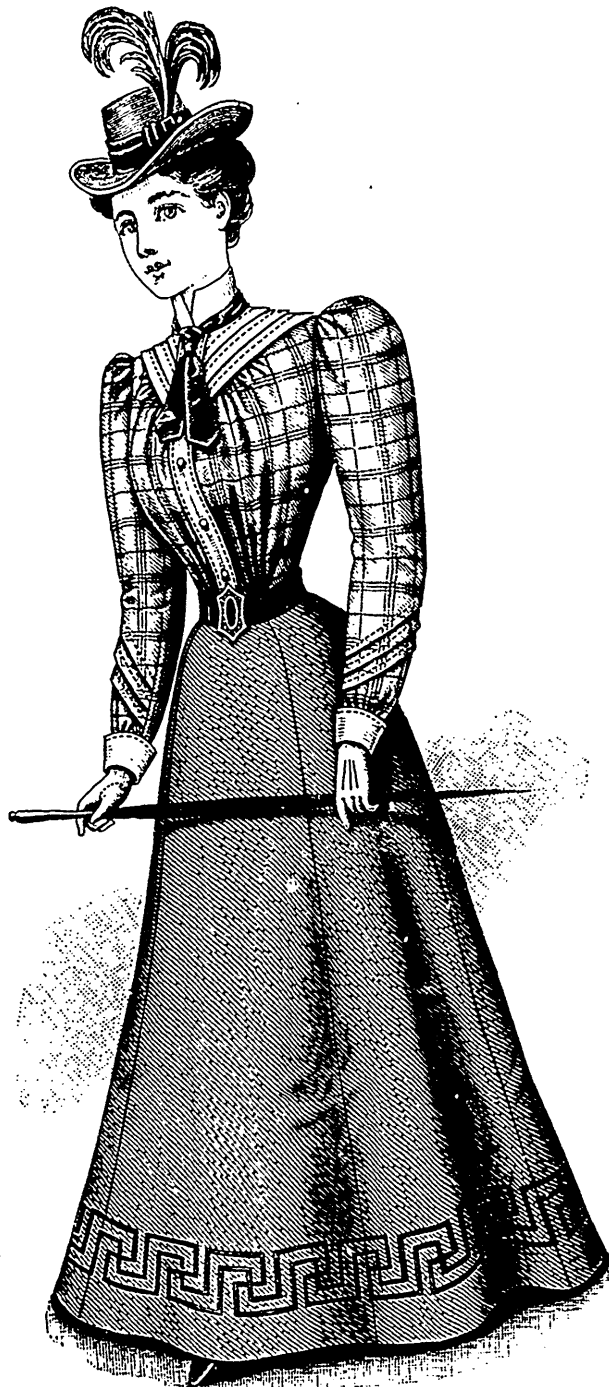


FIGURE No. 114 G—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Shirt-Waist No. 9673, price 10d. or 20 cents; and Skirt No. 9581, price 1s. 3d. or 30 cents.

(For Description see Page 294.)

FIGURE No. 114 G.—LADIES' TOILETTE.

(For Illustration see Page 293.)

FIGURE No. 114 G.—This consists of a Ladies' tucked yoke shirt-waist and skirt. The shirt-waist pattern, which is No. 9678 and costs 10c, or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown in four views on page 289 of this publication. The skirt pattern, which is No. 9581 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

This shirt-waist of red plaid gingham and white mainsook accompanies a gray chevrot skirt trimmed with black braid. The shirt-waist has full fronts and a full back gathered at the top and joined to a pointed yoke that shows three downward-turning tucks following the lower edge. The fulness in the front and back is becomingly arranged at the center, and the fronts puff out stylishly and close through a box-plait that extends over the yoke to the neck. The removable standing collar is encircled by a red ribbon tied in a four-in-hand knot. The two-seam shirt sleeves show three tucks crossing the arm diagonally on the upper side just above the turn-up cuffs. A leather belt closed with a buckle is worn.

The skirt is in six gores and may be laid in a double box-plait or gathered at the back.

Shirt-waists of Madras, percale, chambray, lawn, piqué, etc., are worn with skirts of serge, chevrot, novelty goods of light weight or camel's-hair, in the morning or afternoon, and silk shirt-waists are often made for afternoon wear.

The walking hat is simply trimmed with ribbon and an aigrette.

LADIES' THREE-PIECE SKIRT, HAVING A WIDE FRONT-GORE. (TO BE FAN-PLAIED OR GATHERED AT THE BACK AND MADE WITH OR WITHOUT A SEVEN-GORED FOUNDATION-SKIRT AND WITH A SLIGHT SWEEP OR IN ROUND LENGTH.)

(For Illustrations see this Page.)

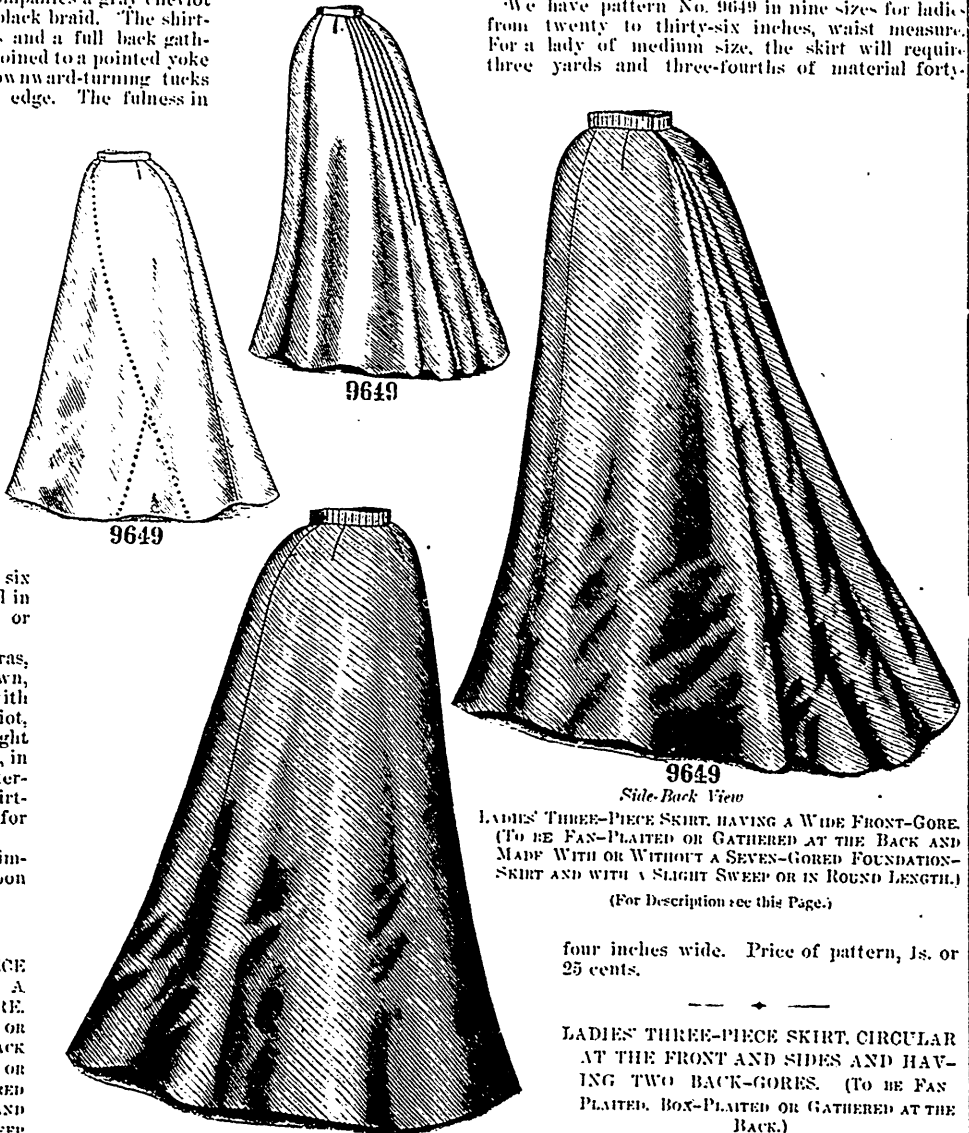
No. 9649.—By referring to figure No. 110 G in this magazine, this skirt may be again seen.

The skirt is of the three-piece variety and is highly desirable for wide goods; it is here pictured made of cloth and may be made with a slight sweep or in round length, and with or without the seven-gored foundation-skirt. The wide front-gore is a special feature and is fitted by darts at the top, as are also the circular portions, which meet in a seam at the center of the back. In the round length, the skirt measures about three yards and five-eighths round at the bottom in the

medium sizes, and the foundation skirt about three yards and a half. The fulness at the back may be arranged in four fan-plaits or in compact gathers, as preferred, both effects being illustrated. A small bustle or any style of skirt extender may be worn.

Decoration may be applied on the skirt in the outline indicated by perforations in the pattern or in any outline desired. Broadcloth, chevrot, serge and the numerous novelty goods that are all-wool or silk-and-wool will be chosen for a skirt of this kind, and velvet, appliqué trimming, braid, velvet ribbon and passementerie are available garnitures.

We have pattern No. 9649 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt will require three yards and three-fourths of material forty-



Side-Back View

LADIES' THREE-PIECE SKIRT, HAVING A WIDE FRONT-GORE. (TO BE FAN-PLAIED OR GATHERED AT THE BACK AND MADE WITH OR WITHOUT A SEVEN-GORED FOUNDATION-SKIRT AND WITH A SLIGHT SWEEP OR IN ROUND LENGTH.)

(For Description see this Page.)

four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' THREE-PIECE SKIRT, CIRCULAR AT THE FRONT AND SIDES AND HAVING TWO BACK-GORES. (TO BE FAN-PLAIED, BOX-PLAIED OR GATHERED AT THE BACK.)

(For Illustrations see Page 295.)

No. 9686.—Another view of this skirt may be observed by referring to figure No. 112 G in this magazine.

A new three-piece skirt is here illustrated made of camel's-hair. It consists of a circular portion at the front and sides fitted smoothly at the top by three darts at each side, and two back-gores. The fulness at the back may be collected in gathers or in four flaring fan-plaits or in two rolling box-plaits, as preferred, the different effects being illustrated. The skirt flares fashionably, and measures only about three yards and seven-eighths at the foot in the medium sizes. A small bustle or a skirt extender of any sort may be worn, if desired.

The three-piece skirt finds many admirers and this one, which has the most approved lines, will be made up in poplin, whitecord, moirair and the spring novelties that are now appearing in great variety. Trimming may be applied to match the bodice or the finish may be plain. Such a skirt may be made up in blue serge or cheviot for wear with cotton shirt-waists, and when destined for this purpose, the finish should be plain. When developed as part of a toilette in gray or beige broad-cloth, it may be trimmed with black silk or mohair gimp applied in three or more encircling rows at the bottom or about the hips.

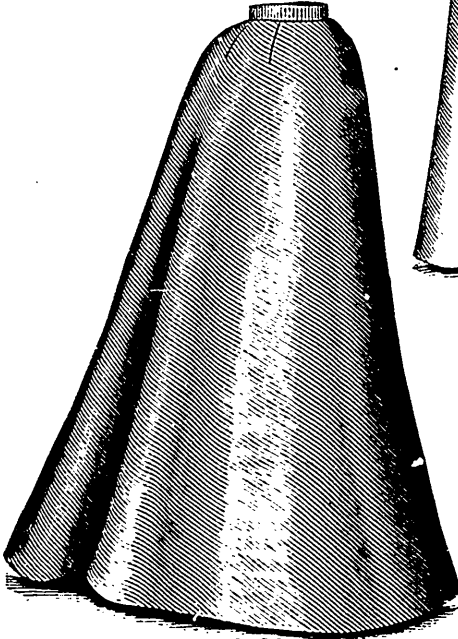
We have pattern No. 9686 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs three yards and three-fourths of material forty-four

stylishly. The fronts are here rolled in lapels to the waist, disclosing a fancy shirt-waist, but they may be reversed in coat lapels by the rolling collar—this effect being shown in the small view—or they may be closed to the throat in double-breasted style. The two-seam sleeves are box-plaited at the top, and a smooth peplum in two sections finished with a belt is a stylish accessory. A black leather belt with a silver buckle is worn.

The leggings are of black cloth; they may reach over the knee or end below it.

Cycling costumes will be copied from this in tailor cloth, covert cloth, serge and other materials of durable weave, usually in shades of tan, brown or gray that will not be readily soiled by dust. Black and white cycling suits are very effective but are not serviceable. A stylish suit of this kind may be made of golden-brown diagonal and finished with machine-stitching. The leggings will match the suit, and an Alpine hat may be made of the material.

The hat is a straw sailor trimmed with black ribbon and quills.



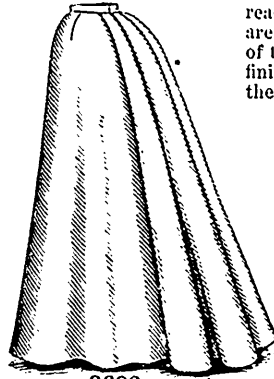
9686

Side-Front View.

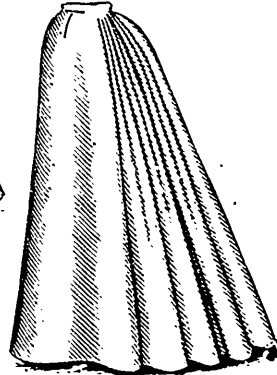
LADIES' THREE-PIECE SKIRT. CIRCULAR AT THE FRONT AND SIDES AND HAVING TWO BACK-GORES. (TO BE FAN-PLAIED, BOX-PLAIED OR GATHERED AT THE BACK.)

(For Description see Page 294)

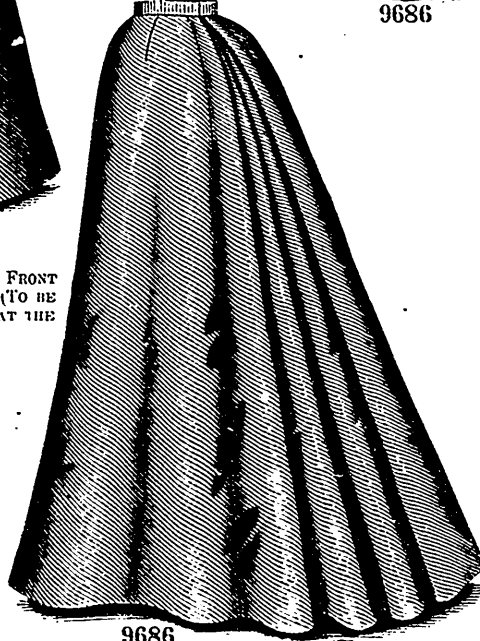
inches wide. Price of pattern, 1s. or 25 cents.



9686



9686



9686

Side-Back View.

FIGURE No. 115 G.—LADIES' CYCLING COSTUME.

(For Illustration see Page 296.)

FIGURE No. 115 G.—This illustrates a Ladies' cycling costume and leggings. The costume pattern, which is No. 9681 and costs 1s. 3d. or 30 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 277. The leggings pattern, which is No. 1286 and costs 7d. or 15 cents, is in five sizes from thirteen to seventeen inches, calf measure.

The costume is designed in a jaunty and practical style, and is here shown made of gray cheviot, decorated with black braid. The skirt is a graceful shape fitted with a saddle gore, and a placket is made at each side of the front and finished with a pointed overlap.

The Russian blouse has plaited fulness in the lower part of the back and the fronts are gathered at the bottom and puff out

small bustle or skirt extender may be worn, if desired.

Silk, poplin, serge, cashmere, silk-and-wool novelty goods will make up well by the mode, and if trimming is liked, rows of braid may be applied to the side-front seams and along the edge of the flounce.

We have pattern No. 9727 in nine sizes for ladies who are from twenty to thirty-six inches, waist measure. To make the skirt with the gores extending under the flounce for a lady of medium size, will require six yards of goods forty-four inches

LADIES' FIVE-GORED SKIRT, WITH CIRCULAR SPANISH FLOUNCE.

(TO BE PLAIED OR GATHERED AT THE BACK AND MADE WITH THE GORES EXTENDING UNDER THE FLOUNCE OR TERMINATING AT THE TOP

OF THE FLOUNCE.) (For Illustrations see Page 297.)

No. 9727.—A graceful and stylish five-gored skirt is here represented made of serge. It is closely fitted over the hips by two darts in each side-gore and is smooth at the front and sides. A novel and stylish feature is a deep, circular Spanish flounce that falls in graceful ripples at the front and sides in pleasing contrast to the smooth effect above and in the deep rolling plaits of the skirt at the back. The skirt measures three yards and a half round at the foot in the medium sizes and may extend under the flounce, or the gores may terminate at the top of the flounce, which measures four yards and seven-eighths at the bottom in the medium sizes. The skirt may be gathered or arranged in two backward-turning plaits at each side of the placket, as illustrated to suggest a fan arrangement; and a

wide; the skirt with the gores terminating at the top of the dounce calls for four yards and an eighth of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' FIVE-GORED SKIRT. (TO BE SIDE-PLAITED, BOX-PLAITED OR GATHERED AT THE BACK.)

(For Illustrations see Page 298.)

No. 9718.—This graceful new five-gored skirt is pictured made of gray camel's-hair and may be side-plaited, box-plaited or gathered at the back, the different methods of adjusting the fulness being shown in the illustrations. The front-gore is smooth fitting at the top and all fulness is removed from the top of the side-gores by darts. The skirt expands gradually toward the lower edge, where it measures about three yards and seven-eighths round in the medium sizes. With it a small bustle or any style of skirt extender may be worn.

Silk, silk-and-wool goods, novelty-fabrics and many cotton textures will be made up in this style, and the skirt may be trimmed or plain.

We have pattern No. 9718 in ten sizes for ladies from twenty to thirty-eight inches waist measure. To make the skirt for a lady of medium size, requires four yards and five-eighths of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' RUSSIAN NIGHT-GOWN OR LOUNGING-ROBE. (KNOWN AS THE ALEXANDRA *NÉGLIGÉE*.)

(For Illustrations see Page 299.)

No. 9677.—An exquisitely dainty *négligée* or night-gown is here shown. It is shown made up as a night-gown of fine nainsook, with lace

edging, insertion and ribbon for the elaborate decoration. A group of tucks all turning toward the center is made in the

upper part of the back, the tuck ending at deep yoke depth, and the resulting fulness falls out from the figure in graceful folds. The fronts have blouse body-portions gathered at the top and bottom and are connected by belt sections with a gathered skirt-portion. The right blouse-front is wide and the left narrow so as to bring the closing at the left side in Russian style; and the skirt portion has a placket finished in line with the closing. The neck is completed with a low standing collar over which falls a frill of lace edging. Frill caps fluff out in a pretty way on the sleeves, which are gathered at the top and bottom and finished with bands and deep frills.

India silk in pale tints will make a charming *négligée* after this pattern,



FIGURE No. 115 G.—This illustrates LADIES' CYCLING COSTUME.—The patterns are Ladies' Costume No. 9681, price 1s. 3d. or 30 cents; and Leggings No. 1236, price 7d. or 15 cents.

(For Description see Page 295.)

Mechlin or Valenciennes combining with ribbon in the same or a contrasting color to form a tasteful decoration.

We have pattern No. 9677 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the garment needs six yards and three-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

STYLISH EVENING WAISTS.

(For Illustrations see Page 258.)

Jewelled trimmings to match belts and filmy laces make waists for evening and other ceremonious wear creations of exquisite daintiness and artistic beauty. The new silks, plain, figured and sometimes striped *en bayadère*, are of bewildering loveliness, and are frequently combined with white satin, with fascinating effect. The organdies are not less enticing, the designs and colorings being exceedingly beautiful and so diversified that all tastes may be gratified. The outline of the neck is square, round or pointed, and in some instances a fancy outline is seen.

Boleros, draped or plain, epaulettes, revers and Bertha frills

or ornaments are among the devices used to produce pleasing outlines and variety of effect, and these accessories afford excuse for lovely combinations of texture and color.

A surplice blouse-waist is made for evening wear with a V neck, although the sleeves are long. Handsome revers roll back from the fronts, which pouch fashionably and are perfectly smooth at the top. The sleeves are oddly arranged in folds at the top and are of brocade to match the revers, the remainder of the waist being of plain satin. A jewelled belt adds to the elegance of the bodice, which was made by pattern No. 9626, in seven sizes from thirty to forty-two inches, bust measure, price 10d. or 20 cents.

A new design for the baby waist is embraced in pattern No. 9560, in eight sizes from thirty to forty-four inches, bust measure, costing 1s. or 25 cents. Black lace over yellow satin was here used for the bodice, and lace bands over bands of white satin, together with a white satin ribbon belt and black lace edging give the finish. The fronts, which have becoming fullness, may be pouched or drawn down

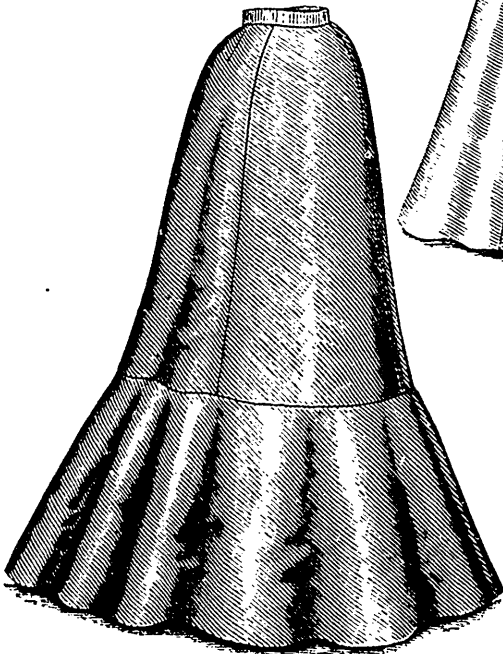
tight, and, like the back, are shaped to accommodate a square yoke. In this instance the waist is made with a square neck and with short puff sleeves upon which rest smooth double caps.

A stylish pouched evening waist was made according to pattern No. 9577, which is in seven sizes from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. The material shown is white satin, with white lace edging for the Bertha, and decoration is provided by emerald-green ribbon, lace insertion over the ribbon and narrow white lace edging. The square neck and extremely short puff sleeves are pleasing and stylish.

LADIES' SHORT PETTICOAT AND KNICKERBOCKER DRAWERS, WITH DEEP YOKE. (BOTH GARMENTS MAY BE SEWED TO THE SAME YOKE OR EITHER GARMENT MAY BE MADE UP WITH THE YOKE.)

(For Illustrations see Page 300.)

No. 9711.--Flannel is the material of which this combination petticoat and drawers is made and embroidery done with silk provides the decoration. For stout ladies the mode is invaluable, as all fullness is removed from about the waist and hips. The knickerbocker drawers are shaped by i..



9727

Side-Front View.

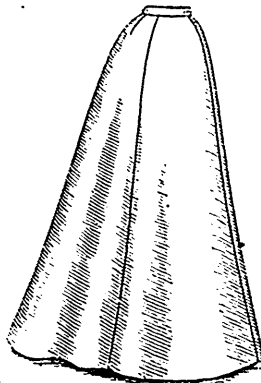
LADIES' FIVE-GORED SKIRT, WITH CIRCULAR SPANISH FLOUNCE. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH THE GORES EXTENDING UNDER THE FLOUNCE OR TERMINATING AT THE TOP OF THE FLOUNCE.)

(For Description see Page 295.)

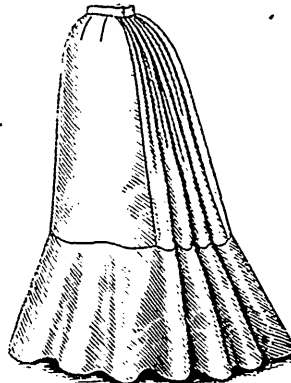
side and outside leg seams and the legs are gathered and finished with bands that are closed with a button-hole and button; they are gathered at the top and widely lapped at the front and back and sewed to the seamless yoke with the petticoat, which is gathered at the top. The yoke closes at the back with button-holes and buttons. If preferred, the drawers and petticoat may be made up separately.

Flannel, muslin, cambric, lawn, silk, etc., will be used to make this practical combination garment, and embroidery, lace or fancy stitching will supply the decoration.

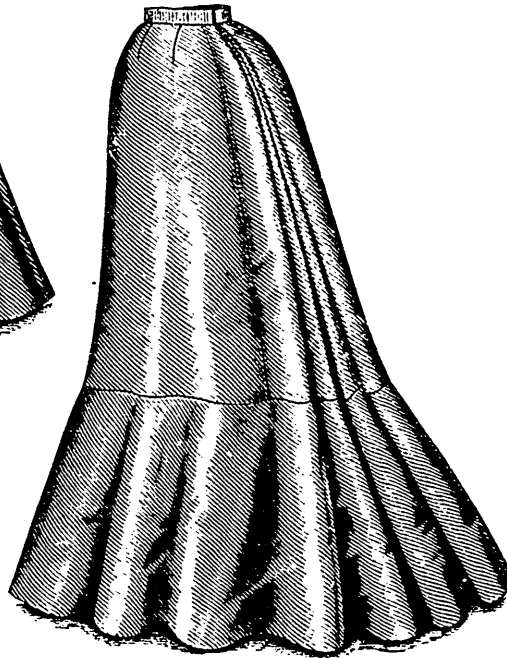
We have pattern No. 9711 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the combination garment for a lady of medium size, requires five yards and seven-eighths of material twenty-seven inches wide; the petticoat alone needs three yards and a fourth, and the drawers alone three yards and five-eighths. Price of pattern, 10d. or 20 cents.



9727



9727



9727

Side-Back View.

A charming bodice, known as the Spanish surplice waist, is made up in a combination of pale-yellow satin and white lace over a deeper shade, decoration being contributed by small blossoms and velvet ribbon in the deep-yellow shade. The full fronts, which lap in surplice style, and the full back are overlapped at the top by a jaquette, and the short puff sleeves are in this instance cut off at the end of the puffs, although deep pointed bands may be added if desired. The curving outline of the neck in front is a style that is now much admired. The waist was cut by pattern No. 1631, which is in seven sizes from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents.

A youthful style is embraced in pattern No. 9574, in eight sizes from thirty to forty-four inches, bust measure, price 1s. or 25 cents. A full center-front appears between full side-fronts, and the effect is duplicated at the back, differing only in the fact that the front pouches and the

applied lace. Lace edging ornaments the frill sleeves. The waist closes at the left side and may be made with a high neck and long sleeves for street wear. Pattern No. 9396 was used in making the waist: it is in seven sizes from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents.

The Señorita waist is an exceedingly fanciful mode embraced in pattern No. 9484, which is in ten sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. Pouch fronts, a smart little jaquette, fancy revers and puff sleeves that are decidedly odd make the waist notably attractive. The present development uniting black silk and red satin with a decoration of white lace net, black lace edging and jet-trimming is in excellent taste.

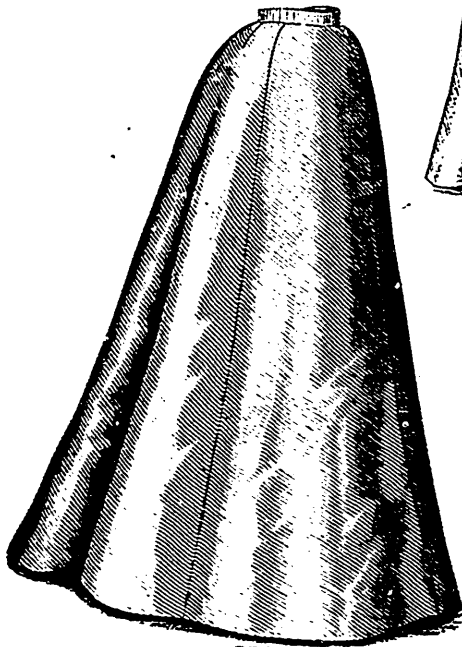
Draped boleros are the salient feature of a waist for which apple-green silk was chosen, the decorations consisting of ribbon matching the silk and spangles. The boleros meet on the bust over a smooth front

and revers turn back from their upper edges, extending in points over the very short puff sleeves. For day wear the waist may have a high neck and long sleeves, provision for these changes being made in the pattern, No. 1629, in seven sizes from thirty to forty-two inches, bust measure, price 10d. or 20 cents.

The draped surplice waist is a charming variation of the surplice modes and is shown in a front and back view. The waist may have a high or low neck and full-length, elbow or cap sleeves. The front view shows the waist made of plain and figured light-blue satin, with ruffles and quillings of blue satin ribbon for decoration. In the back view violet satin is attractively united with cream-white applique lace over white satin, and lace insertion, edging, satin ribbon and narrow jet gimp provide the handsome garniture. Pattern No. 1630, which is in seven sizes from thirty to forty-two inches, bust measure, and costs

10d. or 20 cents, was followed in making the waist.

Another pretty surplice waist is contained in pattern No. 1628, in seven sizes from thirty to forty-two inches, bust measure, and costing 10d. or 20 cents. A combination of pearl-gray and pure-white liberty satin is represented, and decoration is arranged with jet-and-pearl spangles, white satin ribbon and Mechlin lace edging. Although here made for evening use, the pattern provides that a high neck and long sleeves may be arranged for street wear. In a waist of this kind could be united black and white chiffon and spangled jet trimming, and black embroidered chiffon and white satin ribbon could supply the decoration.



971S

Side-Front View

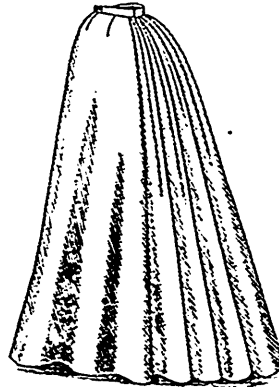
LADIES' FIVE-GORED SKIRT. (TO BE SIDE-PLAIED, BOX-PLAIED OR GATHERED AT THE WAIST.)

(For Description see Page 296.)

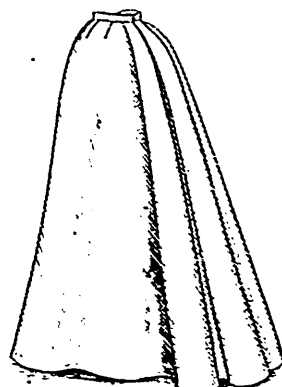
back is drawn down tight. The sleeves are composed of three frills: they are of figured organza to agree with the side-fronts, and plain chiffon was used for the center-front and center-back. Quillings of the chiffon in conjunction with satin ribbon form an effective decoration.

A basque-waist of green brocaded and plain satin trimmed with lace edging will show to advantage on either slender or stout figures. The front is artistically draped, the graceful lines being unbroken as the closing is made at the left side. The sleeves are formed in puffs over which fall frills of lace, and they may be made in elbow length. A high neck is also provided for in the pattern, which is No. 9329, in ten sizes from thirty to forty-two inches, bust measure, price 1s. 3d. or 30 cents.

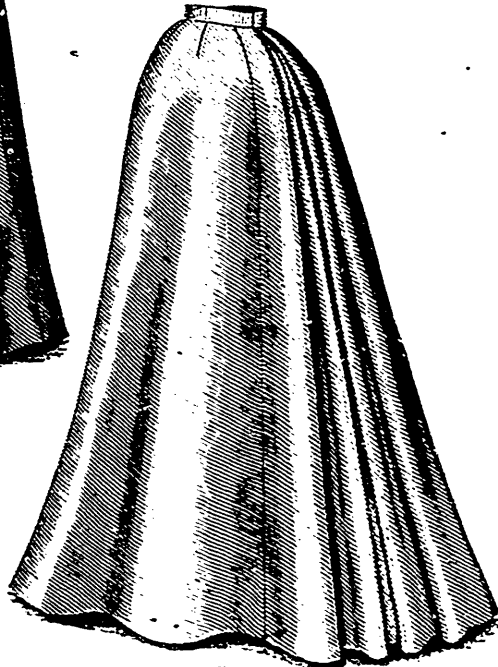
Plain light-blue silk is pictured in a novel waist that is fashionably known as the York blouse. Trifling fulness at the bottom of the front and back pouches fashionably and contrasts pleasingly with a perfectly smooth effect at the top. A ruche of lace and flowers gives the neck finish above a deep band of



971S



971S



971S

Side-Back View

NOVELTIES IN COLLARETTES AND COLLARS.

(For Illustrations see Page 250.)

Some decided changes in the shaping of collarettes and collars will be noted this month, and many women who feel the long coat or jacket too burdensome will discard it in favor of a collarette of fur, plush, velvet or silk handsomely decorated; others will supplement the Spring coat with a smooth but fancifully shaped collarette. The suggestions offered in the illustrations are not restricted to one or two styles, but present many modes that are practical, comfortable and becoming to the average wearer.

All of the patterns represented are in three sizes, small, medium and large, and each costs 5d. or 10 cents, with the exception of Nos. 1534 and 1560, which costs 3d. or 5 cents each.

The tab-collarette, shaped by pattern No. 1632, is made of emerald-green velvet and decorated with lace and ribbon. The tabs are sewed to the standing collar, which is encircled by a ribbon bowed prettily in front, and to the top of the standing collar is sewed a ripple ruffle that flares and ripples stylishly. Velvet, plush or cloth may be made up in this way.

Ladies' military and Veronese collars will be found in pattern No. 9705, which also presents a cuff that flares stylishly over the hand. Any of the fashionable dress goods may be made up in this way.

A fancy collarette,

to be made with a fancy pointed collar or a Lafayette collar, is shaped by pattern No. 1634. It is pictured made of cloth and velvet and decorated with fancy gimp. It is shaped to form pretty epaulettes on the shoulders and a large scallop at each side of a pretty point at the center of the front and back. Some of the new wool suitings, goods, silk, cloth and velvet will be made up in this way.

A stole sailor-collarette with fancy collar and pointed caps is shaped by pattern No. 1635. It is pictured made of ruby velvet and bordered with lace edging. The fancy caps shaped to form deep flutes and a deep point over the arm are a pretty feature of the mode, which is stylishly made up in cloth, silk or velvet and tastefully trimmed.

A pointed collarette with fancy collar and circular caps, shaped

by pattern No. 1636, is made of velvet and decorated with ribbon bows and plaitings and ruchings of chiffon. A ripple ruffle is sewed to the top of the standing collar, giving a highly fluffy effect. This is a stylish mode for early Spring and will match or contrast with the costume or toilette with which it is worn.

An epaulette collarette shaped by pattern No. 1637 is made of Brussels net and violet velvet covered with lace net. A finely plaited fringe of the net falls from underneath the tabs and narrow plaitings trim their free edges.

The scalloped collarette shaped by pattern No. 1633 is made of faced cloth all-over braided and bordered with a ribbon plaiting. It lies smoothly on the waist and its outer edge is scalloped. A standing collar completes the neck. This collarette will be made of velvet, silk and various dress goods.

Pattern No. 9680 embraces two styles of dress collars and cuffs to correspond. Silk is the material used. One collar is in standing style closed at the back, and from its upper edge two rounding tabs flare prettily, the tabs being wide part at the front and back. The rounding tabs on the cuff which goes with it flare over the hand. Two flaring portions are joined to the other standing collar and they flare in Medici style, a wrinkled stock surrounding the collar; the cuff that accompanies this collar flares over the hand.

The Soutag collarette shaped by pattern No. 1556 is pictured



9677

Front View.



9677

Back View.

LADIES' RUSSIAN NIGHT-GOWN OR LOUNGING-ROBE (KNOWN AS THE ALEXANDER NEGLEGE)

(For Description see Page 27.)

made of brown velvet and decorated with plaitings of silk and handsome jet. This will be worn with coats, jackets, etc., and may extend to the belt or a little below. Cloth, velvet or silk will be selected to make it.

By pattern No. 1554 are shaped collars and lapels designed for single and double-breasted outside garments. The lapels for single-breasted garments are smaller than those for the double-breasted on account of the narrower lap.

The collars and lapels, cut by pattern No. 1560, are for either single or double-breasted basques or waists and a row of braid or gimp may be added if a severely plain finish is not liked.

The Tudor dress collars shaped by pattern No. 1248 will complete trim-fitting tailor basques and may be plain or trimmed with braid or gimp.

Excellent styles in collars and lapels are shaped by pattern No. 1533, which are specially commended for single-breasted and double-breasted outside garments. The collar is fashionably known as the Lafayette, Klondike or Siberian collar.

A shield dress collar and military or saucer dress collar will be found in pattern No. 1271. One style closes at the back, the other at the side; either will be stylish as a completion to cloth or silk waists or basques.

SPRING STYLES IN COATS AND JACKETS.

(For Illustrations see Page 261.)

Variety distinguishes the output of jackets for this first Spring month, and the variation in the detail of trimming and finish is infinite. The prediction that all jackets were to be trimmed would seem to be verified. Many shapes will accentuate graceful outlines of the figure, while others are calculated to conceal defects. In the application of trimming elaboration may rule if the coat is of velvet or silk and intended for dressy wear, but for general utility cloth jackets and coats are unpretentiously adorned. But there is a pleasing grace and style withal and frequently a velvet collar and lapels or even rows of machine-stitching are sufficiently decorative in finish to suit even the most fastidious taste. The Russian styles still appeal to the critical eye, but with various modifications and new accessories and shaping. The pouch effect or drooping front has not been relegated to oblivion, though it appears less pronounced; the peplums or skirt portions are features that have been recently added.

A graceful double-breasted jacket shaped by pattern No. 9679, in nine sizes for ladies from thirty to forty-six inches, bust measure, and costing 10d. or 20 cents, is pictured made of covert cloth, with velvet, buttons and self-strappings for decoration. The back of the garment is closely adjusted to the figure, but the fronts are loose and reversed above the closing in small lapels that flare from the ends of a shapely rolling collar. The sleeves are of stylish shape and width.

A remarkably stylish blouse-jacket made with breast pockets and dainty laps is shaped by pattern No. 9292, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. 3d. or 50 cents. Whipcord is the material, and a velvet inlay in the collar and lapels and machine stitching give the decorative finish. The fronts are lengthened below the belt by peplum sections with rounding front ends to be of uniform depth with the sides and back.

A Russian jacket, fashionably known as the Cossack blouse, is shaped by pattern No. 9293, in six sizes for ladies from thirty to forty inches, bust measure, price 1s. 3d. or 30 cents. The jacket is made of cheviot and is handsomely decorated with braid. The right front laps far over on the left front so as to bring the closing in correct Russian style at the left side; a stylish droop over the belt is noticeable and the sleeves are shapely. Broadcloth, cheviot, serge and the new tailor suitings will be selected for this mode.

A jacket that displays a Russian front and snug coat-fitting back is shaped by pattern No. 9609, in nine sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents. It is shown made of fawn covert cloth, with a knife-plaited frill following the closing edge, and braid in two widths for decoration; a ribbon stock and bow are at the neck. The fronts may be lapped to close at the left side in Russian style or the right front may be rolled over in a pointed lapel to the bust or waist.

An admirable garment for symmetrical figures has side-back and side-front seams extending to the shoulders, and is shaped by pattern No. 9580, in nine sizes for ladies from thirty to forty-six inches, bust measure, price 1s. 3d. or 30 cents. The coat is of stylish depth and is closely fitted. A high flaring Lafayette collar or a standing military collar may complete the neck.

A Russian-blouse jacket that has a removable chemise-like

made of tweed and shaped by pattern No. 9579, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. or 25 cents. The jacket is stylishly decorated with braid and the fronts are closed at the center and turned back at the top in lapels that form notches with the ends of the rolling coat-collar. A circular peplum is joined to the belt. The mode is appropriate for silk, velvet, cloth and wool mixtures.

A jacket-blouse that is susceptible of much variation is shaped by pattern No. 9539, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. or 25 cents. It is pictured made of cheviot and is elaborately braided. The front pouch slightly and may be made with or without revers and the neck is finished with a Lafayette collar. A peplum lengthens it.

A handsome covert coat or jacket up to date in every particular is shaped by pattern No. 9541, in nine sizes for ladies from

thirty to forty-six inches, bust measure, price 1s. 3d. or 30 cents. It is shown made of light covert coating, with an inlay of velvet in the collar and with self-strappings as the decorative finish. The back and sides are closely adjusted and the loose fronts are closed in a fly between low, moderate-sized lapels that extend in points beyond the ends of the rolling coat-collar.

An Eton jacket with fronts that may extend in points below the waist or in straight-around style is pictured made of green faced cloth and with the collar and lapels faced with moiré silk. It is shaped by pattern No. 9314, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. or 25 cents. The fronts are reversed their entire length in large lapels that extend in points beyond the rolling collar. The jacket may be worn over shirt-waists, full vests or blouse-fronts of various kinds and will be made of velvet, cloth or silk.

A stylish bolero jacket with notched lapels is pictured made of faced cloth, with an inlay of velvet in the collar, and braid for decoration. It is shaped by pattern No. 1333, in eight sizes for ladies from thirty to forty-four inches, bust measure, price 1s. or 25 cents. The gracefully rounding open fronts are

reversed by a rolling collar in lapels, and one-seam sleeves complete the jacket, which does not quite extend to the waist.

A bolero jacket that may be made with or without sleeves is pictured made of velvet and trimmed with gold braid and is shaped by pattern No. 9655, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 7d. or 15 cents. The neck is completed with a Medici collar and the edges of the jacket may be plain or shaped in points, scrolls or tabs. The jacket is valuable for the improvement of new or partially worn waists and may be of silk, velvet or cloth.

A jacket that is capable of considerable variation is fashionably known as the Russian frock coat and is shaped by pattern No. 9685, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. or 25 cents. It is represented made of whipcord and stylishly trimmed with braid and may be buttoned up or rolled to the waist. It has a pouch front and circular side-skirts and the shaping of the sleeves is in accord with the latest demands.

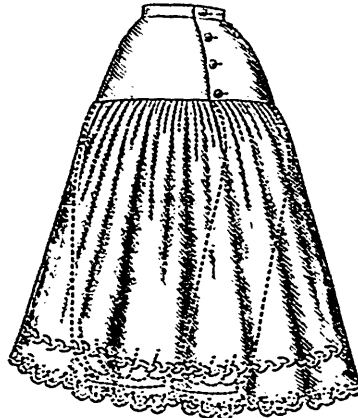


9711

Front View.

LADIES' SHORT PETTICOAT AND KNICKERBOCKER DRAWERS, WITH DEEP YOKE. (BOTH GARMENTS MAY BE SEWED TO THE SAME YOKE OR EITHER GARMENT MAY BE MADE UP WITH THE YOKE.)

(For Description see Page 276.)



9711

Back View.



9711

Styles for Misses and Girls.

FIGURE No. 116 G.—MISSSES' COSTUME.

(For Illustration see this Page.)

FIGURE No. 116 G.—This illustrates a Misses' costume. The pattern, which is No. 9663 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 302.

This costume, with its smart arrangement of real and simulated tucks, is exceedingly attractive. It is here pictured developed in gray wool goods, cardinal silk and white lace net and trimmed with folds of the silk, lace bands, lace edging and ribbon. The five-gored skirt is gathered at the back and three deep folds are applied on it to have the effect of tucks.

Two wide encircling tucks are taken up in the body below the arms'-eyes, and the body puffs out stylishly and droops slightly over the pretty ribbon belt. Two tucks are also made at the top of the two-seam sleeves, which are finished with roll-up cuffs. The front and back are joined to a round yoke that is defined by a Bertha in sections, and the body is closed on the left shoulder and under the arm. The standing collar is closed at the left side.

The mode can hardly fail to be effective whether made up in one material or in a combination. If a single material is used throughout, however, gimp, passementerie, appliqué bands, knife-plaitings or lace insertion could be applied in such a way as to emphasize the Bertha, yoke and other special features.

Flowers and ribbon are tastefully mingled on the straw hat.

MISSSES' COSTUME HAVING A TUCKED BLOUSE BODY (CLOSED AT THE LEFT SIDE) AND A SEPARATE FIVE-GORED SKIRT.

(For Illustrations see Page 302.)

No. 9663.—At figure No. 116 G in this magazine this costume is shown differently developed.

The costume is here represented made of serge, velvet and lace net and decorated with fancy braid and a ribbon belt. The blouse body droops very slightly and is made over a fitted lining that is closed at the center of the front. The upper part of the body is a round yoke of velvet overlaid with lace net and shaped with shoulder seams. The blouse front and blouse back are gathered at the top and at the waist and a pretty effect is produced by two deep tucks that pass all about the figure under the arms, each tuck being headed by



FIGURE No. 116 G.—This illustrates Misses' COSTUME.—The pattern is No. 9663, price 1s. or 25 cents.

(For Description see this Page.)

a row of narrow fancy braid. Two similar tucks are formed at the top of the two-seam sleeves, which are made over coat-shaped linings and gathered at the top. The sleeves are completed with cuffs that flare on the upper side of the arm. A tab Bertha of velvet follows the lower edge of the yoke and is a very attractive feature. The waist is closed along the left shoulder and under-arm seams.

The five-gored skirt is snug-fitting at the front and sides and is gathered at the back; it flares in the fashionable way and measures a little over two yards and three-fourths at the bottom in the middle sizes.

Cashmere, *drap d'été*, poplin, mohair and novelty goods combined with silk or velvet may also be satisfactorily used for developing this mode and fancy braid, passementerie, appliqué trimming and lace may furnish the decoration.

We have pattern No. 9663 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the costume calls for three yards and three-fourths of dress goods forty inches wide, with three-fourths of a yard of velvet twenty inches wide, and a fourth of a yard of lace net twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

MISSSES' COSTUME, HAVING A BODY WITH POUCH FRONT AND A SEPARATE FIVE-GORED SKIRT.

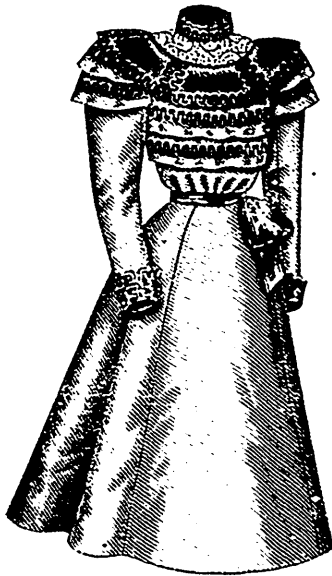
(TO BE MADE WITH HIGH OR V NECK AND FULL-LENGTH OR ELBOW SLEEVES.)

(For Illustrations see Page 302.)

No. 9671.—By referring to figure No. 118 G in this number of THE Delineator, this costume may be seen differently made up.

The attractive costume is here illustrated made of Henrietta cloth and lace net over silk, a pretty garniture being supplied by ribbon, ruffles of the material and rows of gathered baby ribbon. The body is made over a lining fitted by single bust darts and the usual seams and is closed with hooks and eyes at the back. Under-arm

gores give a smooth adjustment at the sides. The full front and full backs, which are gathered at their shoulder edges and at the waist, are in V shape at the top and the front pouches in a stylish manner. The waist may be made with a high or V neck. When made high-necked the lining is faced with lace net over silk and a standing collar with a ribbon stock is added. Pretty revers ornaments that flare on the shoulders are joined to the upper edges of the front and backs. Double frill-caps



9663

Front View.



9663

Back View.

MISSSES' COSTUME, HAVING A TUCKED BLOUSE BODY (CLOSED AT THE LEFT SIDE) AND A SEPARATE FIVE-GORED SKIRT.

(For Description see Page 203.)

MISSSES' COSTUME, CONSISTING OF A SQUARE-YOKE WAIST WITH BERTHA COLLAR AND POUCH FRONT AND A SEPARATE THREE-PIECE SKIRT WITH FLOUNCE SEWED ON IN TABLIER OUTLINE.

(For Illustrations see Page 203.)

No. 9694. — This costume is pictured made of figured organdy and trimmed with lace edging, ribbon and ruffles and ruchings of the material. The waist is provided with a well fitted lining and is closed at the back. The upper part of the waist consists of a deep square yoke shaped by shoulder seams and the full front and backs are gathered at the top and double-shirred at the waist. The front pouches prettily over the belt and the fulness at the back is drawn down tight and well to the center. A scolloped Bertha-collar is arranged on the waist at round yoke depth from the top; it is bordered with a lace-edged ruffle of the material headed by a ruching of the material. The Bertha collar stands out stylishly over the short puffs at the top of the coat sleeves. A ribbon stock surrounds the standing collar, and a softly folded belt of ribbon encircles the waist and is bowed at the back.

The new three-piece skirt is gathered at the back and a gathered flounce is sewed on in tablier outline and extended at the back to the belt. A ruching of the organdy follows the tablier outline. The skirt measures about two yards and a half at the bottom in the middle sizes and the

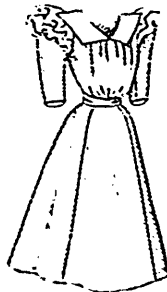
stand out jauntily over the tops of the close-fitting sleeves, which may be in full length or in elbow length, as preferred. A frill of the material being a pretty finish for the elbow sleeve. Gathered baby ribbon edges the revers ornaments and all the frills on the dress, with pretty effect. A sash of the material is tied in a knot at the back, its long, rounding ends reaching nearly to the bottom of the skirt, which is a five-gored style made separate from the waist.

The skirt is gathered at the back and flares stylishly; it measures about three yards at the bottom in the middle sizes.

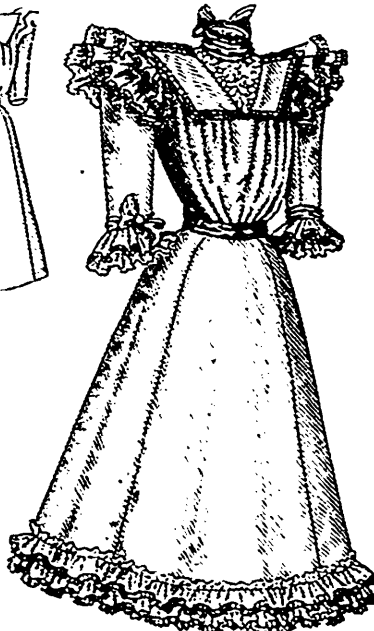
Silk, poplin, cashmere, *drap d'été*, crêpon, barège and silk and wool novelty goods are suitable for the costume and braided, narrow velvet ribbon and appliqué embroidery trimming will afford a pretty completion. A dainty gown of this kind may be fashioned from old-rose nun's-veil and figured tulle, which may overlay the lining in yoke fashion above the front and backs. Cream lace edging may trim the sleeve frills, revers ornaments and also a sash of old-rose satin ribbon, which may also form the stock. A sirdle or belt may be worn instead of the sash.

We have pattern No. 9671 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires four yards and a fourth of material forty-four inches wide, with half a yard of silk for facings, and three-eighths of a yard of lace net twenty-seven inches wide for facings. Price of pattern, 1s. or 25 cents.

flounce about three yards. Any of the seasonable dress fabrics may be made up in this

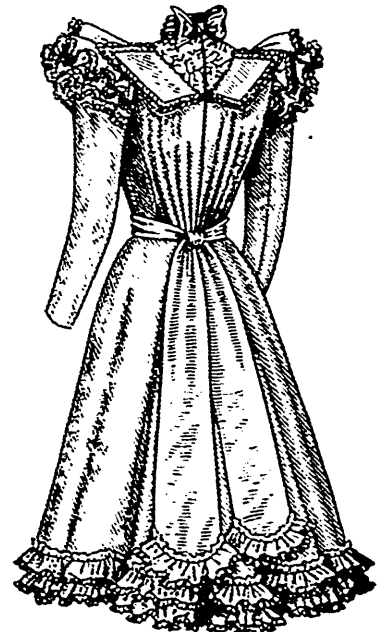


9671



9671

Front View.



9671

Back View.

MISSSES' COSTUME, HAVING A BODY WITH POUCH FRONT AND A SEPARATE FIVE-GORED SKIRT. (TO BE MADE WITH HIGH OR V NECK AND FULL-LENGTH OR ELBOW SLEEVES.)

(For Description see Page 201.)

style and it is a pretty mode for the sheer batistes and muslins. Ribbon, lace and insertion provide effective trimming.

We have pattern No. 9694 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires five yards and five-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 117 G.—MISSSES' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 117 G.—This consists of a Misses' bolero jacket, yoke waist and skirt. The jacket pattern, which is No. 9689 and costs 7d. or 15 cents, is in five sizes for misses from eight to sixteen years of age, and is differently pictured on page 308. The waist pattern, which is No. 9652 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old, and is again shown on page 311. The skirt pattern, which is No. 9672 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old, and may be seen again on page 313.

A smart toilette for the promenade is here shown. It comprises a velvet bolero jacket with a rich braiding decoration, a silk waist trimmed with passementerie and a skirt of novelty plaid goods. The jacket reaches to the waist at the back, and the fronts round gracefully from the neck. The edges are here scolloped, but they may be plain or shaped in points or in square tabs, if pre-

two-seam sleeves.

The waist has a round yoke, a pouch front and full backs drawn down tight. The collar is in standing style and the sleeves are made fanciful by short puffs and pretty caps. A wrinkled belt ribbon gives the finishing touch.

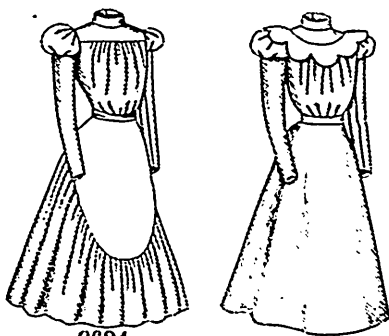
The stylish three-piece skirt, consisting of a narrow front-gore and two circular portions, may be fan-plaited or gathered at the back.

The toilette represents a fashion that promises to win much favor for



FIGURE No. 117 G.—This illustrates Misses' STREET TOILETTE.—The patterns are Misses' Bolero-Jacket No. 9689, price 7d. or 15 cents; Yoke Waist No. 9652, price 10d. or 20 cents; and Skirt No. 9672, price 10d. or 20 cents.

(For Description see this Page.)



9652

9652



9689

Front View.



9689

Back View.

MISSSES' COSTUME, CONSISTING OF A SQUARE-YOKE WAIST WITH BERTHA COLLAR AND POUCH FRONT, AND A SEPARATE THREE-PIECE SKIRT WITH FLOUNCE SEWED ON IN TABLIER OUTLINE

(For Description see Page 302.)

ferred. The neck is finished with a Medici collar. The jacket is here shown without sleeves, but the pattern provides stylish

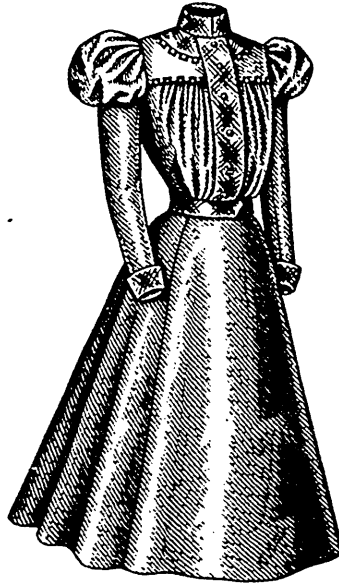
also trim the sleeve caps and wrists of the waist sleeves. The silk toque is trimmed with ribbon and coq feathers.

MISSES' CYCLING COSTUME, CONSISTING OF A RUSSIAN BLOUSE (THAT MAY BE CLOSED TO THE THROAT IN DOUBLE-BREADED STYLE OR ROLLED TO THE BUST OR WAIST AND MADE WITH OR WITHOUT THE PEPLUM AND WITH THE SLEEVES BOX-PLAIED OR GATHERED) AND A FOUR-GORED SKIRT (THAT MAY BE IN EITHER OF TWO LENGTHS).

(For Illustrations see this Page.)

No. 9692.—This becoming cycling costume is pictured made of blue cloth, with a tailor finish of machine-stitching. The Russian blouse, which may be closed to the throat in double-breasted style or rolled in lapels to the bust or waist, as shown in the illustrations, is shaped by shoulder and under-arm seams; and the seamless back has fulness laid in lapped plaits at the bottom and is drawn down tight. The fronts have gathered fulness at the bottom drawn well forward; they pouch slightly over the belt, which is closed with a buckle. The rolling collar closes at the throat or rolls with the fronts, as illustrated. The two-seam sleeves may be box-plaied or gathered at the top; they are closed at the back of the wrist with button-holes and buttons. A circular peplum in two sections is sewed to a belt; it may be deep or shallow and its use is optional.

The skirt, which may be in one of two lengths, consists of four gores and falls evenly and gracefully. Four backward-turning plaits are brought together at the center of the back at the top and spread in fan fashion toward the lower edge, where the skirt measures about three yards in the middle sizes. Sufficient fulness is given by the plaits and shaping of the gores to fit well over



9656
Front View.



9656
Back View.

MISSES' DRESS, CONSISTING OF A YOKE WAIST AND A SEPARATE FOUR-GORED SKIRT.
(For Description see this Page.)

with buttons and button-holes and handy pockets are inserted. Plain or mixed cheviot, serge, cloth, tweed and homespun will be selected to make the costume and machine-stitching and buttons will usually provide the finish.

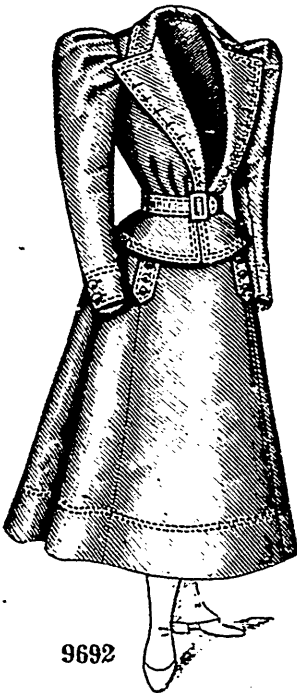
We have pattern No. 9692 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years needs three yards and three-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' DRESS, CONSISTING OF A YOKE WAIST AND A SEPARATE FOUR-GORED SKIRT.

(For Illustrations see this Page.)

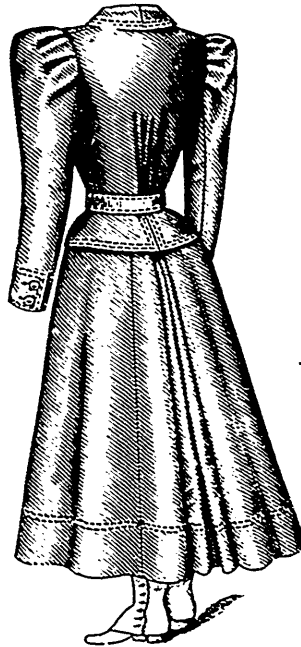
No. 9656.—By referring to figure No. 119 G in this number of THE DELINEATOR, this dress may be again seen. Plaid and plain woollen dress goods are here effectively united

in the dress. The waist is made over a fitted lining and the closing is made invisibly at the center of the front and under an applied box-plait that extends to the neck. The upper part of the waist is composed of a shallow round yoke joined to a low-necked, square yoke, both being fitted by shoulder seams. The back is formed in a box-plait at the center of the back and is gathered at each side of the box-plait both at the top and at the waist.



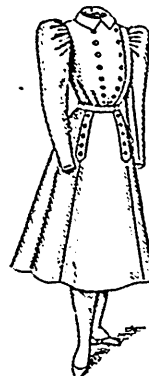
9692

Front View.

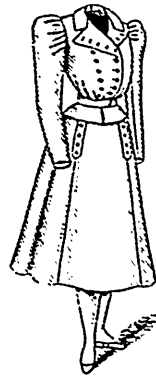


9692

Back View.



9692



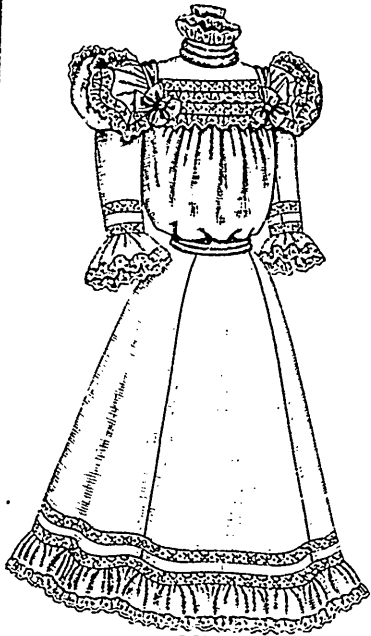
9692

MISSES' CYCLING COSTUME, CONSISTING OF A RUSSIAN BLOUSE (THAT MAY BE CLOSED TO THE THROAT IN DOUBLE-BREADED STYLE OR ROLLED TO THE BUST OR WAIST, AND MADE WITH OR WITHOUT THE PEPLUM AND WITH THE SLEEVES BOX-PLAIED OR GATHERED) AND A FOUR-GORED SKIRT (THAT MAY BE IN EITHER OF TWO LENGTHS).

(For Description see this Page.)

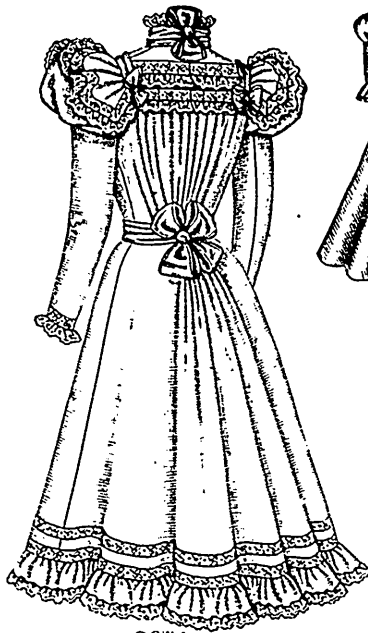
the saddle. Plackets made above the side-front seams are finished with underlaps and pointed overlaps; they are closed

ed in a box-plait at the center of the back and is gathered at each side of the box-plait both at the top and at the waist.



9674

Front View.



9674

Back View.



9674

MISSES' DRESS, CONSISTING OF A SQUARE-YOKE BODY AND A SEPARATE SIX-GORED SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Description see this Page.)

The fronts also are gathered at the top and at the waist back of a wide box-plait applied on the right front over the closing and they pouch in the fashionable way. Under-arm gores give a smooth effect at the sides. The neck is completed with a standing collar. The coat sleeves have stylish short puffs at the top and roll-up, flaring cuffs finish the wrists. An independent belt with pointed ends is worn. Fancy braid follows the upper and lower edges of the square yoke, with pleasing effect.

The four-gored skirt has a smooth front-gore, fits smoothly over the hips but ripples slightly below and is gathered at the back. It flares gradually toward the bottom, where it measures two yards and seven-eighths round in the middle sizes.

Cashmere, fine serge and poplin united with plain or fancy silk or velvet in a harmonizing shade could be used for a dress of this style, with gimp or appliqué trimming for decoration. Plain gingham in combination with plaid gingham and other washable fabric swill also develop the mode satisfactorily, and wash braid, lace or embroidered edging and insertion may be used for trimming.

We have pattern No. 9656 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires three yards and three-fourths of plain with five-eighths of a yard of plaid dress goods each forty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' DRESS, CONSISTING OF A SQUARE-YOKE BODY AND A SEPARATE SIX-GORED SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Illustrations see this Page.)

No. 9674.—A simple, pretty dress is here pictured made of lawn and quite elaborately trimmed with lace insertion, edging and ribbon. The body is made over a fitted lining and has a square yoke joined to a full front and full backs that are gathered at the top and at the waist. The front pouches stylishly and the closing is made at the back. The standing collar is covered by a wrinkled ribbon stock and has a frill of lace at the top. The coat-shaped sleeves are made fanciful by short puffs at the top and novel frill-caps in two sections that separ-

ate prettily on the shoulders; they may be in full length or in elbow length, as preferred, and the neck may be low and square. A frill of the material edged with lace completes the elbow sleeves.

The six-gored skirt is gathered at the back and is exceedingly graceful; it flares toward the lower edge, which measures two yards and three-fourths in the middle sizes.

This mode will be selected for making up organdy, the pretty figured lawns, Swiss



FIGURE No. 118 G.—This illustrates MISSES' COSTUME.—The pattern is No. 9671, price 1s. or 25 cents.

(For Description see Page 306.)

and challis for Summer wear, and also for soft light-weight woollens suitable for the intermediate season. Gimp or lace,



9675

Front View.



9675

Back View.

GIRLS' DRESS.

(For Description see this Page.)

according to the material, will be used to trim in conjunction with ribbon.

We have pattern No. 9674 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the dress requires four yards and three-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 118 G.—MISSES' COSTUME.

(For Illustration see Page 305.)

FIGURE No. 118 G.—This illustrates a Misses' costume. The pattern, which is No. 9671 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 302.

The costume is a fanciful, pretty style and is here shown made of blue-and-gold glacé taffeta and blue velvet, with a decoration of blue ribbon, lace edging, guipure lace bands and knife-plaitings of the silk. The waist has a full front that pouches slightly at the center, and full backs having the fulness drawn down tight at each side of the closing. The neck is in V shape and from it oblong revers stand out in a pretty way; and the upper part of the high-necked lining is covered with a facing of the silk sewed in upright tucks. The standing collar is encircled by a ribbon stock. Full caps of lace over knife-plaitings of the silk fluff about the close-fitting sleeves, which are in elbow length and finished with frills. If preferred, the sleeves may be in full length. For party wear the waist may be made with a low V neck.

The separate five-gored skirt is gathered at the back and a sash is wrinkled about the waist and tied in a knot at the back, the ends falling nearly to the lower edge.

In the present development the costume is suitable for party wear, but if made of camel's-hair or novelty woollens in heliotrope, gray, red or dull green, it will be charming for street or house wear. If intended for dancing school or parties, light-colored cashmere, vailing or silk may be selected and the neck made low.

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 9675.—Another view of this dress is given at figure No. 121 G in this number of THE DELINEATOR.

This simple and becoming little dress is here pictured made of plain and plaid serge and trimmed with fancy braid. A square yoke forms the upper part of a pretty vest or center-front that has a full lower part gathered at the top and bottom and pouching slightly over the belt with the fronts, which are gathered at the bottom but are smooth at the top. The backs are smooth at the top, but are gathered at the bottom at each side of the closing, which is made invisibly at the center. A fancy sailor-collar and pointed revers give a dressy effect to

the waist. The sailor collar, which is in two sections, is square at the back and its square ends are overlapped by the revers, which are joined to the fronts and taper to the waist. The neck is finished with a standing collar. Short puffs stand out prettily at the top of the coat sleeves, which are completed with roll-up cuffs. A belt finishes the waist and to it is joined the straight, full skirt, which is gathered at the top and deeply hemmed at the bottom.

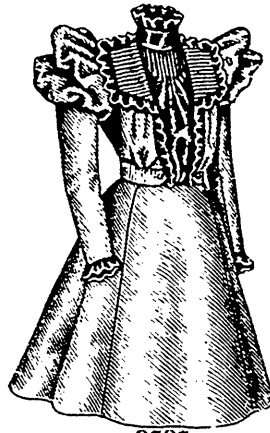
A combination will be effective made up in this way and plain and plaid goods always produce a becoming contrast; serge, cashmere and Henrietta are also commended for the mode, with velvet or silk in combination.

We have pattern No. 9675 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the garment needs two yards and seven-eighths of plaid with three-fourths of a yard of plain dress goods forty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 9707.—By referring to figure No. 123 G in this



9707

Front View.



9707

Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Description see this Page.)



9650

Front View.



9650

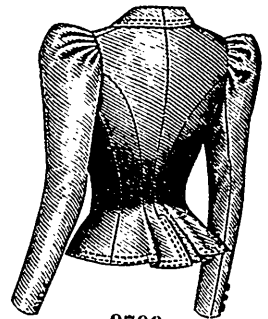
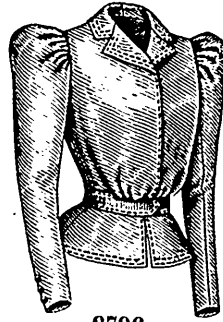
Back View.

GIRLS' BOX-PLAILED BLOUSE-DRESS, WITH STRAIGHT SKIRT.

(For Description see Page 307.)

number of THE DELINEATOR, this dress may be again seen. This stylish dress is here shown made of electric-blue

camel's-hair and silk. The waist is provided with a fitted lining and is closed at the back with buttons and button-holes. The fronts are gathered at the bottom and open with a flare toward the shoulders over a full vest that is tucked in pointed yoke shape at the top and gathered at the bottom; they are folded over above the bust in hachet revers that are covered with silk laid in downward-turning tucks and bordered with a silk ruffle, the ruffle being continued down the fronts. The vest and fronts pouch slightly. The back has slight gathered fulness at the bottom at each side of the closing. Belt sections shaped to form a point at the upper edge where they cross the under-arm seams have their front ends paired and completed with a button at the front edges of the fronts. A double puff is at the top of the coat sleeves, and the standing collar is trimmed like the wrists with a ruffle of silk. The four-gored skirt is gathered closely at the back to fall in soft full folds, but at the front and sides it is smoothly fitted. Such materials as cashmere, silk, camel's-hair, etc., will be appropriate for the best development of this dainty little dress,



9706

Front View.

9706

Back View.

MISSES' JACKET, WITH BLOUSE-FRONT ROLLED IN COAT LAPELS OR TO THE WAIST. (TO BE MADE WITH THE SLEEVES GATHERED OR BOX-PLAITED.) KNOWN AS THE RUSSIAN BLAZER. (For Description see Page 308.)



9666

Front View.



9666

Back View.



9666

twelve years of age. For a girl of nine years, the dress calls for three yards and an eighth of dress goods forty inches wide, with five-eighths of a yard of silk twenty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' BOX-PLAITED BLOUSE-DRESS, WITH STRAIGHT SKIRT.

(For Illustrations see Page 306.)

No. 9650.—Red cashmere, with a decoration of fancy black braid and a black satin belt ribbon, is effective in this smart little dress. A smooth lining supports the blouse, which pouches all round and is arranged in three box-plaits at the front and back, the middle plait at the back concealing the closing. The other plaits are sewed along their underfolds nearly half-way from the neck and then fall out in pretty fulness that is collected in gathers at the lower edge. Box-plaited caps stand out prettily over short puffs arranged on the coat-shaped sleeves. The collar is in standing style. The straight, full skirt is gathered and joined to the body.

The little frock is an exceptionally pretty style that will be suitable for either best or general wear. For the former use India or taffeta silk, cashmere, Henrietta, Lansdowne and poplin may be selected and cheviot, serge or flannel will give satisfaction for ordinary wear.

We have pattern No. 9650 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of nine years, needs three yards and three-fourths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



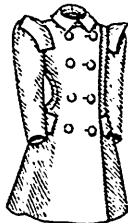
9700

Front View.



9700

Back View.



9700



9700

GIRLS' DOUBLE-BREADED LONG COAT, WITH GABRIELLE BACK. (TO BE MADE WITH FANCY COLLAR OR CAPS.)

(For Description see Page 308.)

GIRLS' BLOUSE-DRESS, WITH FOUR-GORED SKIRT. (TO BE WORN WITH OR WITHOUT A GUMPE.)

(For Illustrations see this Page.)

No. 9666.—A different development of this dress is shown at figure No. 122 G in this number of THE DELINEATOR.

A charming dress is here depicted made of figured challis and plain velvet, with velvet baby ribbon for decoration. The body is made over a fitted lining and is closed at the back. Under-arm and short shoulder seams join the full backs and front, which have their fulness adjusted by gathers at the top and bottom, and the waist pouches stylishly all round. The neck is low and round and is followed by a Bertha frill in two sections, the ends of which meet at the back but flare

with silk in contrast and ribbon or silk ruffling for decoration. We have pattern No. 9707 in eight sizes for girls from five to

The neck is low and round and is followed by a Bertha frill in two sections, the ends of which meet at the back but flare

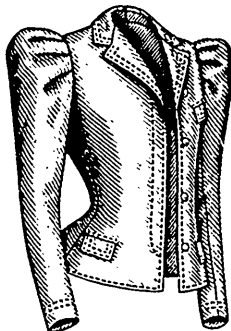
slightly at the front, and over the Bertha frill falls a pretty tab Bertha of velvet, the whole creating a charming effect. The short puff sleeves are arranged over smooth linings and completed with bands of velvet. The skirt consists of a front-gore, a gore at each side and a straight back-breadth; it ripples slightly below the hips and is gathered at the back and joined to the body. A wrinkled belt of the velvet encircles the waist.

The dress may be worn with or without a guimpe, as preferred. Taffeta silk, poplin, Lansdowne, cashmere, Henrietta, China silk, etc., are pretty materials for this dress. They may be combined with silk or velvet, according to the material chosen for making the dress. Braid, appliqué trimming, narrow velvet and satin ribbon and gimp will afford a suitable decoration.

We have pattern No. 9666 in ten sizes for girls from three to

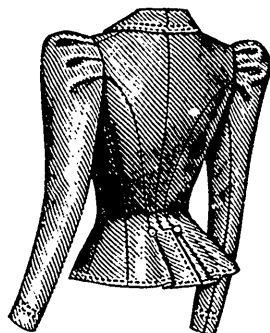


9722



9722

Front View.



9722

Back View.

MISSES' JACKET. (TO BE MADE WITH THE SLEEVES BOX-PLAITED OR GATHERED AND WITH THE LOWER FRONT CORNERS SQUARE OR ROUND.) KNOWN AS THE PALL MALL BLAZER.

(For Description see Page 309.)



9689



9689



9689

Front View.



9689

Back View.

MISSES' BOLERO JACKET. (TO BE MADE WITH OR WITHOUT SLEEVES, WITH A MENDO COLLAR OR A STANDING MILITARY COLLAR AND WITH THE EDGES PLAIN OR IN POINTS, SCOLLOPS OR TABS.)

(For Description see Page 309.)



9689

with three-fourths of a yard of velvet. Price of pattern, 10d. or 20 cents.

GIRLS' DOUBLE-BREADED LONG COAT, WITH GABRIELLE BACK. (TO BE MADE WITH FANCY COLLAR OR CAPS.)

(For Illustrations see Page 307.)

No. 9700.—A stylish and protective coat is here shown made of tan broadcloth. The Gabrielle back is fitted by side-back gores and a curving center seam, and has an underfolded box-plait below the waist at the center seam and an underfolded, forward-turning plait at each side-back seam. The loose fronts are smoothly fitted at the sides by under-arm darts and are lapped and closed in double-breasted style with button-holes and buttons; and deep, triple-pointed pocket-laps conceal openings to inserted side pockets. The coat may be made with a large, slightly rippled collar, shaping a deep point at the back, two points at the front and two broad tabs over each sleeve; or with smooth, triple-pointed caps. The two-seam sleeves are arranged in three box-plaits at the top and are finished with deep roll-over pointed cuffs. The neck is completed with a stylish collar that may be rolled in either way shown.

We have pattern No. 9700 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the coat requires two yards and a half of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' JACKET, WITH BLOUSE FRONT ROLLED IN COAT LAPELS OR TO THE WAIST. (TO BE MADE WITH THE SLEEVES GATHERED OR BOX-PLAITED.) KNOWN AS THE RUSSIAN BLAZER.

(For Illustrations see Page 307.)

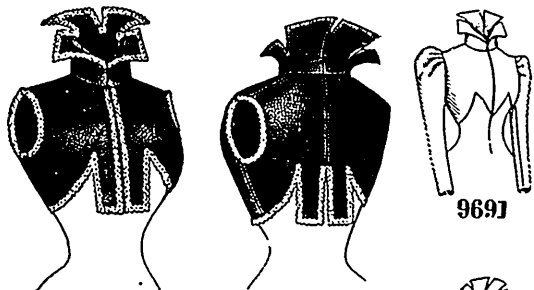
No. 9706.—This stylish jacket, which is known as the Russian



FIGURE No. 119 G.—This illustrates Misses' Dress.—The pattern is No. 9656, price 1s. or 25 cents.

(For Description see Page 309.)

twelve years old To make the dress for a girl of nine years, needs three yards and five-eighths of challis thirty inches wide,



9691

Front View.

9691

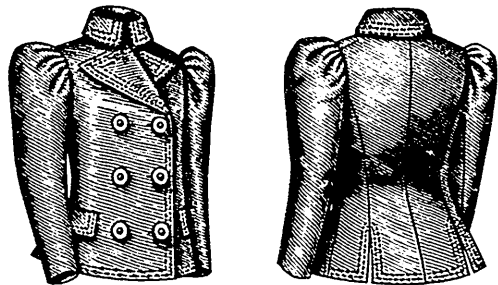
Back View.

MISSES' FIGARO JACKET. (TO BE MADE WITH OR WITHOUT SLEEVES, WITH TABS OR POINTS AT THE FRONT AND BACK AND WITH THE TAB COLLAR POINTED OR SQUARE IN FRONT.)

(For Description see Page 310.)



9691



9668

Front View.

9668

Back View.

GIRLS' REEFER COAT OR JACKET.

(For Description see Page 310.)

blazer, is pictured made of gray cloth, with machine-stitching and buttons for a finish. At the sides and back the jacket is fitted by under-arm and side-back gores and a center seam, and coat-laps and coat-plaits are arranged in regular coat style. The fronts, which reach only to the waist, are smooth at the top and gathered at the bottom and pouch in Russian blouse fashion over belt sections proceeding from the under-arm seams and closing at the front; they are lengthened to the same depth as the back by smooth skirt-sections that flare slightly and may be rolled to the waist in long, tapering lapels or closed with a fly below small lapels, as illustrated. The lapels form notches with the ends of the rolling collar. The two-seam sleeves may be gathered or box-plaited at the top, and are decorated at the back of the wrist with a row of three buttons.

Broadcloth, lady's-cloth, serge, tweed, cheviot and novelty wool suiting will make up attractively in this manner. Machine-stitching or braid is the finish generally adopted.

We have pattern No. 9706 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the jacket calls for a yard and five-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 119 G.—MISSES' DRESS.

(For Illustration see Page 308.)

FIGURE No. 119 G.—This represents a Misses' dress. The pattern, which is No. 9656 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently depicted on page 304.

A particularly trim and pretty dress is here shown made of red novelty wool goods combined with brown velvet, fancy silk braid providing the simple decoration. The dress consists of a yoke waist and a four-gored skirt gathered at the back. A shallow round yoke appears above a round-necked square yoke, to which the full fronts and full back are joined after being gathered at each side of a box-plait at the center. The plait on the front is applied and extends over the yokes to the neck and the closing is made under it. The neck finish is a

standing collar. Puffs are arranged at the top of the coat-shaped sleeves, which are completed with roll-up cuffs.

The dress will be made up for morning or afternoon wear in serge, cheviot, gingham, percale or chambray, finished plainly or trimmed in some simple way with braid. Plaid and plain gingham could be united in a tasteful and serviceable dress.

MISSES' JACKET. (TO BE MADE WITH THE SLEEVES BOX-PLAIED OR GATHERED AND WITH THE LOWER FRONT CORNERS SQUARE OR ROUND.) KNOWN AS THE PALL MALL BLAZER.

(For Illustrations see Page 308.)

No. 9722.—This smart jacket, known as the Pall Mall blazer, is illustrated made of red cloth and finished in tailor style with machine-stitching. The fronts are loose, but a close adjustment is effected at the back and sides by under-arm and side-back gores and a center seam, and coat laps and plaits are arranged in the regular way, a button marking the top of each plait. The fronts may be worn open or closed with buttons and button-holes in a fly below small lapels, in which they are reversed by a rolling collar; and the lower front corners may be square or round. Openings to side pockets inserted in the fronts and to a small pocket high up in the left front are completed with oblong laps. The two-seam sleeves may be gathered or arranged in five box-plaits at the top.

Plain or mixed cloth in brown, green, gray, etc., are appropriate for the jacket, and a simple finish of stitching is most appropriate for the mode.

We have pattern No. 9722 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the jacket needs a yard and a half of goods fifty-four inches wide. Price of pattern 10d. or 20 cents.

MISSES' BOLERO JACKET. (TO BE MADE WITH OR WITHOUT SLEEVES, WITH A MEDICI COLLAR OR A STANDING MILITARY COLLAR AND WITH THE EDGES PLAIN OR IN POINTS, SCOLLOPS OR TABS.)

(For Illustrations see Page 308.)

No. 9689.—At figure No. 117 G in this magazine this jacket is shown differently developed.

This becoming bolero jacket is here pictured made of ruby velvet and trimmed with jet. It is capable of much variation, as it may be made with or without sleeves, with a Medici or standing collar or without a collar and with the edges plain or in points, scollops or tabs. The jacket is shaped by shoulder and under-arm seams and the fronts round away prettily from the throat. The two-seam sleeves are gathered at the top.

Velvet, cloth, silk and various novelty dress goods of suitable weight will be made up in jackets of this style and trimmed according to personal taste and in harmony with the quality and color of the material.

We have pattern No. 9689 in five sizes for misses from eight to sixteen years of age. To make the jacket with sleeves



FIGURE No. 120 G.—This illustrates GIRLS' JACKET.—The pattern is No. 9668, price 7d. or 15 cents.

(For Description see Page 310.)

for a miss of twelve years, calls for two yards and five-eighths of material twenty-two inches wide; without sleeves, it will require a yard and an eighth of goods twenty-two inches wide. Price of pattern, 7d. or 15 cents.

We have pattern No. 9668 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the garment requires a yard and three-eighths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

MISSES' FIGARO JACKET.

(TO BE MADE WITH OR WITHOUT SLEEVES, WITH TABS OR POINTS AT THE FRONT AND BACK AND WITH THE TAB COLLAR POINTED OR SQUARE IN FRONT.)

(For Illustrations see Page 309.)

No. 9691.—This jaunty jacket is shown made of velvet and trimmed with jet gimp. The back is shaped by a center seam and is joined in shoulder and under-arm seams to the fronts, which are closed invisibly at the center. The jacket ends some distance above the waist, and is curved prettily at the sides, while at the front and back it may be shaped in a point or in two long narrow tabs. The collar consists of four sections, the seams joining which are terminated far enough from the top to form the collar in tabs, and the tabs at the front may be square or pointed. Two-seam gathered sleeves may be added or the jacket may be made up without sleeves.

Jackets like this give a stylish air to a simple toilette. They are made of heavy silk, velvet or cloth all-over braided, jet or silk passementerie being used to edge silk or velvet jackets.

We have pattern No. 9691 in five sizes for misses from eight to sixteen years of age. To make the jacket without sleeves for a miss of twelve years, calls for a yard and a fourth of goods twenty-two inches wide. With sleeves, it needs two yards and a half. Price of pattern, 7d. or 15 cents.

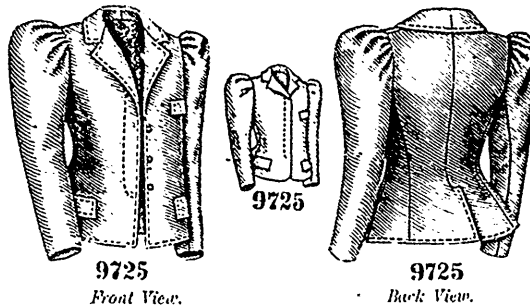
GIRLS' REEFER COAT OR JACKET.

(For Illustrations see Page 309.)

No. 9668.—This coat is pictured differently made up at figure No. 120 G.

An up-to-date reefer coat or jacket is here shown made of maroon faced cloth, stitching giving a tailor finish. The loose fronts are reversed at the top in lapels; they are closed invisibly along the lapels and in regular double-breasted style with button-holes and bone buttons below the lapels and the turn-down military collar is closed at the throat. The back is fitted by a center seam and under-arm gores, and the seams joining the gores to the back are terminated a little above the lower edge. The two-seam sleeves have the approved amount of fulness collected in gathers at the top. Convenient side-pockets are inserted in the fronts; their openings are finished with laps.

The reefer jacket is a favorite style for which chevrot, serge, covert cloth and smooth cloth in dark-green, blue, mahogany, brown, tan and gray are used, with braid or stitching for a finish. Inlays of velvet on the collar, lapels and pocket-laps give a dressy finish.



GIRLS' JACKET OR BLAZER. (TO BE MADE WITH THE SLEEVES GATHERED OR BOX-PLAILED, AND WITH THE LOWER FRONT CORNERS SQUARE OR ROUND.)

(For Description see this Page.)



FIGURE No. 121 G.—This illustrates GIRLS' DRESS.—The pattern is No. 9675, price 10d. or 20 cents.

(For Description see Page 311.)

FIGURE No. 120 G.—GIRLS' JACKET.

(For Illustration see Page 309.)

FIGURE No. 120 G.—This illustrates a Girls' coat or jacket. The pattern, which is No. 9668 and costs 7d. or 15 cents, is in ten sizes for girls from three to twelve years of age, and is again portrayed on page 309.

This up-to-date reefer coat or jacket is here shown made of dark-blue diagonal and stylishly finished with lines of black soutache braid. The wide back is fitted to follow the lines of the figure and

the seams joining the under-arm gores to it are discontinued several inches above the lower edge. The loose fronts are closed in double-breasted style with button-holes and smoke-pearl buttons below lapels that lap to the throat, and the neck is finished with a turn-down military collar. Inserted side-pockets are provided with laps, and gathers collect the fulness at the top of the two-seam sleeves.

Jackets for this season are made of fawn, gray and other colors in cloth and trimmed with braid or simply finished with stitching. Either bone or pearl buttons are used for closing.

The dark straw hat is tastefully adorned with ribbon and wings.

GIRLS' JACKET OR BLAZER. (TO BE MADE WITH THE SLEEVES GATHERED OR BOX-PLAILED AND WITH THE LOWER FRONT CORNERS SQUARE OR ROUND.)

(For Illustrations see this Page.)

No. 9725.—Gray broadcloth was selected for this smart little jacket or blazer and machine-stitching gives the tailor finish. The jacket has a wide back and is gracefully fitted by under-arm gores, and a center seam that ends at the top of coat-laps. It may be worn open or it may be closed with buttons and button-holes in a fly below up-to-date lapels that form short, wide notches with the ends of a rolling coat collar. The lower front corners of the jacket may be square or round. Pocket-laps conceal openings to inserted side-pockets and a left breast-pocket. The two-seam sleeves may be gathered or plaited at the top.

Blue, tan, gray and brown broadcloth, chevrot or any Spring coating now in vogue will develop this jacket satisfactorily. An inlay of velvet, satin, or heavy silk may be used on the collar, with pleasing effect, and the lapels and pocket-laps may be inlaid to match.

We have pattern No. 9725 in nine sizes for girls from four to twelve years of age. For a girl of nine years, the garment needs a yard and an eighth of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

FIGURE No. 121 G.—GIRLS' DRESS.

(For Illustration see Page 310.)

FIGURE No. 121 G.—This represents a Girls' dress. The pattern, which is No. 9675 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in two views on page 306.

In this instance the dress is shown in a combination of figured challis and plain India silk, lace insertion providing the decoration. The fanciful body puffs out stylishly and droops slightly at the front. A dressy feature is a center-front or vest composed of a square yoke and a full portion. The fronts are gathered at the bottom and open over the vest with a flare toward the shoulders; and revers turning back from the front edges lap upon the ends of a square sailor-collar. The waist is closed at the back and a standing collar finishes the neck. Roll-up cuffs complete the coat sleeves, which have short puffs at the top. A straight skirt gathered all round is joined to the body.

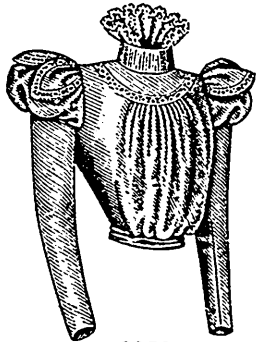
The round straw hat is simply trimmed with ribbon.



MISSES' ROUND-YOKE WAIST. (TO BE MADE WITH A HIGH OR ROUND NECK, WITH THE FRONT POUCHED OR DRAWN DOWN TIGHT AND WITH FULL-LENGTH OR SHORT SLEEVES.) KNOWN AS THE BABY WAIST.

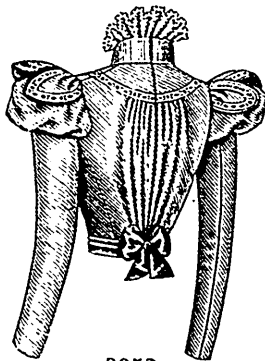
(For Illustrations see this Page.)

No. 9652.—Another view of this waist may be obtained by



9652

Front View.



9652

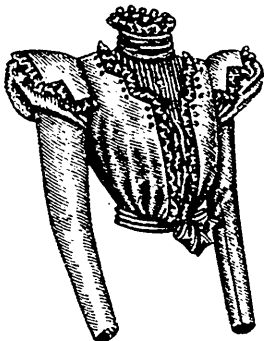
Back View.



9652

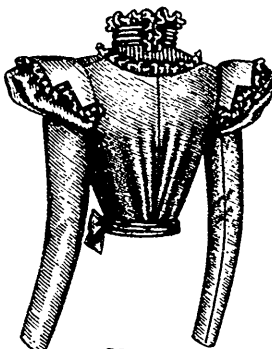
MISSES' ROUND-YOKE WAIST. (TO BE MADE WITH A HIGH OR ROUND NECK, WITH THE FRONT POUCHED OR DRAWN DOWN TIGHT AND WITH FULL-LENGTH OR SHORT SLEEVES.) KNOWN AS THE BABY WAIST.

(For Description see this Page.)



9715

Front View.



9715

Back View.

MISSES' WAIST.

(For Description see this Page.)

FIGURE No. 122 G.—This illustrates GIRLS' BLOUSE-DRESS.—The pattern is No. 9666, price 10d. or 20 cents.

(For Description see Page 312.)

waist, and an effective trimming is arranged with red silk gimp, a red satin belt ribbon and a collar frill of cream lace. A round yoke appears above the full front and full backs, which are gathered at the top and bottom, the fullness being drawn well to the center. The fronts may pouch softly or they may be drawn down tight, as preferred. Under-arm



9715

gorges separate the front and backs and a fitted lining supports the waist. The standing collar closes, like the waist, at the center of the back. The sleeves are in coat shape, with puffs at the top; the puffs may be plain or they may be gathered through the center to produce a butterfly effect. Caps shirred at the center to form two leaf-like tabs rest upon the puffs, but their use is optional. A low neck and short sleeves may be arranged, as illustrated.

The baby waist is a generally becoming and popular style. For evening wear it will be made of light-tinted silk or organdy, while for day wear any reasonable fabric may be selected. Ribbon and lace will provide tasteful garniture.

We have pattern No. 9652 in seven sizes for misses from ten to sixteen years of age. To make the high-necked waist for a miss of twelve years, requires a yard and seven-eighths of material forty-four inches wide. The low-necked waist needs two yards and a fourth twenty-two inches wide. Price of pattern, 10d. or 20 cents.

MISSES' WAIST.

(For Illustrations see this Page.)

No. 9715.—This stylish waist is pictured made of camel's-

referring to figure No. 117 G in this number of THE DELINEATOR. Gray nun's-veiling is here pictured in this round-yoke baby

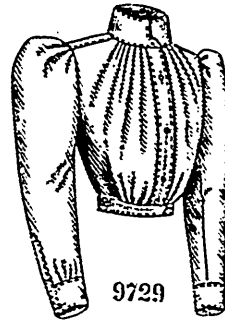
hair and silk. It is provided with a fitted lining and closed at the back. A full vest, that is formed in turning tucks above the bust and gathered at the waist, is very effective between the fronts, which are gathered at the waist and pouch becoming with the vest. Above the bust the fronts are fancifully shaped and the front edges are bordered all the way with a frill of the silk. Gilt buttons in groups of three give an attractive touch. Under-arm gores give a smooth effect at the sides. The backs, which are smooth across the shoulders, are trimmed at the top in shallow round yoke outline with silk laid in fine tucks and bordered with a frill of silk; and the fulness at the waist is laid in closely lapped, backward-turning plaits at each side of the closing. The two-seam sleeves are made with coat-shaped linings and are gathered at the top and for a short distance along the side edges of the upper portion to stand out in dainty puffs, over which droop oddly shaped, ruffle-bordered caps. A ribbon stock surrounds the standing collar, which is bordered at the top and at the ends with a ruffle of silk; and a ribbon belt encircles the waist and is tied in a bow at the left side of the front.

Combinations will be effective in the waist; silk and cashmere, novelty goods and silk and various dress goods may be chosen and the decoration will depend upon the color and quality of the material.

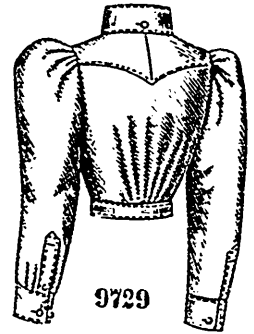
We have pattern No. 9715 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the waist requires a yard and a half of dress goods forty inches wide, with one yard of silk twenty inches wide. Price of pattern, 7d. or 15 cents.



9729

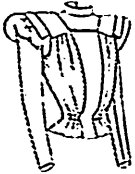


9729



9729

MISSIS' SHIRT-WAIST, WITH BACK YOKE FACING AND REMOVABLE COLLAR.
(For Description see Page 313.)



1627

FIGURE No. 122 G.—GIRLS' BLOUSE-DRESS.
(For Illustration see Page 311.)

FIGURE No. 122 G.—This illustrates a Girls' dress. The pattern, which is No. 9566 and



1627

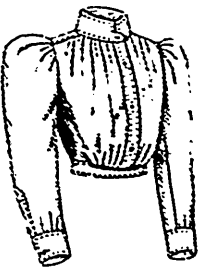
Front View.



1627

Back View.

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

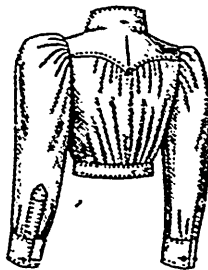


9730

Front View.



9730



9730

Back View.

GIRLS' SHIRT-WAIST, WITH POINTED BACK YOKE AND REMOVABLE COLLAR.

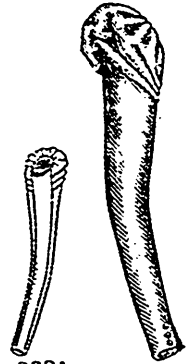
(For Description see this Page.)

costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years old, and may be seen in three views on page 307.

The dress is here made up, to be worn at parties and dancing school, in figured India silk and turquoise-blue velvet and

trimmed with lace edging and a sash-belt of velvet ribbon. The full body blouses all round and the low round neck is followed by a gathered Bertha-frill upon which falls a pretty tab Bertha edged with lace. The body is closed at the back and to it is joined a graceful four-gored skirt that is gathered at the back. Bands complete the short puff sleeves.

A full guimpe of silk or mull will make the dress suitable for day wear if soft wool goods or lawn, dimity, gingham or other washable textures are used for it. Ribbon and lace are always pretty for trimming girls' dresses.



9654

9684

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

MISSIS' AND GIRLS' TWO-SEAM DRESS SLEEVE.

(For Description see Page 313.)

No. 1627.—A variations possible in this charming waist make it suitable for both day and evening wear. As here pictured made of light-blue silk and trimmed with plaitings of white *mousseline de soie* and a ribbon belt it is exceedingly pretty. The front pouches stylishly and is gathered at the top and at the waist at each side of a broad tapering box-plait formed at the center. The back is gathered at the top and at the waist at each side of the closing and is square at the top like the front. The waist may be made up with a square neck or with a high neck and a standing collar. A fitted lining gives a trim effect to the waist, and when the neck is high the lining is faced above the square-necked portions in yoke effect. Double epaulettes stand out stylishly over the sleeves, which may be short puffs or full-length coat-shaped sleeves with puffs at the top. The trimming gives a fluffy effect that is attractive and becoming.

Soft woollens, such as cashmere, Lansdowne, vailing and Henrietta cloth will make up well by this pattern, and so will India, China and taffeta silk. Plaitings of *mousseline de soie* or chiffon form an exquisite trimming on evening waists.

We have pattern No. 1627 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the low-necked waist needs two yards and seven-eighths of material twenty-two inches wide; the high-necked waist calls for three yards and seven-eighths twenty-two inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' SHIRT-WAIST, WITH POINTED BACK YOKE AND REMOVABLE COLLAR.

(For Illustrations see this Page.)

No. 9730.—This shirt-waist is trim and stylish; it is pic-



FIGURE No. 123 G.—This illustrates GIRLS' AFTERNOON DRESS.—The pattern is No. 9707, price 10d. or 20 cents.
(For Description see this Page.)

tured made of gingham, with the removable standing collar of white linen. The fronts are gathered at the shoulder and neck edges and closed with button-holes and buttons or studs through a box-plait formed in the right front; they are also gathered at the waist and tacked to stays in the fashionable way. The back is gathered at the top and joined to a bias, pointed yoke that is shaped by a center seam and extended well forward on the shoulders. Tapes inserted in a casing across the back at the waist regulate the fullness and are tied over the fronts. The shirt sleeves are gathered at the top and bottom and the usual slashes are finished with underlaps and pointed overlaps; the slashes are closed with buttons and button-holes at

link cuffs, the usual openings being finished with underlaps and pointed overlaps that are closed just above the cuffs with a button and button-hole. The standing collar is attached by studs to the band with which the neck is completed.

Cashmere, Henrietta, silk, lawn, organdy, dimity, Madras, cheviot and percale are materials well adapted for this shirt-waist and machine-stitching is the most suitable finish.

We have pattern No. 9729 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist needs two yards and an eighth of goods thirty-six inches wide; the collar calls for half a yard thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSIS' AND GIRLS' TWO-SEAM DRESS SLEEVE.

(For Illustrations see Page 312.)

No. 9684.—This stylish sleeve is shaped by two seams and mounted on a coat-shaped lining over which it fits closely nearly to the top, where it is formed in a puff by gathers at the top and three downward-turning plaits in each side edge of the upper portion. The inside seam is left open for a short distance and three buttons provide the trimming.

The sleeve is suitable for any dressy waist and may be trimmed in any way to match the remainder of the dress.

We have pattern No. 9684 in six sizes from six to sixteen years old. For a miss of twelve years, a pair of sleeves calls for seven-eighths of a yard of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.

FIGURE No. 123 G.—GIRLS' AFTERNOON DRESS.

(For Illustration see this Page.)

FIGURE No. 123 G.—This illustrates a Girls' dress. The pattern, which is No. 9707 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differ-

ent at the bottom, and the straight cuffs are closed with cuff buttons. The neck is finished with a band that is closed in front.

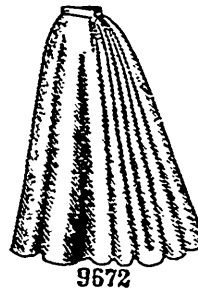
Shirt-waists for girls are frequently made of French flannel in pretty blue or pink and white stripes, and are also fashioned from percale, chambray, Madras and cheviot.

We have pattern No. 9730 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the shirt-waist needs two yards of material thirty-six inches wide; the collar calls for half a yard thirty-six inches wide. Price of pattern, 7d. or 15 cents.

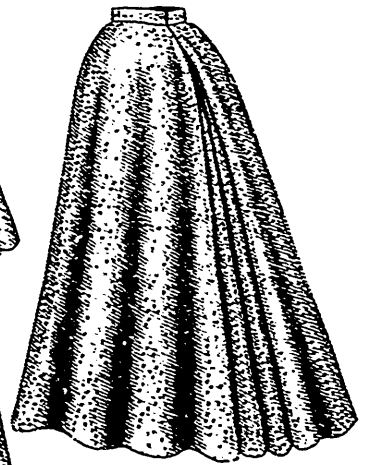
MISSIS' SHIRT-WAIST, WITH BACK YOKE FACING AND REMOVABLE COLLAR.

(For Illustrations see Page 312.)

No. 9729.—Gingham was chosen for this shirt-waist, which is exceedingly simple and stylish, and white linen was used for the removable collar. The fronts are gathered at the top and gathered and tacked to stays at the waist and pouch softly at the center; and the closing is made with buttons and button-holes or studs through a box-plait made at the front edge of the right front. Shoulder and under-arm seams join the fronts to the back, on which is applied a smooth pointed yoke shaped by a center seam; the fullness at the waist is drawn in closely by draw-strings inserted in a casing and tied over the fronts, and a pointed belt of the material is worn. The up-to-date shirt sleeves are gathered at the top and slightly at the bottom; they are completed with straight



9672

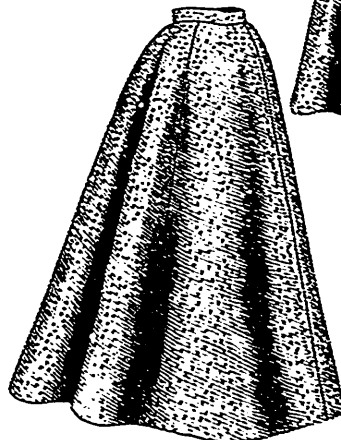


9672

Side-Back Pleat.

MISSIS' THREE-PIECE SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Description see Page 314.)



9672

Side-Front Pleat.

ter-front or vest that is tucked in pointed yoke effect. The fronts and vest pouch in the fashionable way. The back

ently pictured on page 306. Plaid serge and red silk are here charmingly associated in the dress, and a tasteful use of lace net and lace edging adds to the good effect. Fronts with fullness at the bottom turn back in revers at the top and open all the way over a full cen-

ter-front or vest that is tucked in pointed yoke effect. The fronts and vest pouch in the fashionable way. The back

has only a little fulness in the lower part at each side of the closing. A standing collar and sleeves with double puffs complete the pretty waist, to which is joined the four-gored skirt, that is gathered at the back. Fancy belt-sections that are pointed under the arms meet at the closing and end in points at the front edges of the fronts.

The dress can be suitably made of cheviot, camel's-hair or any of the Spring novelties combined with silk, and, as the season advances, of gingham, lawn, etc., in combination with all-over embroidery. Ribbon or lace will be pretty for decoration.

MISSES' THREE-PIECE SKIRT. (TO BE PLAIED OR GATHERED AT THE BACK.)
(For Illustrations see Page 313.)

No. 9672.—This stylish skirt may be seen made of other material at figure No. 117 G in this magazine.

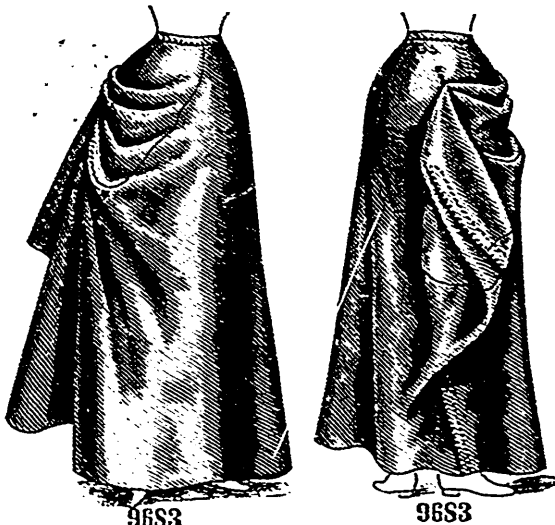
Cheviot was here used for the skirt, which consists of a rather narrow front-gore and two circular portions that meet in a seam at the center of the back. The skirt fits smoothly over the hips and hangs in ripples below; it may be gathered or arranged in fan-plaits at the back. At the lower edge it measures three yards in the middle sizes.

The skirt will make up satisfactorily in any of the season's novelty goods and also in such woollens as cashmere, serge, camel's-hair, etc. Trimming may be added.

We have pattern No. 9672 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the skirt requires two yards and three-eighths of material forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AMERICAN SAFETY EQUESTRIAN SKIRT. (TO BE WORN WITH TROUSERS, BREECHES, TIGHTS OR KNICKERBOCKERS.)
(For Illustrations see this Page.)

No. 9683.—This skirt of plain broadcloth is a duplicate of one of the safest and most satisfactory equestrian skirts for ladies. The front extends well toward the back at the right side below the saddle, while at the left side it is fitted over

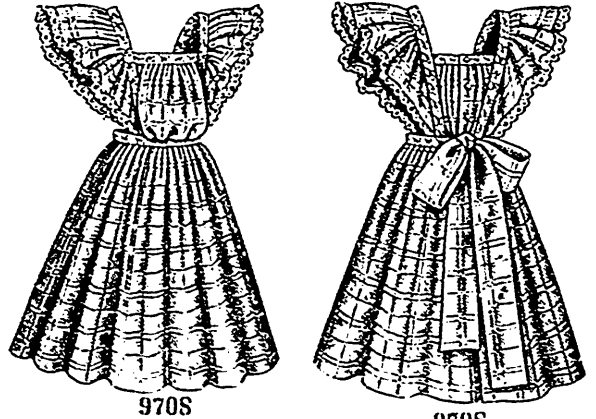


9683 Right Side-Front View, Draped for Walking. 9683 Right Back View, Draped for Walking.

MISSES' AMERICAN SAFETY EQUESTRIAN SKIRT. (TO BE WORN WITH TROUSERS, BREECHES, TIGHTS OR KNICKERBOCKERS.)
(For Description see this Page.)

the hip by a short dart and joined to the back in a seam that curves over the hip and extends to the lower edge of the skirt. At the right side the front is joined to the right saddle-gore, the parts being shaped at this seam to fit smoothly over the knee, where the skirt is strengthened by a circular facing underneath. Below the saddle-gores the back edge of the front is widely lapped over the back, the lapped edges being

only basted together so that in case of an accident they will separate, entanglement in the skirt being thus made impossible. An ingenious arrangement of darts and seams fits the skirt perfectly over the saddle, removing all unnecessary fulness. The skirt reaches to the ankle and is sufficiently narrow to prevent its being disarranged by the wind. A loop at the the back is passed over a button near the top to raise the skirt when dismounted. Other buttons are placed above this for holding down the jacket or basque. A yoke-stay of satin or



9705 Front View. 9705 Back View.

GIRLS' APRON, WITH POUCH FRONT.

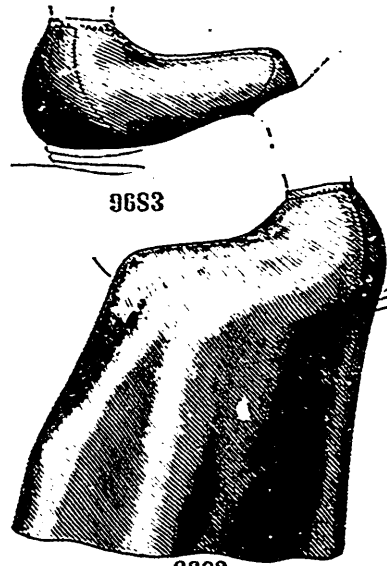
(For Description see this Page.)

silk strengthens the top of the skirt, which is finished with a belt. A placket closed with buttons and button-holes in a fly is made at the left side of the front and a pocket is inserted.

Straps for the feet are firmly stitched in correct position on square sections, one of which is stitched to the skirt at all its edges, while the other is stitched to the skirt only at the top on a strengthening facing of the cloth.

The skirt will be made of cheviot, whipcord, velvet, corduroy and plain cloth and may be worn with tights, trousers, breeches or knickerbockers. The habit may be completed by a basque or Norfolk jacket.

We have pattern No. 9683 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the skirt needs two yards and one eighth



9683 9708 Left Side View, when Mounted.

of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' APRON, WITH POUCH FRONT.

(For Illustrations see this Page.)

No. 9708.—A pretty apron with pouch front is here pictured

made of plaid nainsook and decorated with insertion and embroidered edging. The full front and full backs are gathered at the top and joined to narrow bands overlaid with insertion; they are also gathered at the bottom and joined to a belt, over which the front pouches prettily. The backs are closed at the center with button-holes and buttons. Stylish bretelle frills are sewed to narrow bands that extend over the shoulders and join the front and backs; they fluff out with dressy effect on the dress sleeves. The full skirt, which is deeply hemmed at the bottom and gathered at the top, is

joined to the belt and falls in soft folds about the figure, and its hemmed back edges meet. The gathered ends of tie-strings are joined to the belt near the ends and bowed at the back.

The popular white goods, like cross-barred cambric, cambric, lawn, etc., will be selected for the apron and lace and embroidered edging and insertion will provide the trimming.

We have pattern No. 9708 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the apron calls for two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.



Styles for Little Girls.

FIGURE No. 124 G.—
LITTLE GIRLS' HOUSE TOILETTE.

(For Illustration see this Page.)

FIGURE No. 124 G.—This consists of a Little Girls' dress and guimpe. The dress pattern, which is No. 9709 and costs 7d. or 15 cents, is in seven sizes for little girls from three to nine years of age, and is again portrayed on this page. The guimpe pattern, which is No. 7195 and costs 5d. or 10 cents, is in seven sizes from one to seven years old.

In this instance the dress is shown made of pink cashmere, trimmed with black velvet ribbon and silk plaitings and the guimpe of white lawn. The guimpe

and differently trimmed at figure No. 124 G in this magazine.

The dainty party dress is here pictured made of fine nainsook and decorated with deep embroidered edging, insertion and ribbon. It has a smooth body-lining and is closed at the back with buttons and button-holes. The neck is low and square and the shallow square yoke is shaped by shoulder seams. The front is formed in three box-plaits at the center and extends only to the waist back of the box-plaits; it joins the backs in under-arm and short shoulder seams. The waist backs are gathered at the top and bottom at each side of the closing and a skirt portion that is gathered at the top is joined to the waist and to the side edges of the deeper part of the front. Belt sections are applied on the waist along the joining of the skirt portion, but are covered by a wide ribbon sash that is passed about the waist through openings finished under the box-plaits and bowed stylishly at the back. The short puff sleeves are arranged on smooth linings and finished with narrow bands that are overlaid with ribbon bowed prettily at the back of the arm. The bottom of the dress is deeply hemmed and decorated with a ruffle of deep embroidered edging headed by a band of insertion.

Silk and all the sheer white goods like mull, lawn, organdy, etc., will be fashioned in this manner and trimmed with rib-



FIGURE No. 124 G.—This illustrates LITTLE GIRLS' HOUSE TOILETTE.—The patterns are Little Girls' Dress No. 9709, price 7d. or 15 cents; and Guimpe No. 7195, price 5d. or 10 cents.

(For Description see this Page.)

is plain, but is of tucked lawn where it shows above the square neck of the dress. The neck and the wrists of the full sleeves are finished with narrow bands that are decorated with lace frills.

The dress has a shallow Pompadour yoke, and the pretty flowing front, which is formed in three box-plaits at the center, reaches only to the waist at the sides; a full gathered skirt-portion is joined to it at the sides and also to the waist backs, which are gathered at the top and bottom. A wrinkled ribbon passed about the waist through openings under the box-plaits is tied in a large bow with long ends over the closing, which is made at the back. The sleeves are short puffs finished with bands.

The mode is pretty for gingham, batiste, challis, organdy and Swiss, and it may be worn without a guimpe or with a guimpe of mull, silk, etc. Lace or embroidery may be used to trim, with dainty effect. A dainty dress may be made of dotted Swiss over a pink or blue silk slip.



9709
Front View.



9709
Back View.

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

LITTLE GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.)
(For Illustrations see this Page.)

No. 9709.—This dress may be seen made of other material

bon, insertion and lace or embroidered edging. A dress of old-rose nun's-veiling may have a yoke of cream-white Cluny lace insertion and two rows of it may trim the skirt.

We have pattern No. 9709 in seven sizes for little girls from three to nine years of age. For a girl of five years, the dress calls for two yards and a half of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

FIGURE No. 125 G.—LITTLE GIRLS' AFTERNOON DRESS.

(For Illustration see this Page.)

FIGURE No. 125 G.—This illustrates a Little Girls' dress. The pattern, which is No. 9665 and costs 7d. or 15 cents, is in seven sizes for little girls from two to eight years old, and is shown in three views on this page.

The dainty round yoke dress is here pictured made of silk, with the yoke and tabs overlaid with lace net and lace edging and insertion for decoration. The round-yoke waist is closed at the back and is quite fanciful, the yoke being outlined with square tabs, which instead of falling over a Bertha frill as in the original pattern, are here bordered with a frill of lace edging. The pretty sleeves are gathered at the top and bottom and completed with wristbands to which a frill of lace edging is sewed; and a frill of edging rises from the neck-band. The full skirt is deeply hemmed at the bottom, gathered at the top and sewed to the waist, falling in soft, full folds about the figure; and the narrow belt is overlaid with insertion.

The sheer goods that are now being made up for the warm season will be effective in this arrangement, as will also silk, linen, batiste and such weaves as cashmere and Henrietta. The trimming may be lace or embroidered edging and on some materials ribbon or braid will be appropriate.

LITTLE GIRLS' ROUND-YOKE DRESS.

(For Illustrations see this Page.)

No. 9665.—At figure No. 125 G in this magazine this dress is again shown.

The pretty frock for little girls is here pictured made of nainsook, fancy tucking and embroidered edging and decorated with insertion and embroidered edging. The upper part of the waist is a round yoke fitted by shoulder seams and the lower part is gathered at the top and bottom both back and front, the fulness being drawn well to the center. A Bertha frill, over which falls trimmed tabs of the tucking, follows the lower edge of the yoke, giving quite an elaborate air to the dress. The closing is made at the back with button-holes and buttons. The waist is finished with a belt that is covered with insertion, and the sleeves, which are gathered at the top and bottom, are completed with wristbands that are overlaid with insertion and bordered with dainty frills of edging to correspond with the neck-band. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and sewed to the waist from which it falls in graceful folds about the figure.

Little dresses of this kind will be made of cashmere, cheviot

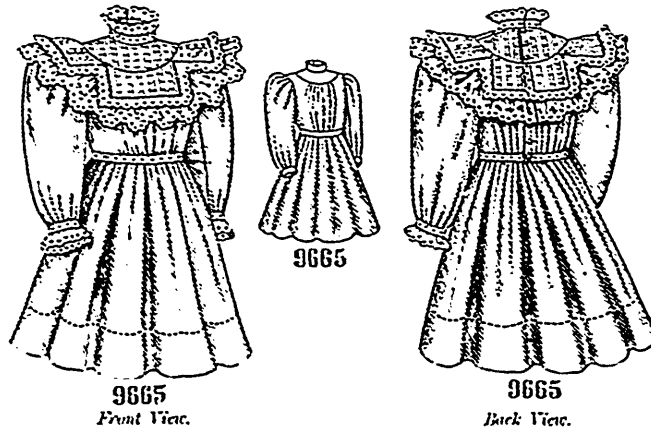
and novelty dress goods and also of washable goods. Insertion, lace or embroidered edging and, on some material, braid will afford suitable and effective decoration. A stylish gown may be made of r6sda serge and cream point Venise lace net, which may form the yoke and tabs. Wide lace edging may form the Bertha frill and narrow edging outline the tabs.

We have pattern No. 9665 in seven sizes for little girls from two to eight years old. For a girl of five years, the dress will need two yards and seven-eighths of nainsook thirty-six inches wide, with three-eighths of a yard of fancy tucking twenty-seven inches wide, and two yards and an eighth of edging four inches and three-fourths wide for the frill. Price of pattern, 7d. or 15 cents.



FIGURE No. 125 G.—This illustrates LITTLE GIRLS' AFTERNOON DRESS.—The pattern is No. 9665, price 7d. or 15 cents.

(For Description see this Page.)



9665
Front View.

LITTLE GIRLS' ROUND-YOKE DRESS.

(For Description see this Page.)

9665
Back View.

CHILD'S YOKE BLOUSE DRESS (To BE MADE WITH OR WITHOUT FITTED BODY-LINING.)

(For Illustrations see Page 317.)

No. 9661.—This Frenchy little dress is pictured made of cashmere and trimmed with braid. The long yoke-blouse may be made with or without the fitted body-lining. The top of the blouse is a square yoke, with shoulder seams. The blouse front is arranged in a box-plait at the center and gathered at the top and bottom at each side of the plait; and each blouse back is similarly gathered at each side of the closing, which is made with button-holes and buttons. The blouse droops very slightly over the belt, which is in two sections with pointed front ends closed with a button and button-hole at the center of the front. The sleeves are gathered at the top and bottom and completed with round, braid-trimmed cuffs. The pretty rolling collar is in two sections, the square ends flaring prettily at the center of the front and back. A box-plait in the skirt at the center of the front appears continuous with the plait in the blouse front, and back of the box-plait the skirt is gathered at the top. The skirt is sewed to the waist and is deeply hemmed at the bottom.

Camel's-hair in any admired shade, Henrietta, cloth, cheviot, serge, tweed and some washable materials will be made up in this style and trimmed with braid, insertion or edging. In a stylish dress of this kind the yoke, collar, cuffs and belt could be made of green-and-blue plaid goods and the rest of the gown of navy-blue cloth matching the blue in the plaid. Black soutache braid could be scrolled on the box-plait in the waist and skirt and

a silver buckle used on the belt at the front and back. We have pattern No. 9661 in five sizes for children from two to six years of age. For a child of five years, the dress calls for three yards and an eighth of material thirty inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' COAT, WITH CIRCULAR SKIRT.

(For Illustrations see this Page.)

No. 9660.—At figure No. 126 G in this number of *The Delineator* this coat is again illustrated.

In this instance the coat is shown made of piqué and trimmed with embroidered edging. The coat has a very short plain body lapped and closed in double-breasted style with buttons and buttons. The skirt is, with the body and, being of circular shaping, flares prettily; it is smooth at the front and sides and laid in four fan-plaits at the center of the back. The body is completely covered by a broad square sailor-collar with stole ends, and a rolling collar at the neck. The one-seam sleeves are gathered at the top.

The coat will be made of corded silk, velvet or fine smooth cloth for the present season, but piqué will be largely used during the warm weather. Embroidered Hamburg insertion and edging is used to trim piqué, while heavy lace is preferred on the other materials. A coat of réséda Bengaline may have its collar trimmed with cream point Venise lace edging in a two-inch width.

We have pattern No. 9660 in eight sizes for little girls from one-half to seven years old. For a girl of five years, the coat requires three yards and five-eighths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S EMPIRE LONG COAT, WITH REMOVABLE HOOD.

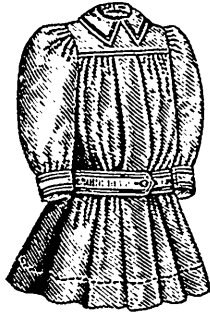
(For Illustrations see this Page.)

No. 9659.—This picturesque Empire long coat is shown made of brown broadcloth, with gay plaid silk for the hood lining and fancy braid for decoration. The upper part of the coat is a square yoke fitted by shoulder seams and to it are joined the loose, flowing fronts and back. The back is arranged in a wide double box-plait at the center, the plait flaring gradually to the lower edge; and the fronts are laid in two forward turning plaits at each side of the closing, which is made invisibly at the center. Smooth epaulette-like caps stand out on the stylish bishop sleeves, which are gathered at the top and bottom and arranged on coat-shaped linings that are finished in cuff effect. A dressy accessory, which, however, may be

omitted, is the pointed hood shaped by a seam extending from the point to the outer edge. The hood is prettily reversed, the reversed portion showing a perfectly fitted facing of the material following the edge of the silk lining. A rolling collar having flaring front ends is at the neck.

The simplicity and good style of this mode will render it a favorite. It may be made of cheviot, whipcord, corded silk, velvet or serge. A decoration of passementerie, gimp, braid or embroidery may appropriately be used.

We have pattern No. 9659 in eight sizes for children from one to eight years old. To make the coat for a child of five years, requires two yards and a half of material fifty-four inches wide, with three-eighths of a yard of plaid silk twenty inches wide for the hood lining. Price of pattern, 7d. or 15 cents.



9661

Front View.

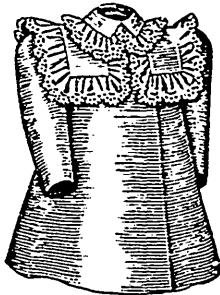


9661

Back View.

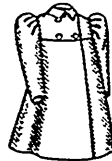
CHILD'S YOKE-BLOUSE DRESS. (TO BE MADE WITH OR WITHOUT FITTED BODY-LINING.)

(For Description see Page 316.)



9660

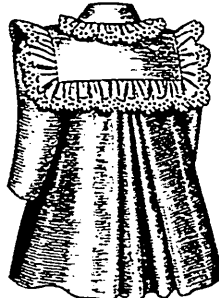
Front View.



9660



9660



9660

Back View.

LITTLE GIRLS' COAT, WITH CIRCULAR SKIRT.

(For Description see this Page.)



9659

Front View.



9659



9659

Back View.

CHILD'S EMPIRE LONG COAT, WITH REMOVABLE HOOD.

(For Description see this Page.)

moderate decoration in the way of silk or mohair braid, lace or embroidered edging and insertion will be in order. A stylish coat may be made of beige faced cloth and brown corded silk.

The hat flares off the face and is trimmed with ribbon.

FIGURE 126 G.—LITTLE GIRLS' COAT.

(For Illustration see Page 318.)

FIGURE 126 G.—This illustrates a Little Girls' coat. The pattern, which is No. 9660 and costs 7d. or 15 cents, is in eight sizes for little girls from one-half to seven years old, and is again pictured on this page of the magazine.

This is one of the most attractive little top-garments for early Spring wear; in this instance it is pictured made of gray Bengaline, with the collars and cuffs overlaid with lace net and bordered with a fringe of lace edging. The coat has a very short plain body to which is joined a circular skirt that is smooth at the front and sides and laid in four fan-plaits at the center of the back. It is lapped in double-breasted style. The large sailor-collar, which is square at the back and has stole ends, covers the body, and the rolling collar has square ends that flare becomingly. The gathered one-seam sleeves are faced in cuff effect with lace net.

The first outside garments for Spring are made of the light-weight chevots, cloths and tweeds; later there will be a demand for linen, piqué and flannel. Lavish or



FIGURE No 126 G.—This illustrates LITTLE GIRLS' COAT.—The pattern is No. 9650, price 7d or 15 cents.
(For Description see Page 317.)

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

(For Illustrations see this Page.)

No. 9716.—This attractive apron is pictured made up in cross-barred muslin and trimmed with fine embroidered edging. The skirt portion of the apron is shaped by under-arm seams and is laid in four box-plaits at the front and gathered across the plaits and also across the back and joined to a round-necked, square yoke made with shoulder seams. The apron is closed at the back with button-holes and buttons. A smooth Bertha in three sections is joined to the top of the yoke and gives a novel touch to the apron; it forms a point at the center of the front and back and flares in

pictured. It consists of a dress, sack, petticoat and drawers. The dress is made of fine nainsook and fancy tucking and decorated with feather-stitching and narrow edging. The round yoke is fitted by shoulder seams and closed at the back with button-holes and buttons, and the dress portion, which is shaped by shoulder seams only, is gathered at the top and has a straight lower edge deeply hemmed. The neck is completed with a band above which rises a frill of lace; and a pretty Bertha, cut in even points and gathered at the top, follows the lower edge of the yoke. The full sleeves are gathered at the top and bottom and finished with narrow wristbands.

The sack is made of flannel and the edges are scalloped and button-hole stitched. It is shaped by shoulder, center and under-arm seams, the center and under-arm seams being terminated some distance above the lower edge to form the back in pretty tabs. The sack is closed at the throat and may have square or round lower front corners. The neck is completed with a turn-over collar that may be either round or pointed, as illustrated. The one-seam sleeves are gathered at the top.

The petticoat of cambric is made with a round-necked, sleeveless waist that is shaped by shoulder and under-arm seams and closed with button-holes and buttons at the back. The skirt is gathered at the top and joined to the waist; it is deeply hemmed at the bottom and decorated with two clusters of three tucks above the hem. The tucks are not allowed for in the pattern.

The little drawers are also made of cambric and trimmed with tucks and frills of lace edging. The tucks must be allowed for, as they are simply decorative and not considered in the pattern. The drawers are nicely shaped by inside leg seams and a center seam. Openings made at the sides to a convenient depth are finished with underlaps and pointed overlaps in a way calculated to strengthen them and prevent them from tearing down. The drawers are gathered across the top and finished with bands in which button-holes are

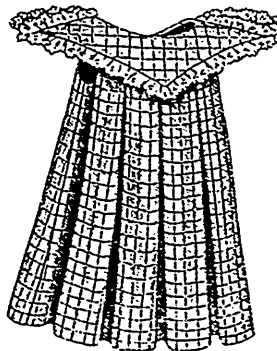
points on the shoulders and stands out in a most attractive way.

The apron may be made of cambric, lawn or nainsook and of the fancy striped and checked apron fabrics, with lace or embroidered edging headed by beading or fancy stitched bands for trimming.

We have pattern No. 9716 in nine sizes for little girls from two to ten years of age. For a girl of five years, the apron calls for two yards and a half of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

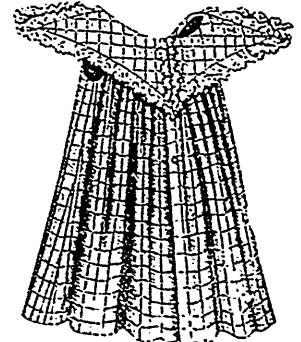


9716



9716

Front View.



9716

Back View.

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

(For Description see this Page.)

CHILD'S UNDER-WAIST. (TO BE MADE WITH A HIGH, ROUND OR SQUARE NECK AND WITH OR WITHOUT SLEEVES.)

(For Illustrations see this Page.)

No. 9651.—A practically devised under-waist is here shown made of muslin and simply trimmed with narrow embroidered edging. The front and backs are joined in shoulder and under-arm seams and the closing is made at the center of the back with button-holes and buttons. The under-waist is strengthened at the bottom by a deep underfacing, and the usual buttons are added for the attachment of skirts and drawers. The neck may be high, round or square and the waist may be made with coat-shaped sleeves or without sleeves.

Under waists for children are made of firmly-woven muslin and finished plainly or trimmed in a simple way with embroidered edging and fancy-stitched bands.

We have pattern No. 9651 in ten sizes for children from one-half to nine years old. For a child of five years, the garment requires seven-eighths of a yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

worked for attachment to an under-waist.

Nainsook, lawn, dimity and fine cambric combined with fancy tucking, with lace and embroidered insertion and edging for decoration, may be selected for the dress. Muslin, cambric and lawn may be chosen for the petticoat and drawers, with insertion, tucks and embroidered or lace edging for ornamentation. Flannel, merino, cashmere and Heurietta are the materials most used for



9651

Front View.



9651

Back View.

CHILD'S UNDER-WAIST. (TO BE MADE WITH A HIGH, ROUND OR SQUARE NECK AND WITH OR WITHOUT SLEEVES.)

(For Description see this Page.)

SET OF CHILD'S SHORT CLOTHES, COMPRISING A DRESS, SACK, PETTICOAT AND DRAWERS.

(For Illustrations see Page 319.)

No. 9731.—An extremely pretty set of short clothes is here

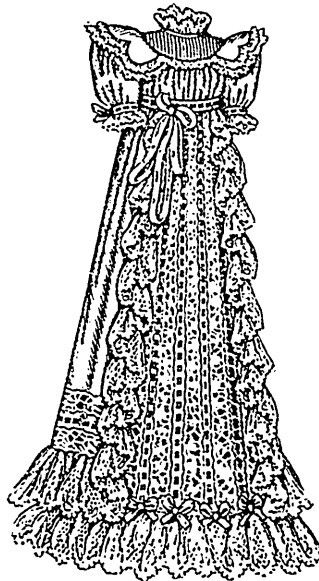
the sack and feather-stitching, narrow ribbon and embroidery may decorate it or a ribbon may be used to bind the edges.

We have pattern No. 9731 in six sizes for children from one-half to five years of age. For a child of five years, the dress requires three yards and three-fourths of nainsook thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide; the sack needs a yard and three-fourths of material twenty-seven inches wide, and the petticoat a yard and a half thirty-six inches wide, while the drawers call for seven-eighths of a yard thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

pleasing feature of the dress. The skirt has a front-gore formed of insertion and ribbon-run beading in regular robe

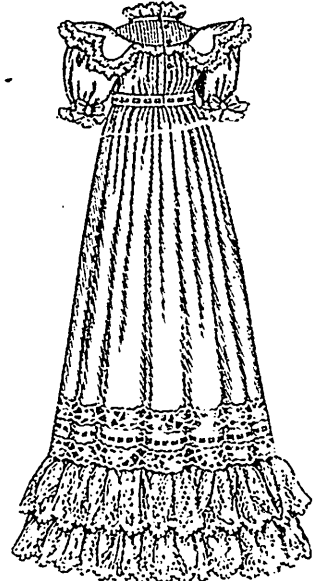
INFANTS' CHRISTENING OR CEREMONIAL ROBE. (KNOWN AS THE MARLBOROUGH DRESS.)
(For Illustrations see this Page.)

No. 9657.—This beautiful robe for christenings and ceremonious occasions is known as the Marlborough dress; it is illustrated made of white nainsook, tucking, lace insertion and beading, lace edging, insertion, beading and white satin ribbon providing quite an elaborate decoration. The body, which is made over a smooth lining, has a round yoke made of the tucking and shaped by shoulder seams, and a full front and full backs that are gathered at the top and bottom, the front pouching slightly. An applied belt of the beading conceals the gatherings at the bottom, and a ribbon which is run through the beading ends in a pretty loop-bow at the right side of the front. The closing is made at the back with gold studs and the neck is finished with a cording and a standing frill of edging. The full sleeves are gathered at the top and bottom and completed with lace-edged wristbands of ribbon-run beading, the ribbon be-



9657

Front View.

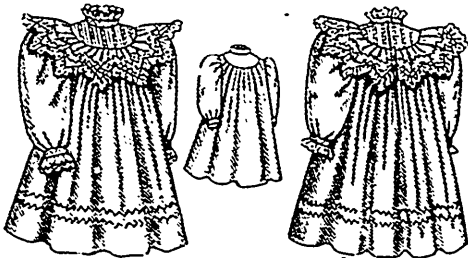


9657

Back View.

INFANTS' CHRISTENING OR CEREMONIAL ROBE. (KNOWN AS THE MARLBOROUGH DRESS.)

(For Description see this Page.)



fashion and a full portion that is gathered at the top: it is quite elaborately trimmed at the bottom.

Dimit, lawn, Swiss, mull and fine cambric combined with tucking and trimmed with embroidered or lace edging and insertion, lace-edged ruffles of the material, beading, etc., will be effective. A dainty gown may be made of silk mull. Fine Mechlin lace insertion may be put in the yoke in two rounding rows and one row may be let in the bretelles. Lengthwise rows of insertion may be introduced in the front of the skirt.

Pattern No. 9657 is in one size only. To make the robe of one material needs three yards and an eighth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



9731

Front Views.

Back Views.

SET OF CHILD'S SHORT CLOTHES, COMPRISING A DRESS, SACK, PETTICOAT AND DRAWERS.

(For Description see Page 318.)

INFANTS' DRESS, WITH POUCH FRONT.

(For Illustrations see Page 320.)

No. 9693.—The pouch front is a novel feature of this pretty little dress, which is pictured made of fine nainsook and trimmed with tucks, ribbon-threaded beading and lace edging. The pretty waist is shaped by shoulder and under-arm seams, and the front is formed in two groups of three tiny crosswise tucks a little below the top. Both the front and back have fullness drawn well to the center by gathers at the neck and lower edges and the front pouches slightly. The closing is made at the back with button-holes and buttons. The full sleeves are gathered at the top and bottom and three tiny tucks formed near the top appear continuous with the upper group of tucks in the front; they are finished with bands of ribbon-threaded beading and a frill of lace edging. A belt of ribbon-threaded beading is applied on the waist, and a frill of lace edging is a dainty finish for the neck. The full skirt is deeply hemmed at the bottom and gathered at the top and sewed to the waist. It has clusters of three, five and seven tucks above the hem, but these tucks are simply ornamental and are not considered in the pattern.

Lawn, dimit, cambric, etc., are among the appropriate materials of which the dress may be made and ribbon-threaded beading, lace edging and insertion will decorate them.

Pattern No. 9693 is in one size only, and, to make a garment like it, requires two yards and five-eighths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

ing tied in a bow at the back of the arm. Pretty, scolloped bretelles extend out over the tops of the sleeves and are a

SET OF INFANTS' OUTDOOR CLOTHES, COMPRISING A CLOAK, DRESS, CAP AND BOOTEE.

(For Illustrations see this Page.)

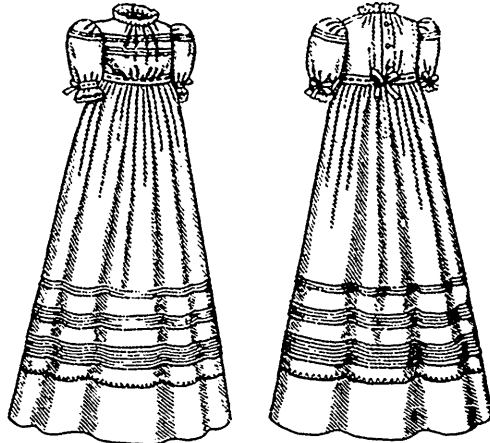
No. 9732.—A pretty outfit for the baby when taking his daily outing is here illustrated. The dress is made of nainsook, fancy tucking and embroidered edging, the edging being used for the pretty Bertha frill following the lower edge of the round yoke, which is shaped by shoulder seams and closed at the back with buttons and button-holes. The front and back are gathered at the top, and an upright frill of narrow edging and a feather-stitched band complete the neck. The full sleeves are gathered at the top and bottom and completed with wristbands that are feather-stitched and bordered with a frill of narrow edging. The bottom of the dress is finished with a hemstitched hem.

The pretty little cloak is made of white cloth. The upper part of the cloak is a square yoke shaped by shoulder seams and closed at the front with button-holes and buttons, and to it is joined the full skirt, which is hemmed at the lower and front edges and gathered at the top. The two-seam sleeves are gathered at the top and trimmed at the wrist with rows of ribbon. A deep fancy collar is a novel accessory; it has slightly flaring ends and is prettily curved to shape points at the back and at the front; and the lower edge is followed by a full, deep frill of

back and its back edge is gathered and sewed to a circular center. A box-plaited ruffle of ribbon and three rows of shirred baby ribbon follow the front and lower edges of the cap and a fine ruche of lace is added underneath. Three rows of shirred baby ribbon also decorate the circular center and a pretty bow of wider ribbon ornaments the cap at the top. Ribbon ties are sewed to the lower front corners of the cap. The little bootee, which is made of glove kid and decorated with feather-stitching, consists of a sole and an upper. The upper is shaped by a seam at the center of the back and a short seam at the lower part of the front, and the bootee is laced with silk cord drawn through worked eyelets.

The dress will make up daintily in Swiss or lawn and the trimming may consist of embroidered edging, feather-stitched bands or hemstitching. The cloak may be developed in corded silk, cashmere, Henrietta, fine flannel, etc., and decorated with embroidery, braiding, narrow velvet or satin ribbon, and the cap may be fashioned from Bengaline, surah, cashmere and fine cloth, with a silk lining.

Pattern No. 9732 is in one size only, and, to make the cloak, requires three yards of material thirty-six inches wide, the dress two yards and five-eighths of nainsook thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide, and a yard and three-fourths of edging three inches wide and a half wide; the cap calls for a fourth of a yard of goods twenty or more



9693

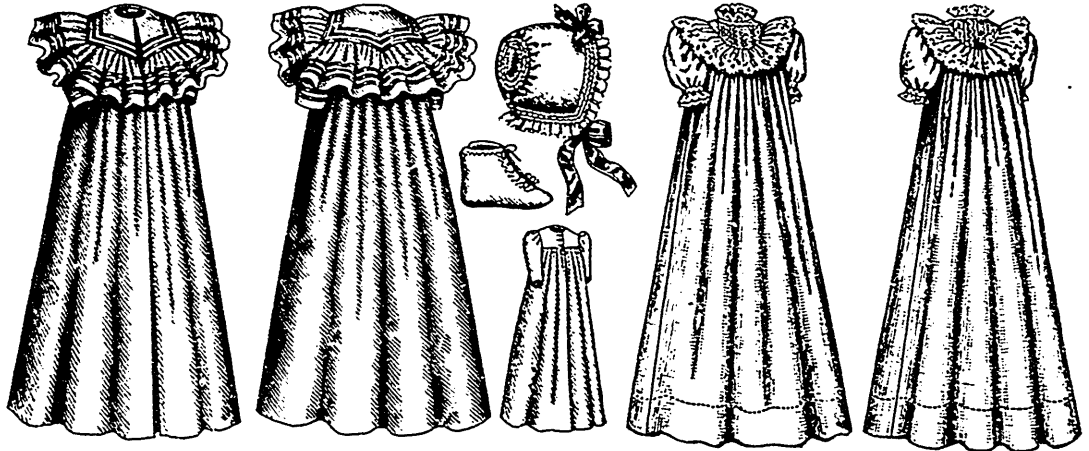
Front View.

9693

Back View.

INFANTS' DRESS, WITH POUCH FRONT.

(For Description see Page 319.)



9732

Front View.

Back View.

Front View.

Back View.

SET OF INFANTS' OUTDOOR CLOTHES, COMPRISING A CLOAK, DRESS, CAP AND BOOTEE.—(For Description see this Page.)

baby ribbon, three rows of similar ribbon ornamenting the frill a little above its lower edge.

White silk was chosen for the cap. The smooth, close-fitting front has its ends joined in a seam at the center of the

inches wide, with four yards and three-eighths of ribbon an inch and a fourth wide for the ties, and for a plaiting and a bow. A pair of bootees needs a fourth of a yard of material twenty or more inches wide. Price of Set, 1s. 3d. or 30 cents.

RECITATIONS AND HOW TO RECITE.—This pamphlet (already in its second edition) consists of a large collection of famous and favorite recitations, and also includes some novelties in the way of dialogues and monologues sure to meet general

approval, with suggestions regarding their delivery. It is an eminently satisfactory work from which to choose recitations for the parlor, school exhibitions, church entertainments, etc. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

Styles for Boys.

FIGURE No. 127 G.—LITTLE BOYS' SAILOR DRESS.

(For Illustration see this Page.)

FIGURE No. 127 G.—This represents a Little Boys' dress or costume.



The pattern, which is No. 9687 and costs 10d. or 20 cents, is in four sizes for little boys from two to five years of age, and may be seen again elsewhere on this page.

The dress is trim and bright looking as here made of fancy light-brown cheviot and red cloth, with a simple decoration of black braid and an embroidered emblem. One box-plait is made in each front and three in the back, and the fronts open with a flare toward the shoulders over a long shield that is finished with a neck-band and buttoned in. The large sailor-collar shows tapering ends meeting at the bottom of the shield. Box-plaits stitched to cuff depth collect the fulness at the wrists of the stylish sleeves. The skirt has a broad box-plait applied on the front and is laid in backward-turning plaits at the sides and back; it is closed under the box-plait and joined to the body. A belt

FIGURE No. 127 G.—This illustrates LITTLE BOYS' SAILOR DRESS.—The pattern is No. 9687, price 10d. or 20 cents.

(For Description see this Page.)

with pointed ends closed with a button and button-hole at the front adds to the jaunty effect.

The dress will be effective developed in combinations of all woollen fabrics of suitable weight and also for Summer wear in crash, linen or piqué. Braid is a satisfactory trimming on all materials.

The hat is of red cloth.

LITTLE BOYS' COSTUME.

(For Illustrations see this Page.)

No. 9704.—Another view of this costume is given at figure No. 128 G in this number of THE DELINEATOR.

In this instance the jacket is shown made of velvet, the blouse of fine lawn, with the frills of embroidered edging, and the skirt of piqué. The blouse is fitted by shoulder and under-arm seams and is turned under at the lower edge to form a hem for an elastic that draws the edge in closely about the waist, making the blouse droop in the regulation way over the top of the skirt. The closing at the center of the front is covered by a frill of embroidered edging and a shaped frill of edging borders the fanciful tab-collar, which is also trimmed with insertion. Roll-up cuffs finished with a frill of embroidered edging above a band of insertion complete the sleeves, which are gathered at the top and bottom.

The short jacket has a whole back that joins the front in

shoulder and side seams. It is fancifully curved at the lower ends of the side seams, and the fronts, which meet only at the throat, are also prettily rounded at the lower front corners. The sleeves are in coat shape and the cuffs and collars of the blouse are adjusted over the jacket.

The skirt is laid in box-plaits all the way round and attached to a sleeveless under-waist that closes at the back.

A little jacket of velvet is always effective with a blouse of lawn, and the skirt may be of washable goods or of cloth, corduroy or cheviot.

We have pattern No. 9704 in four sizes for little boys from two to five years of age. For a boy of five years, the jacket calls for a yard and a fourth of material twenty inches wide; the blouse requires a yard and three-eighths of goods thirty-six inches wide, together with seven yards and a half of edging three inches wide for the frills; the skirt needs a yard and three-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' SAILOR DRESS OR COSTUME.

(For Illustrations see this Page.)

No. 9687.—At figure No. 127 G in this number of THE DELINEATOR this jaunty suit is again portrayed.

White and red flannel are united in the costume in this



9704
Front View.



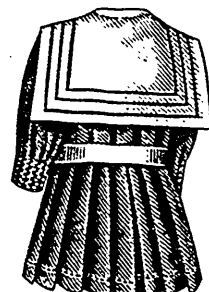
9704
Back View.

LITTLE BOYS' COSTUME.

(For Description see this Page.)



9687
Front View.



9687
Back View.

LITTLE BOYS' SAILOR DRESS OR COSTUME.

(For Description see this Page.)

instance and produce a pleasing effect, that is heightened by a decoration of red braid, an embroidered anchor and machine-stitching. The skirt is laid in backward-turning plaits back of a broad, applied box-plait under which the skirt

is closed at the front; it is joined to the body, in which at the back three box-plaits are formed. A box-plait is also laid on each front, and between the fronts, which separate with a flare toward the shoulders, is shown a buttoned-in shield that is finished with a narrow neck-band. The shield is framed by the tapering curved ends of a large sailor-collar that is square at the back and spreads over the sleeves, which are gathered at the top and laid in box-plaits at the wrist, the plaits being stitched to cuff depth. A belt closed with a button and button-hole is worn, but it may give place to a leather belt.

Combinations are almost invariably arranged in sailor dresses, the shield usually being of a bright color, with blue, gray, brown or green for the remainder. Braid is a pretty decoration, and embroidered insertion or edging may be used to trim dresses of piqué or linen crash, for which the mode is also suitable.

We have pattern No. 9687 in four sizes for little boys from two to five years old. To make the dress for a boy of five years, requires two yards and five-eighths of red with one yard of white flannel each thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' SUIT, CONSISTING OF A JACKET, A VEST WITH SAILOR COLLAR AND SHIELD, AND SHORT TROUSERS WITHOUT A FLY. (KNOWN AS THE CRUISER SUIT.)

(For Illustrations see this Page.)

No. 9673.—At figure No. 129 G in this number of THE

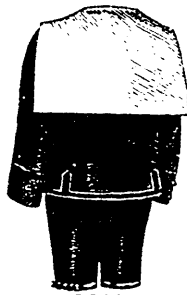


9673

Front View.



9673



9673

Back View.

LITTLE BOYS' SUIT, CONSISTING OF A JACKET, A VEST WITH SAILOR COLLAR AND SHIELD, AND SHORT TROUSERS WITHOUT A FLY. (KNOWN AS THE CRUISER SUIT.)

(For Description see this Page.)



9703

Front View.



9703

Back View.

LITTLE BOYS' SUIT, CONSISTING OF A JACKET, VEST, AND SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

its fullness is regulated at the back by straps; the neck is low in front and a shield that is finished with a narrow neck-band is buttoned in. The deep sailor-collar falls square at the back

and its ends taper to points at the closing, which is made with buttons and button-holes. In the fronts pockets are inserted and finished with welts.

The jacket is seamless at the center of the back and joins the fronts in shoulder seams and in side seams that are placed well back and finely curved. The fronts, which have square lower corners, are apart all the way down and the neck is finished with a handsome shawl collar, at the ends of which the fronts are connected by a strap buttoned on underneath. Braid finishes the opening to an inserted breast-pocket in the left front, and braid-trimmed laps cover openings to inserted side-pockets. The comfortable sleeves are trimmed in cuff effect with braid and buttons.

The short trousers are closed at the sides. They are shaped by the usual seams and finished with waistbands for attachment to an under-waist; at the lower edges they are completed with satin ribbon bowed prettily at the outside seam and three buttons are placed for ornament along this seam.

Cloth, cheviot, serge, flannel and various fancy mixtures may be made up in this style in unison with white duck or piqué, and braid in one or two widths will provide appropriate decoration.

We have pattern No. 9673 in seven sizes for little boys from four to ten years of age. For a boy of seven years, the jacket and trousers require a yard and a half of material fifty-four inches wide; the vest, shield and neck-band need a yard and an eighth twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' SUIT, CONSISTING OF A JACKET, VEST, AND SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9703—This is a handsome suit for best wear; it is pictured made of velvet and trimmed with wide and narrow silk braid and gilt buttons. The back of the jacket is shaped by a center seam and is joined in shoulder and under-arm seams to the fronts, which open all the way over a pretty vest, the lower front corners being rounded gracefully. Pocket-laps trimmed with braid cover openings to inserted side-pockets, and a breast pocket in the left front is bound with braid. The two-seam sleeves are trimmed in cuff effect with braid and buttons. A rolling collar is at the neck.

The vest is fitted by shoulder and under-arm seams and shaped to form two points below the closing, which is made at the center of the front with buttons and button-holes. Openings to inserted pockets are bound with braid.

The short trousers are closed at the sides. They are shaped to fit closely by the usual seams and are finished with under-waistbands for attachment to an under-waist.

When intended for dressy wear the suit will be made of diagonal, camel's-hair, English serge, etc., and the fancy mixed cheviots or tweeds will make serviceable every-day suits.



FIGURE No. 129 G.—This illustrates LITTLE BOYS' COSTUME.—The pattern is No. 9704, price 10d. or 20 cents.

(For Description see Page 323.)

A suit of dark-red English serge may have a vest of black cloth and black soutache braid may supply the trimming. We have pattern No. 9703 in seven sizes for little boys from four to ten years of age. For a boy of seven years, the suit needs three yards of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 129 G.—This illustrates LITTLE BOYS' SUIT.—The pattern is No. 9673, price 10d. or 20 cents. (For Description see this Page.)

FIGURE No. 128 G.—LITTLE BOYS' COSTUME.

(For Illustration see Page 322.)

FIGURE No. 128 G.—This illustrates a Little Boys' costume. The pattern, which is No. 9704 and costs 10d. or 20 cents, is in four sizes for boys from two to five years of age, and is differently portrayed on page 321.

The suit is an exceptionally jaunty style and is very effective as here shown with the skirt made of plaid serge, the blouse of white lawn, with the frills of lace edging and a decoration of lace insertion, and the jacket of black velvet. The skirt is laid in box-plaits and attached to a sleeveless under-waist. The blouse has its lower edge drawn in about the waist by a tape in the hem and droops all round over the skirt. A frill of lace conceals the closing. The frill-bordered tab collar and roll-up cuffs

are worn outside the short bolero jacket, which has prettily rounded lower corners and comfortable coat sleeves.

The costume offers opportunity for many combinations. Wool goods, velvet and India silk could be united, with lace for trimming the silk blouse, or a piqué jacket, a lawn blouse trimmed with Swiss or nainsook embroidered edging and a skirt of plaid or striped gingham or colored piqué could be associated. The Tam cap is of cloth.

FIGURE No. 129 G.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 129 G.—This represents a Little Boys' suit. The pattern, which is No. 9673 and costs 10d. or 20 cents, is in seven sizes for little boys from four to ten years of age, and is shown differently made up on page 322.

Dark-blue flannel and white duck are here united in the handsome suit, which is fashionably known as the Cruiser suit, and the pleasing effect is enhanced by a decoration of braid, buttons, an embroidered emblem and machine-stitching. The

single-breasted vest of white duck is closed with buttons and button-holes and the back is held in by the regulation straps. It is finished with a deep, square sailor-collar between the ends of which is seen a buttoned-in shield completed with a narrow neck-band and decorated with an embroidered emblem. The sailor collar is worn outside the jacket, the fronts of which are reversed in shawl lapels by a moderately deep rolling collar and connected below the lapels by a strap buttoned on underneath. Inserted side-pockets are finished with welts and the sleeves are well shaped. The back is made without a center seam.

The short trousers are close-fitting and are closed with a fly. Serge, tweed, cheviot and duck are appropriate for the suit and crash may also be used. White and red cloth would form a dressy combination, on which black or white braid would be effective decoration.

The Tam cap is of white duck, with a word-decorated band of ribbon.

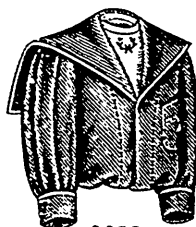
BOYS' SAILOR BLOUSE.

(For Illustrations see this Page.)

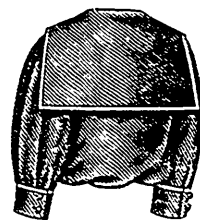
No. 9688.—This comfortable and practical blouse is pictured made of blue flannel, with white flannel for the shield, pipings of white flannel, an embroidered emblem and machine-stitching giving the decorative finish. The blouse is shaped by shoulder and under-arm seams and closed at the center of the front with a fly. The shield is attached with buttons and button-holes and is closed at the back; it is finished with a narrow neck-band. The lower edge of the blouse is turned under for a hem in which an elastic is run to draw the edge in closely about the waist, the blouse drooping in the characteristic manner. A convenient breast pocket is attached to the left front. The large sailor-collar falls deep and square at the back and its pointed ends meet at the top of the closing. A box-plait is formed in the sleeve from the top to the wrist on the upper side of the arm, and the sleeves are gathered and completed with round cuffs that close with two buttons and button-holes.

Such materials as camel's-hair, serge and washable fabrics like gingham, piqué, lawn, linen and batiste will be chosen for the blouse and frequently a contrast will be arranged as suggested, with braid, pipings of the contrasting fabric and stitching for decoration. A blouse of this kind for wear with a plaid kilt skirt may be made of navy-blue and red twilled flannel. The red flannel may be used for the shield and also for pipings to trim the sailor collar and cuffs.

We have pattern No. 9688 in ten sizes for boys from three to twelve years of age. To make the blouse for a boy of



9688
Front View.



9688
Back View.

BOYS' SAILOR BLOUSE.

(For Description see this Page.)

seven years, requires two yards and three-eighths of navy-blue with a half of a yard of white flannel each thirty-six inches wide. Price of pattern, 7d. or 15 cents.

THE GRAND ALBUM, in its latest dress, has blossomed into an Artistic Series of Colored Plates of various sizes, showing the Newest Styles in Costuming for Ladies, Misses, Boys and Little Folks. These Plates are accompanied by a Descriptive Pamphlet, containing Explanations of the Styles exhibited, and Advice and Suggestions as to the Best and Most Economical Methods of Construction. The Reading Matter in the Descriptive Book is in three languages—English, Spanish and German—which makes it truly Cosmopolitan in character. Of the Plates

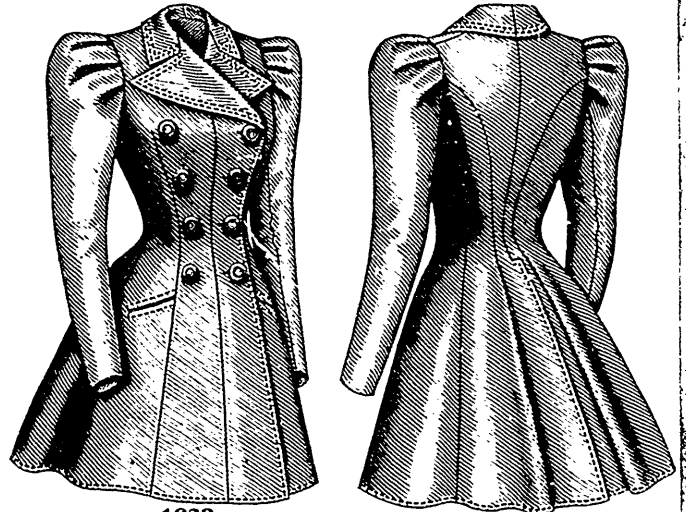
there are usually included in each Number either one or two large Plates of Ladies' Fashions and one Plate of Misses', Boys' and Children's Fashions; a beautiful Plate illustrating the Latest Ideas in Millinery; a Plate exhibiting in Classified Form the Newest Styles in Basques, Skirts and Sleeves, as may be most seasonable; a Plate representing Styles from twenty to thirty days in advance of our other issues. This is a very Important Plate and should be in the hands of every up-to-date Dressmaker and Dry Goods Merchant. Price of Single Copies 1s. (by post, 1s. 3d.) or 25 cents.

SOME NEW STYLES IN COATS FOR SPRING.

The new coats and jackets for early Spring have many commendable features; hips seams are conspicuous and are formed by joining a circular skirt-portion to the bottom of the coat, thus making it reach to almost any desired length. The Oxford and Wellington coats are examples of English styles fast gaining favor; they are in double-breasted style and have a smart semi-military air. In long coats the paletot will be admired especially for travelling and steamer wear, while the single-breasted Princess coat, that may be buttoned closely to the throat or made with open neck and rolling collar, will appeal to women who like the rigid tailor modes that invite an abundance of braid decoration. The tailor cloths and rich broadcloth will be selected for the Spring coat in new shades of green, gray, brown, tan and blue and fancy cheviot promises well for either the long or short styles. The severe tailor modes will be completed with stitching.

LADIES' EASY-FITTING LONG COAT, WITH HIP SEAMS. (TO BE MADE WITH THE SLEEVES BOX-PLAIED OR GATHERED.) SOMETIMES CALLED THE PADDOCK COAT OR PALETOT.

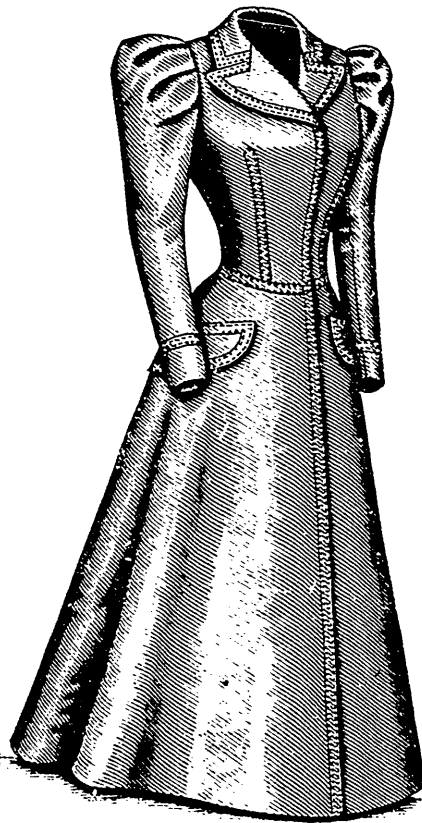
No. 1625.—This easy-fitting long coat with hip



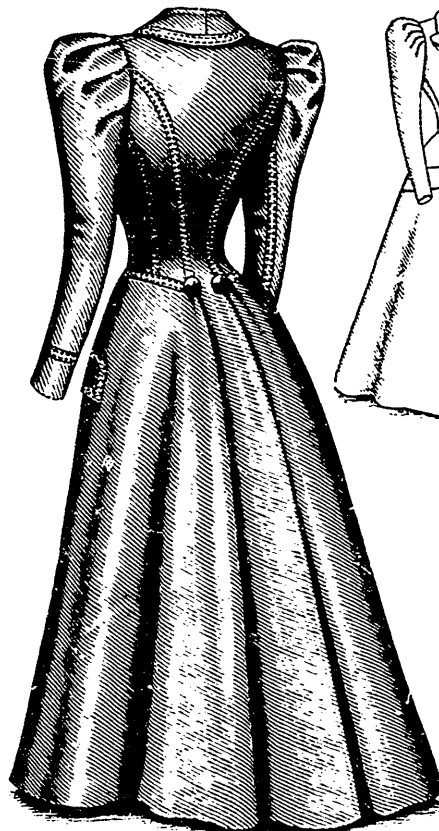
1620

1620

LADIES' DOUBLE-BREADED COAT.



1625



1625

LADIES' EASY-FITTING LONG COAT.

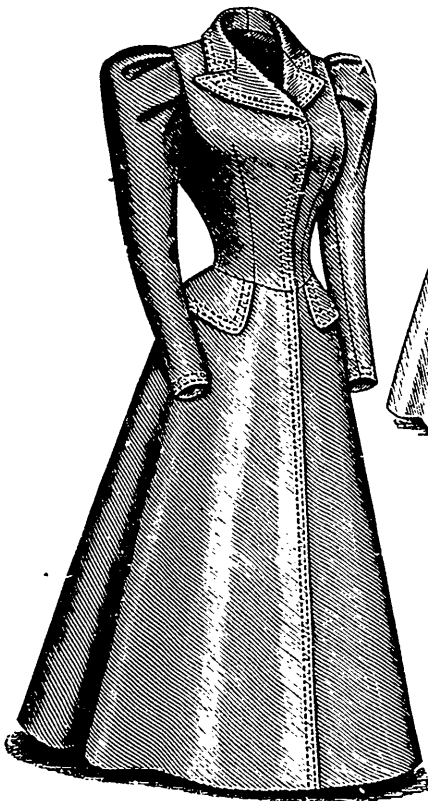


1625

strappings. The back is seamless at the center and extends the length of the garment; and the coat is closely fitted by single bust-darts and under-arm and side-back gores. The coat is lengthened at the front and sides by side-skirts that are arranged to form coat-plaits at the side-back seams; and a narrow skirt-portion, which is the special feature of a paddock coat, underlaps the skirt of the back, one side edge being hemmed and falling free, while the other side edge is included in the seam under a coat-plait. The fronts are turned over in lapels that meet the ends of the rolling collar in notches and are lapped widely and closed invisibly below. The two-seam sleeves may be gathered at the top or formed in five box-plaits. Stylish pocket-laps cover openings to pockets inserted in the side-skirts.

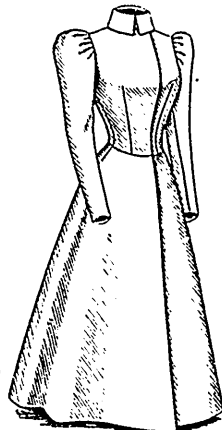
seams is fashionably known as the paddock coat or paletot. It is pictured made of gray faced cloth and finished with self-

We have pattern No. 1625 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of

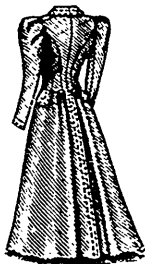


1624

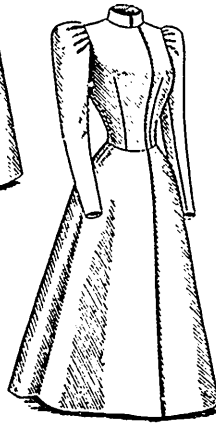
LADIES' CLOSE-FITTING LONG COAT.



1624



1624



1624

eighth of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CLOSE-FITTING LONG COAT, WITH HIP SEAMS. (TO BE MADE WITH MILITARY STANDING OR TURN-DOWN COLLAR OR WITH OPEN NECK AND ROLLING COLLAR AND LAPELS AND WITH THE SLEEVES BOX-PLAITED OR GATHERED.) SOMETIMES CALLED THE PALETOT.

No. 1624.—This stylish close-fitting long coat or paletot is here pictured made of brown faced cloth and completed in tailor style with machine-stitching. The fitting is effected by single bust darts and the usual seams, and to it at the front and sides dart-fitted side-skirts are joined in becoming hip seams. Coat-laps and coat-plaits are arranged in true coat style, each coat-plait being marked by a button at the top; and the side-skirts, being circular, ripple slightly. The fronts lap widely and are closed with a fly, and the closing may be made to the throat and the neck finished with a military standing or turn-down collar or the fronts may be rolled in lapels at the top and the neck finished with the regulation coat-collar. The two-seam sleeves may be gathered or box-plaited at the top. Large pocket-laps included in the hip seams may be used or not.

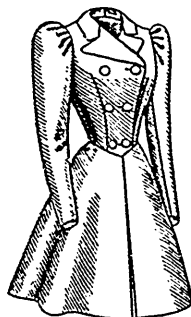
The new shades of faced cloth, fancy chevot, broadcloth, etc., will be chosen to make this coat, and machine-stitching will provide a popular finish.

We have pattern No. 1624 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, calls for four yards and a half of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

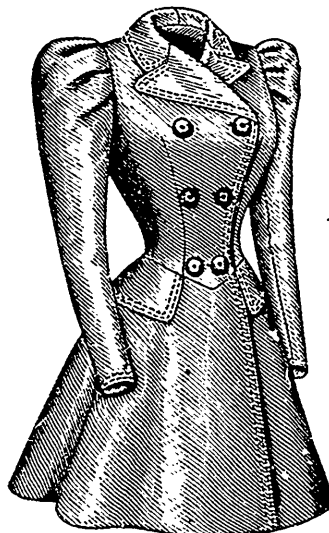
medium size, the coat requires four yards and a half of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREADED COAT. (TO BE MADE WITH THE SLEEVES BOX-PLAITED OR GATHERED.) KNOWN AS THE OXFORD COAT.

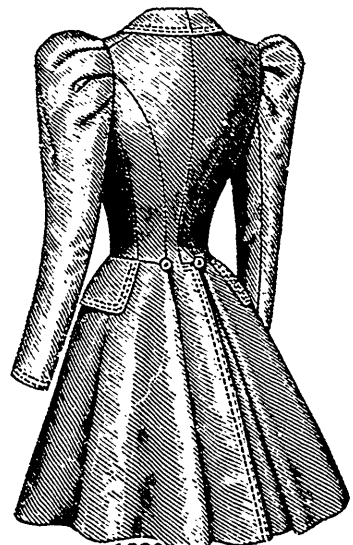
No. 1620.—The Oxford coat is one of the new Spring top-garments; it is pictured made of blue broadcloth, with a tailor finish of machine-stitching. It is double-breasted, with center-front seams, and is closely fitted by bust darts and the usual seams, coat-laps and coat-plaits being arranged in regular coat style. The fronts are closed in double-breasted style with buttons and button-holes and are reversed above the closing in large revers that extend in points beyond the ends of the rolling collar. The shapely two-seam sleeves may be gathered or box-plaited at the top, as preferred. The coat is about three-quarter length and pockets are inserted in the fronts below the hips.



1623



1623



1623

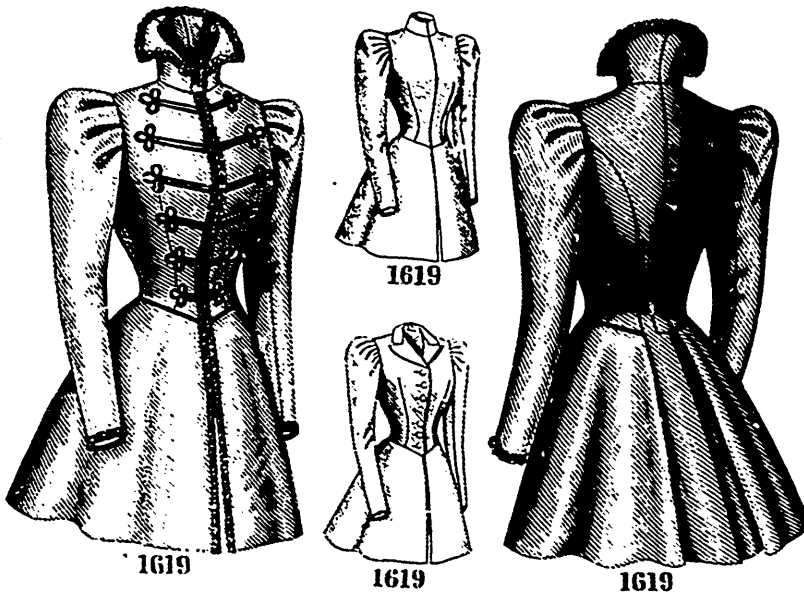
LADIES' DOUBLE-BREADED COAT.

LADIES' DOUBLE-BREADED COAT, WITH HIP SEAMS. (TO BE MADE WITH THE SLEEVES BOX-PLAITED OR GATHERED.) KNOWN AS THE GERALDINE COAT.

No. 1623.—This is another of the up-to-date coats made with hip seams; it is shown developed in brown faced cloth and finished with machine-stitching. It is known as the Geraldine coat. Single bust darts, a dart at the top at the

For a coat of this kind the smooth cloths are very satisfactory and so are chevot and diagonal. Braid will in some instances be used for decoration, although machine-stitching gives the correct tailor finish.

We have pattern No. 1620 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment requires three yards and an



LADIES' SINGLE-BREASTED COAT.

center of each front, under-arm and side-back gores and a curving center seam enter into the adjustment, the center seam terminating at the top of coat-laps. Side-skirts are joined on across the front and sides and coat-plaits are formed where they join the back, a button marking the top of each plait; they may lap with the fronts or flare stylishly at the center, as illustrated. The closing is made in double-breasted style with button-holes and buttons, and above the closing the fronts are reversed in moderately large lapels that extend beyond the roll-

ing collar, the corners of the lapels and collar being rounded. Long, square pocket-laps are included in the joining-on of the side-skirts. The two-seam sleeves may be gathered or laid in five box-plaits at the top.

The short and long coat prevail, but this style is popular with tall or short, stout or slender women. It may be made of faced cloth, tweed, cheviot, etc., and will generally be completed with machine-stitching.

We have pattern No. 1622 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, requires three yards and an eighth of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

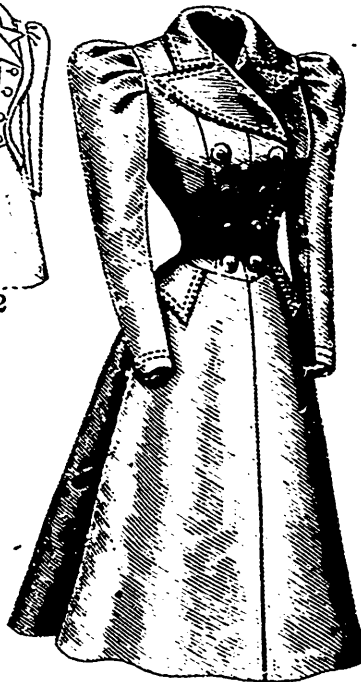
LADIES' SINGLE-BREASTED COAT, WITH HIP SEAMS. (TO BE MADE WITH A MILITARY COLLAR OR A LAFAYETTE FLARE COLLAR OR WITH OPEN NECK AND ROLLING COLLAR AND LAPELS AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.) KNOWN AS THE MILITARY FROCK COAT.

No. 1619.—This smart coat, fashionably known as the military frock coat, is pictured made of fawn broadcloth and trimmed with black military braid and Astrakhan. It is closely fitted by single bust darts, under-arm and side-back gores, and a center seam that ends at the top of coat-laps. Skirts are sewed on across the front and sides and coat-plaits are formed at the side-back seams. The single-breasted fronts may be closed in-

machine-stitching. The coat may be made in either of the two lengths illustrated. The body of the coat is handsomely fitted by side-front and side-back seams that extend to the shoulders, center-front and center-back seams and under-arm gores, and is closed in double-breasted style with buttons and button-holes below large, pointed lapels in which the fronts are reversed, the rolling coat-collar. A circular skirt that is shaped with a center seam and laid in four backward-turning plaits at the back is joined to the body; it is smooth in front



1622



1622



1622

LADIES' DOUBLE-BREASTED COAT.

and ripples below the hips. Fancifully shaped pocket-laps are included in the joining of the skirt to the coat. The two-seam

visibly to the throat and the neck completed with a military standing collar or with a high Lafayette collar that rolls and flares in the fashionable manner; or they may be rolled in short lapels by a rolling coat-collar and closed below the lapels with buttons and button-holes, as illustrated. The well-shaped two-seam sleeves may be gathered or box-plaited at the top. We have pattern No. 1619 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the coat requires two yards and five-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DOUBLE-BREASTED COAT, WITH CIRCULAR SKIRT. (TO BE MADE IN EITHER OF TWO LENGTHS AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.) KNOWN AS THE WELLINGTON COAT.

No. 1622.—These illustrations show a very handsome top-garment that is known as the Wellington coat. It is shown made of broadcloth and finished with

sleeves may be gathered at the top or laid in five box-plaits.

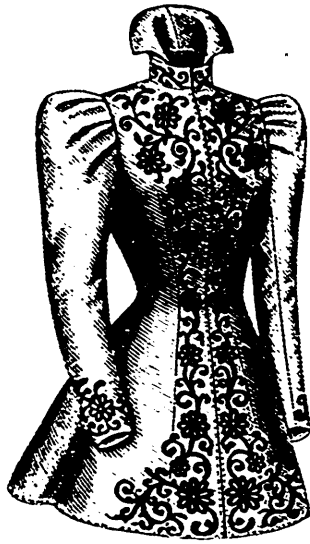
We have pattern No. 1622 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the three-quarter length coat needs three yards and three-eighths of material fifty-four inches wide; the shorter length coat requires two yards and seven-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.



1621



1621



1621



1621

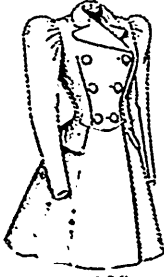
LADIES' SINGLE-BREASTED COAT.

LADIES' EASY-FITTING DOUBLE-BREASTED COAT, WITH HIP SEAMS. (TO BE LAPPED OR OPEN BELOW THE WAIST AND MADE WITH SQUARE OR ROUND CORNERS AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.) KNOWN AS THE SHORT PADDOCK COAT.

No. 1626.—The short paddock coat here pictured made of broadcloth and finished with self-strappings is remarkably stylish in appearance. It is



1626



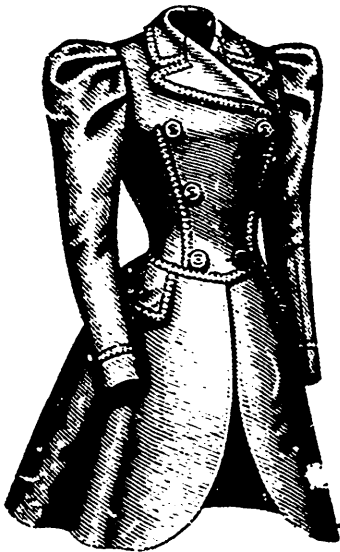
1626

easy fitting, single bust darts, a dart at the center of the front at the top and under-arm and side-back gores entering into the adjustment. The back is cut without a center seam but is quite narrow at the waist to give a graceful, tapering effect and is the full length of the

each plait. The fronts are lapped to the waist in double-breasted style and above the closing are reversed in lapels that meet the rolling collar in notches. The side-skirts may lap with the fronts or they may meet at the center of the front, and have square or rounding lower corners, as shown in the engravings. The two-seam sleeves may be gathered at the top or they may be laid in three box-plaits, as preferred.

For the most stylish development of a coat of this description broadcloth in any of the fashionable shades or fancy coating, cheviot or tweed will be selected. Braid or self-strappings may provide the completion, but machine-stitching is always in good taste.

We have pattern No. 1626 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the coat for a lady of medium size, requires three yards and an eighth of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.



1626



1626

LADIES' EASY-FITTING DOUBLE-BREASTED COAT.

LADIES' SINGLE-BREASTED COAT. (TO BE MADE WITH A MILITARY OR FLARE COLLAR OR WITH OPEN NECK AND ROLLING COLLAR AND LABELS AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.) KNOWN AS THE PRINCESS COAT.

No. 1621.—This smart single-breasted coat is known as the Princess coat; it is pictured made of faced cloth and elaborately trimmed with braid. It is fitted with great precision by single bust darts and under-arm and side-back gores and a curving center seam, and coat-laps and box-plaits are arranged in true coat style. When made with open neck and rolling collar, the fronts are closed at the center with button-holes and buttons and are reversed above the closing in small lapels that extend in points beyond the collar. When made with a military standing collar or with a high flare collar the fronts are closed invisibly to the throat. The two-seam sleeves may be gathered or formed in five box-plaits at the top, as preferred.

For early Spring wear this is among the most stylish top-garments and it will be made of faced cloth in any of the Spring shades or in broadcloth, cheviot, etc. Braid and buttons are favored for decorating these coats.

We have pattern No. 1621 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, needs two yards and five-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

coat. Side-skirts sewed on in becoming hip seams form coat-plaits where they join the back and a button marks the top of

medium size, needs two yards and five-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

NOVELTIES IN FANCY STITCHES AND EMBROIDERIES.

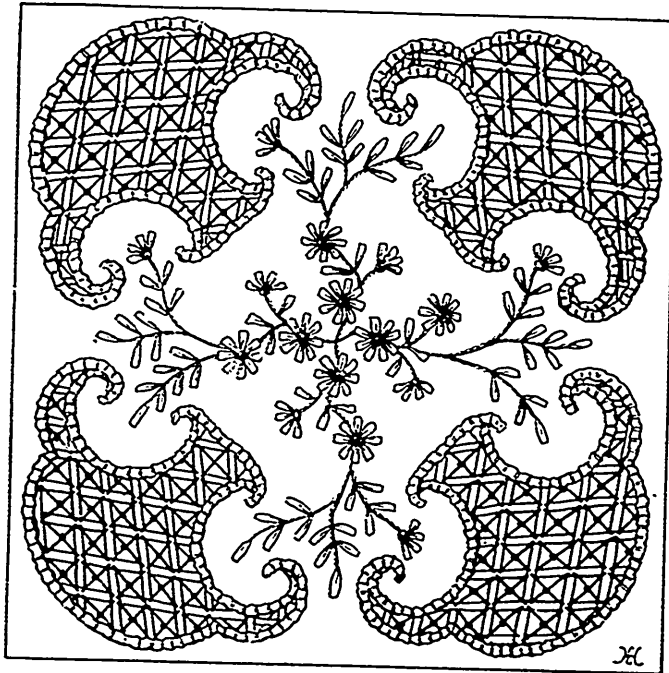
By EMMA HAYWOOD.

The most popular fancy of the day is without doubt the revival of ribbon embroidery. Spangle work is almost as much

As to the method of working: it is necessary to stretch the satin in a square frame such as is commonly used for ecclesiastical embroidery. It should first have a lining basted at the back of it—something about the consistency of cheese-cloth, only a little stiffer is obtainable. After sewing the satin, thus lined to the webbing affixed to the sides of the frame by means of small tacks, it is usual to take a packing needle threaded with fine string or mackramé cord and, after fitting the two remaining sides of the frame, to lace the cord over the sides and through the material. But for small pieces I have found it a better plan to fold a piece of strong cotton or linen around the stitches, afterwards closely pinning the satin to the folded cloth. Satin is very elastic and should not be over-strained. A little experience is needed in order to form a correct judgment in managing these details.

It is better to sketch the design on after the stretching process; this is easily accomplished by placing a clearly inked outline at the back of the satin and holding it up to the light. Be very careful to place the design in position evenly, securing it with fine needles. Now, with a finely pointed pencil of medium hardness trace the pattern on to the satin very accurately. Great painstaking on these preparations is never a loss of time.

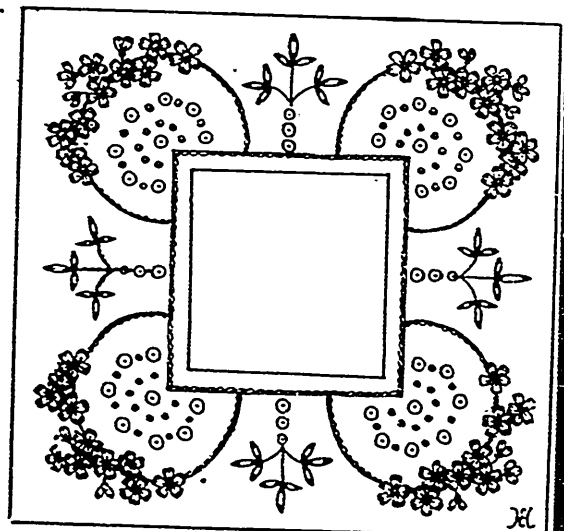
All is now ready for work. First baste the fine straight braid in crossed sections with very fine thread, taking tiny stitches on the front, as the bastings are not withdrawn: this done, proceed in the same manner with the crinkled braid, being careful to hold it so that it does not lose its fullness. The corners can now be finished with the gold thread and white embroidery silk as before described. Next put in the stems, then the ribbon work and last of all the French knots. Care must be taken to keep the ribbon flat in working—if allowed to twist, the work will have an impoverished appearance. As the case must be made to fold over,



HANDKERCHIEF-CASE.

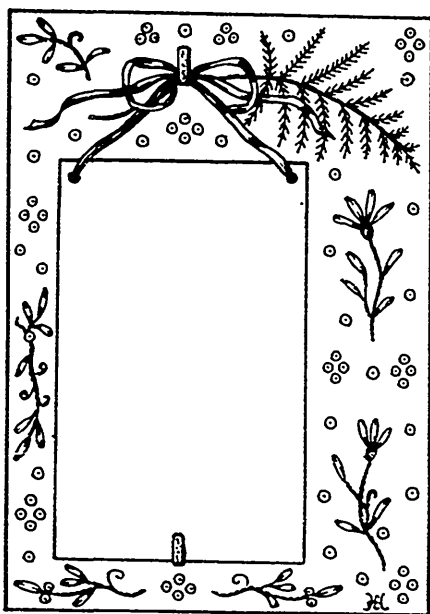
in favor for all sorts of dainty decorative trilles, while the two are frequently combined, with admirable results. It is, perhaps, the extreme daintiness of ribbon work that constitutes its chief attraction, while doubtless rapidity of execution, in comparison with the labor necessary to similar effects in fine solid embroidery, adds considerably to its charm. This style of artistic needle-work is much used on evening dress, as well as for fancy-work. It is frequently mingled with lace braids, as shown in the illustration for a handkerchief-case. Crinkled braids and ribbons are among the very newest departures. It will be observed that the design given for a handkerchief-case shows the corner forms carried out entirely with lace braids filled with gold passing thread, caught down at the intersections with white embroidery silk, crossed and recrossed until the appearance of a pearl is gained. The crinkled braid outlining the form is likewise held down with gold passing thread between each rib. Fine embroidery or etching silk may be substituted for the gold thread, but it does not look so chaste. The plain lace braid forming the diamonds is very fine and sheer, and it will be observed that the gold thread holds the intersections in place and at the same time fills them.

As for the material in which to work, there is nothing better than satin: it may be of any preferred shade, delicate in tone. Braid in deep cream color also looks exceedingly well, and especially so when done on very pale lemon satin. Pale lemon color possesses a transparent glitter that throws up the lace braid and ribbon work to perfection. Whenever lace braid is used, a pure white foundation is very undesirable. The flowers and foliage are extremely simple and easy to manage. Either plain or crinkled ribbon can be used. The stems are worked in close stem stitch with filo floss and the centers of the flowers are finished with dainty French knots. It is very important that the ribbon should be threaded in a needle large enough to carry it through the satin with perfect freedom.



FOR A CALENDAR.

should have an interlining, or, if preferred, a quilted silk lining: the edge can be faced or finished with a fine cord. This dainty



MENU STAND.

table both useful and ornamental.

The menu stand remains to be considered. By means of a simple and ingenious device it can be used again and again. Two small ornamental gilt or silver wire hooks such as are used for embroidered watch-stands are fixed in the position shown in the drawing; one holds the lower edge of the card, on which the menu is to be written, and from the other hangs the ribbon, finished with a bow-knot, the latter providing a support for the card. The ribbon is passed through the stand as well as through the menu card, in order to keep it firmly in place. The size required is about that of a lady's visiting card. It would take very little time to make a dozen of these pretty stands, backed like a photograph frame to stand alone—or slipped into menu holders. Variety could be obtained by varying the coloring of the ribbon and also of the spangles, so that no two stands would be quite alike. The fern leaf at the top is put in with stem stitch, in

title would make a charming bedding present.

The design for a calendar could easily be utilized for other purposes than the one suggested by introducing a monogram or little picture into the blank space intended for the calendar. In

this design a few spangles are introduced, with excellent effect. The forget-me-nots should be worked in two or three shades of delicate blue, with a touch of pink for the buds, and the stems and foliage should be in gold color. The spangles may be yellow or green in the groups of three, and terra cotta alternated with green French knots within the circles; or, if the design be much enlarged for any special purpose, spangles in two sizes could be used, omitting the French knots. The size of the original for a calendar is five inches square. The work when finished should be mounted on a firm square of cardboard, and a second piece of cardboard should be covered neatly with lining silk, and a slender wire or cardboard support, such as is used for a photograph-frame,

should be affixed. The two covered squares can then be neatly joined with fish glue. This makes an article for the writing-

green or in any tint that will harmonize with the general scheme of color that has been chosen for that particular stand.

THE NEW DRESS FABRICS.

Bayadère effects dominate Spring textiles; and there is enough diversity shown in these cross-stripes to render them capable of adaptation alike to tall and short figures. In some instances they are severely straight, and in others undulating or broken, giving one the impression of a design rather than a stripe. Varieties of this sort may be effected by women below medium stature. Fashion is flexible, however, in her decision regarding the adjustment of stripes, a vertical disposition being popular notwithstanding the partiality shown horizontal stripes. Checks and plaids figure prominently among the novelties and frequently provide a background for stripes, as in a light-weight wool fabric combining in its checks white with national-blue, red or leaf-green, and striped from selvedge to selvedge with black chevrons of a bright silky lustre. Groups of fine white stripes follow the same outline upon the same class of goods, checks of white with heliotrope, tan and black increasing the list of colors.

Solid colors are observed in a silk-and-wool plaid nun's-veiling which promises to be even more favored than last year. In the plain varieties the weave is finer and more gauzy than ever; this quality, by-the-way, is largely in evidence in various types of Spring and Summer goods. The list of colors includes light-brown, beige, tan, castor, gray, national-blue, heliotrope, rêséda and old-rose in admirable shades. Unusual yet entirely harmonious color schemes are displayed in a checked gaze de *lanbray* that is plaided with a satin stripe. One specimen is offered in rêséda and old-rose checks with blocks of heliotrope satin outlined with white. And these fabrics are adaptable for direct wear, being supported by silken linings which agree with the prevailing color in the goods.

Crêpons are reappearing. A few varieties are tentatively displayed among the Spring assortment, but there is scarcely a doubt of their being favorably received. An interesting type is semi-transparent and is woven in checks of one color, the crinkle being not so well expressed as in the original crêpons. In another class the bayadère fancy is followed in the wrinkles. Soft and on the camel's-hair order is an all-wool fabric in two tones of gray, sentry-blue, castor and rêséda traversed with undulating

stripes, which in every instance are of a shade perceptibly darker than that of the ground. There are plaids too, of the same family, also in two tones—beige and Paquin-blue, an old blue which is being added to the scale of hues. The blocks forming the plaids are framed in black fibres. Yet another variety of the camel's-hair type, also in plaid, unites two colors in the blocks—heliotrope and tan in one and rêséda and tan in another. It is quite optional with the wearer whether these and other plaids be made up straight or bias.

Novelties are shown in extra light-weight chevriots and also in plaids of a fancy character, the clans having disappeared for the time. With black-and-white is mingled rêséda, national-blue or tan in several samples of plaid chevriot in which the blocks are very large. In another sort blue, red, green and white are successfully mingled in a large plaid. Mixed colors are assembled in striped and checked effects in chevriots in some of which silken threads are woven.

Wool grenadines are, of course, included in the novelty goods and very artistic results are obtained in them. In one style of soot-colored grenadines in an open-meshed weave graduated lengthwise stripes run at right angles with crosswise stripes of uniform width. Not unlike crêpon is another kind of grenadine consisting of wavy, slightly crinkled cross-stripes of rêséda, heliotrope, beige, gray or national-blue and black silk cords, which are woven vertically in short lengths between the colored stripes. Of a more wiry texture than barège is a fabric very like it in appearance and of an admirable weave. A white silk eccentric design is scattered over heliotrope, green, castor or blue grounds of this character. In other specimens of the same goods white silk cords cross the surface, in which the same hues are exhibited.

All the fashionable colors are presented in a thin, gauzy corded fabric, the cords being woven in groups across the material. Essentially Spring-like is a toilette made up in this material in a beige tint in conjunction with cream point Venise lace net. The skirt is a three-piece style, with a wide front-gore and a fan-plaited back lengthened into a slight sweep, the skirt

being supported by a rose taffeta foundation, which gives a tinge of color to the material. The bodice is cut square at the neck, the back being fitted in with a lace yoke; a box-plait is formed in the back at the lower edge. A Russian over-front with its characteristic pouch opens at the left side over a lace front which suggests a guimpe. At the upper left corner of the over-front a fancy coral and old-silver buckle clasps the parts. Triple caps fall over the sleeves, and a cuff lined with rose taffeta flares over the hands. The standing collar is of lace and from the top at each side flares a rounding portion of material lined with silk and followed, like all the free edges, with very narrow white silk appliqué trimming. Silk matching the goods is wrinkled about the waist and clasped also at the left side, like the waist, with a fancy buckle. A straw sailor-hat to match, trimmed with pink roses and black velvet ribbon, and tan glacé kid gloves may complement such a toilette.

It is predicted with considerable confidence that silks will be worn very extensively during the Spring and Summer; in fact, the assumption is that every fashionable wardrobe will contain one silken gown and that many will include several. There is a vast collection of silken fabrics. The novelties are striking without being extreme and a rare mélange of colors is expressed in them. Taffetas enjoy a greater popularity than ever, and it is doubtful whether so many types of this charming silk have ever before been shown. Chemille-striped taffetas are a decided novelty. The ground is of one hue or in shaded or ombre colors and is traversed by either black or white lines of chemille. There are ombre taffetas in blues, greens, reds and other colors, with embroidered dots, and also without decoration.

Fleur de retour will doubtless increase its following; it is woven in a very light, seasonable weight and is obtainable in all the fashionable hues, being one of the most admired of plain silks. *Fleur de Lyon*—another name for *faulle*—is as much of a favorite as ever. *Fleur de Mai*—and it will be observed that the corded silken fabrics are classed under the term *fleur*, has a very fine cord not unlike that of *gros de Londres*. *Fleur de Bengaline* is very soft and lustrous. *Fleur de satin* introduces a white warp, which produces a glacé effect. In *satin Maroquin* (Morocco) the surface bears the grain of leather and the effect is unusually attractive. Then there is *peau de gant*, a dull-finished satin which derives its name from the impression of glove-skin it conveys to the touch. The effect of *souache* braid is achieved by a white or black raised cord on armure and other grounds of various colors, braiding designs being followed very effectively in the weaving. Foulards are added to the long list of silken fabrics, and their styles are legion. One of the most novel varieties of foulard is woven in forty-five-inch widths with borders, the printed design covering the ground very closely. Entire gowns will be developed in any of the silks described, though the fancy for the silk waist remains undiminished.

SUMMER TEXTILES.

Though the snow drifts have not yet disappeared, yet cot-

tons—and some are of the sheerest sort—are displayed among the new textiles in plentiful variety. Organdies are flowered as usual, though with a difference which invests them with a novel air. Some of the new ones bear broad and wavy longitudinal stripes and bunches of iris of the same hue—purple-green, rose or yellow on white grounds—several tints of a color, of course, appearing in the design to give it character. Another type is woven with broad satiny white stripes which match the ground, and upon it are printed clusters of violets in purple, blue or pink, or pink roses that twine about the stripes in a most fascinating way. Colored grounds also bear printed roses in striking color contrasts, some being striped and others plain.

Mohair Swiss is one of the choicest of cottons; it is shaded in stripes and also shows embroidered dots and embroidered floral traceries, which are white whether the shaded stripes be in pink, blue, heliotrope or light-blue. Another class of mohair Swiss has large black-and-white checks embroidered with black-and-white dots or leaves. Colored pin-dots are grouped to form stripes on Swiss grounds that are further decorated with minute flowers. Batiste in the fashionable range of colors supports embroidered dots and small scrolls in black.

Cotton grenadines are very open and mingle delicate colors, silk being frequently introduced in the weaves. Striped and plaided effects are thus far shown in these high-class goods. The grenadine selected for a toilette is white plaided with vertical and horizontal stripes of pale yellow and heliotrope silk, a heliotrope taffeta lining underlying the skirt and waist. The skirt includes six gores and hangs free over a seven-gored foundation, the back being gathered at the belt. The bodice is a very charming style; the back is full at the waist-line and is cut round at the neck, the lining above being faced with the material to simulate a yoke. A full peplum which extends quite to the sides is added. The fronts are slightly bloused and crossed in surplice style, the lining being faced to correspond with the back. A self-headed Bertha frill of the goods edged with Mechlin lace starts at the back and ends at the waist-line in front. A puff is made at the top of the close-fitting sleeve. The standing collar is concealed by a stock of heliotrope satin ribbon bowed in front, a belt of the ribbon being passed twice about the waist and fastened with a fancy pin at the end of the closing. Ribbon-striped grenadines are also among the choice cottons.

Dimities are shown in the same dainty designs as ever, tiny sprigs and blossoms in color being scattered over white grounds. Fancy striped and plaided dimities are also among the new kinds. Madras and chevriots in checks and Roman stripes and Scotch plaid gingham are favorite materials for shirt-waists. Linen gingham are also shown in checks, plaids and Roman stripes, and are likewise used principally for shirt-waists, the variety of styles in this particular garment being greater than ever before. No matter what the style, smartness is ever an element in the shirt-waist and is best attained in a substantial fabric such as Madras, chevriot or gingham, though other materials will be chosen for it as well.

THE SPRING GARNITURES.

The blouse again enters into the scheme of dress trimmings for Spring. It is presented in embroidered and spangled nets, in jet passementeries, in braids and in many other varieties, and in designs which it is safe to predict will multiply as the season advances. Some of these blouse ornaments are made with two fronts and a belt and others consist only of one front. Jet beads and seed-like cabochons carry out a floral design on black chiffon in two blouse fronts that droop over a belt of jet passementerie, which in this instance entirely encircles the waist; in others the belt extends only from side to side, and again in others the belt is adjusted at the back. Another chiffon blouse supports a tracery design wrought with beads and cabochons, the pattern being repeated in the belt, which is of passementerie. Bow-knots, scrolls and very realistic flowers spread in branches are worked with beads and spangles on blouses of chiffon and net. In a net blouse black satin ribbon is introduced effectively, the embroidery being done with the finest beads. These, of course, are of the most brilliant kind, the cut of a bead, like that

of a jewel, being responsible for this quality. Black silk braid and Milan buttons decorate a black chiffon blouse, that tissue lending itself admirably to the application of either dull or lustrous braids. A very rich effect is produced in a blouse of very open-meshed Tosca net with half-inch wide silk braid arabesques outlined with coiled rows of thread-like silk cord.

Mohair braid blouses are shown for tailor-made suits, the braid being much lighter in texture than that used in the Winter garnitures. Colored beads and jewels are scattered in various designs on black net blouses and in most instances jet beads and fine stones are mingled with the colored ones. An original and at the same time tasteful conceit is the one-sided effect introduced in garnitures such as blouses and yokes. A bow-knot or a floral branch may be the design which instead of being evenly distributed over the tissue or other surface is massed mostly at the left side. Thus, in a blouse of black chiffon a floral device is produced with scale spangles, and at the left side a bunch of flowers is tied high near the corner with a bow-knot composed

of beads and minute facets. The same idea prevails in motifs of jet or silk passementerie or fine mohair braid which figure prominently in the season's trimmings, being among the most artistic of garnitures. Some are shown in exaggerated sizes; at least they appear so by comparison with the small ornaments used heretofore. A charming effect is produced in a Spring toilette of *réséda nun's* vailing with motifs of black silk appliqué embroidery, the foundation of which is black chiffon, white satin ribbon and a jet belt. *Réséda*-and-white glacé taffeta was used for the seven-gored slip skirt supporting the three-piece skirt of the semi-transparent vailing, the back of the skirt being gathered and sweeping out into a slight train. A six-inch dust ruffle is introduced in the skirt. The blouse is an eminently simple style. The back is drawn to the figure in plaits, being made without seams, and the right front bags and is closed over the left at the side; over it is spread the large ornament which represents several sprays of roses, the stems being tied with a bow-knot. A peplum with an underfolded plait at the back is added. The belt consists of several strands of beads threaded on elastic and ornamented at intervals with jet clasps. These belts are a revived fashion. The standing collar is overlaid with ribbon passed twice about it and tied in a simple knot with pointed ends adjusted at the bottom of the stock towards the left of the front. The sleeves are trimmed at the wrist with a small motif matching that on the front and are edged with a fold of ribbon. The hat accompanying this toilette is of black satin straw trimmed with mignonettes and white satin ribbon. White glacé kid walking gloves are worn and a black taffeta parasol with a fancy handle is carried.

Motifs are equally adaptable as a trimming for skirts, their position being largely determined by individual taste. Large ornaments of jet passementerie are applicable to both silk and woollens intended for very dressy wear. The gown of chevrot or some such substantial material will be improved by a braid or silk passementerie ornament and the gauzy *barège* or *grenadine* costume will be all the handsomer for the application of motifs of cream cotton embroidery combined with roses or other flowers done in silks in natural colors. These are specially dainty and of medium size. White silk appliqué motifs done on chiffon with or without gold, or cream cotton embroidery motifs are considered very choice and they certainly contribute most effective decoration. One of the most fascinating types of trimming is the steel passementerie now offered in various graceful scroll and floral patterns and likewise in the bow-knot.

A dainty as well as novel effect is attained in the combination of steel and white or black chiffon, which serves as a support for the scrolls or other patterns worked out with steel beads and facets, or with steel and jet beads or cabochons, an ever pleasing combination. Steel trimmings are exceptionally improving to black and gray gowns, though they are by no means limited to these colors. Belts composed of steel beads and facets and slides strung on elastic are as fashionable as those of jet already described and may be worn with a gown of any color.

There is great promise of a revival of spangles in the new trimmings. They are freely used in conjunction with beads and cabochons, which, by-the-way, are shown in more diminutive form in the new garnitures, or alone. Thus, in a band with a waved outline the jet spangles are set scale-wise on a net foundation, the *paillettes* following the serpentine outline of the edges. All sorts of designs are produced with the spangles in bands, which have largely replaced edging since irregular outlines obtain so extensively in the band trimmings. Large roses are embroidered on one style of net band with spangles, the stems being supplied by tiny stones and the leaves worked with beads. Scrolls are described in another band trimming with spangles on net, upon which are sprinkled fine beads.

All sorts of running patterns are offered in spangle-and-bead trimmings. One style, called *bayadère* trimming, is composed of a series of scrolls in beads and *paillettes*, the name suggesting its use as a round-and-round trimming, for the fancy for such an adjustment is as pronounced as ever. A fancy black net supplies the foundation for a jet floral embroidery, the heart of each flower being set with a small cabochon. Black *voilette de soie* and chiffon are as popular as ever as a background for jet and spangle embroideries, the dull finish of the tissues enhancing the beauty and brilliance of the jet.

Bow-knots of scale spangles are wrought on net bands amid a sprinkling of cabochons, and solid rows of the sequins in another class of band trimming are interrupted by two or three single lines of small, cup-shaped spangles, which are heliotrope in one instance, *réséda* in a second and blue in a third. In another variety wheels are wrought on net with cabochons and

the edges are finished with scale-spangles disposed in a scroll outline. Spangled all-over nets combining beads and facets in their floral or conventional designs are variously employed for accessories. Then there are silk passementeries in band trimmings in both black and colors. One specimen in beige in a very lace like pattern is combined with fancy white net, which emphasizes the delicate effect. Black silk braids are traced in a design on coarse black net bands, which are applicable to the dressiest fabrics. The mohair trimmings are of very light weight and silky lustre, the scroll and bow-knot being the bases of most designs, and open effects being in greatest demand. The early Spring tailor-made gown, one of which every woman should possess, must necessarily be adorned with braid trimming to be à la mode. The skirt may be trimmed with bands and the bodice with an ornament—that is, a yoke, a blouse or a motif. The skirt trimming may be disposed vertically or *en bayadère*, as best liked and most becoming.

Point Venise and other heavy laces will adorn Spring gowns. Motifs of lace will be as popular as those of passementerie, etc., and the material, to produce a more effective result, will invariably be cut from beneath as in the case of insertions. Narrow Valenciennes and Mechlin laces will be as popular as ever on organdy, Swiss and kindred fabrics and will be put on with fluffy effect. Wide cream lace flounces and shaped lace skirts, such as were worn during the season just passed, will flow over skirts of silk, *grenadine*, *gaze de Chambrey* and other fabrics destined for specially dressy service. Silk and ribbon sashes will often supplement such lace draperies. In fact, the sash is too recent a revival to have exhausted its favor. It will be more popular on the Summer gown, to which it is really more adaptable, than it was on the Winter costume.

Ribbons will be extravagantly used, not only for sashes, but for bows, for which modistes always find excuses on Spring and Summer costumes. Then the ribbon belt will be worn, not simply tied about the waist, but wound twice about it and fastened in front or at the left side with a pin or buckle. Of course, such an adjustment is only possible when the waist is long and slender.

The tiny tucks, scarcely more than an eighth of an inch in width, so fashionable in cloth Winter gowns, will continue their vogue as a decoration for Spring costumes; and these cord-like tucks will be made not only in cloth and kindred textiles as heretofore, but in light-weight, gauzy, wool fabrics, and likewise in silks. In fancy silk blouses they are introduced in clusters, in spaced rows or in pairs, in vertical or horizontal disposals and in yoke effects or otherwise. They provide a simple yet a very effective decoration in every instance.

Fine ginghams, piqués and other substantial washable fabrics will be trimmed either with lace or embroidery and the new embroideries are very choice. Very open-patterned embroidered insertion in Hungarian stitch and black cord-edge satin ribbon were used in the adornment of a Summer toilette of Scotch piqué in large black-and-white checks, the cords in the material being heavy, though the texture is soft and light. The skirt is of the seven-gored variety, with a fan back, and is encircled with five rows of insertion. The bodice is very fanciful. The back is laid in two plaits at each side of the center and is gathered at the bottom, the space between the plaits being trimmed with insertion. The fronts are draped in numerous folds and are crossed in surplice fashion, the right front being gathered to a point and fastened over the left near the arm's eye under a pert bow of ribbon; above the fronts, which are low-necked, a yoke effect is produced with insertion laid across the *brag*, and a row of insertion follows the lower edge of each front. The standing collar is encircled by a ribbon stock tied in a knot in front. The sleeves are wrinkled above the elbows. A circular cap trimmed with insertion ripples over each shoulder and another row encircles each wrist.

Irish point, Swiss and fine mainsack embroideries, some with Valenciennes or heavier lace insertions let in, others in bow knot, *fleur de lis* or open floral patterns with straight or irregular edges, are displayed among the rather large assortment of embroideries, and edging to match may invariably be obtained. The heavy embroideries, some of which look very like *point de Venise* lace, are put on with little fulness; the lighter kinds, however, are filled and converted into fluffy trimmings for both skirts and bodices, the *bayadère* adjustment prevailing. The significance of this term in relation to fashions may not be familiar, *bayadère* meaning an East Indian dancing girl. The application is from the circumstance that these Oriental dancers wear stuffs striped in encircling rows, and that in the dance these stripes appear to be in motion and to entwine about the body of the dancer.

Dressmaking at Home.

The season of the shirt-waist now being imminent, modistes have turned their thoughts toward achieving diversity in this trim garment. Their success has been marked. Some of the new designs show tucked yokes, either square or pointed, with sleeves tucked to match, and others are severely plain, with only a trilling amount of fulness at the bottom; still another type unites a back having box-plaits below a plain yoke with full pouching fronts. The shirt-waist necessitates the jaunty coat-and-skirt suit. One of the most stylish of these suits unites a skirt of dark-green cheviot with a fawn cloth jacket braided in green sou-tache exactly matching the skirt.

Skirts are more or less trimmed, folds of silk or of

edges, baste the fold in position so that the turned-under edges come at the top and slip-stitch them to the skirt, allowing the rest of the fold to hang loose. Three or more such folds may encircle a skirt at the bottom or hips.

A stylish foot-trimming may be made with one wide fold of the goods and a narrow fold of silk, satin or velvet between the wide fold and another fold of the goods a trifle wider than the silk fold. Double each strip to form a fold, stitch all the edges together and turn the narrow folds upward.

To make a succession of folds, sew one edge of a bias strip of the desired material to the skirt, turn it upward and run-stitch the other edge to the skirt. Sew one edge of a second



FIGURE No. 14 X.—LADIES' SHIRT-WAIST.—(Cut by Pattern No. 9629; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

ness of handling and absolute neatness is required in their application. A single wrinkle or a too tightly drawn stitch will mar the entire effect; therefore, too much care cannot be expended upon their construction and adjustment.

All bands and folds are cut bias. In cutting the strips for such trimmings fold over the material cornerwise, then measure at each edge from the fold the width of the strips required, marking the width for each strip with chalk lines and cutting each strip separately. In joining bias strips the ends should be put together so that the sharp points come at opposite ends when the material is laid face to face. Once the joining is made the points must extend the depth of the seam beyond the edges.

To make simple folds, double each strip, turn under the

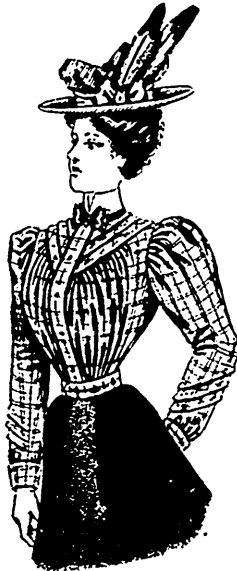


FIGURE No. 15 X.—LADIES' TUCKED-YOKE SHIRT-WAIST.—(Cut by Pattern No. 9678; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

material being used with fine effect on these as well as on bodices.

The average amateur dressmaker is capable of preparing these trimmings, yet a certain deft-



FIGURES Nos. 16 X AND 17 X.—LADIES' EVENING TOILETTES.—Figure No. 16 X.—(Cut by Waist Pattern No. 9670; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 9631; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.) Figure No. 17 X.—(Cut by Waist Pattern No. 9658; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 9644; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 14 X, 15 X, 16 X and 17 X, see next Page.)

strip even with the upper edge of the first fold and turn it upward, sewing the free edge to the skirt. Sew thus as many folds as desired; in applying the last fold, however, turn under the upper edge and slip-stitch it to the skirt.

To make a bias band, cut a strip of material and one of

stiffening, such as soft crinoline, basting them together. Turn under both edges, baste the band to the skirt and slip-stitch both edges.

A stylish decoration may be arranged by applying a narrow band at one or both edges of the wide stiffened band. The narrow bands may be of a material differing from the wide fabric, if desired.

Cording is made by applying a cord of any preferred thickness to the wrong side of a bias strip of goods near one edge, turning over the edge and stitching it down to form a casing. Cording is sewed along the edges of bands and otherwise used as an ornamental finish for accessories.

Milliners' folds are applied singly or in groups and are especially favored in crape for mourning gowns, though they are made of other materials as well. The strip of goods used for a milliners' fold is, of course, cut bias. Turn under both edges, lap the lower edge over the upper and slip-stitch to it very carefully.

Folds of braid are doubled just like those of the material, the edges being sewed down to the skirt and concealed with outline braid or with cording made as above described.

A dainty fluted trimming may be made of silk or satin bias strips folded double. Gather the edges together very close and sew on the skirt, pulling the folds out into flutes.

An effective and graceful trimming for an evening gown may be arranged by sewing lace about two inches wide, edge to edge, with over-and-over stitches, using strong thread and gathering the lace up on the thread. Such a trimming may be applied over the seams of skirts and also in lengthwise rows on bodices and will fall naturally in cascades.

Silk and ribbon sashes, which are worn with both day and evening gowns, are trimmed at all the edges with frills of lace, chiffon, or net. The ends of the sashes are cut round or slanting and the frills edging the sash ends are self-headed. In addition two or three self-headed frills may be set across the ends near the bottom.

Frills of baby ribbon are variously used in round, square or pointed yoke effect, in several groups or in single rows, vertically, across the front of a bodice or wherever else desired. One edge of the ribbon is gathered and the rows are applied close together.

When ribbon (which may be silk, satin or velvet) is put on plainly as a trimming in skirt or bodice, it is done with run stitches at only one edge, these stitches being taken easily lest a drawn appearance result.

FIGURE No. 14 X.—LADIES' SHIRT-WAIST.—This shirt-waist though one of the simplest designs, is exceedingly stylish. Striped percale was here chosen for it and a white linen collar with a small black satin bow is worn. A pointed yoke is applied on the back and the fronts are plain at the top but have shirred fulness at the waist-line that pouches fashionably, the back having fulness to match but with the pouch less pronounced. The closing is made through a box-plait and straight link cuffs complete the sleeves. Pattern No. 9699, costing 10d. or 20 cents, was followed in making the waist.

FIGURE No. 15 X.—LADIES' TUCKED-YOKE SHIRT-WAIST.—Plaid gingham is shown in this shirt-waist, the usual standing collar of white linen with satin bow giving the neck completion. A tucked pointed yoke gives a distinct style to the shirt-waist and the sleeves are tucked diagonally across the upper side of the arm to match, the tucks appearing just above the turn-up link cuffs. Fulness is becomingly arranged at the



FIGURE No. 18 X.—LADIES' SPRING TOILETTE.—(Cut by Shirt-Waist Pattern No. 9648; 9 sizes, 30 to 46 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 9649; 9 sizes, 20 to 36 inches, waist measure; price 1s. or 25 cents.)



FIGURE No. 19 X.—LADIES' STREET TOILETTE.—(Cut by Jacket Pattern No. 9713; 8 sizes, 30 to 44 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 9570; 9 sizes, 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

center of the back and at each side of the closing, which is made through a box-plait that extends over the yoke to the neck. The shirt-waist may be made of Madras, percale, etc., in checked, striped or plain effects with admirable results, the design being presented in pattern No. 9678, price 10d. or 20 cents.

FIGURES Nos. 16 X AND 17 X.—LADIES' EVENING TOILETTES.—An exquisite toilette of white satin lavishly trimmed with ribbon, flowers and ruffles of Liberty silk edged with ruches of chiffon is portrayed at figure No. 16 X. The graceful bodice is known as the Alix waist and is in surplice style, with the fashionable pouch at the front and fulness drawn down tight at the back. Bertha frills and frill caps combine to give a fluffy effect on the shoulders over short puff sleeves. The waist may be made with a high neck and long sleeves for day wear, and a peplum may be added, if desired. Provision for these changes is made in the pattern, which is No. 9670 and costs 10d. or 20 cents. The skirt is made in seven gores and is an excellent mode for

silks, velvets and other narrow goods; it is gathered at the back and may be made with a sweep or in round length. The pattern is No. 9634 and costs 1s. or 25 cents.

A black-and-white combination is seen in the toilette at figure No. 17 X. Black dotted net is arranged over black satin, black lace edging is used for the ruffle sleeves and white satin is introduced in revers and under a band of pearl trimming across the shoulders, at the neck and at the waist; white appliques and jet gimp complete the adornment. The low neck suggesting the 1830 modes is a feature of the waist, which has been fashionably styled the Victorian waist. A full center-front between revers puffs out becomingly and the back has fulness plaited to a point at the center. The ruffle sleeves are a new feature, but puffs may be used instead. Straps over the shoulders are tastefully ornamented. Six gores are comprised in the skirt, which overhangs a gored foundation and may be made in round length or with a sweep. The patterns used are waist No. 9638, price 10d. or 20 cents, and skirt No. 9644, which costs 1s. or 25 cents.

FIGURE No. 18 X.—LADIES' SPRING TOILETTE.—A shirt-waist of dotted taffeta and a skirt of novelty goods compose this toilette, the shirt-waist being made by pattern No. 9648, price 10d. or 20 cents, and the skirt by pattern No. 9649, costing 1s. or 25 cents. The shirt-waist is made with a round yoke above a back that is prettily formed in three box-plaits that taper toward the waist-line. The yoke extends over the shoulders to meet full fronts, which pouch over a leather belt and are closed through a box-plait overlaid with lace insertion. The sleeves are finished with straight link cuffs and the collar is a linen one surrounded by a black satin bow-tie. The skirt is a three-piece shape, with a wide front-gore; it may be made with or without a seven-gored foundation-skirt, in round length or with a sweep, and may be gathered or plaited at the back. Braid used to outline in fancy design a rather narrow scalloped band of white cloth is effective as decoration.

FIGURE No. 19 X.—LADIES' STREET TOILETTE.—This striking toilette associates a skirt of gray mixed wool goods with a Russian blazer of cream cloth having a black velvet collar and all-over braided in black. The fronts of the jacket pouch over a belt that starts at the under-arm seams, the back being fitted and made with laps and plaits in regular coat style; the fronts may be rolled to the waist instead of in coat lapels as in this instance. The sleeves are stylishly shaped and may be gathered or box-plaited. The seven-gored skirt may also be gathered or box-plaited at the back, the front being close-fitting. The patterns are jacket No. 9713, price 10d. or 20 cents, and skirt No. 9570, costing 1s. 3d. or 30 cents.

FIGURE No. 20 X.—LADIES' AFTERNOON TOILETTE.—A combination of gray and white broadcloth is splendidly offset by black braiding in this toilette, a belt of white ribbon adding to the effectiveness. The skirt consists of five gores and may be side-plaited, box-plaited or gathered at the back. The waist is given a novel air by a square-necked Russian over-front; a square yoke facing at the back, triple frill caps, cuffs and fancy sections on the collar are other attractive accessories, which may be omitted when greater simplicity is desired. The toilette may be duplicated in two shades of green, brown or red, by using skirt pattern No. 9718, price 1s. or 25 cents, and waist pattern No. 9696, costing 10d. or 20 cents.

STYLISH WAIST-DECORATIONS.

The eye of the fastidious will be delighted with the array of waist decorations this month, for the new season is ushered in with charming colors, novel shapes and a long list of beautiful trimmings calculated to enhance the loveliness of fancy neck wear, boleros and other waist accessories. It is not the costliness of the fabric or garniture which gives charm and grace to the waist decoration, but the individuality—which we call style—that shows itself in the selection of the most appropriate color, shape and adornment.

There is a great variety of fancy collars, jackets, yokes, etc. Some of the collars are straight, other pointed, divided into crenellations, Vandykes, tabs or scollops; but all have a tendency to improve the neck or partially worn waist.

The patterns for all of the fancy collars, yokes and waist decorations illustrated are of uniform price, 5d. or 10 cents, and are in three sizes, small, medium and large, except the bolero waist decoration. The pattern for this is in five sizes for ladies from thirty to forty-five sizes, bust measure, and costs 5d. or 10 cents.

A waist decoration that has a low round neck is shaped by pattern No. 1174; it is pictured made of fuchsia velvet overlaid with rich lace and bordered with a deep frill of lace, a ruching of lace outlining the neck.

Handsome collars that may be worn with basques, waists, etc., are shaped by pattern No. 1555. The collar at the top of the page is of violet velvet trimmed with insertion and edging. Another collar included in the same pattern, but different in shape, will be found under the same number at the bottom of the page made of silk trimmed with lace and velvet ribbon.

The Undine fichu is a charming waist decoration shaped by pattern No. 1351. It is made of ruby satin, with lace edging for the frills, bands of insertion and ribbon providing trimming. The decoration consists of a large collar and two fichu portions; the collar terminates in square ends above the bust and the fichu sections are joined to the ends of the collar, the ends meeting under a dainty bow of ribbon at the waist.

A waist decoration is shaped by pattern No. 1092, which is pictured made of velvet, with lace edging for frill caps and insertion and ribbon bows for trimming. A low-necked or high-necked waist may be supplemented by this decoration. The fluffy frills stand out over the shoulders and the bows and ends add to their beauty.

The yoke or pointed collar shaped by pattern No. 7783 is shown made of cerise velvet, with lace Vandykes, ribbon and a frill of lace edging to give the decorative finish. The Spring waist of silk, cloth or novelty wool goods

will be greatly improved by this accessory.

A fancy front or waist decoration that may be made with a high or round neck is shaped by pattern No. 1468. It is pictured made of spotted and plain silk, with lace overlaying the yoke, and a ruching of silk outlining the yoke, while ruchings of lace edging and ribbon contribute charming decoration. A ribbon stock surrounds the collar and a frill of the plain silk rises from its upper edge. The frills fluff out prettily over the dress sleeves.

The charming bolero waist-decoration shaped by pattern No. 1244 is pictured made of black velvet and trimmed with ruchings of lace and plaitings of Liberty silk.



FIGURE No. 20 X.—LADIES' AFTERNOON TOILETTE.—(Cut by Skirt Pattern No. 9718; 10 sizes; 20 to 38 inches, waist measure; price 1s. or 25 cents; and Waist Pattern No. 9696; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents.)

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Stylish Waist Decorations.

(For Descriptions see Page 334.)



DESCRIPTION OF COLORED MILLINERY PLATE.

FIGURE No. 1.—LADIES' COMB HAT.—This hat is adjusted firmly to the head by a band to which a comb is attached at the back to slip easily through the hair. The brown straw shape has a brim finish of jet beads, and ribbon, feathers and an aigrette adorn it tastefully.



FIGURE No. 2.—YOUNG LADIES' HAT, WITH EMPIRE VEIL.—This round straw hat shows a pleasing combination of velvet and feathers, and the chenille, dotted Empire veil, softly knotted at the back and its scarf



ends drawn to the front and tied in a careless bow, is a decidedly improving accessory.

FIGURE No. 3.—LADIES' WALKING HAT.—Black straw, its upturned brim faced with velvet, forms the foundation for the long, graceful ostrich plumes that start from under the velvet ribbon loop-bow in front. A cluster of quills and a rosette of piece velvet or ribbon disposed at the left side and a band round the



crown could be employed instead of the trimming illustrated, either on a black or colored straw hat of this shape.

FIGURE No. 4.—YOUNG LADIES' HAT.—Good taste distinguishes this all-black hat of chiffon, with a beautifully shirred brim turned coquettishly off the face and bent in volutes. Spangles, feathers, a pompon and an aigrette con-



tribute artistic decoration. Color could be introduced in such a hat by flowers or a *chou* of silk, satin or velvet, disposed as in the present instance against the upturned brim at the left side.

FIGURE No. 5.—THEATRE BONNET.—The comb adjustment secures this dainty combination of ribbon, lace and an aigrette, the entire arrangement being in keeping with late ideas and demands. For theatre wear the bonnet is tasteful and inconspicuous.

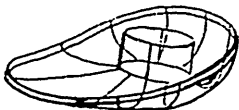


FIGURE No. 6.—LADIES' TOUQUE.—Taffeta silk and velvet, skilfully manipulated over this toque shape and supplemented with an aigrette and ostrich feathers in two tones, form a *chapeau* appropriate for the promenade or for calling or church wear. The



new fibre cloth in any desired color could be draped over the crown of such a toque and velvet in a contrasting color could be softly laid about the brim.

FIGURE No. 7.—YOUNG LADIES' HAT.—For early Spring wear this shape and decoration is admirable. Violets in two



tones, leaves and ribbon give a charming *cachet* to the fancy straw, which is of choice quality and admirable shape.

FASHIONABLE HATS AND BONNETS.

(For Illustrations see Page 341.)

The change from the familiar very large hat will be acceptable, when with the first balmy days a profusion of flowers, gay ribbon, bright silk and fancy-colored straw will take the place of the warm-looking felts, long feathers and sombre velvet. The awakening of Nature invites attire that will harmonize with the delicate hues of Spring, and it is everywhere manifest that in millinery Nature has been most closely copied—that is, in flowers, buds, leaves, and in miniature fruit that is tempting and beautiful. The illustrations are suggestive and timely and convey a correct idea of new shapes and trimmings.

FIGURE A.—LADIES' HAT.—Velvet forms the soft crown of this hat, which has a brim of fancy straw and silk and a sweeping Paradise aigrette for decoration. Any admired color or colors are available on the hat, which is a shape appropriate for the promenade or church, concert or visiting wear.



FIGURE B.—LADIES' BONNET.—A close capote shape is here pictured becomingly trimmed with velvet ribbon, lace fan ornaments and fancy jet ornaments.

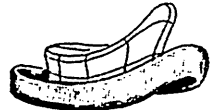
FIGURE C.—YOUNG LADIES' ROUND HAT.—For early Spring this is a charming style appropriate to wear with tailor suits and various toilettes. Field flowers and a profusion of wings are artistically disposed against the moderately high crown, and the outer edge of the stiff brim, which rolls high at the back, is bound with velvet.

FIGURE D.—A STYLISH SPRING HAT.—The brim of this straw hat is softly rolled at the sides and back, and feathers and silk provide the decoration. The disposal of the garniture is unusually tasteful.

FIGURE E.—LADIES' TOUQUE.—Velvet and embroidered cloth are associated in this toque, the crown and brim both presenting soft, becoming fullness. A willowy aigrette nods gracefully over the crown, being secured a little to the left of the front, and is the only ornament introduced.

FIGURE F.—LADIES' STRAW HAT.—The moderately high crown and becomingly rolled brim of this hat are made doubly attractive by the arrangement of trimming, which consists of fluffy pompons, flowers and a tall aigrette that droops with admirable grace.

FIGURE G.—YOUNG LADIES' HAT.—A suggestion of Spring will be at once



noted in this round hat, which is almost covered with Narcissi. A tor sate of ribbon daintily bowed is wired to stand high at the back and flowers are placed under the brim at the back.

FIGURE H.—LADIES' BONNET.—Flowers, fancy gimp, ribbon and

feathers combine to adorn this soft crown bonnet of Spring cloth, which will accompany a cloth costume or one of silk or Spring novelty goods.

MILLINERY ORNAMENTS.—Entirely novel are the ornaments, bows and decorative arrangements shown this month for hat. Velvet and silk are combined in one stylish bow illustrated, while another shows velvet softly shirred and caught at the front of the hat with an elaborate Rhinestone ornament, the bow being placed at one side. Rosette bows forming a foundation for aigrettes and feathers are very fashionable. Two turle doves with tail feathers made to stand erect above the crown of a hat are supplemented by ribbon and aigrettes; for Easter and the Spring season this arrangement will afford charming adornment. Lightness now comes in turn into power, and beautiful flowers, foliage and fruit unite with ribbon, feathers and brilliant ornaments in announcing the joyous season of Spring.



EARLY SPRING MILLINERY.

Flowers have blossomed forth again on hats and are the more welcome because of their long absence: fuschias, violets, primroses, poppies, bluets and roses are copied with fidelity to Nature and mingle their lovely hues with those of ribbons, tulle or straw. With the flowers ribbons have reappeared as trimming, and they are seen in solid colors and in plaids, and the misty tulle, frail and unsubstantial though it is, appeals to the taste if not to one's practical sense. Light-colored straws of fanciful weave and satiny finish are in vogue, and the draped effects fashionable in velvet Winter hats are reproduced in straws. Fibre cloth is a woven straw textile, wiry when used across the grain, but otherwise very flexible, which offers interesting possibilities as a trimming. It is obtainable in all the light tints and has a satiny sheen. In a mauve hue called *orchidée* this fibre cloth is doubled over the brim of a medium large hat and arranged in narrow doubled frills which alternate with fancy straw braid of the same hue on the crown. Tulle, also of the same tint, is frilled about the crown, and at the left side two black ostrich feathers are disposed back to back and held in place, to all appearance, with a Rhinestone buckle. Under the brim at the left side are two fluffy tulle rosettes.

A more artistic disposal of fibre cloth is carried out in a white chip hat—a triumph of daintiness. The cloth is draped all round the crown in graceful loops and at the left side towards the back are clustered loops of geranium red-and-white striped ribbon caught with a Rhinestone buckle. Another group of ribbon loops is arranged to fall on the hair between a tuft of yellow roses at the left side and a bunch of crimped silk flower petals that show a leaf-green surface and a geranium-red under the brim at the right side. Such a hat could be worn even in early Spring in a warm climate with a gown of an equally Summerly aspect.

The walking hat has not exhausted its favor and will no doubt appear in a variety of shapes. Entirely seasonable and appropriate for wear with a gown of any color is a walking hat draped with black spangled net. A black plume curls about the right side of the crown and at the left side a large white osprey aigrette is grouped with two black tips, the cluster being held with the inevitable Rhinestone pin. Under the brim at the left side is a small tip which rests on the hair.

Another black hat of admirable style is somewhat larger than the one just described and is all-over draped with spangled black hair net. At the left side the brim is rolled high and against it are disposed a single black tip and a large rosette of coarse black net with a Rhinestone center. A black plume is set under the brim, with becoming effect. The play of colors in a soft-crowned, fancy straw hat is admirable. The crown is of leaf-green straw draped in easy folds and the brim of a lighter green, the edge being frilled and set in another frill of green straw matching the crown. Shaded purple silk poppies with buds and leaves are massed at the back against the crown and also under the brim.

Red roses give life and color to a walking hat of black satin straw braid and tiny doubled frills of black chiffon which alternate with the braid. A spangled band encircles the crown. A very fluffy black aigrette is disposed at the left side and the roses are bunched under the brim, which, however, is sufficiently raised to display the flowers to advantage. A brilliant all-black hat is a large shape with a brim flaring from the face and draped with spangled net. Plain net is softly twisted about the crown and over its ends at the back is placed a rosette of velvet with a Rhinestone pin shining in the center. In front back of the roll are four spangled net quills.

Unusually pleasing is the color scheme displayed in a toque of light-green fibre cloth which is draped in most artistic folds and wrinkles over the shape. A profusion of shaded pink-and-purple fuschias and leaves trims the left side effectively though simply, no other trimming being added or, indeed, needed to make the hat a success.

The brim of another toque is of black straw like the crown and is cut in a series of points, a frill of finely fluted black lace falling upon the brim. Red roses are wreathed about the crown and at the left side is a compact cluster of red closed buds and stems. A rosette of the fluted lace with a Rhinestone center is fixed under the brim at the back.

A large picture hat of fine black straw is enriched with feath-

ers: the tiniest of black tips droop from the brim overshadowing the face, and three long black plumes supported by a large *chou* of coarse black net adjusted at the back nod over the crown towards the front. A net scarf is softly twisted about the crown and one long end finished with a rosette falls at the back. The end may be wound about the throat and the rosette pinned on the corsage, with becoming effect.

Foliage is extravagantly used in the trimming of a black straw hat, the brim of which is draped softly with black net, the drapery being disposed in two tall loops at the left side. Leaves are massed on the crown and at the back are bunched yellow and pink roses in very pale tints, the color harmony being exceptionally pleasing.

No more fitting complement to a toilette of bluet cloth could be chosen than a hat shaped in bluet fancy straw. Chiffonette to match the straw is doubled and formed in two frills around the crown above a twist of bluet-and-white plaid ribbon, rosettes of both ribbon and chiffonette being arranged at the left side. Red roses with which leaves are plentifully bunched supply trimming for the back, a ribbon rosette under the brim resting against the hair. The colors assembled in this hat are particularly becoming to a pink-and-white complexion.

The novel feature of a toque of mixed green-and-white straw is a crown piece of white chiffon adorned with appliqué of lace, a Rhinestone pin fastening the dainty tissue to the center of the crown. Lilies-of-the-valley and pale-yellow silk roses are distributed at the left side and complete the decoration of a very stylish hat.

Black and red develop a striking combination in a large carriage hat of black-and-red mixed straw, with an insertion of black coarse net let in the brim. In front is a bow of broad red satin ribbon veiled with fine black chenillé dotted red net, a jet pin being fastened at the center of the bow. The back of the hat is overrun with red silk poppies with black centers. It is rather too early to hazard predictions regarding the popularity of the red hat—it will be worn, but, perhaps, not so extensively as it was last Spring.

A truly exquisite creation associates a broad brim of black chip with a draped crown of black tulle over white, the outer layer being threaded with silver tinsel. A large shaded cream-and-yellow Paradise aigrette sweeps, plume-like, over the brim, being supported by a large white tulle rosette, and under the brim are arranged white and yellow roses.

Violet and pale-yellow are combined with rare taste in a hat with the front flare; the hat is shaped in yellow fancy straw and the brim is faced with shirred violet chiffon, a tuft of yellow roses resting against the hair in front. A shaded yellow Paradise aigrette droops over the brim, and the back is trimmed with yellow satin ribbon loops and roses.

A soft beige hue is shown in the fibre cloth from which a stylish hat is shaped. A rosette of black net provides a support for yellow velvet roses at the back and a large white satin bow is fixed at the right side. Under the brim a rosette of black net is fastened with a Rhinestone pin.

Pink roses furnish a delightful trimming for a hat of fancy light-brown straw. The flowers with their foliage rest against loops of fibre cloth corresponding in color with the straw, all the trimming being confined to the left side of the hat.

Beige and white tips and pink roses with foliage are the combined trimming supported by a beige fancy straw toque made with a double brim, the tips overshadowing the flowers at the left side, where for the most part the decoration is placed.

The brim of a large white chip hat is faced with black chip and the crown draped with nasturtium velvet, which is veiled with black net and matches a tangle of velvet nasturtiums at the left side.

The trimmed sailor is as much an established fact as the smart untrimmed sailor hat. A charming example in fine black straw has its crown banded with yellow velvet and a twist of bluet-and-white plaid ribbon, which is also used for a rosette at the left side. A pair of white wings is sustained by the rosette and confers the becoming height. Under the brim at the back are bunched lilies-of-the-valley.

Very like a Spanish turban is a hat of bluet fine straw, the crown of which is smothered under bluets and their foliage. A fan of deep-cream lace spreads at the left side, and a soft

arrangement of lace under the brim, also at the left side, is fastened to a bandeau with a Rhinestone buckle. This model may lack novelty, but it by no means lacks style.

In a charming hat with its brim rolled slightly at the sides, the crown is of black chip and the brim of shirred black chiffon. Pink roses form a garland about the crown, and more roses are arranged under the brim at each side. A bunch of black quills rises aggressively in front a trifle towards the left side.

A purple gown may be accompanied by a toque of fancy dark-purple straw. Light-purple chiffon is softly twisted about the crown and a knot of it at the left side upholds three shaded purple wings, a bunch of violets at the back completing the trimming.

Light-green and beige achieve a happy color union in a large hat of beige straw. Beige chiffonette in three tones is wound artistically about the crown at the left side and coming from the right side is a soft fold of Nile miroir velvet. A green Paradise aigrette held in place by a Rhinestone pin waving towards the back at the left side. Under the brim is a bow of twisted velvet.

Practical and dressy is a sailor hat shaped in fancy black straw braid, the brim being quite broad at the front and sides and somewhat narrower at the back. The crown is banded with black velvet arranged to stand a trifle above the crown. In front is a large pouf of coarse black Russian net drawn through a riveted steel buckle, the disposal of which produces numerous folds and wrinkles in the pouf. Black and white wings are set at each side of the pouf and back of these is a broad loop of black velvet. An Empire scarf veil of black Tuxedo net, chenille-dotted, could supplement such a hat. The veil is tied loosely about the hat, pinned to the brim at the back, and the ends brought forward and bowed under the chin at the left side. A veil of this character is not advised with a

tailor-made suit; a smart face-veil is in better taste with such attire.

Simple and tasteful is a bonnet which could be becomingly affected by a middle-aged matron. The shape is of fancy black straw. A short black Chantilly lace fan spreads at each side of the front and between the fans is a rosette of black velvet. A tiny rosette is at the top of each black velvet bonnet strating at the back.

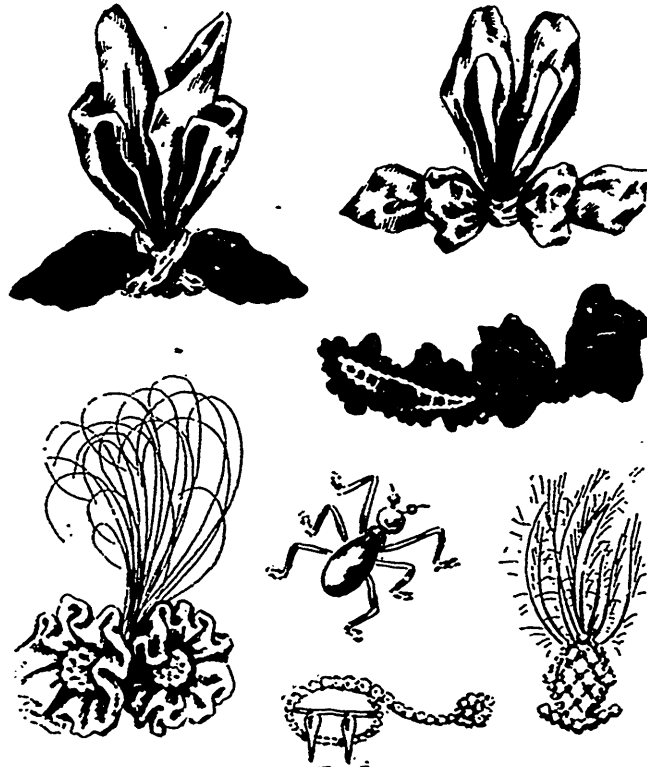


COLORS FOR SPRING AND SUMMER.

Among the new colors for Spring and Summer are: *Paille, epis, blé d'or, tournesol, rigent* and *coq de hoché*—yellow tones shading from a pale straw-yellow to a deep golden-yellow; *Martin pêcheur, rollier, nacelle, navigateur, aérosiat, explorateur*—blues shading from turquoise to ultra-marine. *Corail, géranium* and *dégonia* are popular among pink tints. Other designations now applied are: *Gazelle*—a fawn shade; *clématite*—lilac; *iris*—dark reddish-purple; *laurier*—light cherry. Turquoise is very much in vogue. Then among greens there are: *tilleul*—linden green; *charmille*—a darker hue; *capillaire*—a dark sage; *Nil, niger*—darker than Nile; *Sénégal*—bluish green; and the familiar *émeraude*. *Orchidée* is a mauve; *Ophélia*—a darker pinkish-purple; *Auteuil*—heliotrope; and *jockey*—dark bluish-purple.

Other new tones are: *Mendick*—golden tan; *favonite*—reddish-orange; *royal*—purplish-blue, and *cuirassé*—a darker shade. Aluminum is a gray suggesting the metal, fuchsia, a very deep pinkish-red, and *amarante*, a much darker shade.

Among the plaids Edinburgh is characterized by green as the prevailing tint. Glasgow by pink. Walter Scott by turquoise. Quentin Durward by yellow. Marie Stuart by heliotrope, and Highlander by geranium. Of



SPRING MILLINERY ORNAMENTS.

course, white and various colors are mingled, in the several plaids, with those mentioned.

COSTUMES FOR CYCLISTS:—We have recently issued another edition of our handsome "BICYCLE FASHIONS." It illustrates attire to be worn a wheel, and while principally devoted to styles for ladies, also provides for the costume needs of men, misses and boys.

It contains as well a detailed explanation of the various parts of a bicycle by an expert machinist, with valuable advice on the care, repair and choice of a wheel; a specially prepared paper on learning to ride; a discussion by a high medical authority of the question of exercise for women; the etiquette of the wheel; and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent postpaid to any address on receipt of 2d. or 5 cents.





FASHIONABLE HATS AND BONNETS—(For Descriptions see Page 336.)

THE MYSTERY OF BÉBÉ CLARIBEL.

BY ELIZABETH C. WINTER.

Mrs. Grahame paused in front of the closed door, and, gazing on the bit of cardboard held to the panel by four very small tacks, she read the legend:

AUBREY VANCE, ARTIST.

She had often read it and there was nothing unusual in its appearance there: but somehow it had never looked quite as it looked now and her heart gave a half-frightened throb.

"I wonder what he'll think of me! Men don't know anything about babies! The few times when he has caught up Claribel and insisted on holding her, even for a moment, I have had cold chills lest he should drop her, or dangle her upside down before I could get the little angel out of his hands, and yet—oh, well I just must, for there is no other way."

She knocked loudly on the closed door with the Dresden knob of her parasol handle, and Bébé Claribel, who had a particular liking for that knob and had often tried to get it into her small mouth, immediately made a plunge toward it and nearly sprang out of her mother's arms as the door was opened.

"Mrs. Grahame!" exclaimed Vance, with evident pleasure, "Come in, and Miss Bébé, too. Let me hold her for you, Mrs. Grahame. She is really getting too heavy for you. Where is Katrina?"

"Katrina's gone out. She had to go. Her mother has a stroke, or—something."

"Probably, something," said Vance with a laugh, for Mrs. Grahame had ended her remark somewhat vaguely, though intimating the kind of 'stroke' to which Katrina's mother was subject.

"Well, Mr. Vance, whatever it is, the girl had to go, for it was awfully sudden, and it was after she had gone that I remembered an engagement with my lawyer that must be kept, and I can't take Claribel with me, and, oh, Mr. Vance, will you take charge of her for just half an hour? I shall be back almost immediately."

"Why, of course! Delighted!" cried Vance with a degree of enthusiasm intended to conceal the fact that he had grown quite pale, while a cold perspiration was shining like dew on his brow. But it was impossible to attempt any kind of excuse and he tried to believe that he was strictly truthful when he declared himself 'delighted.' For how could he otherwise, when it had been for several months past the ambition of his heart to assist permanently in the care of Bébé Claribel? He had only refrained from saying so on many tempting occasions by reminding himself that Mrs. Grahame was still in full mourning for Bébé's papa; and it was quite impossible, besides being very bad form, to propose marriage to the loveliest young widow in the world while she was still wearing the visible emblems of a broken heart. True it was that Mrs. Grahame's matrimonial experience had been a most unhappy one, for Jack Grahame had tried many other ways of breaking her heart before the final one, but for all that—

At this point Vance's mind suddenly emerged from the kaleidoscopic confusion which had been clouding it and he reiterated his former statement, declaring with renewed enthusiasm that he was "delighted, delighted!"

Bébé Claribel was placed in his arms.

"She'll be so good, Mr. Vance. You know she always is, and if she should cry it's because she's hungry, for what with Katrina going so suddenly and all that I'm afraid the blessed angel hasn't had as much breakfast as she wanted. But all she needs is a drink of milk, or a cracker, or just anything. She's so good and so reasonable."

The young mother bestowed a final embrace on her child, and Vance feeling as if he had been included in that tender ceremony, was so transported with joy that he hardly realized he had been left in sole possession of Bébé Claribel, until Mrs. Grahame had disappeared inside the elevator at the further end of the hallway. But when one wild and piercing cry of "Mama! Mama!" was suddenly shrieked in his ear, he stumbled backward into his studio, closed the door and quaked there in abject terror and without an effort to disguise his panic.

Bébé Claribel repented her war-cry a second and a third time.

Then, being temporarily exhausted, she was obliged to wait till she had recovered breath for continued efforts. Probably if Vance had tried to pacify her she would have recommenced hostilities sooner, but as he was too much frightened to speak she felt the lack of resistance which is so depressing to any kind of warfare. If a "soft answer turneth away wrath," no answer at all is sometimes even more effectual.

Bébé Claribel swung herself round in Vance's arms and carefully surveyed him. He looked meek and sufficiently overwhelmed, but his appearance did not seem to please her, though he was a good-looking young man and had been admired by members of her sex, older in years and of more experience. She raised her hand and brought it down several times upon his face, but as it was such a tiny hand, softer than velvet, pink and sweet, too, its pigmy blows were not unlike a shower of rose leaves.

Vance laughed as he caught the small hand in his mouth, and kissing it, he thought of Bébé's mama. But this did not suit Claribel at all. She seized him by the hair, twisting her fingers among his tawny locks and pulled till his eyes smarted, for Vance had the hair of the ideal artist. He wore it long and there was plenty of it, and as Bébé continued to pull and twist her angry cries were changed to delighted laughter, while her victim thought of Absalom and then of Sampson in the power of an infant Delilah; and he would gladly have welcomed the Philistines for the sake of a possible rescue.

"By Jove, Miss Bébé, you have a temper of your own!" he exclaimed. "Where do you get it? Not from the dear little mother, I'll be sworn. I've heard it said that girls inherit the father's temperament. Oh-h-h—Bébé Claribel, I can't stand this. Whew! I had better have had my head shaved. Now, miss, you've domineered over me long enough, and the worm will turn. Not that it does him any good after he's been trampled on; he'd better turn first, as I do." And having succeeded in rescuing his hair from Claribel's clutches he held that young lady off at a safe distance, while he looked anxiously about wondering what to do next. Suddenly he put her down on the floor, and then retreating slowly, contemplated her from afar. The child was too much surprised to resume her cries immediately and she returned his gaze with that calm intensity and that expression of unfathomed wisdom which is found only in a baby's eyes.

"Awfully pretty you are!" Vance exclaimed. "She looks like Daisy." (Mrs. Grahame's name was Daisy, and as "Daisy" Vance had sometimes permitted himself to think of her, but never until then had he spoken his thought aloud.) "I'm glad she doesn't look like—that fellow. Though she has got his temper. What lovely eyes she has! And what a sweet little mouth? How long is she going to keep it closed, I wonder?"

An immediate ending was put to that speculation, for Bébé Claribel once more sounded her war-cry, and with such startling effect that Vance felt all his original terror-rush back on him with renewed force.

"What on earth shall I do with her?" he exclaimed, "How long can she keep it up? I've heard that some children can scream all night. Oh, this is awful!"

Claribel here uttered a series of shrieks that left her so nearly suffocated that Vance began to feel seriously alarmed.

"I must do something about this. If any one should hear her I might be suspected of hurting the child. Half an hour? Mrs. Grahame said she would be back in half an hour."

He looked at his watch and found that fifteen minutes had elapsed, as nearly as he could guess at the time since Mrs. Grahame had knocked at his door.

"Another fifteen minutes of this will drive me mad," he said, in desperation. "Something ails the child; she never cries so on other days. Mrs. Grahame was right in saying she was good. She is, generally. There must be some cause for this unusual row. Let me remember. I am sure Mrs. Grahame ordered something else in case Bébé should cry. There was surely some remedy. What was it? Not Mrs. Winslow's; not paregoric? No. It was milk. How stupid of me; the child is hungry. Poor infant!"

Vance darted behind a curtain that enclosed one end of the studio. In that sequestered spot was kept a small gas stove and

on a shelf were various tin boxes for the accommodation of several kinds of biscuit, a tea-caddy, a sugar-bowl and a small pail for milk. The artist prided himself on being able to brew a very good cup of tea and the accomplishment was much appreciated by his Bohemian friends. But now, alas! There was neither milk nor biscuit, not even tea or sugar, for Vance had only that morning returned from a holiday in the country, and not till that moment did he realize that his cupboard could have given points, in the matter of emptiness, to that of Mother Hubbard herself.

"But the child must have food," he thought. "I will go and buy some milk. It would surely be safe to leave Bébé here for five minutes; she can't walk away. How old is she, I wonder. She must be over a year. She was a tiny little midget when Jack Grahame died, and it is fully a year since—perhaps I had better get some biscuits, too. Daisy said she could eat things."

He came out into the studio carrying a small milk-pail which with great discretion he kept out of the child's view. Bébé Claribel had stopped crying. She was seated just where he left her and she seemed much interested in the toe of her small bronze shoe.

"No, she's too young to walk," Vance continued, in his mental soliloquy. "Evidently children of that age don't run about. But I suppose she can creep," and he hastened to put out of reach everything with which an enterprising baby might have hurt herself. "Now, then, Claribel, be a good girl till I come back."

In response to that direct appeal Bébé once more tried her vocal powers, while Vance caught up the milk-pail and fled. He had some uneasy forebodings when he found himself in the elevator and he thought of bribing the boy to go and buy the milk, but he knew instinctively that the scheme wouldn't work. He could not run the elevator in the boy's absence, besides which he was suddenly overcome by a dread of seeming ridiculous if he should explain his predicament. There was nothing for it but to be his own messenger. He knew of a small store just around the corner; it would not take him five minutes to go and return.

When he reached the street he fled onwards, counting the seconds as he ran, and though the street was crowded, and the woman who served him seemed provokingly slow, he felt certain he had not been absent in all five minutes, or, perhaps, seven. He could hardly remain calm when the elevator stopped at the top floor, and he hastened to his apartment listening anxiously for the cry that had been such a source of terror. But all was silent, and as he neared his studio he saw that the door was half open.

"Surely I closed the door," he thought with a chill foreboding. "It was horribly careless of me to forget it. But she couldn't run away; and, by the silence, the little tyrant has found something to amuse her."

He entered with loud words of cheer.

"Here we are, dear little Bébé Claribel, I have some nice creamy milk for you, and you shall have the rest of your breakfast."

But where was Bébé Claribel? Not where Vance had left her: not anywhere to be seen, not under the lounge, nor behind a chair, nor in the shadow of any easel, nor concealed by the curtain. Where was she? Where? Where? This was the frantic question that repeated itself, unanswered, in the agitated mind of Aubrey Vance. But, of course, she was in the room, because she must be. Not yet could he dare to feel alarmed about the child. He calmly put down the milk-pail and began to look for her methodically. He searched every inch of space within his studio; he drew out the lounge into the center of the floor; he shook up the pillows; he moved every article in the room. By this time his heart was thumping heavily and his breathing was short and thick. His spine felt as if ice water was flowing down it. Then calmness utterly forsook him: he tore through the room like a maniac, tossing everything into a heap of wild confusion, and sinking on the lounge, he looked about helplessly, hopelessly, his staring eyes questioning the walls, the closed windows, the empty space beyond the curtain and the open door, through which he now saw coming towards him the slender figure of the woman he loved.

She walked quickly, her bright face was smiling, and she said, laughing: "Have you had a very hard time with her, Mr. Vance? Oh, my goodness, what have you been doing? Your studio is upside down and where is Bébé Claribel?"

"She's—she's gone," stammered Vance, desperately, too much scared to realize what he was saying.

"Gone! Gone where?"

"That's what I want to know. Oh, Mrs. Grahame; Daisy, dearest, be brave! The child can't be far away. We will find her; I was not gone more than five minutes; it's impossible that any harm could come to her. You can see for yourself. I left her there on the floor, seated just there—"

"Stop! Don't say anything more. Let me think."

She raised her hand with an imperious gesture, and the sound of her voice seemed to cut him like a knife. He looked at her in speechless distress and he saw that she was deadly calm, for her suffering was too great for excitement. Her face was ashen gray, her eyes shining and glassy, their expression strained and woe-begone. Her figure was tense and rigid. She looked like a statue of horror hewn in stone, but she was all alive and her mind moved with lightning quickness.

"You left her here alone? Where did you go?"

"For milk. There was none here. I was alarmed at the way she cried. I thought she might burst a blood vessel."

"You closed the door, of course?"

"I don't know. The child had quite unnerved me. I never heard a child cry so. In my haste I must have left the door open."

"Then some one came and took her away. You have looked for her in the other studios?"

"Not yet. I had only learned our loss, and when you came in I was still searching for her in this room. I felt she must be here, somewhere—"

But Mrs. Grahame had rushed out and when Vance followed her she had already knocked loudly on the doors of the other studios. Only two, the rooms of Brett and Howard were occupied that morning, as he knew, and they were at the end of the hall. He reached them only to find disappointment. Neither of the young men knew anything of Bébé Claribel, nor had they even heard her cries, and Mrs. Grahame turned from them with the calmness of despair.

"She has been stolen," she said, as if speaking to herself. "But how? The studio windows were closed and the bolts drawn inside; besides that way is impossible. There is no stairway and the elevator and the fire escape are the only means of reaching this floor, or of leaving it."

Vance took in the meaning of the words and hastened to ring up the elevator. He questioned the boy furiously; but no information was elicited; the boy declared that no one had entered the lift from the time when Vance had left it until he returned in it. The boy was honest and faithful and there was no reason to doubt his word; and it would have been impossible for anyone to carry off a crying child without betraying himself. Vance then hastened toward the fire-escape. The trap leading to the roof was closed and a hook fastened it on the inside. Mrs. Grahame was now trembling and her lips twitched pitifully.

"Oh! My baby, my baby," she moaned, and Vance thought that a dagger plunged into his heart would have given him less pain. She looked wildly toward her own studio on the other side of the hall.

"If Katrina had come back. But she couldn't get into my room—I have the key. Oh, there is Mr. Norrey's room. We haven't asked there."

She hurried toward it and knocked on the door, while Vance followed, sick at soul, for he knew that Norrey was not at home.

"He went out of town on the same day that I did. Mrs. Grahame. He hasn't come back yet."

His voice was hoarse and she scarcely seemed to understand his words, for she kept on knocking at the door.

"Hush! Hush!" she cried, "There is some one within, for I hear a movement, a sound," and the three men, for Brett and Howard had joined in the search, held their breath lest anything should break the silence. Then was heard a heavenly sound; it was the sweet, low, gurgling laughter of a young child, and it came from the other side of the closed door.

"It is Bébé! It is Claribel!" cried the mother, half frantic with joy. "But what is that? Oh, Heaven! What is that?"

The child's laughter was followed by a harsh, weird, uncanny imitation of the sound, and then strange, half articulate words:

"Peek-a-boo! Peek-a-boo! Ah! Ha-ha-ha!"

Mrs. Grahame's delicate hands were beating frantically on the door and her own voice sounded shrill and harsh as she continued to cry out:

"What is that? That voice! That horrible sound! Oh, my baby! My baby! She is shut in there alone with a maniac! Will no one help me? Hark! Hark! Oh, what is that?"

Again the weird, uncanny voice called out, "Peek-a-boo!"

Peek-a-boo!" and the baby voice, gurgled in sweetest answering laughter.

"That?" exclaimed Norrey, advancing quickly from the open elevator. "Why, that is Consuelo. What is the matter, Mrs. Grahame? Are you ill? What has happened, Vance?"

"Get the door open, Norrey, for Heaven's sake! Mrs. Grahame is fainting!"

And while Norrey made haste to obey, Mrs. Grahame slipped backward into Vance's arms. She began dimly to understand, but the reaction, after overwhelming terror, was beyond endurance, and when she had clasped the delighted Claribel in her arms and had assured herself that the laughing maniac, in the form of a very brilliant green parrot, was not dangerous, Mrs. Grahame completed the scene by a fit of violent hysterics. But Aubrey Vance felt himself quite equal to this emergency. He supported both mother and baby, while Norrey returned Consuelo to her cage, and as the parrot showed a disposition to join in the hysterical outburst, he hastily flung a travelling rug over her, till quiet and calmness were restored.

"I should like to understand this," said Vance finally. It was necessary to say something and he was very much crestfallen, although he tried to conceal the fact. "How was it possible for the baby to get in here, Norrey?"

"Well, I can only guess," returned Mr. Norrey. "The spring lock on my door is out of order and doesn't always catch; I noticed it the first thing when I returned about an hour ago, and as I had brought my parrot home with me I was anxious for her safety. I went out in search of a locksmith and the door must have remained ajar. That was enough for Consuelo. She can let herself out of the cage, and I suppose she hopped down and out of the room. If Miss Bébé was crying, the sound guided her; she's a very intelligent bird. Then the baby must have followed her here, for though she may not be equal to an extended walking tour she can creep as fast as a centipede."

"But the door was closed, Norrey, when we came here. You had to unlock it."

"The wind must have closed it after they got back; you see the windows are open and there is a strong draught. It's just a chance the door wasn't closed before Consuelo and the baby got on the inside of it."

"I wish it had been," groaned Vance. "That puff of wind has laid the foundation of early gray hairs for me."

"Oh, what does it matter how it happened or what caused it?" said Mrs. Grahame finding her voice, though it was still tremulous. "The important thing is that I have found my baby, and she is safe and well. I am so sorry you should have had all this trouble, dear Mr. Norrey." And clasping Bébé Claribel more closely, the little mother stood up, rather unsteadily. Vance would have helped her, but she ignored the proffered assistance disdainfully. She smiled very graciously, however, on the others and turned toward the door.

"Oh, do let me carry Bébé Claribel," said Vance, following humbly in her wake. But she wouldn't look at him, and her tone was below freezing point when she said:

"I think your education in regard to babies has been sadly neglected, Mr. Vance."

"But I am so willing to learn, Daisy—dear Daisy. Won't you help me?"

He pleaded earnestly, as Mrs. Grahame paused at her own door before opening it.

"You will find me an earnest pupil, Daisy."

"The lesson for to-day is ended," said the pretty widow severely; and the closed door stood between them.

Vance walked on to his own apartment. He was dejected, but not wholly discouraged. He occupied himself for the rest of the day in re-arranging his pictures and putting his furniture in order, and between whiles he reflected that he had called her Daisy, unreprieved, several times. Had she permitted it, or had she been too much agitated to notice it? Then he brewed himself a cup of tea. In all his haste he had remembered to buy the tea when he had purchased the milk, because—well, no matter. The time might yet come when Daisy would drink tea with him. After that he put a fresh canvas on the easel and determined to try a picture of Bébé Claribel from memory.

It was many days before Vance again saw Mrs. Grahame. He had ventured to call several times, to ask if the young autocrat of the studios was any the worse for her experience, but he had never got farther than the door and there he had seen only Katrina, who relieved his mind on each occasion to the extent of informing him that "Miss Bébé was quite well and as lively as a cricket."

Vance was discouraged, but not hopeless. He knew that he held one trump, a face card of a particularly attractive appearance. He, therefore, continued to work on the portrait of Bébé Claribel, building Spanish castles while he painted, and putting special fascination into the laughing blue eyes and the roguish dimple that lurked in the corner of the rosebud mouth. And all the time he was falling fathoms deeper in love with Daisy. He always called her Daisy now when he thought of her, because he liked to encourage the habit, and as he thought of her constantly the habit was rapidly becoming a fixed one.

Meantime the seclusion of Mrs. Grahame had become so marked that all the other artists had begun to comment about it. No one of them had seen her since the eventful day when Mr. Norrey had brought home his interesting bird, and if it had not been for Katrina's assurances that her mistress was "quite well and very busy," some alarm might have been felt, for the pretty widow was a great favorite, and her brothers of the brush and pencil all thought highly of her as an artist.

Mrs. Grahame was in somewhat straitened circumstances, having given up to her husband's creditors her house and all it contained, a voluntary sacrifice which had not even brought her thanks, and she was now obliged to keep house in the small rooms that formed her studio. But Katrina was a great manager and devoted to her mistress, with whom she had lived as confidential maid long before Jack Grahame had squandered his wife's little fortune.

All of this and a great deal more filled the mind of Mr. Vance as he worked on the portrait of Bébé Claribel, and, perhaps, it helped him to make such a life-like and speaking face that he could no longer keep its radiance to himself.

"No mother could resist it," thought the artist. "When Daisy sees it she must forgive me for that meddlesome parrot's tricks. Confound the bird! But for it I might have persuaded Daisy to cast aside forever that unbecoming long black veil."

He hurriedly wrote a few lines on his visiting card, and having persuaded Katrina to carry it to her mistress, he returned to the contemplation of Bébé Claribel's picture. Presently he heard the "swish-swish" of silken skirts along the hall, then a quick tap on the half open door, and Mrs. Grahame stood beside him uttering such rapturous admiration of the portrait as might have turned the head of any artist.

"Oh, Aubrey! You must be very fond of Bébé to make such a perfect likeness from memory."

"Then you forgive me, dearest?" he asked, his gaze devouring the lovely, blushing face. "Why have you hidden yourself away from me so many days?"

"We were dressmaking, Katrina and I," laughed Mrs. Grahame. "Didn't you hear the sewing-machine going like—like everything. I'm sure you might have guessed. But it seems that you have neither eyes nor ears. Really, Aubrey Vance, for an artist I think you see very little. Pray, sir, take a look at me. What do you think of *ma toilette*? *Très jolie, n'est-ce pas?*"

Then Vance allowed his gaze to wander from her face. He couldn't help himself, for Mrs. Grahame had prouetted on the toe of one slender foot, and, pretending to hold out the very flaring skirt of her new gown, had contrived to turn away from him to conceal her blushes and confusion. The costume was certainly very pretty, but in Vance's eyes it would have been so had it been made of sackcloth, for it was not black. There was not a scrap of mourning about her. The gown was of the palest-lilac silk, with trimmings of white lace about the dainty bodice, at the throat and falling over the slender hands. On her mass of dark, lustrous hair sat a charming little toque, with a twist of lavender chiffon, and violets, and one flashing jewel lighting it up like a ray of light.

But of what consequence are such trifling details? Vance took the meaning of it all into his heart in one quick glance, and he caught both her hands in his and bent over the sweet face.

"Oh, Daisy!" he said, and that was all, except that he kissed her.

"Well, you see, Aubrey, it is coming near Easter and one likes to be dressed in harmony with the season, and oh, I was so tired of black."

Soon after that came wedding cards and bridal gifts, of course, the last but not least present being particularly intended for Bébé Claribel. It was Consuelo, in a brand new cage and in perfect voice, shouting at her top note:

"Peek-a-boo! Peek-a-boo!"



CONDUCTED BY MRS. CADWALADER JONES.

WRITING NOTES.

The use of the third person for formal invitations and correspondence comes down to us from times when there were well-defined grades in society and when familiarity was considered in bad taste. The form is still convenient in many cases, not only to show that an entertainment is to be large, or, at least, formal, but also if one wishes to write to a person whom one does not know. If an invitation says that

Mr. and Mrs. William Smith request the pleasure of Mr. and Mrs. George Brown's company at dinner on Thursday, December fourth,

with the hour added. Mrs. Brown may know that she had better wear her best frock; and invitations to receptions and large weddings are also in the third person. Now let us suppose that two women of the same name live in the same place, but do not know each other, as often happens; one of them accidentally receives and opens a letter meant for the other and naturally wishes to return it. Her note should run:

Mrs. John Smith presents her compliments to Mrs. James Smith and regrets that the enclosed letter was opened by mistake, owing to an error in the address,

or whatever the reason may be. It is not necessary for her to write: "Dear Mrs. Smith" unless she wishes to begin an acquaintance, but it is always polite to present one's compliments, except in the case of a woman writing in the third person to a man, when it is not usual unless he be very much older than she, when it comes under the head of the deference due to age. People who start bravely off in this formal style sometimes find it hard to continue it and they drop into the use of the first person, which has a very incongruous effect. This may be avoided if before the writer begins she will say to herself that she is not writing a note but telling about something which has happened to somebody else. With that in her mind the personal pronoun will not be so apt to intrude itself. As a general rule men are not likely to write to women unless they know them, and yet there are cases in which the third person would be the only correct form. For instance, if a young man should find a card-case and learn from its contents to whom it belonged, and had not met the owner, he would restore it to her with a note saying:

Mr. Henry Jones presents his compliments to Miss Green and begs to return this card-case, which he found and believes to be hers.

The young lady may either answer, thanking him in the same formal manner, or, if it is merely an accident that they do not know each other, she may write:

*Dear Mr. Jones:
I am very much obliged to you for your kindness in returning my card-case.
Believe me,
Very truly yours,
Clara Green.*

In either case it would be polite for the man to be presented to her at the first opportunity. Young men are often puzzled to know how they should address girls whom they wish to invite to drive or to go to some entertainment. Here is a usual form:

*Dear Miss Grey:
It will give me very great pleasure if you will allow me to take you to drive next Wednesday afternoon,*

and if you will go, please let me know at what time I shall call for you.

Believe me,

*Sincerely yours,
John Brown.*

"Very truly yours" is the most formal ending and not often used by men to women. "Sincerely yours" or "very sincerely yours" is the termination now most commonly employed by both sexes, while "faithfully," "cordially" and "affectionately" imply greater degrees of intimacy. "Sincerely" by itself, as "sincerely, Anna Robinson," is not so courteous as "sincerely yours," and as to the signature, it should always be that of the writer, without any prefix.

"Sincerely yours, Mrs. John Gray," or "Miss Clara Green" is never correct under any circumstances. If a married woman writes to a person who does not know her husband's name, after she has signed her own she may write that of her husband in brackets underneath, thus:

*"Laura Carter."
(Mrs. Henry Carter.)*

It is even better to put after her signature "Address Mrs. Henry Carter," or "Miss Laura Carter." If she wishes to speak of herself by her husband's name, she should write in the third person. If a girl who is living at home wants to send an invitation to a man whom she does not know very well, she writes as though from her mother, somewhat in this way:

*Dear Mr. Abbott:
My mother asks me to say that it will give her great pleasure if you will dine with us on Tuesday next, mentioning the hour, and ending "Sincerely yours."*

REPLIES TO CORRESPONDENTS.

Anxious Inquirer.—If two sisters are to be married at the same time, they may dress alike or not, as they prefer, but the invitations should be quite separate and distinct, in order to avoid misunderstandings as to which bride is to marry which groom.

Old Subscriber.—1. It is not customary to go to an afternoon reception earlier than three o'clock, and after that time a servant is usually at the house door to open it as each person comes up. It was certainly not wrong to ring, and the only reason why cards are placed upon the table instead of being handed to the servant is that she is supposed to be busy opening the door. 2. Unless the hostess be an invalid she stands while receiving her guests. 3. It has become a matter of course to serve tea in the afternoon, but coffee is not obligatory, and sliced cake is as suitable as small single cakes. The only advantage of the latter is that they are easier to eat and less likely to soil gloves.

Constant Reader.—1. It is not the custom to send cards to others living in the same block when one moves into a new neighborhood, but it is usual to send out cards soon afterwards to all one's acquaintances, or to have one or more "days at home" in order that people may have a chance to learn the new address. 2. In small apartments where space is valuable and few servants are kept a tiny table is often tucked away in some corner with the tea-cups ready on it, but in most cases a small folding-table is brought in and placed before any chair in which the mistress of the house may be sitting. A pretty cloth is thrown over it, and then the tray is carried in and placed on it with the urn, tea-pot and cups and everything necessary. If there are many cakes or sandwiches, they are often put on another little fancy table. Spoons are not kept in a holder, but always brought in with the tray, in the saucers, and the guests sit close to the tea-table, or else come for their tea and take it to another part of the room. There are no set rules, as it is entirely informal, and people wait on themselves. 3. You should always send your husband's card with your own. 4. A small clock is usually placed on a writing-table or some place where it may be readily seen by its owner.

M. J.—1. At home cards need no answer, and when several dates are given it means that if you cannot go to the large reception you may call on one of the other days or oftener if you choose. 2. It is polite to call on one's hostess after any kind of entertainment, whether you all belong to a club or not. 3. Ice cream is never out of fashion, but it seems rather chilly in winter, especially in the daytime.

L. R.—The simplest way is always the best. Some time when you see the gentleman of whom you speak, you may say: "I should like you to meet my sister, and we shall be very glad if you will come to see us. We live at ———. A punctilious man usually waits to be asked to call, and it is only right that he should know some of your family.

THE WORK-TABLE.

the latter is not easily obtainable. FIGURES NOS. 4 AND 5.—TEA-COSEY AND EMBROIDERY DESIGN.—Pink silk and heliotrope velvet are united in this tea-cosey. Chenille cord is arranged along the

FIGURE No. 1.—PHOTOGRAPH-FRAME.—Linen and silk are used for covering cardboard to make many pretty knick-knacks, such as photograph-frames, etc. For the frame here shown red silk was

used and the oval opening was bordered by fancy lace stitches worked about lace motifs. Any woman who is at all skillful in crocheting a pattern similar to that illustrated. The crocheting should be done at both sides of the motifs, which have previously been tacked in correct position on paper. The picture is inserted in the usual way

top of the velvet band at the bottom and also over the seam joining the two sides, being formed in a loop at the top, where a ribbon bow is placed.

The front of the cosey is decorated with an embroidered design that encloses a monogram. Figure No. 5 shows the design, the right corner being illustrated. For the left corner the design is reversed, the flower forms being made to curve in opposite directions. These forms are repeated from each corner until they meet at the center, at both top and bottom. Such a cosey would



FIGURE NO. 1.—PHOTOGRAPH-FRAME.



FIGURE NO. 3.—CATCH-ALL.

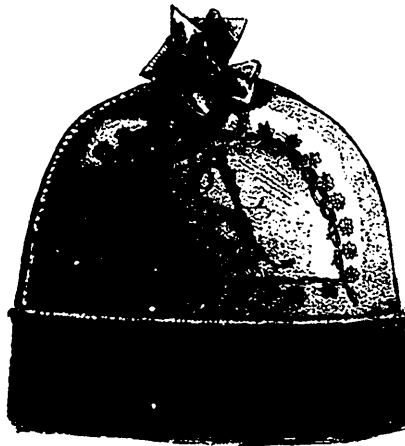


FIGURE NO. 4.



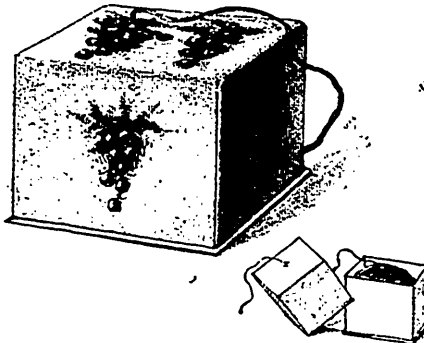
FIGURE NO. 5.

FIGURES NOS. 4 AND 5.—TEA-COSEY, AND EMBROIDERY DESIGN.—(Cut by Pattern No. 3108; one size; price 5d. or 10 cents.)

between the covered portion and a plain back covered with silk to match the front, and the edges are neatly bound with ribbon.

FIGURE No. 2.—CORD-BOX.—A handy and decorative box for holding twine or other cord is shown at this figure. A square, deep

box made of heavy cardboard or thin wood and large enough to contain a ball of cord must be procured and a hole made in the top of the cover, which should be the depth of the box, as illustrated. Linen or canvas is then stretched tightly over the cover and a simple design plaited on each surface.



FIGURES NO. 2.—CORD-BOX.

FIGURE No. 3.—CATCH-ALL.

—This convenient ornament is made of silk and celluloid. The lower part of a long bag of the silk is enclosed in oblong sections of celluloid, tastefully decorated in oils and laced together at the corners with ribbon. Draw-strings of ribbon pull the bag in at the top, a frill heading being formed above the ribbon. The receptacle is convenient in the sewing or sitting room, being suitable for holding scraps, small pieces of sewing or embroidery, etc. Covered cardboard could be used in place of celluloid if

grace the daintiest tea-table. By the aid of pattern No. 3108 price, 5d. or 10 cents, it may be easily made of velvet and satin

THE ART OF NETTING.—No. 67.

PLATE DOILY, WITH NETTED BORDER.

FIGURE No. 1.—Cut a round piece of linen 8 inches in diameter, and hem and feather-stitch it. Use No. 50 crochet cotton

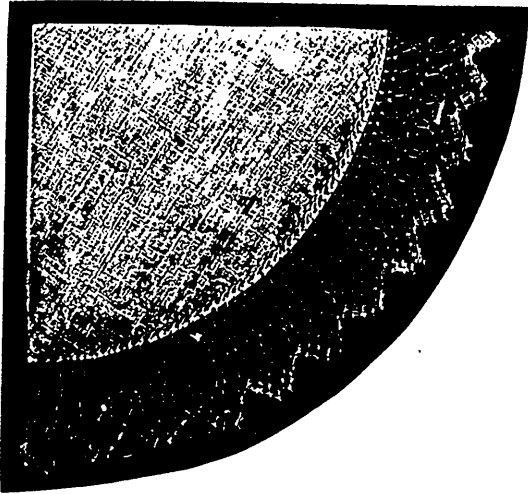


FIGURE No. 1.—PLATE DOILY, WITH NETTED BORDER.

TUMBLER DOILY, WITH NETTED BORDER.

FIGURE No. 2.—For this doily hem and feather-stitch a piece of linen 3 1/4 inches in diameter.

First round.—With sewing needle and No. 50 crochet cotton, net 1 stitch into linen, over knitting needle mesh, and then run the needle along inside the hem for the space of two loops, bring the needle out, net 1 stitch and repeat until you have 28 loops around the linen.

Second round.—Use 1/2 inch mesh, net 4 stitches in each loop of first round.

Third and Fourth rounds.—Plain over knitting needle.

Fifth round.—Net 3, skip 1, net 3, skip 1, etc.

Sixth round.—Net 2, skip to next group, net 2, etc.

DOILY WITH NETTED CENTER.

FIGURE No. 3.—To make this doily draw a wreath of wild roses in shaded pink silk on a circle of linen, six inches in diameter, leaving a center three inches in diameter plain.

To Fill in the Center.—Net a circle after the following directions, using white knitting silk:

First round.—Net 44 stitches over a 1/4-inch bone mesh.

Second and Third rounds.—Plain over a No. 12 knitting needle.

Fourth round.—Net 2, thread around mesh, net 2, thread around mesh, etc.

Fifth round.—Plain. Repeat the last two rounds four times.

Darn the center as seen in the engraving. Now baste firmly this piece of netting over the plain center of the doily, the net-

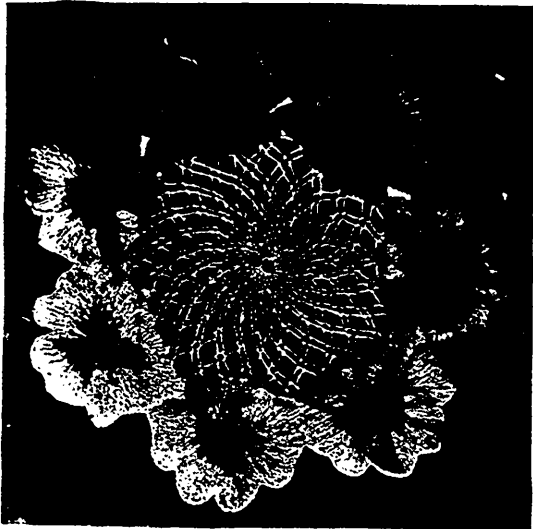


FIGURE No. 3.—DOILY, WITH NETTED CENTER.

For the netting and No. 50 linen to darn with. For the larger meshes use a 1/2 inch bone mesh and for the smaller mesh a No. 12 knitting needle.

First round.—Net around the linen over the small mesh, using an ordinary needle and making 188 stitches.

Second round.—Tie on the netting needle, net around using the 1/2 inch mesh.

Third round.—Use the small mesh, draw 2nd loop through 1st loop, net, draw 1st through 2nd, net, draw 4th through 3rd, net, 3rd through 4th, net, etc.

Fourth round.—Like 2nd.

Fifth round.—Like 3rd.

Sixth, Seventh and Eighth rounds.—Plain, over small mesh.

Ninth round.—Net 3, skip 1, net 3, skip 1, all round.

Tenth round.—Net 2, skip to next group, net 2, and repeat all round.

Now darn with linen along the edge as seen in the illustration.

ting to lap over the rose design where it will. Embroider the roses in long smooth stitches, button-holing the edges.

When done press on the wrong side and cut away all the linen not covered with embroidery.

BIRDS AND BIRD-KEEPING.—This is the name of a carefully prepared pamphlet published by us in which full instruction is given in the most approved methods of caring for cages and birds of every description. Food, breeding and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing

and talking birds, cages and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. (by post, 7 1/2d.) or 15 cents per Copy.

THE AUDUBON SOCIETIES AND THEIR WORK.

BY FRANK M. CHAPMAN, ASSISTANT CURATOR IN THE AMERICAN MUSEUM OF NATURAL HISTORY.



THE existence of Audubon Societies and the fact that they have been organized to protect birds is known in a general way to every well informed person, but the importance of the work of these societies is appreciated by comparatively few. The evils resulting from lack of protection of our birds are not apparent to the thoughtless; passively humane people ignore them as unpleasant, while those who have inherited a generous share of the traits of our less

civilized ancestors declare quite frankly, that if birds are of more use to us dead than alive why by all means let us kill them. The cause of the birds, therefore, rests only with those who, being familiar with the facts in the case, are so deeply impressed by the dangers which threaten us, that they have formed societies whose object it is to inform the public of the seriousness of the situation—hence we have Audubon Societies. There are now nearly a dozen in as many states,* and the cause they represent warrants the consideration of all thinking people. It is the object of these societies not only to protect birds, but to arouse and encourage an interest in the study of birds. Primarily their work as bird protectors is directed towards women, and it is this phase of the subject only that I shall here consider.

Let us see, therefore, to what extent women are responsible for mortality among birds. The difficulty here lies in securing reliable statistics. Milliners and feather dealers closely guard the secrets of their trade. However, I received from London not long since the trade-list of a sale of birds and plumes which states that "Lewis and Peat will sell at the London Commercial Salesrooms, on Tuesday, August 17th, 1897, at half-past ten o'clock, the following goods:

Osprey feathers,....	6,800 ounces.	Trogons,.....	1,403 skins.
Peacock feathers,...	22,107 bundles.	Cocks of the Rock,...	587 "
Peacock neck-feathers,...	878 "	Tanagers,.....	815 "
Parrots,.....	35,497 skins.	Argus pheasants,...	122 "
Hummingbirds,.....	24,956 "	Paradise birds,.....	15 "
Jays,.....	16,107 "	Orioles,.....	32 "
Bee-Eaters,.....	2,216 "	Thrushes,.....	78 "
Impeyan pheasants,...	1,317 "	Owls,.....	108 "
Kingfishers,.....	1,327 "	Toucan's breasts,...	29 "
Various birds,.....		7,595 skins."	

The "osprey" feathers here listed are in reality aigrettes or herons' plumes, and their weight given may be roughly estimated as representing in the neighborhood of 10,000 birds. The peacocks' feathers are packed 100 to the bundle, and somewhat over 2,000,000 feathers were, therefore, offered at the sale. It is impossible to say how many birds were required to make this number, nor can one estimate the number of birds represented by the nearly half a ton of neck feathers. It should be stated that these feathers were shipped to London from India and were, therefore, doubtless not from domesticated fowls, but from wild birds killed for their plumage. This sale, however, was comparatively small and unimportant. One is more impressed by the extent of the traffic in feathers after reading some figures published by Mrs. E. E. Lemon, Secretary of the English Society for the Protection of Birds. On April 19, 1897, Mrs. Lemon visited a salesroom in London where an auction sale of birds and their feathers was about to be held and saw prepared for this one sale the following:

Aigrettes.....	11,352 ounces.
Peacocks' feathers,.....	215,051 bundles.

* The State Societies thus far organized and the names and addresses of their secretaries are as follows:

Maine, Miss Edith J. Boardman, Brunswick, Me.
 New Hampshire, Mrs. Frank W. Batschelder, Merrile Hill, Manchester, N. H.
 Massachusetts, Miss Harriet E. Richards, Boston Society of Natural History, Berkeley St., Boston, Mass.
 Rhode Island, Mrs. H. T. Grant, Jr., 187 Bowen St., Providence.
 New York, Miss Emma H. Lockwood, 215 West 75th St., New York City.
 New Jersey, Miss Mary A. Mellick, Plainfield, N. J.
 Pennsylvania, Mrs. Edward Robinson, 114 South 21st Street, Philadelphia, Pa.
 District of Columbia, Mrs. John Dewhurst Patton, 3033 P St., Washington, D. C.
 Illinois, Miss Emily Rumsey, 318 Huron St., Chicago, Ill.
 Wisconsin, Miss Madge Anderson, 181 Twentieth St., Milwaukee, Wis.

Birds of Paradise,.....	2,362 skins.
Parrots,.....	228,289 "
Hummingbirds,.....	769 "
Rollers and Kingfishers,.....	116,490 "
Owls and Hawks,.....	7,163 "

As before, the nature of the entries makes it impossible to tell with exactness the number of birds included, but a conservative estimate shows that the feathers and skins offered represent the loss of at least 600,000 birds' lives.

How often these sales occur it is difficult to ascertain. At the same day and hour that Lewis and Peat were disposing of the birds listed above, S. Figgis & Co. were also holding a sale in which, among other things, 3,367 birds of Paradise were offered, and Mrs. Lemon writes that "the same thing is taking place month by month at many another auction, for I have only described one out of dozens."

In this country we have no public sales of this kind and one can secure little or no information concerning the trade in feathers. Some years ago, while at Ft. Myers, Florida, the center of the aigrette or heron-plume business, a plume hunter told me that with two or three assistants he had killed 300 herons in one day. A few years later, at Key West, I heard a man boast that in one season, with a company of associates, he had killed 130,000 birds for millinery purposes on the Gulf coast of Florida.

When a demand arose for terns or "sea swallows," once so abundant on our coasts, it is stated that 40,000 were killed at Cobb's Island, Virginia, and an equal number on Cape Cod, in a single Summer, while the slaughter at other favorable localities was doubtless as great.

But in the absence of definite statistics one has only to visit the milliners' shops and study the prevailing modes to be assured of the extent of the demand Fashion makes upon the bird world. This season birds are more used than ever before and a truly surprising amount of plumage is crowded upon the comparatively small base of a hat frame. The effect is often, to say the least, striking and sometimes exceedingly incongruous. In a Broadway cable car recently, I sat beside a sweet-faced, demure-looking maiden upon whose hat was placed a mass of feathers representing no less than five species of birds. A day or so ago four swallows were seen on one hat, while two terns and a great bunch of sweeping aigrette is a favorite combination. Owls, most beneficial of birds, have, strangely enough, become the vogue, and one sees the heads of these poor creatures stuck on the front of a hat, their yellow eyes glaring like headlights, while from either side spring wings a distortion whose object it is difficult to understand.

While millions of birds are, therefore, killed annually for millinery purposes the figures obtained only partially indicate the annual sacrifice of bird life. By far the greater number of these birds are killed during the season of reproduction when the plumage is brightest, and their death at this season often implies the desertion of a nest with its eggs or young.

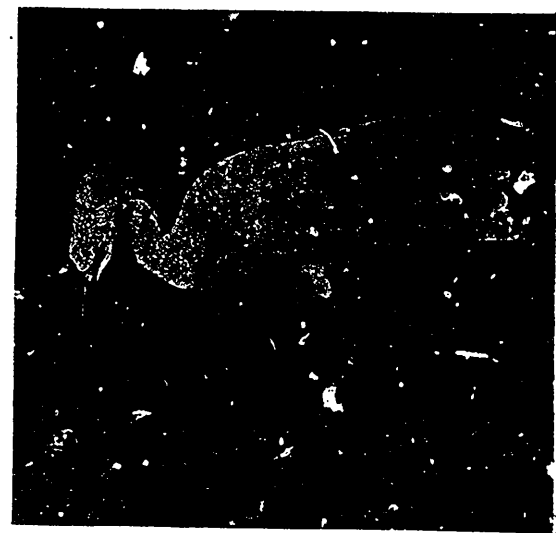
In view of these facts have the Audubon Societies any reason for being, aside from humane considerations? Some persons, for reasons not stated, ridicule the efforts of the bird-protectionists and declare them to be fighting a man of straw. They put forth purely hypothetical estimates of the bird population of the globe and from them argue that the present destruction of birds is but a healthy pruning of the feathered race. It is always easy to be convinced of what we wish to believe, and we are not apt to inquire too closely into the merits of a decision in our favor. It is not improbable that if the millions of birds which are killed annually for millinery purposes had been collected under proper restrictions of time and place the result of even so great a loss of life might not become apparent for many years. But no such restrictions exist. This enormous number is composed largely of the few species which Fashion has decreed shall be worn, and they came from more or less limited areas. This persistent killing of certain species must result in their complete extermination and their end is hastened by the fact that they are killed in the nesting season without being permitted to rear their young.

This is not theory; it occurs before our eyes and so effect

lively that the existence of a species is terminated almost at man's word. Fifteen years ago the terns or sea-swallows were exceedingly abundant along our coasts. They became fashionable and within one or two seasons were so nearly annihilated that a few small colonies on uninhabited, isolated islets were all that were left of countless thousands. Even these survivors would have been given no quarter if bird lovers had not banded together and hired keepers to protect them while nesting.

The white herons, or egrets, which furnish the aigrette plumes, have been pursued even more mercilessly. Only a few years ago these birds were so abundant in Florida that the broad savannas were often white with them and the mangrove islets on which they nested or roosted are said to have looked as though a great white sheet had been thrown over them. There were two species—the snowy heron or snowy egret, and the larger white heron or white egret. The former furnished the more valuable, recurved plumes and is now practically extinct in Florida; the latter is exceedingly rare.

It seems remarkable, in view of the inaccessibility of this bird's haunts, that the plume-hunter could have done his work so thoroughly, but the price offered for the plumes was high enough to make men desert a more legitimate if less profitable business and take to the swamps in pursuit of herons. The bird's habits and the nature of its plumes were also instrumental in causing its rapid extermination. The aigrette plumes constitute the heron's wedding dress and are worn only during the nesting season. At this time the birds gather in colonies, hundreds often being associated. By concealing himself in one of their "rookeries" the hunter can easily kill the parent birds as they return with food for their young. The method is simple but effective and results not alone in the death of the old birds but in the starvation of the young. The scene of action is now removed to other parts



Snowy Heron or Egret in Wedding Dress.

of the range of these birds and their congeners, and at the present rate of destruction the days of the heron are

individual work of their members. Their plea for the better protection of our birds is based not alone on humane considerations, not alone on the fact that birds as the most beautiful of animate forms are especially deserving of our care, but particularly do they plead for birds from an economic standpoint as among man's best friends. As insects are the natural enemies of vegetation so are birds the natural enemies of insects, and while it is impossible to discuss this subject here, the whole matter may be summed up in the statement that if we were deprived of the services of birds, the earth would soon become uninhabitable.

The Audubon pledge does not wholly prohibit the use of feathers, but permits the wearing of ostrich plumes and the feathers of domesticated fowls. Under the latter head are included the numerous varieties of barn-yard fowls, from which are obtained the graceful cocks' plumes and hackle feathers, ducks, geese, swans, pheasants, guinea-fowls, turkeys and pigeons. These birds are killed for food. The use of their feathers, therefore, not only supports a legitimate industry, but is an effective means of protecting wild birds by decreasing the demand for their plumage. The birds mentioned can be made to furnish an exhaustless supply of feathers of a nature to meet all reasonable purposes of the milliner.

Their plumage cannot, it is true, compare with that of certain wild birds in beauty, but by artificial treatment their color and shape may be altered indefinitely, and such treatment would give employment to a far larger number of girls than are at present engaged in the feather trade, thus meeting the objection that disuse of wild bird's feathers would rob many persons of their means of support.

The Audubon Societies, as a rule, find already-existing laws sufficient, when enforced, to adequately protect our birds. Their aim, therefore, is not to secure the passage of new laws but to so educate the public that both the economic and aesthetic value of birds will be appreciated and the importance of enforcing the laws formed to protect them be thoroughly realized.

The Audubon Societies also desire to establish Bird-day

Plumes of White Heron, as taken by the plume-hunter.

bered.
Paradise
birds, whose
plumes are now
especially fash-
ionable, will doubt-
less be the next spe-
cies to follow the herons
out of existence. These
marvelous creatures are
found in only a small number
of the East Indian islands and
their restricted range will hasten
their early extirpation. Whatever bird
Fashion selects for a victim must ulti-
mately succumb to her insatiable demands.
It seems undeniable, therefore, that because
of this destruction for millinery purposes cer-
tain birds are on the verge of extermination and
that if the present fashion of wearing feathers con-
tinues it will surely be attended by the most dis-
astrous results. Now how do the Audubon Societies
attempt to combat this evil? Primarily their campaign is
one of education. The wearing of birds and their plumage
is too universal a custom to be changed in a day or a genera-
tion. The woman who disputes the taste of her milliner must
have a courage born of the assurance knowledge gives. This
knowledge it is the object of the Audubon Societies to make

observances in connection with Arbor-day as a means of introducing bird studies in the schools, and to my mind this is by far the most important work they have in hand. Not only would they secure the aid of education, but its powerful assistance would be used in a manner to produce the most lasting results.

No one having faith in woman's goodness and mercy will deny that in wearing bird's plumage she sins through ignorance, or, at least, through thoughtlessness. Her knowledge of birds is usually so limited that even the one she wears on her bonnet seems like some artificial creation of the milliner. That it was once a living creature whose intelligence, grace of motion and musical powers might have given her the purest pleasure never occurs to her, and as long as birds are considered in the abstract it will be exceedingly difficult to arouse an interest in their wel-

fare. We daily read of suffering and death under most painful circumstances, but unless we have some personal knowledge of the facts in the case the story makes but little impression.

The first step, therefore, in advancing the cause of bird protection is to teach people something of the usefulness and attractiveness of the birds themselves, and while the Audubon Societies should not desist in their efforts to reach the older generations, their most profitable field for work is undoubtedly in the schools. If the women of to-day had been taught to know birds intimately, we should not be confronted by this question of their destruction for millinery purposes. No one can really know birds without also loving them, and no true lover of birds can wear their stuffed skins as ornaments.

FRANK M. CHAPMAN.

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 THE EDITOR MAY BE SENT IN CARE OF THE EDITOR OF THE DELINEATOR.]

Professor L. H. Bailey has said that flower loving is sentiment and emotion, kindled with imagination, depending more upon the person than upon the flower, and that some persons would like to love flowers but they do not know how. Flower loving, as I understand it, springs from a natural inborn love for the beautiful. The youngest infants show intense delight when they see a pretty flower. There is no affectation in this show of pleasure: it is simply pure and innocent natural love for the beautiful, which is possessed to a greater or lesser degree by every person of refinement. Some are delighted with the smallest and simplest flowers, while the appreciation of others is excited only by particularly magnificent varieties.

CANNAS.

Cannas are stately plants with broad ornamental leaves of tropical appearance. Until recently but one variety, *canna India*, was much in use, a tall species with foliage tinged with red, bearing small red or yellow flowers. A few years ago the variety known as *Ehemani* was introduced—a dwarf kind bearing what were then considered very large pink flowers. The success with which this canna met gave fresh impetus to the desire of horticulturists to make still greater improvements, and M. Crozy, the French florist, shortly afterwards introduced a number of improved dwarf varieties, bearing large flowers of various colors. These results led to a canna craze in the flower world; M. Crozy's introductions—the results of his various improvements—were followed in rapid succession by many still larger flowering kinds.

Cannas are found growing wild in moist wastes within the tropics on all continents. Various uses are made of the plants. In Brazil the leaves are used as wrappers for doing up parcels, and in the East Indies the seeds are used for beads and also as shot, from which circumstance the name canna (Indian shot) is derived. In Peru and the Sandwich Islands *canna edulis* is grown extensively as a vegetable. Arrowroot is made from this species.

For the best effect, cannas should be grown in beds or borders massed in groups, although single specimens look well. The height of the plants varies from the tallest, growing about eight feet high, to the most dwarfed, which are only about two feet tall. By selecting the tallest varieties for the center of a bed and grading down to the lowest on the outside, the whole bed will present a symmetrical appearance. A similar plan may be carried out where the bed is against a wall or building, grading the bed from the rear down to the front, to show a solid bank of flowers during the entire Summer.

The canna is also valuable when grown in pots for decorative purposes and for porches, as it blossoms continually in the house during Winter. Cannas require a deep, rich soil and a great amount of moisture, and a liberal supply of liquid manure, though not necessary, is of great benefit. Do not plant cannas in the open ground until the end of May or the first week in June. In the Autumn before severe frost, cut off the tops, take up the roots and store them in the cellar in sand, the process

being the same as that used with dahlias to be planted again the following Spring. At this time place in pots what plants are wanted for the house in Winter.

Cannas are propagated by dividing the roots, when they are taken up in the Autumn, and also by seeds. As the shell is very hard, the seed should be soaked in warm (not hot) water for twelve hours before planting. The roots of young plants are very brittle and tender and it is a good plan to plant the seed separately in the smallest sized flower-pot, known to the trade as "thumb" pots.

The following, the flowers of which are as beautiful as orchids, are magnificent varieties and are certain to give satisfactory results:

"Italia," tall, six to nine feet high, flowers very large, composed of yellow side petals splashed with red, upper and lower petals very light red splashed with yellow; "Austria," similar to "Italia," except in color of flowers, which are canary yellow with traces of reddish spots in center of two inside petals; "Burbank," very large, clear light-yellow flowers, center slightly splashed with red, three feet high; "Queen Charlotte" red bordered with broad band of gold on outer edge, three feet high; "Mad. Sallier," immense broad leaves like the banana, fine for foliage alone; "Unique," bright orange scarlet.

Though the last named is given as growing three and a half feet high, my plants, in heavy soil, attained in the past season a height of but about two feet. If this dwarf habit is preserved it will make the variety of great value on this account also. In addition to the above-named, there are between fifty and a hundred other valuable varieties of cannas, including the popular "Mad. Crozy" and "Alphonse Bouvier," and many more ones are added to the list every year.

NOTES.

When the severe freezing weather has passed, the protective coverings should be removed and the plants trimmed according to the suggestions given last month. All pruning should be finished during March.

Begin now and decide upon plans for next season's gardening; how much ground space is to be occupied for flower beds, vegetables, etc., and what is to be used in the beds. It will be found interesting to study the catalogues of seedsmen and florists and map out pleasing effects, varying the arrangement, as far as possible, from that of last year. With little care and a small outlay splendid and artistic results can be obtained. For want of space or other reasons, some persons are unable to start plants from seeds. For those who can, it is desirable to start seeds in order to secure the greatest number of plants at the smallest outlay. Alyssum and ageratum, petunias, and *tropaeolum*, verbenas, candytuft and pansies, either for massing or for borders, will be found to give excellent satisfaction.

A bed of single petunias of one solid color is very showy, and is particularly desirable in front of a porch. Verbenas also make showy beds either in solid colors or white with the various shades of red and blue. Asters, phlox, zinnias, mignon-

and pansies may also be raised from seed. Where it is desired to have a number of these showy annuals in bloom early in the season, a hot-bed will be found invaluable, and it will also serve the purpose of producing early radishes, lettuce and other vegetables. Directions for the construction of a hot-bed will be found in THE DELINEATOR for January, 1897.

Do not attempt to cultivate too much ground, nor too many flowers. Grow only what can be kept in the very highest state of cultivation. This will afford success and pleasure. Do not attempt everything, but make a choice selection of flowers and bring them to perfection. Have some one kind of plant that you can grow better than anybody else in the neighborhood.

PLANTS FOR SPECIAL PURPOSES.

Dwarf plants for borders or edgings: alternanthera, armeria, pyrethrum aureum.

Colored foliage: coleus, bronze and silver leaf geranium, achyranthes, strobilanthes.

White leaved plants: centauria, cineraria maritima, glaucium.

Tall foliage plants: cannas, various heights; caladium, three to four feet, leaves two or more feet long; ricinus, or castor oil bean from six to twelve feet, large leaves; musa ensete, eight to twelve feet, long, broad and massive leaves.

Ribbon beds from seeds: phlox, asters, verbenas, portulaca, stocks.

Annuals from seeds for brilliant show: aster, antirrhinum, balsam, dianthus, delphinium, pansy, petunia, phlox, portulaca, salpiglossis, stock, verbena, zinnia.

Flowers for fragrance: mignonette, sweet alyssum, sweet pea, crysimum, pinks, carnations, heliotrope, roses, mahernia, bouvardias.

Plants for shady places: ivy, palms, ferns, pansies, begonias, fuchsia, cuphea, canna, caladium, tradescantia, cyperus, ficus, hydrangea, musa, geraniums, clarkia, myosotis, whitlavia.

FOR WINDOW CULTURE.

Does anyone know of more satisfactory plants for window culture than the manetta vine, Mexican primrose, chrysanthemum étoile d'or, yellow chrysanthemum, frutescens, white—otherwise known as yellow and white—Paris daisies and Marguerites? Two new varieties have been recently added to this species: the giant Marguerite pearl and Mad. Gaillert, the flowers of both are white, are larger than the old varieties and bloom much more profusely. To the above add an abutilon or two, including souvenir de Bonn with its bright green foliage and wide white margins, the new abutilon Savitzi, with its very odd and beautifully variegated foliage, a cyperus or two, a *salvia compacta* with its fine red flowers, an *hydrangea olacea monstrosa* with its intense rose-colored flowers, a geranium or two, and perhaps a *pilea* or artillery plant. If a large collection is wanted the addition of a rubber plant and a palm will make a bright and attractive window garden. This list, of course, may be augmented, as desired, but for a moderate sized collection, and one to which additions can be made from time to time, this will be found satisfactory.

All of these plants will do well when planted in the open ground, but those which are to be taken up and kept growing in the house, should first be planted in pots plunged in the garden, so that the roots will not be disturbed when taken up in the Autumn.

The new and attractive golden leaf salvia is particularly valuable for massing. Variegated rubber plants are popular and growers are unable to satisfy the demand for this plant, which is by no means common. They do not grow as rapidly as the common rubber plant, *ficus elastica*, and are more difficult to propagate. The variegated umbrella plant, *cyperus alternifolius variegata*, always scarce and uncommon, is very attractive.

Start plants now from cuttings, give them plenty of water and a shaded position, and they will make beautiful specimens for the house next Winter. The cyperus is a vigorous plant, free from attacks of insects and disease, and people succeed with these who are unable to grow any other plants; so if you have failed with other things, make a new start beginning with a cyperus. *Cyperus alternifolius* is the common umbrella plant, and *cyperus gracilis*, a new form with very fine foliage, is entirely distinct from it.

For a novel effect, take an eight-inch pot planting three *cyperus gracilis* in the center and a row of *curex japonica variegata* around the cyperus. This *curex* is a new ornamental Japanese grass, which does well in the house and is also hardy if planted out of doors. All the varieties of cyperus are good for the garden or pot culture, including *cyperus papyrus*, or Egyptian paper plant which grows from three to six feet high, and *cyperus pungens*, which is similar to *cyperus alternifolius* but of a deeper green, growing stiffer and much taller.

A reader reports that Paris green as prepared for potato bugs will kill the scale insect. Caution is advised in using Paris green as some plants are injured by its application. Soot is said to be a valuable fertilizer and also prevents the attack of insects and worms. Sift before using and then scatter lightly over the top of the ground after preparing for seeding. Used in a liquid state and when applied to plants in pots, it will drive worms out of the earth, at the same time will enrich the soil.

An article on chrysanthemums will be given as soon as possible, which will fully answer numerous inquiries that have been received regarding the culture of the chrysanthemum, one of our most popular flowers.

ANSWERS TO CORRESPONDENTS.

Readers are invited to write freely and tell troubles experienced with plants. It is a pleasure to be of assistance in the way of offering advice to those who have had difficulties of this kind. When also, you have particularly good success with your plants, we would like to know about it for the benefit of other readers of this department.

Mrs. W. P.:—The color of the flowers will not be affected by "mixing" chrysanthemums in pots. *Lilium Harisii* and *Lilium auratum* may be planted in the garden in the Autumn or in pots for house culture and Winter flowering. After potting, place the pots in a cool dark place for several weeks, until the roots have formed; then bring them into a place having a temperature of 70° or 75° Fahrenheit during the day and 60° at night, and they will produce flowers in about ten weeks.

Mrs. G. H. S.:—Roses take root readily if placed around the sides of a pot of sand which is kept constantly damp. Cover the pot with a glass (a broken fruit jar or tumbler will do), to prevent rapid evaporation before the roots are formed. When the shoot has just completed its flowering, the wood is in best condition for making the cutting. Hybrid perpetual and moss roses cannot be rooted without bottom heat. This may be done with a frame similar to a Wardian case, provided with a shallow tank of water underneath, and heated by means of a lamp.

L. R. S.:—Singhar, or ox-head nut plants, *trapa bispinosa*, are somewhat difficult to start, possibly on account of the nuts not being fresh. The nuts may be found in stores where Oriental goods are sold, and in large cities are sold by select vendors. Chinese laundrymen usually know where they may be had. Plant in a rich loamy soil in water and keep in a warm place.

C. A. A.:—Hyacinth, tulips and narcissus may be planted in the open ground as soon as they have finished flowering in the house, where they may remain until time to pot again for the Winter flowering. Hyacinths that have flowered once in the house are not of much value for house culture, but will flower fairly well in the garden. Bulbs that have flowered in the garden need not be taken up unless the room is wanted; if it is, the bulbs may be taken up as soon as the leaves ripen and die, and kept dry without injury until the time for planting again in the Autumn.

Mrs. J. W. C.:—Chrysanthemums after blooming may be kept in a cool place, secure from frost, where they will make new shoots or suckers from the roots from which cuttings may be taken in the Spring, as new plants are to be raised every year. April is a good month in which to start cuttings.

L. B. C.:—Your pansies were planted so late that they will not be likely to stand the Winter. If taken up and put in cold-frames, where growth might have been continued for a period and then received protection they would have done well.

Mrs. R. L. H.:—Amaryllis is not hardy. *Lilium auratum*, *speciosum*, *album* and *longiflorum* are good hardy white lilies. For colors *rubrum*, spotted crimson, *roseum*, shaded and spotted with rose, Melpomene, crimson, krameria, rose and *cleopatra incomparabile* are good.

J. A. P.:—*Areca lutescens*, like other palms, requires rich, light soil, not allowed to become dry, frequently spray the plant and keep out of direct sunlight.

Mrs. J. W. M.:—The specimen of plumbago seems to be affected with greenfly. A washing with tobacco water, about the color of strong tea, will destroy the insects. Cyclamen requires a light, rich soil, good rich garden soil and sharp sand mixed.

THE SMALL CATALOGUE OF FASHIONS for Spring, 1898, is a handy pamphlet, having illustrations in miniature of all current styles. Ask for it at the nearest agency for the sale

of our patterns, or, if you cannot obtain it there, send your order to us, with a penny or two-cent stamp to prepay charges.

THE BATTERICK PUBLISHING Co. (Limited).

THE ART OF KNITTING.—No. 80.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: *K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, three more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED DIAMOND EDGING AND CORNER.

FIGURE No. 1.—For the Edging.—Cast on 19 stitches and knit across plain.

First row.—K 2, o, n, o, n, k 6, n, o, k 3, o, k 2.
Second row.—K 2, o, k 5, o, n, k 5, o, n, o, n, k 1.
Third row.—K 2, o, n, o, n, k 4, n, o, k 1, n, o, k 1, o, n, k 1, o, k 2.
Fourth row.—K 2, o, k 1, n, o, k 3, o, n, k 1, o, n, k 4, o, n, o, n, k 1.
Fifth row.—K 2, o, n, o, n, k 2, n, o, k 1, n, o, k 5, o, n, k 1, o, k 2.

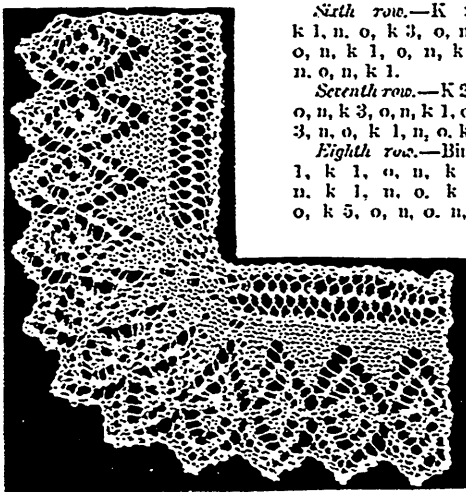


FIGURE No. 1.—KNITTED DIAMOND EDGING AND CORNER.

Ninth row.—K 2, o, n, o, n, k 5, o, n, k 1, o, sl 1, n, pass slipped stitch over, o, k 1, n, k 1, n.
Tenth row.—K 2, o, n, k 3, n, o, k 7, o, n, o, n, k 1.
Eleventh row.—K 2, o, n, o, n, k 7, o, n, k 1, n, o, k 3.
Twelfth row.—Bind off 2, k 1, o, k 3 to, o, k 9, o, n, o, n, k 1, repeat.
For the Corner: First row.—Sl 1, k 11, n, o, k 3, o, k 2.
Second row.—K 2, o, k 5, o, n, k 9, leave 2, turn work.
Third row.—Sl 1, k 7, n, o, k 1, n, o, k 1, o, n, k 1, o, k 2.
Fourth row.—K 2, o, k 1, n, o, k 3, o, n, k 1, o, n, k 5, leave 4.
Fifth row.—Sl 1, k 3, n, o, k 1, n, o, k 5, o, n, k 1, o, k 2.
Sixth row.—K 2, o, k 1, n, o, k 3, o, n, k 2, o, n, k 1, o, n, k 1, leave 6.
Seventh row.—Sl 1, k 2, o, n, k 1, o, n, k 3, n, o, k 1, n, o, k 1, n.
Eighth row.—Bind off 1, k 1, o, n, k 1, o, n, k 1, n, o, k 1, n, o, k 2, leave 8.
Ninth row.—Sl 1, k 2, o, n, k 1, o, sl 1, n, pass slipped stitch over, o, k 1, n, k 1, n.
Tenth row.—K 2, o, n, k 3, n, o, k 2, leave 10.
Eleventh row.—Sl 1, k 2, o, n, k 1, n, o, k 3.
Twelfth row.—Bind off 2, k 1, o, k 3 to, o, k 14.
Repeat, making four points for each corner.

LADIES' KNITTED BEDROOM SLIPPERS.

FIGURE No. 2.—Spanish yarn in delicate shades of blue and gray was used in making these slippers. With the gray yarn cast on 26 stitches.

First row.—Purl across.
Second row.—Knit back.
Third and Fourth rows.—Like first and second.
Fifth row.—With the blue knit plain.
Sixth row.—Purl back.
Seventh and Eighth rows.—Like fifth and sixth.
Ninth row.—Now work with the gray yarn. In this row the fancy stitches are made. The stitches which pull up the other stitches to form the fancy pattern (see following directions) must be worked loose so the work will not appear drawn.
Work the fancy stitch as follows. Slip the first stitch from left to right-hand needle; then with right-hand needle pick up in last row of gray strip below the purlled stitch which is directly below the stitch slipped on right-hand needle. Now slip the stitch just picked up and the next slipped stitch back on left-hand needle and knit these two stitches quite loosely together; make another fancy stitch the same way next to it, then k 2 and repeat across the row.

Tenth row.—Knit back on wrong side.
Eleventh row.—Purl across.
Twelfth row.—Like tenth row.
Repeat for rest of slipper from fourth row.
Knit the strip long enough to go around the sole when finished and measure it carefully before joining the edges. Join the edges thus: Knit to end of row on left-hand side, then bring this end of strip even with the lower part of the right-side edge, bringing the last stitch, where the thread ends, even with the lower corner of this edge; then knit and bind on the wrong side each stitch on the needle together with each corresponding stitch from the right-side edge; or, if preferred, the edges may be sewed together with over-and-over stitches. The other corner of lower edge will form the point of slipper which must be turned under and held a little full in sewing it to the sole to give the slipper a good shape. Then sew the slipper to the sole. Make a strip of double chain stitches long enough to go around the sole and sew it on to conceal the joining of the slipper to the sole.

To Make the Turn-Over Top.—With the gray cast on 20 stitches

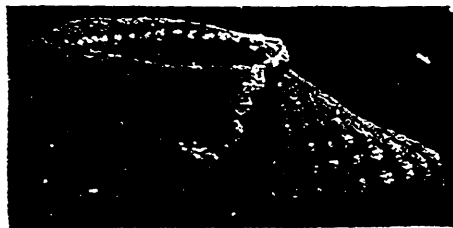


FIGURE No. 2.—LADIES' KNITTED BEDROOM SLIPPER.

and knit plain back and forth till long enough to go around the upper edge of the slipper, as shown in the picture, and sew to the slipper. With the blue work a row of shells around the free edges of the turn-over top, and along the upper edge of the slipper between the ends of the turn-over top.



D 21.

TATTING.—No. 60.

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.

TATTING HANDKERCHIEF.

FIGURE No. 1.—Materials: Lace thread No. 80 and two shuttles. For the wheels which form the border, begin in the center with one thread and make 8 long picots separated by 2 d. s.,

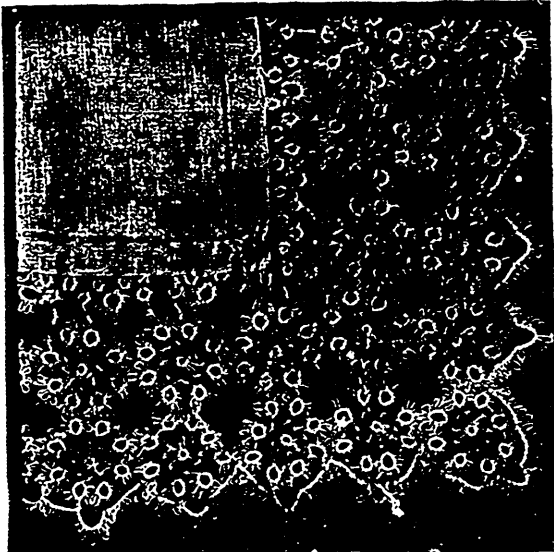


FIGURE No. 1.—TATTING HANDKERCHIEF.

close, and cut the thread. Tie the thread to a p. of the center and leaving about an eighth of an inch of thread, make a ring of 4 d. s., 9 p. separated by 2 d. s., 4 d. s., close, fasten to the second p. of the center, and make another ring like the first, fastening it to the one already made by its first p.; continue until there are 8 of these rings, fastening the thread after each one to a p. of the center. It takes 64 of the wheels for the handkerchief, and they are joined to each other in making by the middle picots of their last two rings, as seen in the illustration. With two threads make a purling around the outer edge as follows: Fasten the threads to the middle p. of a ring of a wheel and make a chain of 2 d. s., 7 p. separated by 2 d. s., 2 d. s., fasten to a p. of the next ring and continue these chains around the border. Also fasten at the joining of the wheels.

For the inner edge make 4 d. s., 1 p., 4 d. s., fasten to a p. of one of the rings, 4 d. s., 1 p., 4 d. s., close, turn and make another ring like this one; turn and make another ring, fastening it to the first by its first p., and to a ring of a wheel by its second p.; turn and make another ring, fastening it to the second one; turn, make a large ring of 4 d. s., fasten to p. of the small ring, 2 d. s., 8 p. separated by 2 d. s., 4 d. s.; repeat all around the border. Hemstitch a square of linen or mull to fit the border and sew the tatted to it by the picots on the inner edge.

TATTED EDGING.

FIGURE No. 2.—Make the first row separate as follows: Make a ring of 9 d. s., 1 p., 9 d. s. and close. Next make a chain of 3 p. with 2 d. s. before and after each. Make lower part of heading like the top; join the ring at the center to the picot of first ring, make the chain and a second ring, then * a ch. of 4 p. with 2 d. s. before and after each. Next begin at center of large figure. Make a ring of 9 p. with 2 d. s. before and after each; chain 3 p. with 2 d. s. before and after each. Make three solid rings of 8 d. s. each; 3 p. with 2 d. s. before and after each; join to second p. in center ring. Make a chain of 7 p. with 2 d. s. before and after each. Make three solid rings of 8 d. s. each. Make a chain of 7 p. with 2 d. s. before and after

each; join to fourth p. in center ring. Make a chain of 3 p. with 2 d. s. before and after each. Make three solid rings of 8 d. s. each. Make a chain of 3 p. with 2 d. s. before and after each; join to sixth picot in center ring.

Turn the work, and work back. Chain 11 p. with 2 d. s. before and after each, but at the sixth p. join to second ch. in heading and join to p. nearest to the three solid rings after the ch. is completed. Make a chain of 13 p. with 2 d. s. before and after each; join to p. nearest to other side of three solid rings after ch. is completed. Chain 11 p., with 2 d. s. before and after each; join to p. nearest three solid rings. Chain 13 p. with 2 d. s. before and after each; join to p. on other side of three solid rings. Chain 11 p. with 2 d. s. before and after each; join to p. nearest three solid rings. Make a chain of 13 p. with 2 d. s. before and after each; join to p. nearest, on other side of three rings. Chain 11 p. with 2 d. s. before and after each; join to ninth p. in center ring. Make a chain of 4 p. with 2 d. s. before and after each. Make a ring of 9 d. s., join to first p. in next ring of the top, or first row of work.

This row is same as top row, joining rings at single p. and at middle p. of first 11 ch. (see picture), until you have made 4 more chains and 5 rings, after joining the 3-p. ch. to the chain in figure; then repeat from *; join the figures as they are made at the middle of 13-p. ch.

TATTED BUTTERFLY.

FIGURE No. 3.—Use No. 100 spool cotton. Begin with single thread, and make * 5 d. s., 1 p., and repeat from * until there are 8 p.; then make 5 d. s., and close the ring. Make 5 d. s., fasten to p. of 1st ring, * 5 d. s., 1 p.; repeat till there are 4 more p.; then make 5 d. s. and close. With double thread make 2 d. s., 1 p., 2 d. s., fasten last p. of small ring; make * 1 d. s., 1 p., and repeat from last * until there are 4 more p., 1 d. s., fasten to next p. of ring. Make next scallop in the same manner, only have 9 p., fasten to next p. of ring; make another * scallop of 4 p. and fasten to the 2 p. between rings; repeat from last * and fasten to next p. of large ring. Make the next 5 scallops with 5 p. each, and fasten to p. of large ring; now, with single thread, make first the large and

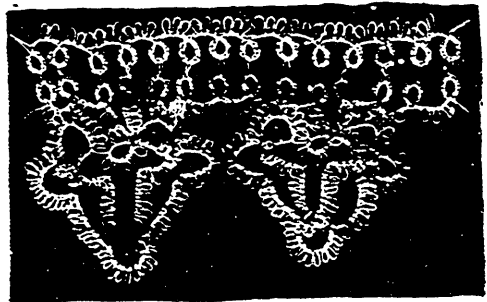


FIGURE No. 2.—TATTED EDGING.

then the small ring as at first; fasten the shuttle thread where you left off; with the double thread, work around to center of back; now make 1 d. s. and fasten to p. in opposite wing; 1 d. s., fasten to base of small ring; draw 2 large rings together with a loop of the thread.

To Make the Head.—With single thread make 10 d. s., 1 long p., 5 d. s., 1 long p., 10 d. s., close the ring at this point.

For the Body.—Make 5 d. s., fasten between wings, 5 d. s., close. Make last one the same, only with long p. in center of back.



FIGURE No. 3.—TATTED BUTTERFLY.

THE TEA-TABLE.

If there is one petition above all others in the modern woman's private litany that is offered up unceasingly, it is that she may be delivered from *embonpoint*. The woman who is stout, deprived of much that falls to the enjoyment of her slender, and sensible measures must be adopted if stoutness is to be averted. If she is accustomed to drinking chocolate or coffee which is half cream, she can at once find something in which to commence. The coffee will do no harm, but the cream will, and chocolate adds alarmingly to one inclined to *embonpoint*. Potatoes, sweets, rice and macaroni—in fact, all starches and sweets must be included in the prescribed list. A brisk walk each day—not a saunter of ten minutes, but at least an hour's rapid walking—will help her readily. The bicycle is confidently recommended as a flesh educer.

Melba, answering a recent query about this flesh problem, says, "if the dining-room is not visited, Madame may weigh what she will." As she was inclined to take on undue flesh, Mme. Melba would not trust herself among the enemies found in the dining-table, and, therefore, ate in her own room. We are told that Calvé eats but two meals a day: her breakfast—coffee and a roll—and her dinner, one of nutritive food, though not of the flesh-producing kind. The woman who eats so little, and who chooses that little so carelessly that her system is not properly nourished, is unwise. When a person is on the verge of collapse from malnutrition the blood suffers and many evils follow; the hair falls out, the skin becomes affected and the last state of that woman is decidedly worse than the first. While corpulency is not desirable, it is infinitely preferable to the loss of all freshness and bloom. Plenty of lean beef and mutton, broiled or roasted, toast and an occasional egg will keep the system in good condition without adding greatly to one's weight.

It is a fact, my dears, that she who writes most frequently for advice in regard to reducing her weight, or regarding what will give her an ideal skin, is just the one who is apt to know nothing about the effect of the food that is eaten. We live in a day when eating means more than a mere gratification of appetite, and the wise woman to-day eats to live and be strong and just as pretty as she can. Proper attention to food will transform even the Ugly Duckling into a woman healthy and fair to look upon. It is only the unwise and the careless who accept any food that is provided—and their orders for meals are evidently based upon erroneous and ignorant lines.

It was Byron who said he disliked to see a woman eat. How uncomfortable he would be in these days! The choice of one's food testifies to the innate refinement of the diner; to choose greasy coarse food when the menu offers at the same cost something much more delicate, is to show a disregard not only for refined taste but also for what is infinitely more serious—a healthy skin. Good blood makes a clear complexion: and good blood is not acquired through the use of pancakes, fried foods, pies or pork.

THE SEASON'S JEWELRY.

Among the pomps and fancies of the year are seen the old-fashioned bracelets of woven gold with large jewelled clasps,

while the India bangle with fob attachment also adorns the fair arm of the up-to-date maiden. The latest novelties in lovely things are found in silver and buckhorn combinations which are put to many uses. The silver and horn is used for the handle of the roller blotter, the stamp holder and all the *etcetera* of the writing-table. The golf craze has had a decided effect on jewelry designs, as well as on miscellanies for the writing-table. Dainty penholders are now to be had in the shape of silver golf sticks, and accompanying each is a silver ink-well in the form of a golf ball. Miniature golf sticks, with a pearl ball, are seen as stick-pins. Cuff-buttons of two golf balls joined, and even watches with facsimile golf balls for cases find purchasers. The watch designers would seem each year to have exhausted the possibilities of their art, but if past efforts are a criterion, more beautiful products are yet to come. This season even the inexpensive watches are of artistic design, a condition not met with heretofore, the silver gilt entirely covered with fine enamel costing but a small sum. The opal has surely passed its days of proscription, for the latest rings and pins are set with this beautiful stone. There is certainly a market for all the new designs with opal settings.

EASTER GIFTS.

It is becoming quite appropriate to send Easter gifts to one's most intimate friends, but such gifts must be adapted to the occasion. The presents that are associated with Santa Claus' pack will not do, as those for Easter should partake of a religious nature. Easter flowers, especially lilies, are the most acceptable of all gifts. The Easter lily should be sent in the pot in which it grew, and the pot should be covered with crepe paper tied with ribbon. A cluster of Spring flowers—violets or yellow gentian—tied with a ribbon and sent with an Easter card, is a welcome reminder of the day. The recipient generally derives an additional pleasure from the elaborate manner in which flowers are now packed; the tissue paper wrapping of other days has given way to beautiful colored boxes tied with ribbon. The fair *fiancée* receives in a violet-colored box the exquisite bunch of double violets that she is to wear on her Easter frock, and the box, tied with violet ribbon, is carefully preserved and laid away among her treasured possessions.

The violet is a peculiarly appropriate Easter flower, the color signifying sacrifice. The demand for violets has become so great that the market is seldom sufficiently supplied to meet it. The girl of to-day does not feel that her Easter frock is all that it should be unless it is enhanced by her Easter bouquet of violets.

When it is desired to make more substantial presents, one may give prayer sets and prayer-book markers, the latter being three narrow ribbons with the silver emblems of Faith, Hope and Charity attached to the ends. Then, there are the Easter calendars of the twelve holy days, including those of Easter week, with every leaf of the calendar bearing a representation of an Apostle. The new Apostle spoons are exquisite examples of the silversmith's art. One of these spoons each year is an acceptable gift, and a complete set will serve as a lovely reminder of many joyous Easter-tides.

EDNA S. WITHERSPOON.

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D 21.—This consists of a Ladies' bolero jacket, shirt-waist and skirt. The jacket pattern, which is No. 9655 and costs 7d. or 15 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is shown again on page 283. The shirt-waist pattern, which is No. 9699 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 289. The skirt pattern, which is No. 9597 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

A charming combination is effected in this toilette, velvet being used for the jacket, silk for the shirt-waist and broadcloth

for the skirt; braid is fancifully disposed on the jacket and on the skirt many rows of braid follow the outline of the tablier, and to this is joined the circular portion, which falls in pretty ruffles at the front and sides. The skirt may be made with a sweep or in round length.

The scalloped bolero jacket has a seamless back, a Medici collar and up-to-date sleeves; and its fronts round from the neck over the shirt-waist, which droops over the belt. The shirt-waist is completed with a removable white collar and satin band-bow and is closed through a box-plait at the center.

The color scheme of the hat is in consonance with the toilette and is trimmed with velvet, net and feathers.

FOR THE CHILDREN.

Almost every little lad and lassie possesses a game of ten pins, but as the alley is lacking in which to set up the pins, a good part of the fun of the game is lost.

I will tell you how to make a bowling alley, as nearly like a real one as possible, and one in which you may set up your toy pins and play at bowling just as do older folks, who take so much pleasure in the sport.

Make an oblong box of wood as you see in the picture and cut a groove at each side for a gutter; set the box or alley on little wooden supports. Now secure a round piece of wood about an inch in diameter and hollow it out to within a short distance of the bottom (G) to form a cylinder, as at A. Cut a circular piece of wood (F) the diameter of the cylinder and attach this at its center to a rod passing through the hole through the solid part at the bottom of the cylinder and extending some distance beyond. The rod may be called the ramrod.

Glue securely the circular piece of wood or plunger so that it will not move when the ramrod is pushed. Now hollow out a small block of wood (B) to fit the outside of the cylinder and fasten it with a nail (C) to the center of the floor of the alley (D,) the nail being adjusted to serve as a pivot, so that the cylinder when glued to the block may be pointed in any direction.

The wooden ball or marble (E) which rests against the plunger is to be shot from the cylinder at the pins. At one end of the alley cut an oblong opening, as shown. Slip a strong elastic through a hole

made in the end of the rod, fastening an end at each side of the oblong slot cut in the box. Pull out the elastic to its full extent and then release it with a snap. The force will shoot the ball out and play havoc with the pins.

You must, of course, regulate the amount of force. It might be necessary to draw the elastic out only a little to drive the ball properly, for if shot out too quickly and with too much force, it will send the pins flying over the top of the alley in all directions. The object of the game is to throw down as many pins with one ball as possible and make a high score, each player being entitled to the same number of shots as in a regular game of bowling.

BED-TIME STORIES FROM GREEK MYTHOLOGY.

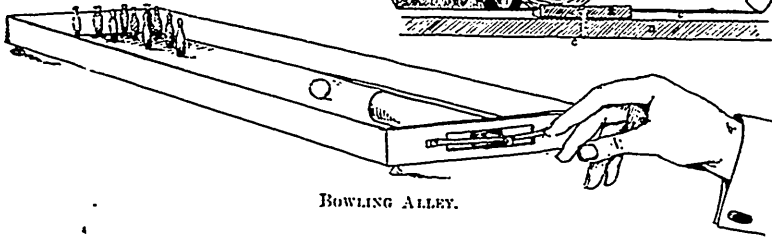
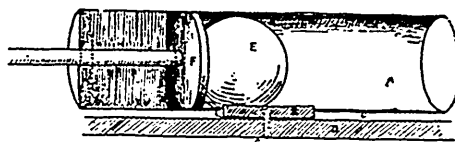
KING MIDAS' WISH.

There is something more to learn about King Midas, the story of whose unusual affliction provoked Daphne's merriment to such an extent. At one time the happy, careless Pan came to grief and was brought to Midas, who helped him right matters. Pan befriended him ever afterwards, as you already know. The god Bacchus, whose school-master and foster-father was Pan, was grateful to King Midas for this kindness and offered to reward

him according to the king's own choice. Midas, who coveted riches above all things, asked that at his touch all things might turn to gold. Rash desire! Bacchus granted the wish, though conscious of the consequences, and Midas, rejoicing in his new gift, hastened to put its power to the test. He took up a stone, and immediately it became a lump of gold; golden apples fell from the tree at his touch; the grass turned to gold, and even the sheaves of wheat waved in a golden glory as he laid his hands upon them. More and more delighted grew the king as he saw all things glittering about him.

But he was soon to repent of his foolish wish. Having bidden his servants spread a banquet, he sat down to eat; but alas! the food at his touch hardened into gold. His teeth could not bite the golden fish or fowl or bread; even the water flowed as a golden liquid down his throat. He craved food; starvation stared him in the face. In horror he lifted his hands in prayer to Bacchus to take back the hateful gift, and Bacchus, who was not a hard-hearted god, answered his entreaty. He bade him go

to the river Pactolus, trace it to its source, and there bathe in it and wash away his sin of greed. As he plunged into the stream its sands changed into gold, which to this day sparkles in them. You may be quite sure that Midas ever afterwards hated wealth and lived a simple life in the country, thus becoming a true



BOWLING ALLEY.

follower of Pan. So, Daphne, when you notice in speech or story a person described, as often happens, as "a very Midas," you will know that a reference is made to his wealth-creating power.

Though Midas was really a king of one of the many states in Greece, he was the son of very poor parents. His father was Gordius, a poor woodsman. The oracle, whom the people of Greece always consulted when in difficulty, told them that their next king would come to them in a wagon; and it happened that Gordius, with his wife and only son, Midas, were the first to fill the terms of the prophecy.

Gordius was chosen as sent by the gods and the people elected him king. He was filled with wonder at what had befallen him, and to do honor to the oracle, Gordius consecrated the wagon to it, tying it fast to a stake with what was ever afterward known as the Gordian knot. The knot was so tangled that it was said by the oracle that whoever succeeded in untying it would become ruler of Asia. Many tried their skill, but all failed. One day the great conqueror, Alexander, tried to solve it, but the intricate knot resisted him successfully as it had the others. Finally, becoming impatient, he cut it in two with his sword. You will or, perhaps, have already learned in your history lesson that all Asia became subject to Alexander's rule, and thus—so the people of his day declared—the prophecy of the oracle came true.

HEALTH: HOW TO BE WELL AND LIVE LONG.—

The special mission of this pamphlet is fully indicated by its sub-title. Rational personal care of one's natural physical condition, without the aid of drugs and medicines, except when the latter are absolutely necessary, are two of the many strong points of the subject matter of the pamphlet. Every chapter is valuable to every reader of it; and a perusal of the entire collection, with an adoption of its suggestions, is almost an assurance of an agreeable, green old age. Price, 6d. (by post, 7½d.) or 15 cents per Copy.

THE DINING-ROOM AND ITS APPOINTMENTS.—

This pamphlet is issued in the interests of the home, and is of special value to wives and daughters, who, by their individual care and efforts, are home-makers. It contains illustrated suggestions for furnishing a dining-room; instructions for its care and that of its general belongings; the laying of the table for special and ordinary occasions; designs for and descriptions and illustrations of decorated table-linen; fancy folding of napkins; and detailed instructions for polite deportment at the table, etc., etc. Price, 1s. (by post, 1s. 2d.) or 25 cents.

THE COMMON ILLS OF LIFE.*

BY GRACE PECKHAM MURRAY, M. D.—No. 3.—FEVERISHNESS AND FEVERS.

The reason of the maintenance of uniform temperature in the human body in health, whether under the fierce heat of a tropical sun or freezing in the icy chills of a polar sea, is one of the mysteries which it is difficult to fathom. If a thermometer be placed under the tongue of a person, no matter in what degree of latitude he may be, the result, if the person is healthy, will be the same. In the morning it should be a little below 98° Fahrenheit, and in the evening it should be somewhat above; the average temperature should be 98.5°. Physiologists present technical explanations of this, but were I to use their words, you would not be much enlightened, for they deal with "tissue changes," "cell destruction" and the like; and after all they will say that the matter has not been fully demonstrated. Like everything else in the body, it is under the control of the nerves and nerve centers. One set of nerves is believed to have charge of the heat manufacture, another of the heat regulation, and a third of the discharge of heat. Not knowing about the heat mechanisms of the body, it has been difficult to settle on one accepted theory of fever, though there have been many ingenious suggestions among the doctors about it. The symptoms of feverishness are sufficiently well known and the practical dealing with them and the reading of their meaning is what we need to consider: and this we should do most carefully, for in no case is it so important to take the matter early in hand to prevent disastrous results as in those ills which are ushered in by feverishness.

CONTAGION AND MICROBES.

Feverishness is a symptom representing a number of very different conditions. Fevers are distinct diseases caused by contagion—that is, the entrance of microbes from without. Some go as far as to say that feverish states are also caused by poisons, as well as the fevers, the difference being that the microbes—or whatever the poison is—are made in the body. In the first twenty-four or forty-eight hours it is almost impossible for anyone to tell whether the feverishness is occasioned by some slight disturbance, or whether it portends a serious attack of one of the many fevers which are so apt to be fatal. This is why the symptom is so important and why a general understanding of it is necessary. Almost always the fever is ushered in with a feeling of chilliness, which in severe cases goes on to a regular shivering and shaking fit, the severity of the attack may be known by the extent of the chill that preceded it. Ordinarily feverishness is the result of taking cold or of indigestion or constipation.

There is a great difference in individuals in regard to these feverish attacks, some, at every slight indisposition, will have a rise of temperature, while others may be seriously ill without showing it in a feverish way. Children, especially, are apt to have high fever, which comes very quickly and disappears as quickly. It is due generally to some disturbance of the digestive tract, though sometimes only a slight one. It is because of the many serious conditions of which fever is the symptom that it strikes terror to the heart—diphtheria, pneumonia, brain fever, typhoid, scarlet fever and smallpox, as well as the lesser ills such as chicken-pox, measles and malaria, which almost everyone has, being ushered in by a rise of temperature. Grip, too, has come in the last ten years to complicate matters. The fever of grip is often very high at the beginning and makes the patient, the friends and the doctor apprehensive, though in grip the fever often subsides as rapidly as it comes.

A RISE OF TEMPERATURE.

The definition of fever is given as "a more or less continued elevation of temperature." To determine how great is this elevation is to determine in a measure the seriousness of the attack. For this purpose the thermometer, which is more or less familiar to all, has been invented. The temperature is taken by placing it under the tongue or in the axilla. It takes twice as long to get the record of it under the arm as under the

tongue, and there is also a difference of a half or a full degree in the record. It is a question in my mind whether the taking of the temperature by any one except the doctor and the nurse is a help—so many mistakes are made, and there are so many other things to be taken into consideration besides the temperature. I have already said that the temperature in a state of health may range from 97° even up to 99° without indicating any great departure from health. Lower temperatures have been found to be more frequent than were formerly supposed to be possible. I have noticed that the temperatures of patients taken in the early morning have been very low—even below 97°. I think it shows that the vital powers are at a low ebb rather than indicating any especial trouble. A moderately feverish temperature ranges from 101° to 102° in the morning, with a rise of one or two degrees in the afternoon. A temperature of 104° in the morning and a higher figure in the afternoon is an indication that trouble is ahead and that the sickness is not mere feverishness. If a high state of fever is continued for a long time, it destroys the tissues, and the result will be death. No one can endure a temperature of 106° or 107° degrees for any length of time.

If one has a thermometer to take the temperature, it is well to understand how it should be used, as otherwise there will be mistakes which will serve to terrify, as in the case of the anxious mother who had provided herself with a thermometer the better to understand the health condition of her children. One of them had taken a cold, and she feared that he might have a fever. She was greatly shocked to find the temperature 110°, as she had heard that one seldom lived or got well with a temperature above 107°. She sent for the doctor to come immediately to see the child who was so alarmingly ill. To her relief it was found that the thermometer in which the mercury always remains at same point at which it last registered unless shaken down, had registered 110° as a result of having been washed in very hot water, a circumstance which she failed to remember.

In fevers the pulse is as much an indication of the state of health as the temperature. It is always rapid and the frequency depends upon the severity of the fever. The respirations are also increased. Add to this a general feeling of weariness and aching in the bones, especially pain in the lower part of the back, and with the chill and cold preceding the heat you have the symptoms of a feverish attack. It is accompanied with restlessness and great thirst. The latter symptom is very useful to remember in estimating the condition in children. In the various kinds of fevers there are other symptoms which distinguish them to a certain degree—as, for instance, the breathing is very much accelerated in pneumonia; the throat is very red and sore in diphtheria, even before the patches appear, and is red also in scarlet fever; in smallpox the backache is almost unendurable, in many kinds of fever there is nausea or vomiting.

GRIP AND MALARIA.

The most common of all diseases to which the human race is subject is measles, an adult being rarely found who has entirely escaped the infection. Measles is classed among the contagious eruptive fevers, the same as scarlet fever, typhus, typhoid and smallpox. Another class of fevers which are not contagious is grouped as malarial.

To discuss all these conditions would need more extended space than can be allowed here; but grip and malaria, which are so universal, and which in their milder forms are much more frequently met, should be considered. Up to the time of the appearance of grip in 1889 feverish attacks and various unaccountable manifestations of a departure from health were classed as malaria. But within a few years a most interesting discovery has been made.

It was always supposed that malaria was caused by the entrance of some germs or organisms found in certain localities, some kinds of which would occasion a periodic rise of fever, once in twenty-four hours, and others cause it once in two or in three days. A fever which came regularly within these stated times was presumed to be of a malarial type. Many times the symptoms were obscure, but now it has been found that a drop of blood of a person suffering from malaria, when placed under

* During the progress of the "Health and Beauty" papers in THE DELINEATOR, Dr. Murray was consulted so often on simple derangements of the physical system that it was considered desirable to give subscribers the benefit of her professional knowledge in the series of papers of which this is the third.

No. 1, Catching Cold, appeared in the Number for January.
No. 2, Indigestion and Dyspepsia, in the Number for February.

the microscope, shows the development of small bodies or parasites which are only found when a person has malaria. The fever of malaria not only comes on a certain day, but it comes at certain hours of the day, and it may sometimes run very high. Swampy lands, the turning up of new soil, decomposing vegetable matter where it is moist and damp give rise to malarial poison. It has been a question whether persons who have had malaria can ever completely recover from it. The reason that all persons exposed to malarial surroundings do not have malaria is due to the fact that they are able to resist the poison. Persons who are easily poisoned with malaria probably recover, but are poisoned again and again.

The grip poisoning is probably due to some germ of the same character. It has not been clearly determined as yet, though some investigators have announced that they have discovered it. Fortunately for us the gravity of the grip was not appreciated when it first appeared in the epidemic of 1889, for the disease is depressing enough in itself without being made more so by apprehension. There are three types of grip: that which attacks the stomach, that which attacks the brain and nervous system, and that which attacks the lungs and air passages and sometimes the heart. The last organ is most frequently affected. The complications of the grip and the troubles arising from it are more numerous and extensive than one would believe possible. Cases of grip are constantly occurring and, like malaria, the person who has had it once is more likely to have it again from the very fact that he is susceptible to the grip poison.

One should not fight against an attack of grip, but give up immediately and take care of himself or herself. I know of nothing that so soon exhausts the strength as grip, and one should at once recognize this, and by avoiding over-exertion, by the use of tonics and by plenty of simple but nourishing food keep up the strength as much as possible. It frequently occurs that in getting well from other diseases, if one makes an exertion, though feeling tired even to exhaustion, he is better for making the effort. It is not so with grip. The cardinal point to remember in getting about after grip is not to overdo—not to exhaust the strength. One must wait patiently for strength to return, otherwise there will be a relapse.

BREAKING UP A FEVER.

Many fevers, when once begun, have to run their course. They resemble a fire in which all the materials have been arranged with great care, so that when the match is applied the blaze begins at once, shoots up and hastens to consume everything, the fire being limited only by the amount of material ready for combustion. Contagion and infection when taken into the system are stored up there from two days to three weeks—according to the kind—before the fever which their presence causes shows itself. Many forms of fevers to which one has been exposed may sometimes be broken up or rendered less serious in its manifestation by the use of remedies. Whole ships' crews are sometimes seized with malarial fevers, which render them unfit for duty. One commander of a ship lessened very greatly the number of attacks by giving quinine at intervals of seven days when in some notoriously malarial ports, with the effect of keeping his seventy men in perfect condition. Tonics and good food also prevent a feverish attack from coming on, or, when once started, from being severe. One should not be denied plenty of rest; sleep not only "knits up the ravelled sleeve of care," but prevents hostile organisms from entering the body of man.

In malarial countries—which unhappily are also hot countries—one lives in fear of the night air; but we are told that the fresh night air is much better than the close air of the rooms, which also will be malaria laden. It is said that mosquito netting keeps out malaria. Emin Pasha, in Africa, asserts that he found this to be so because it broke malaria laden currents of air.

Fevers, however, are not for household medication. I repeat that at the beginning it is impossible to tell what a feverish condition may mean; therefore, for twenty-four or forty-eight hours and sometimes even longer the one who acts the part of nurse in the family or the doctor must be in suspense, but that does not mean to be inactive, for much can be done, and one would do the same in everything except typhoid fever, where the seat of the trouble is in the bowels. Great care should be taken not to administer any irritating cathartic, should the trouble suggest in the most remote degree the possibility of the fever ushering in typhoid. In all other cases of feverishness a brisk cathartic administered at the beginning goes a great way toward breaking up the fever.

THE FEVER DIET.

Fever consumes the body and the tissues waste away, burnt up by the heat. At the same time the appetite is entirely gone and the stomach is incapable of digesting anything but the simplest food. If the fever is very great, solid food is given up entirely, and milk and strong broths depended upon for nutrition. In olden times it was thought very detrimental to give cold drinks to one with fever, or, indeed, to give much to quench the thirst; but these ideas—happily for the fever patient—are now changed. The milk may be given fresh or boiled. It may be well to add lime water or barley water, and sometimes a dash of seltzer or vichy makes it light and easily digested. The milk, may have to be peptonized by the addition of powders prepared for the purpose in order to make it very easy to digest.

There are many preparations, such as koumiss, wheys and some of the malted foods which can be prepared with milk and which take the place of milk and vary the diet. All patients, however, whether feverish or in need of a simple diet, can take milk in the natural state for a long time without tiring of it. Beef juice expressed from round steak, slightly broiled so as to start the juice, and squeezed out by means of a metal lemon squeezer or a screw press, is most beneficial and represents the highest form of concentrated nutriment. The heat at a very low point coagulates the albumen, so that beef tea only contains some of the salts and extractives of the meat and none of the nourishing portions, although many think that it is better, and boast of the strength and palatableness of the preparation that they can make. Mutton and chicken broths serve to vary the liquid diet, but they are not so nutritious. It is necessary to give something nourishing every two hours, if possible; the great point is to keep up the strength and supply the waste.

REDUCING TEMPERATURE.

The difference between the treatment of fevers to-day and that of ten or more years ago, when enormous doses of quinine were resorted to, is marked by the fact that drugs are very much less depended upon. The drugs act to bring the temperature down more quickly, and also to make it lower; but the fever seldom remains high for any length of time and will subside of itself.

Quinine is the great antidote to malarial poison. It has been found that in as weak a solution as 1 part to 20,000 it would kill minute organisms. It has been estimated that five grains circulating in the blood of a man of average size represent a solution of 1 part to 16,000. The fever of malaria in a number of cases has been stopped by the physician giving not more than eight grains of quinine in twenty-four hours, administering it in four doses of two grains each, beginning six hours before the attack was expected. The patients were women. Two drops each of aconite and belladonna, given every two hours for a time, is of use. Antipyrene, antifebrine and phenacetin have proved efficacious in fevers, but as a general thing they are more depressing than helpful and should be only given by a physician who can watch their effects.

Better than drugs is the application of cold in fevers; often the use of iced cloths to the head will bring the temperature down very speedily, and it certainly proves very grateful to the patient. It quiets the restlessness of children. Take a large block of ice in a basin, and have two or three pieces of cloth doubled so that they will fit the forehead; change them every two or three minutes, placing them as soon as hot on the ice to cool again.

Fever is also reduced by sponging the entire surface of the body with alcohol and water. This must be done with care and skill not to expose the body and not to wet or dampen the bedding. Another way to reduce the fever by means of cold is by the use of wet packs, a method much employed in hospitals. Sheets are wrung out of cold water and folded and wrapped round the body of the patient, who is then wrapped in a blanket. The temperature is taken from time to time and the pack is renewed until there is a marked decrease in the temperature.

The use in fevers of baths, after the German fashion, has been much more resorted to in this country of late, and with success, especially in typhoid fever. The temperature of the water, about 90° at first, is lowered gradually to about 72°. It should never be given less than 65°, and the quantity of the water should be sufficient to cover the entire body. After the bath a brisk rubbing is given, and when the patient is put back to bed some hot broth and a stimulant is administered.

GRACE PECKHAM MURRAY.

MODERN LACE-MAKING.

MODERN LACE FICHU.

FIGURE No. 1.—The fichu illustrated is unique in design and

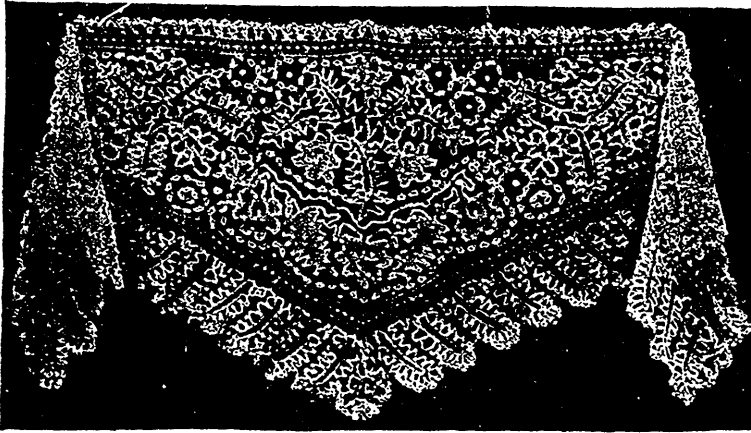


FIGURE No. 1.—MODERN LACE FICHU.

very quaint in effect, and adds much to the dressiness of any bodice over which it is draped, being especially pretty when worn with Summer gowns of muslin or light silk. The design is a very old one and was developed many years ago, thus adding to the value of the fichu illustrated. It is carried out in fine Battenburg and Honiton braid, and filled in with fancy stitches in several varieties. The heavy work shown in the engraving results from the closeness of the filling-in stitches.

A fichu of this description made of mull or chiffon with a lace border of the pattern illustrated, or any other in keeping with personal taste, is a dainty adjunct of the toilette in the line of *lingerie*. The fichu is sufficiently large to cover the bust and falls in short tabs when properly adjusted.

LACE CENTER-PIECE.

FIGURE No. 2.—A very handsome center piece is here illustrated. The foundation or inner portion is made of point lace braid and fine filling-in stitches. The border is composed of the same materials and the band next it is made entirely of stitches closely wrought in the design illustrated. This center-piece is especially dainty as so much of it consists of wrought stitches.

If preferred this center could have a foun-

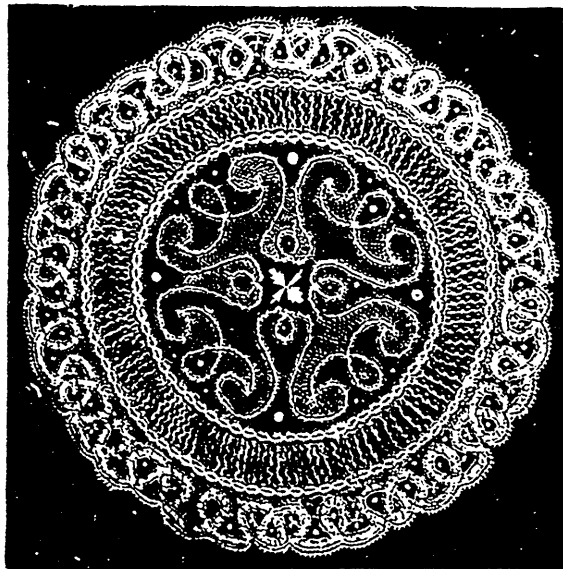


FIGURE No. 2.—LACE CENTER-PIECE.

dition of thin, sheer linen in place of the one illustrated. The wrought band is very effective and not difficult to make. The design, in full size may be obtained, thus making the work plain.

In our book on Modern Lace-Making, price 50 cents or 2s., may be found many varieties of stitches suitable for filling in this pattern.

CORNER FOR HANDKERCHIEF BORDER IN MODERN LACE.

FIGURE No. 3.—A very attractive border for a handkerchief is here illustrated. It is made of point lace braid, fine filling-in stitches and bars and spiders or d'Angleterre rosettes. In making lace according to the most approved method—wrong side out while working on it—many ladies forget to develop the wheels so that the *ribs or spokes* will be on the *right side* when the work is done. A handsome piece of lace, otherwise quite perfect, was recently shown with all of the wheels worked so that they were *wrong side out when finished*. This, of course, spoiled the effect of the work. By working from left to right on the spokes or ribs the correct result will be easily obtained.

From Sara Hadley, of No. 923 Broadway, New York, who furnished the information contained in this article, all of the designs illustrated, may be obtained

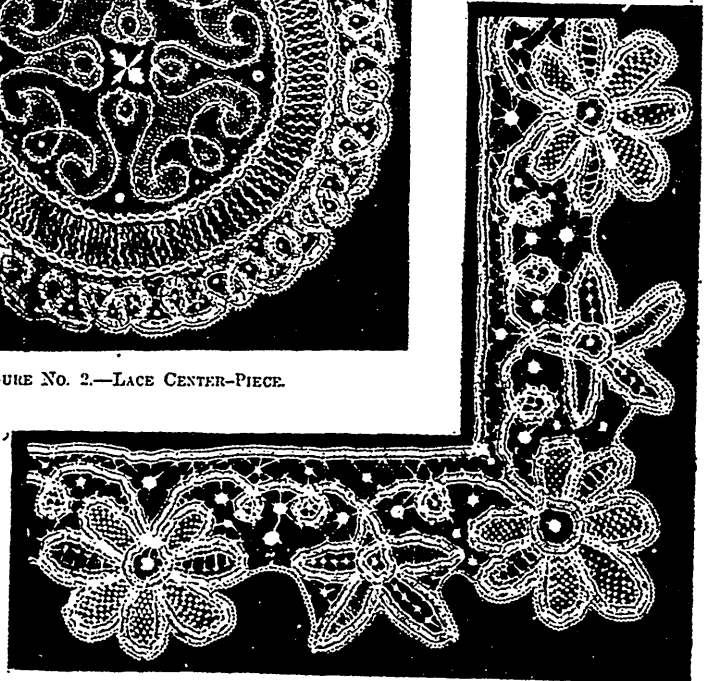
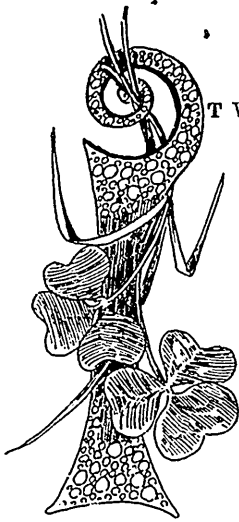


FIGURE No. 3.—CORNER FOR HANDKERCHIEF BORDER IN MODERN LACE-MAKING.

A SHAMROCK PARTY.

By LUCIA M. ROBBINS.



"T WAS a great success" everyone assured us, and I have Patrice's permission to put it down in black and white, for you must understand the idea was entirely her own, though

sweet, faint breath of Spring time. Conveniently near the entrance flourished a lusty green plant that had originated in a paper mill, but had now undergone a transformation— thanks to Patrice's nimble fingers. Its leaves, though having an unmistakable resemblance to shamrock, grew in set clusters of four.

As the guests came in each was instructed to pick a leaflet. Those for ladies were of goodly size and fair shape, but the gentlemen had to be satisfied with inferior ones, nibbled about the edges, splotted or otherwise defective.

The back of each leaf bore an inscription of this sort, varying according to circumstances: Table 1.—A.— This indicated that the holder was to play at the first table and with the one who held a shamrock lettered to form a duplicate.

The curiosity, which everybody shared, grew more intense when the cards for the game were brought in. The scores were in reality booklets with characteristic Irish sketches on the backs and with the inner leaves firmly secured by strands of green baby ribbon. A small brass curtain ring was tied in the bow-knot with which each booklet was neatly finished.

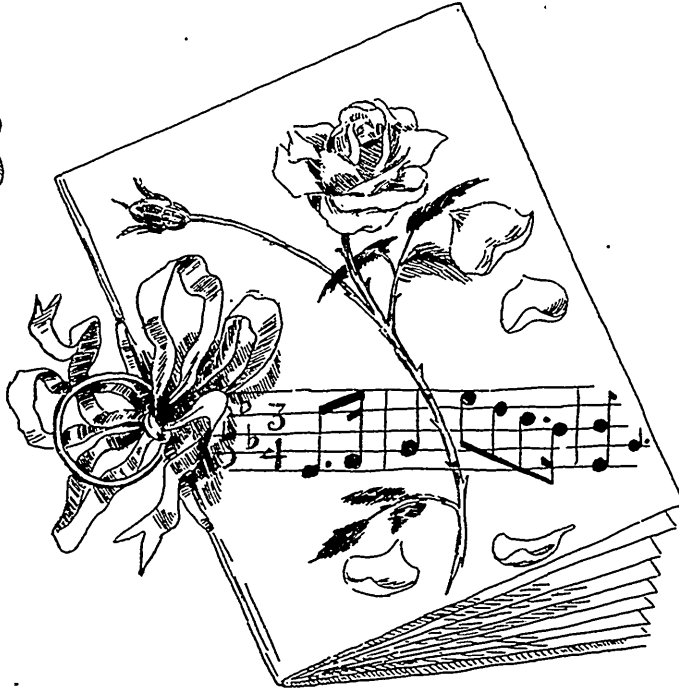
my assistance deserves at least a modicum of credit. To begin with, our invitations held curiosity on tiptoe for exactly seven days, a fact which, according to father, alone proves us to be phenomenal young women. The invitations were plain, white squares upon which was inscribed in green ink:

*The Misses Moore,
At Home,
St. Patrick's Day.
Progressive—*

The missing word, the principal occasion for conjecture, was supplied by a small bunch of shamrock, held in place under a stiff little bow of bright green ribbon, and in this connection it came to light that not every one recognized the historic Irish emblem, twin sister of our own trifolium or white clover, and differing from it only through the legendary touch of the good old saint. To seal the envelopes we used bright green wax stamped with a harp.

We decked the rooms with pots and jars, bright with the fresh green of Erin, our chosen color, and here and there draped scarfs of the same cool tint. For the mantel Patrice cut a large pasteboard, gilded it and trained crisp green smilax along its graceful lines, while I sprinkled about the mantel-shelf a number of golden notes, that our guests might be forcibly reminded of "the harp that once through Tara's halls the soul of music shed."

Our only flowers were jonquils, their pure gold glowing against the greenery and their perfume tinging the air with the

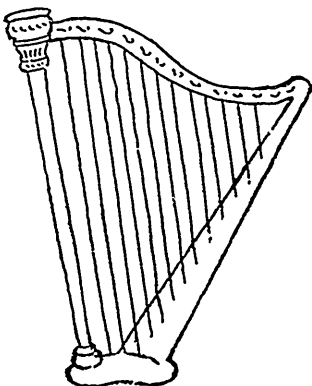


ONE OF THE BOOKLETS.

Its use will be explained later. On each table was placed a toy pot of loose shamrock leaves which had been cut from a muddled sheet of green paper; and forthwith the game began. At the signal all the players closed their eyes and each tried to properly place a leaflet on the green stem which appeared on the first page



IRISH VIEWS.



of each booklet. About one minute was allowed for this, and at the end of that period the leader called "Time!" Such topsyturvy growing and such haphazard planting made everybody laugh when, at the signal, they opened their eyes.

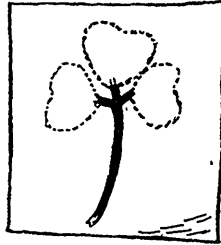
Shamrocks were now chosen for a second attempt, and then for a third and last trial. The couple showing the best branch of shamrock thereupon went up to the next table, first fastening to the tiny brass rings, as token of a game won, a unique marker. These markers, which Patrice and I had hunted up in shops or made at home, occasioned many merry and complimentary remarks as they were handed from a trifoliate platter. Some were diminutive pots ebouized to imitate those quaint bog-oak conceits enterprising vendors sell to tourists at Queenstown; some were effigies of Master Piggie; others were tiny shillelahs fit for elves to handle, and still others were tiny harps, swinging like the rest from green silk cords. Pretty prizes were awarded the most successful pair.

Then we brought in a blackboard on an easel and fun ran riot as various guests tried their hands at drawing Irish subjects for the others to guess. In the midst of the merriment hidden music sounded and we recognized the plaintive strains of Irish melodies, "The Meeting of the Waters," "Erin! Oh Erin!" "The Last Rose of Summer," "Dear Harp of My Country," "Oh, the Shamrock!"—airs which, under the influence of that strain of melancholy which Poe tells us is never absent from

the perfection of the beautiful, add to their liveliest notes a minor strain of sorrow. Thus ushered, the party entered the dining-room, where a symphony in green and gold presented itself.

We had massed the mantel in jonquills and ferns, had tied yellow shades with green ribbons over the lights, and Patrice had lavished her ingenuity and taste upon the table piece, an exquisite floral bar of music laid diagonally across the snowy damask. Strips of green-sheathed wood held in position the five smilax-twined wires, while feathery Egyptian moss was skillfully twisted about the treble clef. The golden notes, sweet as the melody of the old song represented, were made of jonquills bound with bonnet wire to form bunchy yellow and straight green stems of the proper size and correct angle. To vary the monotonous appearance of a somewhat flat decoration we placed on each side of the pretty diagonal on the table tall crystal candelabra twinkling with wax candles of a delicate green tint, and green flags showing harps of gold fluttered here and there.

We felt quite proud of the success of our entertainment and since then Patrice seems more patriotic than ever. But I am not altogether surprised at that, for last night she confessed her engagement to Dennis Barry and showed me the lovely emerald ring he had given her, at the same time saying, between a smile and a tear; "You see, Kitty, 'I'm Wearing o' the Green'!"



LEAF OF BOOKLET SHOWING SHAMROCK STEM.

CHILDREN AND THEIR WAYS.*

By MRS. ALICE MEYNELL.—No. 3.—SIGNS.

It is much to be wished that all our relations with children should be ordered with the explicit intention of serving them and not ourselves, even so much as indirectly. To say so is something more than a platitude, for though we do not make our children useful, we permit ourselves to make them minister to our humor; and not always, perhaps, for the final pleasure or peace of the children. No general indignation is to be expressed against these practices, inasmuch as they are lawful or unlawful, in innumerable degrees, according to the several conditions of the moment. But if we join to the wholesome delight of children our own pleasure and joy, assuredly we do but help ourselves to the human happiness that is conceded to us—as much sufficient to the day as any sorrow; single, isolated from the past and the future, transitory; but of a separate value in that separate day. We need not deny ourselves the adventitious pleasure—the pleasure that is an incident and is not the end, but is the almost inevitable condition of the act of giving "good gifts" to our children. The mere pleasure of a child in receiving the present of something nice to eat reflects an exaggerated joy upon the heart of the giver. And when with the poor gift there goes the bestowal of a mental happiness and peace, according to the child's capacity, there is hardly any limit to the reflex happiness enjoyed by the bestower of trivial things. For instance, it is a special desire of a family of children that their mother should go to their beds at night; but in order that they may have assurance of her visit, which takes place after they have fallen asleep—or, as they phrase it,—"*in the mickle of the night*,"—they ask her to leave a sign. When the custom began she left a trace, unmistakable but not otherwise delightful. She hung the little garters over the looking-glass or put the trodden shoe, that tells so much of a child's day, upon a nail in the place of the nursery picture. It is not clear what was the strong satisfaction found by the child in these vestiges, which would be perceptible only in the morning light when the loneliness and doubts of night were already at an end; but in some way they were precious. For fear the visit to unconscious hosts should leave no such marks, the children sometimes put up a paper in

a conspicuous place with the reminder, "Please make a sign."

But the "sign" could not long continue to be a mere sign and no more. Yielding to a human temptation, the mother, whose evening dress made the rustle of a Summer shower among the small beds at night, began to devise a sign in the shape of a biscuit or a fruit. And it is the reflex pleasure of thinking that a little creature will wake alone and feel for his "sign" that amounts in time to a veritable preoccupation in the maternal mind. It has to be at last confessed; when her friends, perhaps, respect her abstraction, rashly assigning a literary cause, she is wondering whether it shall be a Carlsbad plum or two black currant lozenges. Her delight in the business is so disproportionate that she is bound to keep it secret. Smaller pleasures would be more generally intelligible, and her acquaintances show the usual kind alacrity to procure these for her. They will take measures to assure her a drive, or a dinner in good company, or the play; but against the unavowed joys of "signs" there is an unconscious force at work. She hardly gets a chance of sitting down to think the question out, and obstacles rise up in her path to the nursery at night, as though the Fates suspected the importance of the enterprise; they thwart it with an ingenuity that seems to imply that its real moment is known. So it happens, in fact, with others of the real joys of life. If a cruel fate baffles them by knowing too much of their importance, your friends baffle them by knowing too little. It never occurred to the world that the mother of a little mob of children could possibly be plotting how to have afternoon tea with them instead of taking it in her own or in another woman's drawing-room; and even if the happy opportunity offers, or rather is compelled, there are still difficulties; a conventional destiny does not scorn to employ the prejudices of the servants; it urges them to insist on sending up the toast ready made or, in reply to a message in the tone of command, to go the length of hiding the toasting fork. And this is because the mother, supposed to be encumbered with her noisy crew, had been secretly laying trains and making approaches of circumstance so that she might sit on a hearthrug and make their toast herself.

The "signs," too, are surrounded not only with difficulty but with mystery. In order to enhance the emotions of the waking child groping for the assurance that his mother has been there, she makes her choice in secret, and brings home the little parcel

* Mrs. Meynell, whose book "The Children," published last year, was remarkable for its sympathetic insight, will contribute a series of six articles on "Children and Their Ways" to run through the present volume of THE DELINEATOR. No. 1.—"The Naughty Child," appeared in the Number for January. No. 2.—"The Unready," in the number for February.

in her muff. Therefore, the children, mistaking the situation with the charming blundering that is natural to them, seem to think that there is some obligation to silence or secrecy also on their side. It is by the same young confusion of ideas that a little girl of four years shuts her eyes tight as she stands well in view and thinks herself hidden in some impenetrable darkness. And, also by the same way of blundering, young children entangle their pronouns and their ideas so that they cannot deliver a message with a proper assignment of *rôles* and persons; they come, hasty and rosy, with the importance of their mission, to say "He sends you your love," and "She told me to ask you if she was better this morning." Thus are the signs a subject full of shyness and of delicacy on the part of those who are to be surprised by them. And the children show this by avoiding direct speech on the matter; the entreaty is made by writing, and if there is anything very urgent to say in praise of a sign just given, or some pressing suggestion for the future, this, too, is communicated by letter. And innumerable are the slight devices of the little girls to keep the convention from outrage or plain speech. If they speak about "signs" to one another, this probably is done only between two of approximate age. Their mother's secret is so entangled in their childish thoughts as to become their own. If it were not so, and if, on the other hand, their pleasure did not become hers by the much more intimate and conscious entanglement of her feeling, then "signs" would never have taken the serious place they now hold in the history of the day and night. The children take them as signs that their mother has looked at them asleep, and the hope of finding them has given a last security to their act of curling in for sleep; but the mother, knowing them to be signs, though not proofs, of love, looks to the poets to give her authority for holding signs as dear as proofs. It was Coventry Patmore who gave the first and final authentic expression to the ultimate importance of small things in the regions of love. The lover, he avers, is in haste to prove all he feels by the utmost he can achieve and would ask the world to yield him the great opportunity. But the beloved seems to say (for it is the poet's wit that says it for her) "I am convinced not by proofs, but by signs." Upon this hint the mother acts, not refusing to confess the significance of signs, given and taken, and glad that the word chanced upon by her children was precisely the word chosen by the poet: "Please make a sign." Moreover, their petition is much like the secular prayer of a world set in the perpetual view of the moving but unaltering laws by which it was made and moves. Perhaps no parents so much as the English hold proofs to be sufficient and of sole importance. You may see the father undergoing years of privation for his sons' sakes, giving them the discipline of their education, fitting them with almost equally disciplinary food, clothing them in the clothes they do not like, and in every manner leading them whither they would not go, and this at a great cost of thought, ease, liberty and pleasures to himself. He does his difficult duty, thinking over it at night and at the dreary breakfast table, where the children are silent because of an ungraceful shyness and behind the *Times* which will for all their lives keep a depressing and rigid association with his face.

It would be unjust and cruel to suggest the word "dislike" between the childish selfish sons and the elderly unselfish father. Indeed, how little does he deserve so bitterly ungrateful a feeling! And yet it would be difficult to find a word to express the lack of delight, the dulness, of whatever filial feeling there may be. It has been the work of fortune to combine him in their minds with everything that makes childhood a time of hardly relieved constraint; and it has not occurred to him to vary this association with "signs." There may be a great deal to question and defend in the family life in France, but it is at any rate a life full of signs. French literature, the adult interests of which are shot through by the frolic lights and colors that play with the agile figures of children, is beset with "signs." They are understood by the French father,

mother and author. They are interpreted by great poets, and their significance is the fragrance, sweetness and music of lyric life. If the French schoolboy has to pass his examinations as well as the English boy—and he has—, the issue does not seem to weigh with so much fear and threat upon that more sprightly, elderly head. You may see English fathers upon whom the responsibility of the examination broods with an unlifting shadow that happily does not long linger upon the real agent—the son.

Nature protects the young, with pitiable exceptions, from internal anxiety; but for a thorough course of mental oppression it would hardly be possible to devise anything more ingenious than the long anxieties of a father with young sons at the competitive stages of life—boys whose whole earthly future depends upon the efforts of the immature and irresponsible years. For all their heedlessness, for all their evasions, for every hour lost, the conscientious father suffers the forebodings that should be his sons', as well as those proper to himself. It is not too much to say that the mingling of anxiety, tyranny, solid affection, foresight, foreboding, distrust and preaching which represents the mind and the action of the father in some English families when the young boys are at work for examinations is one of the gloomiest things in the world.

The wonder is that any man born free should submit himself—not to speak of his children—to such an existence. Not few are the families in which the fatherly presence and voice bring nothing to mind but the terrors of education. Yet every act of his harassed and harassing life is, rightly understood, a proof of a kind of love. In the first childhood of his children this father saw them seldom. The English nursery system kept them well out of his regularly ordered day, and the portly pleasantries with which he met them once a day never amused them. Not even, then, at this stage were they allowed to perceive the convincing "signs" of love. It was only when the time of school began that he made them and their careers his care, and by that time "signs," to the English feeling, would have been an absurdity. England has always been proud of her homes, and is so still, though she proclaims it less, for fear of writers who just now imitate one another in using the word "domestic" as though it were the last insult. But the English home-keeper and the writer who scorns him, and who admires France, would alike be astonished if they could well understand that France reproves them both with wonder because they are not domestic.

No home provided with a nursery is, in French eyes, worthy to be called a home. No mother who banishes her children from her drawing-room and no father who does not admit them on equal terms to the dining-room can be acknowledged as a real father and mother by the severe French judgment. Nor is France alone. A Spanish Jesuit is a figure hardly representing, in popular English opinion, the championship of the home and domesticity. Yet the Spanish Jesuit, Father Coloma, in his onslaught upon modern morals, made in the shape of a novel of society, proves the derogation of a wife and mother by the fact that she had set up a nursery after the bad fashion of England. The chief impression of insular manners which Madame Alphonse Daudet took back with her from a first visit to London was made on her mind by the surprising custom of Englishwomen who left their children at home when they made calls. There seems to be no woman who moves about less encumbered by her little ones than the average Englishwoman. Even, however, if she is right in keeping her children out of her social path, she must make up for it by living a complete, if different, life amongst them. In their own place, even if that place be aloof and separate, she must be more than a visitor; it should be her own place also for a great part of her time. Otherwise the days will go by in which "signs" have their full value; and a childhood without signs is hardly worth having. As tokens they are dear to the profoundest consciousness of children; and when they take the material form of something unusual to eat, the materialism is excellent in its place. ALICE MEYNELL.

TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of THE DELINEATOR compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in THE DELINEATOR for May should reach us before the fifth of March. Letters for the correspondents' column

of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

THE SMALL CATALOGUE OF FASHIONS for Spring, 1898, is a handy pamphlet, having illustrations in miniature of all current styles. Ask for it at the nearest agency for the sale of our patterns, or, if you cannot obtain it there, send your order to us, with a penny or a two-cent stamp to prepay charges.

SOCIAL LIFE IN ENGLAND.*—IN THREE PAPERS.

THIRD PAPER.—IN COUNTRY HOUSES.—BY H. E. LADY CURRIE.

Ever since we Britishers emerged from the semi-barbarism of the Middle Ages there has been something distinctive and characteristic about the country life of those among us who still enjoy some of the privileges of the feudal chieftain; and the stranger who visits our shores without seeing something of our country-house life can scarcely be said to know much about England at all. It is a life which has been described in glowing colors by even the most jealous of our neighbors. They have paid us, too, the tribute of the sincerest flattery, for the arrangements in most of those Continental *châteaux* where anything like hospitality is dispensed are obviously imitated from those of an English country house.

It would be advisable, nevertheless, that the neophyte, anxious to drain the cup of old English hospitality, should not accept incontinently, as it were, the first invitation that he or she may happen to receive. It would be well, first of all, to consult some thoroughly experienced person, some old campaigner who has grown gray and cunning in the pursuit of pleasure, and whose scent has become keen as that of a truffle-dog at sniffing out places where the best of everything can be obtained at the least possible cost and inconvenience. I remember such a one—gone now to "a house not made with hands"—telling me that just as an experienced *gourmet* can judge by the quality of the soup what the rest of the dinner is likely to be, so was he able to discern, with absolute certainty, the quality of a country-house party at sight of only *one* of his fellow-guests. There were those whose faces at once inspired him with confidence, putting to flight everything in the shape of a misgiving, while there were others whose appearance was productive of a precisely opposite effect. If, upon entering a house, he chanced to catch sight of a certain dowager of predatory instincts, of a particular *raconteur* who had long joined the steadily increasing army of bores, or of an Irish baronet who fancied that he had a talent for pathetic recitation, he immediately arranged with his valet to send a telegram to himself which would enable him to beat a hasty retreat upon the morrow, as by these outward and visible signs he knew full well that from this country-house party, at least, no enjoyment for him could possibly accrue.

But if our fellow-guests can thus contribute to either our pleasure or annoyance, how much we not gain or lose by the special qualities of our hostess? "Give me," I would say, were I about to start for a country-house visit, "neither effusiveness nor neglect." The hostess who dogs one's footsteps in order to anticipate imaginary wants, invades the privacy of one's chamber at unexpected and inconvenient hours, drags one off to see sights one has no wish to look at, or to meet people one has no wish to know, is even more trying to a visitor of nervous temperament than the one who "washes her hands" of you altogether and seems to think that the whole duty of woman towards her guests has come to an end when she has sent out her invitations.

I remember once, when going down to stay at a well-known country-house for the first time, inquiring of a fair *habituée* who happened to be in the same railway-carriage, what sort of a place it was—whether it was one at which visitors of a quiet, contemplative turn would be allowed to follow their own devices and amuse themselves after their own fashion. "It is a house entirely after your own heart," the fair *habituée* made answer. "For you might be dead in the best bedroom for a week without either your host or hostess finding it out or caring a brass farthing, supposing that they did!" But between such callous indifference and a fussy and irritating impertunity there is surely a middle way, which I now propose to indicate to those of my readers who care to follow me to the ideal country-house, presided over by the ideal hostess.

In describing a beautiful and well ordered English country house such a one or such another immediately presents itself to the mind. But in England there are many mansions, and it would be invidious to particularize. Suffice it to say that I can see in

fancy the kind of country house to which I would conduct the appreciative stranger. Although of a very respectable age, it ought not to be too old. The first country house that I ever stayed at had been built in the reign of one of our Saxon kings. Most of its internal arrangements dated from the time of the Heptarchy and it was anything but comfortable in consequence.

Let us rather select one of about the time of good Queen Bess; before the over-crowded *Mayflower* had breasted the billows of the wide Atlantic, and when many of the ancestors of my readers may have been treading the creaking floors of old English country mansions. A red brick house (let us suppose) faced with white stone, maybe, its roof ornamented with quaint leaden monsters and gilded vanes, standing at the end of its noble avenue of gnarled lime-trees,

"Midst green old gardens, hidden away

From sight of revel and sound of strife,

—Where the bird may sing out his soul ere he dies

Nor fears for the night so he lives his day.—

And the high red walls that are growing grey

With their lichen and moss embroideries

Seem sadly and sternly to shut out life

The life that is often as sad as they!"—

Or, we might journey together to one dating from a less romantic epoch—from Queen Anne's reign, let us say, or the early Georgian period—standing among "crow-crested elms," and furnished, within doors, with marvels of old blue china and Chippendale, a house soothing to the troubled spirit from the potent well of its quaint Eighteenth Century calm. If it be recognized that we can see with the mind's eye, we may be permitted, I presume, to smell with the mind's nose, and with this figurative organ I seem to breathe anew the delicious fragrance that clings to the rooms of most old English country houses. It is a smell as of old-world flowers and freshly mown meadow-grass, warmed by Summer sunshine; of resinous exhalations from cedar, sandal and cassia woods; of books bound in old Russian leather and morocco; of the "pot-pourri" and lavender buds that are collected in the old blue china bowls and ginger pots. By no burning of scented pastilles or distilled essences can this subtle aroma be possibly imitated. It is as much a part and parcel of the house as its foundation stone or as the family ghost (if there happens to be one), and to those who have ever been privileged to call such a house their home, supposing that they possess impressionable natures, it will seem to surpass in fragrance all the vaunted spices of Araby. An ancient race we will assume.

"Here lived and died; these hollow-sounding floors

And creaking doors,
Obeyed their hands and trembled at their tread."

Their portraits are still hanging on the walls and seem to gaze down upon us with curious and pathetic eyes, as though they were making a note of the changes in mode and manners which had taken place since their own day. We feel, as we look at them, more as if we were in the presence of real people than of mere "counterfeit presentments:" of courtly ladies and gallant gentlemen, who would bid us welcome, could they but find the voice, to the house that was once their home. And here I would remind the reader that portraits thus hanging upon walls within which their originals have been born and bred—be they be Sir Joshua, Gainsborough, Romney, the great earlier Dutch masters, or even when they are of the more artificial school of Lely and his disciples,

" . . . Painted at the time

When every lady seem'd to dress in blue"—

gain immeasurably, both in charm and distinction, when they are allowed to remain in the places where they were originally meant to be. It is creditable to the taste of the rich, self-made man—the man who has no ancestors of his own to speak of—that he should desire to possess those of other people, particularly when they represent works of consummate art into the bargain, and that when, as too often happens, through the decay of some ancient house they are set up for auction, like negro

*The last of three articles on Social Life in England. No. 1 on Life in London, by Lady Jeane, appeared in THE DELINEATOR for January, and No. 2 on Life in the Provincial Cities, by Mrs. Fenwick Miller, appeared in the Number for February.

slaves in the olden days, he should purchase them for high prices and take them to dwell with him in his own newly furnished and luxurious home. But the soul seems to go out of them in the transit. They are degraded to mere specimens, illustrating the method of some particular painter or the merits of some particular school. They are no longer in a home, but in a collection—interesting and valuable, it may be, as are those in public galleries and museums—but we lose altogether that pathetic note of sympathy and romance which clung to them as long as they remained upon the scene of their earthly pilgrimage.

I would select for our visit some time in the Spring or Summer rather than in the Autumn or Winter months—one of those brief breathing periods that occurs in the London season at Easter or Whitsuntide—first, because I should like the fields to be flowery and the woodlands in full leaf, and secondly, because in the warm weather the men folk of the party would be less likely to be altogether absorbed in ideas connected with hunting and shooting, or in seeking to obtain an action upon the skin which most foreigners regard as the "be-all and end-all" of an Englishman's country existence. That a man should be able to use a gun in self-defence or when in quest of sustenance in a savage country is quite as it should be. Hunting and shooting, too, with their attendant excitement and outdoor exercise, may doubtless serve as salutary distractions to those engaged for the greater part of their lives in more important pursuits, but the men who devote themselves exclusively to so-called "sport"—who talk, read, think and dream of nothing but the wholesale slaughter of innocent and sentient creatures—are certainly not the most entertaining additions to a country-house party! Walter Savage Landor, in a letter to his sister, writes thus respecting the shooting of feathered game for mere pastime:

Let men do these things if they will. Perhaps there is no harm in it, perhaps it makes them no crueller than they would be otherwise. But it is hard to take away what we cannot give, and life is a pleasant thing—at least to birds. No doubt the younger ones say tender things to one another and even the old ones do not dream of death.

Our country house visit, then, shall be paid in the Summer, although, perhaps, a Winter visit would better acquaint the stranger with an Englishman's country tastes, and I should wish to arrive at our destination not later than five o'clock, so that before dressing for dinner we might have time to wander for awhile in the quaint old-fashioned flower garden and breathe all the fresh country smells that seem so delicious after a long residence in Town. In the diplomatic circles in which the present writer now moves much importance attaches to whether a guest is received at the entrance of the drawing-room, at the top of the stairs, at the bottom of the stairs, or at the front door. Illustrious or well beloved indeed must be the one whose advent would occasion this last and highest mark of respect or affection! The ideal hostess, in the course of her social experience, has probably evolved some such graduated scale of demonstrativeness. I should be contented, for my own part, if when discovered comfortably seated at her well-furnished tea-table she merely rose from her chair and welcomed us with a genial smile, but I confess that I should like our arrival to occasion some little flutter of pleasurable excitement, whether real or simulated, for it is disheartening after having left home and taken, perhaps, a long and fatiguing journey, to be received with only the absent handshake and cold, averted gaze which is all that some hostesses condescend to vouchsafe. The ideal hostess—for all her idealism—may not really care very much more than the family to whom I have already alluded if we were to be found dead in one of her best bedrooms, but, being an enlightened and refined outcome of the nineteenth century, she will at any rate endeavor to dissemble her indifference.

At dinner—prepared, it is needless to say, by an irreproachable French chef—what delightful surprises may be in store for us—surprises which are, as a matter of course, altogether unconnected with bodily food! But how rare is the feast that has been furnished for the intellect! This is no mere "menagerie party"—a name I would give to those heterogeneous gatherings at which Heirs Apparent, Archbishops, and lovely ladies of fashion may be seen hobnobbing (whatever this may mean!) with African monarchs in their war-plumes or the latest stars of the *opera-bouffe*, and yet we will imagine that every guest is cultivated and intelligent, and animated, above all, by an amiable desire to please. All bores and faddists, all touchy and cantankerous people, all sick persons and young children, have been carefully eliminated from the party. The predatory dow-

ager, the tiresome old *raconteur*, the reciting Irish baronet, all "shine by their absence." What scintillations of playful and original wit! What easy and spontaneous repartee! By the time the roast has been reached we almost feel as if we were all members of the same family. Perhaps there may even be one guest at the board who arouses a still warmer sympathy.

After dinner, since England is not a mosquito country, there is nothing but the weather to prevent us from strolling about upon moonlit terraces or sitting in trellised arbors, and we will suppose that the weather is all that it should be. Those who prefer to converse, to listen to the strains of music, or to settle down to a friendly rubber within doors, may also indulge their pleasure, but in the ideal country house nothing is compulsory. We are not compelled to sit up till any particular hour, in order that we may march upstairs in battalions, but may retire when we like without exciting remark. I have come to mistrust that hostess who, upon bidding one "good-night" makes use of the hackneyed phrase, "This is Liberty Hall." As far as my experience goes she says this merely to put one off one's guard, and proceeds forthwith to weave around one all manner of spells and entanglements—subtle as the charm "of woven paces and of waving arms" wherewith the wily Vivien succeeded in subjugating the enchanter Merlin—which paralyze every natural impulse and impose upon one endless duties and obligations, from early family prayers downwards. I think I am even more interested than most people are in ruined crypts, wishing-wells, ancient cromlechs and the like. Hot-houses, too, containing rare orchids, mushrooms, and pineapples, may be also agreeable objects of contemplation when one is in the mood for them. But I resent having sights, however interesting or instructive, imposed upon me by force, and like to be left to wade through the model piggery, or glide down the nearest coal-pit, only just when the spirit moves me. Horses and carriages, however, are placed at the disposal of the guests and those who choose to visit any of the local lions are, of course, at liberty to do so. But we have little need of any extraneous amusement. There is tennis for those who desire to "urge the flying ball," and croquet for those who prefer to knock it about upon the velvet sward, and shady alleys and bowers for those who prefer to do nothing. The lawn looks like a picture by Watteau or Lancret; we feel that we might go further and fare worse!

A few more such delightful days,

"With all hours seeming rosy-crown'd,"

and a kind of charming free-masonry seems to become established among the company. We discover sympathies, tastes, a thousand unexpected things in common. One among the guests, maybe, has grown even into a second self. How little did we dream of this when we took our departure for home! We evolve certain jokes, catchwords, and nick-names, some of which may recur to us for years to come, or may even be handed down to our remote posterity, to whom, perhaps, they will not seem particularly funny. They are the outcome, however, of light and joyous hearts, taking their pastime in holiday season, and as such have some claims upon our remembrance.

And then—after a period brief or prolonged, as the case may be—comes the most delightful day of all, the day of our departure for home! For, say what one will, and however enjoyable the party may have been, there is still something a little fatiguing to the nervous system in being thus continually before the public, no matter how indulgent such a public may be. We feel that we must not be cross, we must not be dull, we must not be ill, we must avoid, if possible, dying in one of the best bedrooms; we must wear nice clothes and be always trying to look our best. After awhile we become conscious that all these restrictions and obligations are sapping our vitality. It is, therefore, not without a sense of relief, tempered by gratitude and regret, that we take our places for the last time at the hospitable breakfast table, already equipped, it may be—if our train happens to be an early one—in neat hats and becoming dust-cloaks.

Our hostess (the ideal hostess), we observe, is more than usually radiant and expansive. Never before has she seemed to us to be so attractive. The master of the house, too, who, in spite of his moral worth, had struck us as being rather a ponderous man, how he wakes up and radiates at this last breakfast! Can it be that they are glad we are going away? We cast from us this disloyal suggestion as if it were a scorpion! Our hostess is merely wishing to convey to us the knowledge that she has liked us better upon a further acquaintance. She is not a person who gushes over new comers at first, but now she wishes to show us that we have been admitted to her inner

circle. Then, again, "Call no man happy until after he is dead," and call no country-house party pleasant until after it is over. This one has been a most brilliant success and both host and hostess are overflowing with the natural triumph consequent upon a benevolent and perfected achievement, and at thought

of the enjoyment afforded by their hospitality. Yes, the whole thing has been too absolutely delightful for words, but still, for all that, "there's no place like home."

MARY MONTGOMERIE CURRIE.
Constantinople, December, 1897.
(VIOLET FANE.)

A LITERARY DETECTIVE BUREAU.

By ELIZABETH A. HYDE.

Although it would be an almost unheard-of thing for the business meetings of a literary club to become monotonous and uninteresting, every hostess wishes, as the regular "social" evening approaches, for something in the way of entertaining, new and yet appropriate to the society. A "Literary Detective Bureau" is a novel contest, and many bright readers who consider themselves quite well read will be surprised to find how the names of characters in well-known books will become confused or entirely slip the memory.

Each guest, upon entering the room, is presented with a card bearing the name of some familiar character in fiction. The gentlemen then seek among the ladies for the heroines whose names are associated with those of the heroes they represent—Daniel Deronda and Gwendolen Harleth, the Vicomte de Bragelonne and Louise de la Valliere, etc., the characters so related being partners for the evening. When all are ready the hostess distributes long slips of paper containing the questions, with numbered spaces for the answers, and with pencils attached. Plenty of time should be allowed for the consideration of the problems, and when all or most of the contestants have finished the papers are collected and examined by competent judges, who have a correct list of the answers already prepared. It is a good plan to have this attended to while the guests are at supper, as the waiting is apt to be rather tiresome.

Unless it be against the rules of the club, prizes should always be awarded to the most successful, and a little more fun is added if booby prizes are given to console the least fortunate ones. These need not be expensive, a book, portfolio, inkstand or fountain pen making a suitable first prize for either lady or gentleman; while to the lady whose memory played her most false should be given an ordinary eraser, accompanied by a card on which is written the following verse:

I come to you, fair lady,
To console you in your grief,
And if you use me properly
Your sorrow may be brief.
For if I and the pencil after
Work hard with all our might
Ere half the guests have seen them
Your answers may all be right.

Her partner should be presented with a child's slate, with pencil attached, while in fancy lettering diagonally across the face may be written:

I know you don't want your answers
Handed down to posterity;
So, unless you improve in the meantime,
Pay write them in future on me.

The following questions may be varied and enlarged upon as the hostess desires, though I think the list will be found quite long enough for an ordinary evening's entertainment.

(A) For what does the initial stand in the following names:

- | | |
|-----------------------|-------------------------|
| 1—Frank R. Stockton? | 6—Jerome K. Jerome? |
| 2—F. Marion Crawford? | 7—Mary E. Wilkins? |
| 3—A. Conan Doyle? | 8—Margaret E. Sangster? |
| 4—James M. Barrre? | 9—Louisa M. Alcott? |
| 5—F. Hopkinson Smith? | 10—Amelia E. Barr? |

(B) What is the correct name of each of the following:

- | | |
|------------------------|--------------------------|
| 1—Bride of Lammermoor? | 6—Little Minister? |
| 2—Woman in White? | 7—Bachelor Maud? |
| 3—Daughter of Heth? | 8—Man who would be King? |
| 4—Lady of Quality? | 9—Old-fashioned Girl? |
| 5—Deceitster? | 10—Deerslayer? |

(C) Name the heroine in each of the following books:

- | | |
|----------------------|----------------------------|
| 1—Adam Bede. | 6—John Halifax, Gentleman. |
| 2—Nicholas Nickleby. | 7—Kenelm Chillingly. |
| 3—Robert Elsmere. | 8—John March, Southerner. |
| 4—Saracinesca. | 9—Henry Esmond. |
| 5—Climmie Fadden. | 10—Donald Grant. |

(D) Name the hero in each of the following books:

- | | |
|------------------------------|-------------------|
| 1—Romola. | 6—Anna Karenina. |
| 2—Marcella. | 7—Lorna Doone. |
| 3—Beatrice. | 8—Evangeline. |
| 4—Trilby. | 9—Princess Aline. |
| 5—Tess of the d'Urbervilles. | 10—Consuelo. |

(E) Who owned the following articles:

- | | |
|---------------------------|----------------------|
| 1—Moonstone? | 6—Glorious Fortune? |
| 2—Talisman? | 7—Colonel's Money? |
| 3—Bow of Orange Ribbon? | 8—Silver Skates? |
| 4—Scarlet Letter? | 9—Lilac Sunbonnet? |
| 5—Great Hoggarty Diamond? | 10—Flamingo Feather? |

(F) Who lived in the following places:

- | | |
|--------------------------|-----------------------------|
| 1—Bleak House? | 6—Golden House? |
| 2—House of the Wolf? | 7—Chantry House? |
| 3—Northanger Abbey? | 8—Home at Greylock? |
| 4—Old Stone House? | 9—House by the Medlar Tree? |
| 5—House of Seven Gables? | 10—Houseboat on the Styx? |

(G) Who was the original of the following characters:

- | | |
|--------------------------------------|----------------------------------|
| 1—Lothair? | 6—Man in the Iron Mask? |
| 2—Jo March, in "Little Women?" | 7—Jenny, in "Jenny Kissed Me?" |
| 3—Micawber, in "David Copperfield?" | 8—Camille? |
| 4—Fagin, in "Oliver Twist?" | 9—Jess, in "A Window in Thrums?" |
| 5—Uncle Tom, in "Uncle Tom's Cabin?" | 10—Last of the Barons? |

(H) Who said each of the following:

- | | |
|--|---|
| 1—"Why don't you speak for yourself, John?" | 6—"One if by land and two if by sea?" |
| 2—"The quality of mercy is not strained?" | 7—"It might have been?" |
| 3—"Charge, Chester, Charge! On Stanley, on?" | 8—"To lead but one measure, drink one cup of wine?" |
| 4—"Water, water every-where, and not a drop to drink?" | 9—"To every man upon this earth death cometh soon or late?" |
| 5—"Shoot if you must this old gray head?" | 10—"Write me as one that loves his fellow-men?" |

(I) To whom do the following "aliases" (to be consistent with the usages of the Detective Bureau) belong:

- | | |
|---------------------|------------------------|
| 1—Mark Twain? | 6—Anthony Hope? |
| 2—George Eliot? | 7—Ian Maclaren? |
| 3—Hoz? | 8—Charles E. Craddock? |
| 4—Maarten Maartens? | 9—Max O'Rell? |
| 5—George Sand? | 10—Ik Marvel? |

The supplementary portion of "A Literary Detective Bureau," which will appear in the April number of THE DELINEATOR, will furnish the correct answers of the interesting questions propounded in this issue. The complete article, in addition to affording suggestions for entertainments, will be found to contain much unique literary information.

CROCHETING.—No. 80.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
 ch. st.—Chain stitch.
 Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

s. c.—Single crochet.
 d. c.—Double crochet.

h. d. c.—Half-Double crochet.
 tr. c.—Treble crochet.

p.—Picot.
 sl. st.—Slip stitch.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.

TOILET SET IN CROCHET APPLIQUÉ.

FIGURES NOS. 1, 2 AND 3.—Crochet appliqué is almost as pretty as embroidery, and is so easy to make that any good

down, and run with a coarse thread. Then with the etching silk button-hole the edge of each piece; with green filo silk doubled, feather stitch each piece, and with a pencil mark the stems of the violets. The latter are now ready to be crocheted. Use a fine hook, and with a single thread of the violet silk make 4 ch., join: * over ring thus formed work 2 s. c., 1 d. c., 1 tr. c., 4 ch., fasten with sl. st. in last tr. c., 1 tr. c., 1 d. c.; repeat from * till there are four petals. For the 5th and largest petal, make 1 s. c., 1 d. c., 5 tr. c., 1 d. c., and fasten with sl. st. in first stitch made. Leave about 8 inches of silk to sew the violet down.

To Make Violets showing Side View.—Make 2 half-petals and 1 whole one, the latter being made between the two half ones. The buds are simply clusters of tr. c., three or five according to size of bud desired; after making the stitches draw them all together with a slip stitch at the top.

To Fasten the Flowers to the Linen Centers.—First, pin the point of each petal down, and fell all around the edges. There are three petals turning downward, with the large one in the center, and two turning up and somewhat separated from from the three.

To Make the Veinings.—First, with purple silk make 1 long and 2 short stitches in each of the lower petals, then with the yellow silk make short stitches between the stitches of purple; there are also a few short stitches of yellow silk in the upper two petals. Finish the flowers with a large French knot in the center, this being done with the yellow silk. A natural violet is of course the best guide for veining where the flowers show a side view. One long and 2 short stitches of the green silk to each petal make a nice calyx. The stems are done in short outline stitch.

To make the Crocheted-Netting Edge around the Dolly.—Work as follows: The edge will require two spools of No. 100 thread. Fasten thread in one of the button-hole stitches. * Make 12 ch., fasten with slip stitch in the 3rd stitch, 3 ch.

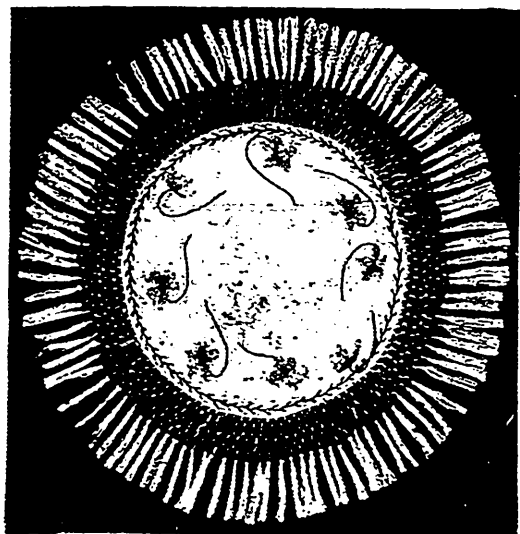


FIGURE NO. 1.—DOLLY IN CROCHETED APPLIQUÉ.

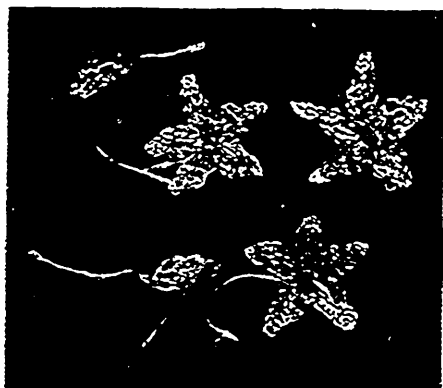


FIGURE NO. 2.—METHOD OF MAKING CROCHETED APPLIQUÉ.

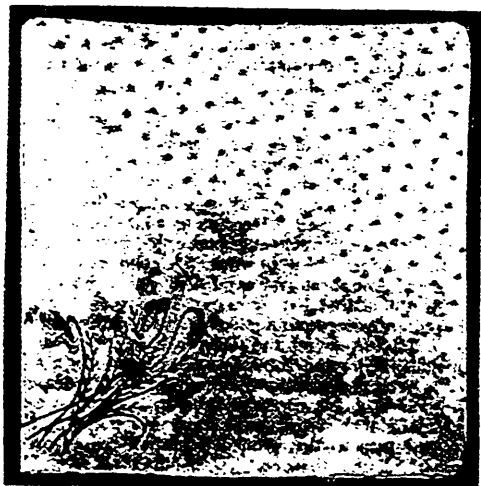


FIGURE NO. 3.—CUSHION-COVER DECORATED WITH CROCHET APPLIQUÉ.

crocheter may make a success of the work. The time required to do the work is less than half that required to do the same amount of embroidery. The pieces here illustrated are in violet design and belong to a toilet set. There should be, to make the set quite complete, two round dollies, each 6 inches across, and one oblong

dolly 6 by 10 inches. The cushion cover is 7 inches square when finished. Half a yard of linen is quite sufficient for the 4 pieces. Two skeins of violet colored filo silk, 1 skein of light-green filo, and 2 skeins of white etching silk, with a few threads each of pansy purple and lemon yellow is all the silk needed for the set. First, cut out the circles and oblong piece of linen, allowing the width of a seam all round: turn the width of seam

miss 4 button-hole stitches, and fasten with sl. st. in the 5th st.; repeat from * all the way round; the thread is cut after every round. The 2nd and 3rd rounds are made in the same

way, only fasten in the picots of last round instead of in the button-holing. For the fringe, wind thread 12 times over a 1/4 inch strip of cardboard; as each cluster of fringe is made, with the hook loop it over a picot of the edge.

Having made the doileys first, no difficulty will be found in making the bunch of violets for the cushion-cover.

To Make the Dots on the Cushion-Cover.—Draw lines across the

corner of cushion half an inch apart; mark dots on these lines also half an inch apart and work with violet silk in satin stitch. The cover should be left open like a pillow slip, so as to be easily removed for laundering. Two-inch-wide lace sewed around the edge, with tiny bows of violet ribbon on the corners (the ribbon running from corner to corner), is the prettiest finish for this dainty cushion-cover.

THE THREE FURTHER ADVENTURES OF CLIVE RAYNER.

BY MARTIN ORDE.

No. 3.—THE FINAL ADVENTURE.

"So you see, Marion, I have not left a stone unturned."

"Indeed, I do, Aunt Lucy! A real, live explorer from the Himalayas is a sensation which does not often come in my way. What is he like? Lean and lank, I suppose, with a complexion burnt by tropic suns into the hue of brick or leather?"

Mrs. Davenport laughed. "You shall wait and see," she said gaily, "I make no promises."

"From that tone of suppressed triumph," replied the voice from the hammock, "I gather that your Mr. Rayner is more than usually presentable. Am I right?"

Mrs. Davenport smiled and shook her head. She sent an approving glance in the direction of her niece's slender figure, and then turned her gaze once more upon the water.

Mild Summer nights on Mt. Desert are rare and often accompanied by fog, which is the greater pity as there is no place where their beauty is more decided. Whether it is the sea, the mountains or the two combined there is no spot where one can come so close to the charm of night, with its soft sounds, velvet shadows and lingering perfumes.

Mrs. Davenport's piazza overlooked the harbor, dotted with the lights of yachts almost as numerous as the reflected stars. Its surface was all astir; naphtha launches sped to and fro; the dip of paddles and the sound of low voices told of the passing of the canoe, and now and again came snatches of distant music and laughter.

The many lights chequering the water, the sky above tremulous with stars, the shadowy masses of islet shore—all these things filled Marion Davenport's heart with quiet pleasure and a sense of rest. These six weeks to which she had long looked forward represented her holidays, when she was able once more to be an idle, careless, happy girl. The coming Winter would bring its customary round of drudgery; her necessities were very real and her work was real to meet them. It was characteristic of her that while the present ease and luxury did not cause her to forget the coming task nor falter in its contemplation, she was able, nevertheless, to throw herself into her pleasures with full, free enjoyment. Her buoyant, earnest spirit made her work and play equally successful.

"And I shall 'play lady' for awhile," so ran her thoughts, "and play it well. Thank Heaven, I know enough at least not to attach to this play more importance than it deserves!"

When his brother's failure in business had been followed by death, both Mr. and Mrs. Davenport had been anxious that his niece should abandon her idea of seeking a livelihood and take up her abode with them. Her younger brother had been placed at school, and both uncle and aunt urged that there was no immediate need for Marion to work. A good case was made out and the girl thought it over carefully. She had been brought up to a life unlike that led by her uncle and aunt, and she had, moreover, an understanding above her twenty-one years. Hence she was able to see that the absence of real sympathy between her uncle's family and herself would render her life with them either a perpetual resistance, or a perpetual surrender. She knew enough of her own proud nature to feel that acceptance of their kindness without return on her part was impossible; and such return would mean capitulation to the pressure of a futile, frivolous existence. Had her aunt been ill or poor, Marion would have accepted without hesitation, but she was neither. The girl's refusal was firm, and it was expressed with so much kindly feeling that Mrs. Davenport, who was proud herself, could not take offence.

All this had taken place three years before; the question had

long been tacitly considered settled, and the holidays which Marion passed with her relatives at Bar Harbor were unmarred by any further discussions regarding it. Her aunt was kind and affectionate and exerted herself to make her visits pleasant. It was with this idea in view that, meeting Clive Rayner at B's, she sent him an invitation to dinner—"not," as she explained to her husband, "that I would venture to ask such a man to meet every girl, but then Marion is different."

Marion was different. When Clive Rayner stepped upon the piazza and was greeted by Mrs. Davenport the dusk made it hard for him to distinguish her niece. He merely received an impression of large eyes, a firm hand and a very sweet voice, and as these were no novelties, he dropped into a chair beside her without especial interest. Marion swayed lightly to and fro in her hammock, and surveyed with surprise the firm outline of his head against the lighted window. She had not thought to find the explorer so young a man.

"So you find no weariness, Miss Davenport," he said somewhat perfunctorily, "in doing at Bar Harbor in Summer just what you do all Winter in New York?"

"I might if I did so," she replied quickly, "but if you refer to society, my work leaves me little time for that in Winter and I am glad to get a change in this beautiful place."

"Your work?" Rayner hazarded with a slightly amused intonation which the girl was quick to catch.

"I use the word advisedly," she said, "for although it may not be work in your sense; yet it is undoubtedly work, for I support myself by it; I teach in a large school."

There was a touch of youthful bravado in this speech, but its spirit pleased Rayner. After a moment's pause he said: "I am old enough and experienced enough not to judge by appearances, yet how dull I have been! The fact that you were Mrs. Davenport's niece, and that I am introduced to you on her piazza, gave me a number of preconceived notions and so a false idea. You must forgive me; what you do is work indeed."

"It was very natural," said Marion, thinking him rather naïve.

"And if I may say it," he went on, "it interests me. I like fighting."

Marion felt like saying "And I like you." They drifted into other topics, and Rayner found in her a responsive and unusual intelligence.

"I wish I could see you," he exclaimed at last, leaning forward. "I think you must be very remarkable. Why, not one woman in a hundred would know what I meant by that remark."

She laughed, and dinner was announced at that moment. They passed into the glare of light from the darkened piazza and Rayner looked at his companion with much satisfaction. There was much in Marion Davenport's face and figure which was attractive, and it was accentuated by her expression. Her irregular features had a certain nobility, the eyes were sweet and steadfast, the firm mouth had a sudden, joyous smile which lit up the face. More than this, she possessed a personal magnetism which had a great charm for such a man as Rayner. His verdict was wholly approving. "If that woman chooses to work," his thoughts ran, as he seated himself beside her at the dinner table, "she will work well. And she is proud, too, proud and sympathetic, an unusual combination."

He stayed later than he had intended, talking to her, and departed with a certain exhilaration which he did not understand yet had no wish to analyze. The influence of women had been almost left out of Rayner's life; he had no previous experiences

by which to measure the present. Largely concerned as he had been in men's affairs, his interest had seldom if ever extended to those of women.

The following day seemed anxious to justify the pretensions of the Maine coast to fine weather. It was clear, sunny and spicy. The explorer, taking his morning stroll on the Shore Walk, looked upon sea and sky with pleasure. A few minutes later when his eye caught the figure of Miss Davenport, slim and graceful in her white frock, they left the contemplation of Nature with unusual quickness.

"You must not think that I spoke contemptuously of your work last night," he said, when they had exchanged greetings.

The girl laughed; her laughter was fresh and joyous.

"Oh, no!" she replied, "I realized how natural it was that you should not understand. You see, my father died more than three years ago, and I have taught ever since. And I suppose, Mr. Rayner, that you figured me as elderly, spectacled and severe?"

"If I did I soon came to know better," he confessed.

"Because," she continued, "I assure you that I very much enjoy life."

"I can see that"—Rayner looked down into her eyes.

"But we waste time in talking of my work when I want to hear about yours."

This little speech pleased the explorer immensely. He was accustomed to evade any direct or indirect attempt to make him talk of his own achievements; he told his adventures in private and to the chosen few only. But in this case he showed no hesitation. In five minutes he found himself talking more naturally and easily than ever he had done before.

This talk was not the last which the Summer brought to Rayner and to Marion Davenport. The girl had a frank simplicity and directness which made her a delightful friend. She was neither insincere nor affected; one could count upon her firm, independent character. Their comradeship came to mean so much to Rayner that he found himself looking forward to the end of the season with a feeling akin to dismay. The disturbance he underwent struck him as disproportionate to the fact, as he put it, that they were merely "good friends." He clung to this phrase, conscious that should he lose hold of it the waters would close over his head.

Toward the end of a golden August, Marion and he joined a number of friends with the intention of climbing all of the more distant mountains. A beautiful day favored them, and driving to the path in one of those typical buckboards, they plunged into the trail through thick pine woods. The ascent was delayed by the indistinctness of the trail, in many places obliterated altogether, and it was past noon when the top was reached.

When the descent began Marion showed plainly that she was tired; Rayner lingered behind with her and the rest hastened on ahead.

Now, there was no better woodsman in America than Rayner, and no manner of excuse for what follows. But it had been a literal impossibility for some time past for him to look beyond a certain pair of brown eyes. Thus left behind, the two were in no haste to reach the bottom, being very much interested in each other's conversation. There had been a note of suspense and excitement in their intercourse of late and Marion became acutely conscious of it. She had blamed herself for the joy she took in the thought, but to-day she did it no longer. A vivid sense of happiness took possession of her; she drank it in and rejoiced in it. Nevertheless, it was she after all, and not the explorer, who looked up and exclaimed in surprise:

"Mr. Rayner, I'm sure we did not come by here before. I don't remember that gully. And see—there is no path further on!"

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way, only fasten in the picots of last round instead of in the button-holing. For the fringe, wind thread 12 times over a 1/4 inch strip of cardboard; as each cluster of fringe is made, with the hook loop it over a picot of the edge.

Having made the doileys first, no difficulty will be found in making the bunch of violets for the cushion-cover.

To Make the Dots on the Cushion-Cover.—Draw lines across the

corner of cushion half an inch apart; mark dots on these lines also half an inch apart and work with violet silk in satin stitch. The cover should be left open like a pillow slip, so as to be easily removed for laundering. Two-inch-wide lace sewed around the edge, with tiny bows of violet ribbon on the corners (the ribbon running from corner to corner), is the prettiest finish for this dainty cushion-cover.

THE THREE FURTHER ADVENTURES OF CLIVE RAYNER.

BY MARTIN ORDE.

No. 3.—THE FINAL ADVENTURE.

"So you see, Marion, I have not left a stone unturned."

"Indeed, I do, Aunt Lucy! A real, live explorer from the Himalayas is a sensation which does not often come in my way. What is he like? Lean and lank, I suppose, with a complexion burnt by tropic suns into the hue of brick or leather?"

Mrs. Davenport laughed. "You shall wait and see," she said gaily, "I make no promises."

"From that tone of suppressed triumph," replied the voice from the hammock, "I gather that your Mr. Rayner is more than usually presentable. Am I right?"

Mrs. Davenport smiled and shook her head. She sent an approving glance in the direction of her niece's slender figure, and then turned her gaze once more upon the water.

Mild Summer nights on Mt. Desert are rare and often accompanied by fog, which is the greater pity as there is no place where their beauty is more decided. Whether it is the sea, the mountains or the two combined there is no spot where one can come so close to the charm of night, with its soft sounds, velvet shadows and lingering perfumes.

Mrs. Davenport's piazza overlooked the harbor, dotted with the lights of yachts almost as numerous as the reflected stars. Its surface was all astir; naphtha launches sped to and fro; the dip of paddles and the sound of low voices told of the passing of the canoe, and now and again came snatches of distant music and laughter.

The many lights chequering the water, the sky above tremulous with stars, the shadowy masses of islet shore—all these things filled Marion Davenport's heart with quiet pleasure and a sense of rest. These six weeks to which she had long looked forward represented her holidays, when she was able once more to be an idle, careless, happy girl. The coming Winter would bring its customary round of drudgery; her necessities were very real and her work was real to meet them. It was characteristic of her that while the present ease and luxury did not cause her to forget the coming task nor falter in its contemplation, she was able, nevertheless, to throw herself into her pleasures with full, free enjoyment. Her buoyant, earnest spirit made her work and play equally successful.

"And I shall 'play lady' for awhile," so ran her thoughts, "and play it well. Thank Heaven, I know enough at least not to attach to this play more importance than it deserves!"

When his brother's failure in business had been followed by death, both Mr. and Mrs. Davenport had been anxious that his niece should abandon her idea of seeking a livelihood and take up her abode with them. Her younger brother had been placed at school, and both uncle and aunt urged that there was no immediate need for Marion to work. A good case was made out and the girl thought it over carefully. She had been brought up to a life unlike that led by her uncle and aunt, and she had, moreover, an understanding above her twenty-one years. Hence she was able to see that the absence of real sympathy between her uncle's family and herself would render her life with them either a perpetual resistance, or a perpetual surrender. She knew enough of her own proud nature to feel that acceptance of their kindness without return on her part was impossible; and such return would mean capitulation to the pressure of a futile, frivolous existence. Had her aunt been ill or poor, Marion would have accepted without hesitation, but she was neither. The girl's refusal was firm, and it was expressed with so much kindly feeling that Mrs. Davenport, who was proud herself, could not take offence.

All this had taken place three years before; the question had

long been tacitly considered settled, and the holidays which Marion passed with her relatives at Bar Harbor were unmarred by any further discussions regarding it. Her aunt was kind and affectionate and exerted herself to make her visits pleasant. It was with this idea in view that, meeting Clive Rayner at B's, she sent him an invitation to dinner—"not," as she explained to her husband, "that I would venture to ask such a man to meet every girl, but then Marion is different."

Marion was different. When Clive Rayner stepped upon the piazza and was greeted by Mrs. Davenport the dusk made it hard for him to distinguish her niece. He merely received an impression of large eyes, a firm hand and a very sweet voice, and as these were no novelties, he dropped into a chair beside her without especial interest. Marion swayed lightly to and fro in her hammock, and surveyed with surprise the firm outline of his head against the lighted window. She had not thought to find the explorer so young a man.

"So you find no weariness, Miss Davenport," he said somewhat perfunctorily, "in doing at Bar Harbor in Summer just what you do all Winter in New York?"

"I might if I did so," she replied quickly, "but if you refer to society, my work leaves me little time for that in Winter and I am glad to get a change in this beautiful place."

"Your work?" Rayner hazarded with a slightly amused intonation which the girl was quick to catch.

"I use the word advisedly," she said, "for although it may not be work in your sense; yet it is undoubtedly work, for I support myself by it; I teach in a large school."

There was a touch of youthful bravado in this speech, but its spirit pleased Rayner. After a moment's pause he said: "I am old enough and experienced enough not to judge by appearances, yet how dull I have been! The fact that you were Mrs. Davenport's niece, and that I am introduced to you on her piazza, gave me a number of preconceived notions and so a false idea. You must forgive me; what you do is work indeed."

"It was very natural," said Marion, thinking him rather naïve. "And if I may say it," he went on, "it interests me. I like fighting."

Marion felt like saying "And I like you." They drifted into other topics, and Rayner found in her a responsive and unusual intelligence.

"I wish I could see you," he exclaimed at last, leaning forward. "I think you must be very remarkable. Why, not one woman in a hundred would know what I meant by that remark."

She laughed, and dinner was announced at that moment. They passed into the glare of light from the darkened piazza and Rayner looked at his companion with much satisfaction. There was much in Marion Davenport's face and figure which was attractive, and it was accentuated by her expression. Her irregular features had a certain nobility, the eyes were sweet and steadfast, the firm mouth had a sudden, joyous smile which lit up the face. More than this, she possessed a personal magnetism which had a great charm for such a man as Rayner. His verdict was wholly approving. "If that woman chooses to work," his thoughts ran, as he seated himself beside her at the dinner table, "she will work well. And she is proud, too, proud and sympathetic, an unusual combination."

He stayed later than he had intended, talking to her, and departed with a certain exhilaration which he did not understand yet had no wish to analyze. The influence of women had been almost left out of Rayner's life; he had no previous experiences

by which to measure the present. Largely concerned as he had been in men's affairs, his interest had seldom if ever extended to those of women.

The following day seemed anxious to justify the pretensions of the Maine coast to fine weather. It was clear, sunny and spicy. The explorer, taking his morning stroll on the Shore Walk, looked upon sea and sky with pleasure. A few minutes later when his eye caught the figure of Miss Davenport, slim and graceful in her white frock, they left the contemplation of Nature with unusual quickness.

"You must not think that I spoke contemptuously of your work last night," he said, when they had exchanged greetings. The girl laughed; her laughter was fresh and joyous.

"Oh, no!" she replied, "I realized how natural it was that you should not understand. You see, my father died more than three years ago, and I have taught ever since. And I suppose, Mr. Rayner, that you figured me as elderly, spectacled and severe?"

"If I did I soon came to know better," he confessed. "Because," she continued, "I assure you that I very much enjoy life."

"I can see that"—Rayner looked down into her eyes. "But we waste time in talking of my work when I want to hear about yours."

This little speech pleased the explorer immensely. He was accustomed to evade any direct or indirect attempt to make him talk of his own achievements; he told his adventures in private and to the chosen few only. But in this case he showed no hesitation. In five minutes he found himself talking more naturally and easily than ever he had done before.

This talk was not the last which the Summer brought to Rayner and to Marion Davenport. The girl had a frank simplicity and directness which made her a delightful friend. She was neither insincere nor affected; one could count upon her firm, independent character. Their comradeship came to mean so much to Rayner that he found himself looking forward to the end of the season with a feeling akin to dismay. The disturbance he underwent struck him as disproportionate to the fact, as he put it, that they were merely "good friends." He clung to this phrase, conscious that should he lose hold of it the waters would close over his head.

Toward the end of a golden August, Marion and he joined a number of friends with the intention of climbing all of the more distant mountains. A beautiful day favored them, and driving to the path in one of those typical buckboards, they plunged into the trail through thick pine woods. The ascent was delayed by the indistinctness of the trail, in many places obliterated altogether, and it was past noon when the top was reached.

When the descent began Marion showed plainly that she was tired; Rayner lingered behind with her and the rest hastened on ahead.

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NOVELTIES IN COLLARETTES.

For the first balmy Spring days the collarette of silk, velvet, cloth or plush is an indispensable accessory, supplementing the Russian blouse of cloth admirably and insuring warmth about the shoulders while adding good style to any toilette whether it be of silk, cloth or novelty goods. A choice of several styles is offered this month, the tab collarette, scooped collarette and pointed epaulette modes being highly favored. There is a disposition to overlay the smooth velvet and silk collarettes with lace, the effect being rich and handsome, and many cloth accessories of this kind are adorned with velvet appliqué trimming that gives an air of elegance appropriate for theatre, concert and church wear. The high protective collars with which nearly all of these accessories are completed are unique in shape and universally becoming. Knife-plaitings of silk, finely plaited ribbon, silk braid bands, insertion, feather trimming and lace edging are garnitures that increase their charm and add to their weight and warmth. Black and the new shades of velvet like violet, emerald-green, cinnamon-brown and sapphire-blue are commended for dressy wear overlaid with lace or elaborately trimmed with jet, fur or ribbon and sometimes with all of these garnitures. Chiffon finely plaited may fall from underneath a deep collarette with charming results.



1632



1632

LADIES' TAB COLLARETTE.

No. 1632.—This dressy collarette is pictured made of emerald-green velvet and adorned at the edges with feather trimming and at the back of the collar with a bow of satin ribbon. Five tabs are joined to the lower edge of a standing collar; the tab at the center of the back is broad, widening gradually from the neck down; the tab on each shoulder is narrower than the one at the back, and the two tabs in front produce the same appearance as the tab at the back when the collarette is closed. Rising from the top of the standing collar is a ripple ruffle that flares and ripples



1633



1633

stylishly about the throat. Corded silk, velvet or cloth will be made up by this style and decorated according to personal fancy.

We have pattern No. 1632 in three sizes, small, medium and large. In the medium size, the collarette requires one yard of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FANCY COLLARETTE. (TO BE MADE WITH A FANCY POINTED COLLAR OR A LAFAYETTE COLLAR.)

No. 1634.—This fancy collarette is pictured made of velvet and decorated with satin appliqué. The collarette is smoothly

fitted by shoulder seams and shapes pretty epaulettes on the shoulders and a large scollop at each side of an acute point at the center of the front and back. It is closed invisibly at the center of the front. The neck may be completed by a high collar that is curved to stand out in a handsome point at each side or with a Lafayette collar that rises high about the neck and rolls and flares becomingly. Each collar is formed of four joined sections and is exceedingly smart in effect.

Velvet, plush, cloth and some suiting goods may be made up in this style and jet, passementerie, appliqué trimming, etc., will supply the decoration. We have pattern No. 1634 in three sizes, small, medium and large. To make the collarette in the medium size, requires one yard of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SCOLOPED COLLARETTE.

No. 1633.—A fancy collarette is here shown made of satin and overlaid with lace net. It lies smoothly on the waist and its lower edge is scooped in a novel way and trimmed with two ruffles of doubled chiffon. A standing collar completes the neck and its upper edge is finished with a ruffle of doubled chiffon.

Velvet, silk, satin or cloth may be made up in this style and overlaid with lace or merely bordered with feather trimming, chiffon formed in a puffing or jet passementerie.

We have pattern No. 1633 in three sizes, small, medium and large. In the medium size, the collarette needs five-eighths of a yard of material twenty-two or more inches wide, with five-eighths of a yard of lace net twenty-seven inches wide to cover the collarette. Price of pattern, 5d. or 10 cents.

LADIES' EPAULETTE COLLARETTE.

No. 1637.—This novel epaulette-collarette is shown made of velvet all-over decorated with jet and accordion-plaited chiffon. The collarette is closed at the left side and shows a square tab at the center of the front and back and a rounding tab over each shoulder, all falling



1637

smoothly over a deep flounce of accordion-plaited chiffon. The edges of the tabs and the top of the standing collar finishing the neck are trimmed with a ruffle of satin ribbon.

Velvet in black or bright colors will be chosen for the mode and so will cloth, silk or satin. The ornamentation is a matter of personal fancy and depends upon the color and quality of material.

We have pattern No. 1637 in three sizes, small, medium and



1637

large. In the medium size, the collarette needs five-eighths of a yard of velvet twenty inches wide, with five yards and three-fourths of chiffon ten inches and a half wide. Price of pattern, 5d. or 10 cents.



1636



1636

LADIES' POINTED COLLARETTE, WITH FANCY COLLAR AND CIRCULAR CAPS.

No. 1636.—This stylish collarette, with fancy collar and circular caps, is pictured made of velvet and trimmed with jet appliqué and frills of lace edging. The collarette is shaped by shoulder seams and circular caps stand out and ripple handsomely over the top of the dress sleeves. At the neck is a standing collar, to the top of which is sewed a ripple ruffle that

gives a high fluffy effect. The closing is made invisibly at the center of the front.

Black or colored velvet, satin overlaid with lace rich plain or brocaded silk and handsome qualities of cloth will make up stylishly by the mode and lace edging and jet appliqué will provide effective decoration.

We have pattern No. 1636 in three sizes, small, medium and

large. In the medium size, the collarette requires a yard and a half of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' STOLE SAILOR-COLLARETTE, WITH FANCY COLLAR AND POINTED CAPS.

No. 1635.—This becoming stole sailor-collarette is represented made of violet satin overlaid with heavy lace and decorated with frills of narrow lace edging. It is fitted by shoulder seams, and fancy caps shaped to form deep flutes and a deep point over the arm are joined to it. The fancy collar is in four sections joined in seams that are terminated far enough below the top to permit the sections to flare and roll stylishly; it is most effective when lined with velvet or satin. Satin, silk, velvet, cloth and some suiting goods may be made up in this manner and trimmed with lace or in any way preferred.



1635



1635

We have pattern No. 1635 in three sizes, small, medium and large. To make the collarette in the medium size, calls for a yard and a half of the material twenty-two inches wide, and a yard and an eighth of lace net twenty-seven inches wide to cover the collarette. Price of pattern, 5d. or 10 cents.

DOMESTIC SUBJECTS.

By EMMA CHURCHMAN HEWITT.—No. 3.—INDOOR INTERESTS.

For decades it has been the cry of discontented parents that their children seek amusement in the homes of others rather than in their own homes. The parents feel themselves aggrieved that after all their care and watchfulness the birds will fly when their wings are fledged. But that the blame lies at their own door, if blame there be, never seems to recur to those same parents.

When boys and girls grow to a certain age they naturally begin to associate with their kind, and unless they have been reared judiciously, most of their interests and amusements will center around those outside their own domestic circle. This is particularly the case with boys, for so much of their pleasure seems to consist in "talking matters over with the fellows." Beside, the provision of home amusements for boys is much more narrow than that for girls. For the latter, a thousand things in the home are of interest and amusement which never claim the slightest attention from the former. There is nothing wrong in seeking amusement outside of one's own home to a certain extent. But home should be, to both sexes, the pivot around which should circle their first and best thoughts. The question is just how to arouse this interest. It is a subject upon which it will pay to expend much serious thought, for in making the child-life of the younger generations we are making the men and women of the future.

It is an axiom that that for which we have worked is most highly appreciated. What we have made with our own hands and, perhaps, by the sweat of our brows, we value. Therefore, the home which we have helped beautify is doubly a home to us. How dear grows the mere shell of the house into which we have put a shelf here, opened a window there, and added a closet in some other place! How we enjoy the pretty room where we ourselves have put up the dainty curtains and added the finishing

touches! It is a comparatively easy matter to give the girls a part in the house decoration. There are always cushions and covers and knick-knacks to be made, a touch of embroidery here, a bow to be tied there; but what shall we do for our boys who cannot use a needle, to give them the same sense of personal pride and possession? What decoration may safely be put into their hands? At first view there does not seem much light upon the subject, but careful study reveals many little things that the boys may do; and every mother who has tried the plan can testify to the pleasure evidenced by her boys at being permitted to do something in this line and the pride with which the completed work was viewed.

Let them begin their work upon their own particular qualities. Awkward curves and angles will not make so much matter here, and in the meantime enthusiasm is being aroused and experience gained. If once inspired with the idea, there are a hundred and one little contrivances upon which they will employ skill, labor and taste, with immense satisfaction to themselves. The first little corner shelf for books may not be quite even, but the next one will be straighter; the flag may not be draped equally in the middle, but next time it will be more graceful. Boxes and barrels may be turned into convenient receptacles, and unsightly things, which are rather the rule than the exception in the rooms where boys hold absolute sway, will make room for more graceful objects. One boy, who had no place for a carpenter shop and who was yet working with tools, screened off one corner of his bedroom with gay figured cretonne. Behind this screen chaos held her own, but outside, in the room itself, only neatness was seen. The mother gladly assisted in the erection of this screen, which was a permanent one made by stretching the cretonne from a small beam at the top to one at the bottom, and nailing it in place. These beams

NOVELTIES IN COLLARETTES.

For the first balmy Spring days the collarette of silk, velvet, cloth or plush is an indispensable accessory, supplementing the Russian blouse of cloth admirably and insuring warmth about the shoulders while adding good style to any toilette whether it be of silk, cloth or novelty goods. A choice of several styles is offered this month, the tab collarette, scooped collarette and pointed epaulette modes being highly favored. There is a disposition to overlay the smooth velvet and silk collarettes with lace, the effect being rich and handsome, and many cloth accessories of this kind are adorned with velvet appliqué trimming that gives an air of elegance appropriate for theatre, concert and church wear. The high protective collars with which nearly all of these accessories are completed are unique in shape and universally becoming. Knife-plaitings of silk, finely plaited ribbon, silk braid bands, insertion, feather trimming and lace edging are garnitures that increase their charm and add to their weight and warmth. Black and the new shades of velvet like violet, emerald-green, cinnamon-brown and sapphire-blue are commended for dressy wear overlaid with lace or elaborately trimmed with jet, fur or ribbon and sometimes with all of these garnitures. Chiffon finely plaited may fall from underneath a deep collarette with charming results.



1632



1632

LADIES' TAB COLLARETTE.

No. 1632.—This dressy collarette is pictured made of emerald-green velvet and adorned at the edges with feather trimming and at the back of the collar with a bow of satin ribbon. Five tabs are joined to the lower edge of a standing collar; the tab at the center of the back is broad, widening gradually from the neck down; the tab on each shoulder is narrower than the one at the back, and the two tabs in front produce the same appearance as the tab at the back when the collarette is closed. Rising from the top of the standing collar is a ripple ruffle that flares and ripples



1633



1633

stylishly about the throat. Corded silk, velvet or cloth will be made up by this style and decorated according to personal fancy.

We have pattern No. 1632 in three sizes, small, medium and large. In the medium size, the collarette requires one yard of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FANCY COLLARETTE. (TO BE MADE WITH A FANCY POINTED COLLAR OR A LAFAYETTE COLLAR.)

No. 1634.—This fancy collarette is pictured made of velvet and decorated with satin appliqué. The collarette is smoothly

fitted by shoulder seams and shapes pretty epaulettes on the shoulders and a large scollop at each side of an acute point at the center of the front and back. It is closed invisibly at the center of the front. The neck may be completed by a high collar that is curved to stand out in a handsome point at each side or with a Lafayette collar that rises high about the neck and rolls and flares becomingly. Each collar is formed of four joined sections and is exceedingly smart in effect.

Velvet, plush, cloth and some suiting goods may be made up in this style and jet, passementerie, appliqué trimming, etc., will supply the decoration. We have pattern No. 1634 in three sizes, small, medium and large. To make the collarette in the medium size, requires one yard of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SCOLOPED COLLARETTE.

No. 1633.—A fancy collarette is here shown made of satin and overlaid with lace net. It lies smoothly on the waist and its lower edge is scooped in a novel way and trimmed with two ruffles of doubled chiffon. A standing collar completes the neck and its upper edge is finished with a ruffle of doubled chiffon.

Velvet, silk, satin or cloth may be made up in this style and overlaid with lace or merely bordered with feather trimming, chiffon formed in a puffing or jet passementerie.

We have pattern No. 1633 in three sizes, small, medium and large. In the medium size, the collarette needs five-eighths of a yard of material twenty-two or more inches wide, with five-eighths of a yard of lace net twenty-seven inches wide to cover the collarette. Price of pattern, 5d. or 10 cents.

LADIES' EPAULETTE COLLARETTE.

No. 1637.—This novel epaulette-collarette is shown made of velvet all-over decorated with jet and accordion-plaited chiffon. The collarette is closed at the left side and shows a square tab at the center of the front and back and a rounding tab over each shoulder, all falling



1637

smoothly over a deep flounce of accordion-plaited chiffon. The edges of the tabs and the top of the standing collar finishing the neck are trimmed with a ruffle of satin ribbon.

Velvet in black or bright colors will be chosen for the mode and so will cloth, silk or satin. The ornamentation is a matter of personal fancy and depends upon the color and quality of material.

We have pattern No. 1637 in three sizes, small, medium and



1637

large. In the medium size, the collarette needs five-eighths of a yard of velvet twenty inches wide, with five yards and three-fourths of chiffon ten inches and a half wide. Price of pattern, 5d. or 10 cents.



1636



1636

LADIES' POINTED COLLARETTE, WITH FANCY COLLAR AND CIRCULAR CAPS.

No. 1636.—This stylish collarette, with fancy collar and circular caps, is pictured made of velvet and trimmed with jet appliqué and frills of lace edging. The collarette is shaped by shoulder seams and circular caps stand out and ripple handsomely over the top of the dress sleeves. At the neck is a standing collar, to the top of which is sewed a ripple ruffle that

gives a high fluffy effect. The closing is made invisibly at the center of the front.

Black or colored velvet, satin overlaid with lace rich plain or brocaded silk and handsome qualities of cloth will make up stylishly by the mode and lace edging and jet appliqué will provide effective decoration.

We have pattern No. 1636 in three sizes, small, medium and

large. In the medium size, the collarette requires a yard and a half of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' STOLE SAILOR-COLLARETTE, WITH FANCY COLLAR AND POINTED CAPS.

No. 1635.—This becoming stole sailor-collarette is represented made of violet satin overlaid with heavy lace and decorated with frills of narrow lace edging. It is fitted by shoulder seams, and fancy caps shaped to form deep flutes and a deep point over the arm are joined to it. The fancy collar is in four sections joined in seams that are terminated far enough below the top to permit the sections to flare and roll stylishly; it is most effective when lined with velvet or satin. Satin, silk, velvet, cloth and some suiting goods may be made up in this manner and trimmed with lace or in any way preferred.



1635



1635

We have pattern No. 1635 in three sizes, small, medium and large. To make the collarette in the medium size, calls for a yard and a half of the material twenty-two inches wide, and a yard and an eighth of lace net twenty-seven inches wide to cover the collarette. Price of pattern, 5d. or 10 cents.

DOMESTIC SUBJECTS.

By EMMA CHURCHMAN HEWITT.—No. 3.—INDOOR INTERESTS.

For decades it has been the cry of discontented parents that their children seek amusement in the homes of others rather than in their own homes. The parents feel themselves aggrieved that after all their care and watchfulness the birds will fly when their wings are fledged. But that the blame lies at their own door, if blame there be, never seems to recur to those same parents.

When boys and girls grow to a certain age they naturally begin to associate with their kind, and unless they have been reared judiciously, most of their interests and amusements will center around those outside their own domestic circle. This is particularly the case with boys, for so much of their pleasure seems to consist in "talking matters over with the fellows." Beside, the provision of home amusements for boys is much more narrow than that for girls. For the latter, a thousand things in the home are of interest and amusement which never claim the slightest attention from the former. There is nothing wrong in seeking amusement outside of one's own home to a certain extent. But home should be, to both sexes, the pivot around which should circle their first and best thoughts. The question is just how to arouse this interest. It is a subject upon which it will pay to expend much serious thought, for in making the child-life of the younger generations we are making the men and women of the future.

It is an axiom that that for which we have worked is most highly appreciated. What we have made with our own hands and, perhaps, by the sweat of our brows, we value. Therefore, the home which we have helped beautify is doubly a home to us. How dear grows the mere shell of the house into which we have put a shelf here, opened a window there, and added a closet in some other place! How we enjoy the pretty room where we ourselves have put up the dainty curtains and added the finishing

touches! It is a comparatively easy matter to give the girls a part in the house decoration. There are always cushions and covers and knick-knacks to be made, a touch of embroidery here, a bow to be tied there; but what shall we do for our boys who cannot use a needle, to give them the same sense of personal pride and possession? What decoration may safely be put into their hands? At first view there does not seem much light upon the subject, but careful study reveals many little things that the boys may do; and every mother who has tried the plan can testify to the pleasure evidenced by her boys at being permitted to do something in this line and the pride with which the completed work was viewed.

Let them begin their work upon their own particular qualities. Awkward curves and angles will not make so much matter here, and in the meantime enthusiasm is being aroused and experience gained. If once inspired with the idea, there are a hundred and one little contrivances upon which they will employ skill, labor and taste, with immense satisfaction to themselves. The first little corner shelf for books may not be quite even, but the next one will be straighter; the flag may not be draped equally in the middle, but next time it will be more graceful. Boxes and barrels may be turned into convenient receptacles, and unsightly things, which are rather the rule than the exception in the rooms where boys hold absolute sway, will make room for more graceful objects. One boy, who had no place for a carpenter shop and who was yet working with tools, screened off one corner of his bedroom with gay figured cretonne. Behind this screen chaos held her own, but outside, in the room itself, only neatness was seen. The mother gladly assisted in the erection of this screen, which was a permanent one made by stretching the cretonne from a small beam at the top to one at the bottom, and nailing it in place. These beams

were attached to standards fastened to the floor. Though the structure was a slight one, it was amply sufficient for all the boy's wants and was, besides, an incentive to keeping the rest of his room in good order.

It has been the custom from time immemorial to give the "boys' rooms" the tag-ends of furniture that are left after the rest of the house is furnished. It is presumable that this is due to the fact that boys are proverbially careless of their belongings and surroundings; but if a little more interest were shown in these same belongings and surroundings by other members of the family, the boys would soon take a different view. There is one mother on record who refused to believe that her sons would not be as interested in the home as were her daughters, provided proper means were taken to develop the sentiment. She, therefore, cast about in her mind for a plan by means of which to put all the children at work decorating. Finally, she conceived the grand idea of renovating her sitting-room, intending in so doing to give to each child, boy and girl, that part of the work which would be most in line with individual taste. She was particularly annoyed by a closet in which the smaller ones kept a clutter of playthings, leaving the door open after them the greater part of the time. It is all well enough in theory to say that the children should have been obliged to keep their toys in order and to close the door after them, but in practice one knows that it is an impossibility to put old heads on baby shoulders. So the next best thing was to provide some means of making this closet a thing of beauty instead of an eyesore. She bought some pretty chintz with which one of the older girls made a curtain. This was hung just inside the door-jamb, so that it would fall to the floor and effectually conceal the playthings without interfering with the closing of the door. To an older son she gave the necessary oil paints and entrusted to him the decorating of the inside of the closet door with a trailing vine in autumnal colors. The result, of course, was crude, for the artist was but a lad who had done very little of that kind of work. But the result was by no means bad, and the lesson learned was invaluable. Now when the door springs open, instead of chaos, a pretty picture is revealed. How much better to do this than to fret and worry and scold at the children while they were learning their first lessons of order. They could be taught gradually, but the disorder itself was something to be met promptly, and here was the most reasonable solution.

Nearly everywhere one turned in that home the eye met something decorative, in the making of which some member of the family had a hand. Of a cushion, for instance, the cover had been made by mother and the stuffing by two of the tiniest ones. And great fun that stuffing had been, too! To be allowed to do such a delightful thing as help their elders had been bliss unspeakable. Here a table-cover, there a set of book shelves, again a bunch of Autumn leaves the "baby" had gathered—everywhere a "home" that made that corner of the household a blessed memory, "the dearest spot on earth," and one to which the hearts of the grown sons and daughters turned with deepest tenderness in after years.

Another point will be gained if the younger members of the family are given possession outright of such "belongings" as will be allotted to them when they are married. Why should a girl wait until she is married before she owns towels, table-cloths and table-napkins? Why must a boy have a house of his own before he possesses any furniture? Give him his own bedroom set and every furnishing he may need. Let him understand that blankets, bedding and sheets are his very own. Give the girl the same, the very best your purse will permit. You will never regret it. The pride of possession is great, and some day you will discover that your boy and girl are bringing their friends up into "my room" instead of going out of the house for amusement. Each new touch or added improvement will be pointed to with pride and will be thoroughly enjoyed.

There are other points also to be considered when discussing the subject of indoor interests for our children. Among them is the vital one that parents take too little account of the pleasures of their children; they do not join in their games or inquire into the things which amuse. In consequence, the younger members of the family acquire the impression that "father and mother don't care"—an impression that is true in the main. It will do father good, after he comes from business, to romp with the smaller ones or to play some game with the older children. And it will be a rest for mother, after a weary, trying day, to forget herself in this way. There should be at least an hour spent in this way every evening. The parents are forging chains that will never be sundered by dropping from the

sublime heights of adult masculinity and femininity and becoming little children again for a time. The children feel that their father and mother can sympathize with them in all things, when they take such an interest in little things. And a bond is formed which makes the parents the children's dearest friends. There are, however, adult natures to whom this unbending seems an utter impossibility. It is a great pity, but the fact remains. But even for such there is hope. There are so many beautiful and interesting things to do in this world, if one only sets about seeking them. And to study the capacities and tastes of a family of children is a delightful and profitable task, even when the tastes seem to run to nothing but amusement, they can be led into profitable channels.

A child, for instance, who is fond of fairy tales may be led gradually to take an interest in collecting books. There are fairy-tales in so many different languages to be found both in the original and in translations that a collection of them would prove very interesting. A shelf in the library devoted to such a collection would be jealously guarded by the lover of these books. Even in the reading of fairy tales pure and simple much valuable information may be obtained; by judicious leading interest in the names, places and peoples may be created. This interest once created, the reader will find it an absorbing amusement to search dictionary and encyclopædia and atlas for further information. Mythology will gradually come into play through this kind of study, and plants, animals and customs of the day will also prove of interest. The desire to collect fairy tales will gradually expand into that for making a collection of books on various solid topics, ancient history, mythology, zoology, ornithology and all the other many "ologies" so interesting to the awakening and developing minds. For instance, the stork that plays such a large part in German fairy-tales is likewise a very real, living and breathing bird. It will be a delight to the child to trace the connection between the bird of fable and the real one.

Another child may have a fondness for plants or flowers. Specimens may be collected and the habitat studied. A collection of grasses in one book—of leaves from trees in another—of those from vines in another—will prove interesting long before the child is old enough to care for botany. But that will come in due time. A source of almost unending interest is a microscope. Even a boy who is not inclined to home amusements may be amused by an instrument so small and simple as a strong magnifying glass. The wonders of Nature are only wonders so long as they are concealed. The water that runs out of a pipe according to a law of Nature excites no comment because we see it every day; the fishes that swim in the sea are too common a sight to cause any wonder. But the blood circulating through the tail of a tadpole, or the little wriggling things seen in a drop of vinegar, are viewed with awe, because revealed by some outside power. The magnifying lens will open up a world of treasures to the inquiring child.

The time of childhood might truly be represented by a symbol—one huge interrogation mark. The child loves to ponder—to seek out—to discover. How much may be put to his hand upon which he may exercise this quality! To him and his microscope the heart of the flower will open up its treasures of golden balls; for him the fly will reveal its hundreds of colored eyes: to him will the butterfly discover its delicate plumage; for him will there truly be "sermons in stones and books in the running brooks." After all, the whole principle of the thing is to guide rather than drive the awakening consciousness, and to work with Nature rather than against her. Almost any characteristic can be turned to account in creating indoor interests, or can be thrown into the background, if not absolutely obliterated, by developing another trait. The great trouble is that parents start out in the world with a set standard, a theory, and work upon that line without regard to the material that Nature has given them to handle. One cannot make wire out of tin, although it is a metal; but some other things are made from tin that are quite as valuable from a commercial point of view and much more so from a point of particular utility.

So it is with the children's characteristics. Some are tin, some silver, some gold, but all can be fashioned into useful and beautiful things, if the right processes are employed and it is not assumed that all must be fond of the same things, or, at least, must be attracted by some of the various things which interest their parents. If the little daughter detests sewing, why look at her as if she were a criminal? Seek rather to interest her in the work by combining history and dressmaking, let us say, in dressing her doll like Mary, Queen of Scots. She will study pictures with delight and will not disdain her needle if it will

help fashion such a beautiful gown. It is no more reasonable to expect a little girl to sit down and sew a long seam with anything like pleasure in the process than to expect her father to enjoy the monotonous work of piling up bricks. With an interested and sympathetic parent to explain, even the driest school lesson may become a pleasure, particularly if there be

given also the power to illustrate, and evenings spent in such occupations as preparing lessons, far from being regarded as a bore, will be looked back upon in after life as some of the pleasantest home pictures. So, after all, to the parent, far more than to the child, is the responsibility if outside interests are preferred to those of indoors.

EMMA CHURCHMAN HEWITT.

ALMONDS IN THE KITCHEN.—No. 1.

By ELEANOR M. LUCAS.

Almonds have become very popular in the cuisine, and they give a new and delicious flavor to many otherwise common dishes. Always blanch the almonds, as the thick, brown skin is very unwholesome. In pounding almonds be careful to have them very dry, and a few drops of lemon juice, rose water or even water will prevent them from becoming oily during the beating process.

DEVILLED ALMONDS.—Salted almonds are served so frequently that their preparation is not an unknown art, but devilled almonds may prove a novelty to many housewives. Immerse one pound of blanched almonds in one pint of milk, to which add a tea-spoonful of cayenne, allow the almonds to remain for twenty-four hours, then drain and wipe dry on a soft cloth, spread on a flat baking sheet and toast to a golden-brown in a hot oven, adding a bit of butter; stir frequently, and when nicely browned sprinkle with a little salt, serve hot. Almonds prepared in this way may be passed with salads or served as a relish to cold meats.

ALMOND SANDWICHES.—Almond sandwiches of all varieties are delicious for the tea-table. Cut the bread in thin slices, spread with butter and put on a layer of finely chopped almonds to which has been added a light sprinkling of salt and a dash of lemon juice; lay over another slice of buttered bread, cut into small ovals and press a blanched nut in the center. Another sandwich is made in this manner: Whip half a gill of sweet cream to a stiff froth, add and mix half a pound of almonds, blanched and pounded to a paste with a little rose or orange-flower water; add two table-spoonfuls of sugar and spread over thin slices of bread; roll into tiny cylinders or cut into narrow strips. The amount of cream in this instance will be sufficient for twenty-five or thirty sandwiches, according to size.

A sandwich with an exceedingly delicate flavor is made as follows: Grate the thin yellow rind from two lemons, being careful not to rub off any of the bitter white pith; blanch and pound one pound of almonds, adding from time to time the juice of two lemons, and when a smooth paste is formed add the grated lemon rind; rub the yolks of four hard-boiled eggs to a smooth paste, add the almonds, and spread over thin slices of lightly-buttered bread. Cover with another layer of bread and cut into ovals, triangles or crescents.

For another sandwich the almonds may be toasted light-brown and grated. Form into a paste with a little lemon juice, add a little salt and spread over the bread. Again, the almonds may be chopped fine and mixed with twice the bulk of grated crisp celery. These are an excellent accompaniment to salads or cold meats. When served with the latter, the celery and almonds may be moistened with a few spoonfuls of mayonnaise.

ALMOND SOUP.—A tempting soup is almond cream; it calls for a quart of nicely-seasoned veal or chicken stock. Blanch half a pound of almonds, and pound them fine, using a few drops of the stock from time to time during the process lest the almonds become oily. When a perfectly fine, smooth paste is formed, add it to the stock and allow to heat; season with salt and pepper, add a table-spoonful of grated celery and a tea-spoonful of finely minced parsley; draw the saucepan to the back of the stove and let it simmer for half an hour; whip half a gill of sweet cream to strong froth and pour it into the tureen. Let the soup come to the scalding point and pour at once over the cream, straining through a fine sieve; serve with fried sippets of bread.

FRIED CHICKEN WITH ALMONDS.—Fried chicken with almonds presents a genuine novelty to American palates and the dish is a delicious one: Carefully dress and joint a fat, young fowl and let it remain for fifteen minutes in ice-cold, salted water. Pat dry and fry to a golden brown in hot, sweet lard; drain off all the superfluous fat from the pan, leaving about a

dessert-spoonful, stir in a table-spoonful of flour, and when well blended add a pint of sweet cream, a table-spoonful of finely minced parsley, salt and pepper and eight ounces of blanched almonds, coarsely chopped. Let the whole boil for five minutes, pour over the fowl, and serve with a garnish of crisp parsley laid in little tufts about the dish and a few whole almonds to set off the green parsley.

ITALIAN CROQUETTES.—Italian croquettes is another foreign dish: Mince fine one pound of lean roast veal, beef or chicken, with a bit of garlic and chives and a few sprays of parsley. Scald half a gill of milk and pour it over eight ounces of fine bread-crumbs, letting it stand covered for ten minutes. Chop very fine half a pound of almonds, mix all together with two eggs, half a nutmeg, grated, and salt and pepper to season. Form into small oblong rolls and dip in beaten egg and then in fine cracker dust. Place the croquettes in a wire frying-basket, plunge into boiling lard for three minutes and lay on clean white blotting-paper to drain; serve with a well-flavored tomato sauce.

ALMOND PUFFS.—Almond puffs are an agreeable emergency dessert. To prepare them, chop one pound of blanched almonds as fine as possible, sift over them half a pint of flour mixed with a tea-spoonful of baking-powder and stir in the yolks of three eggs, two ounces of melted butter, three ounces of sugar and a little candied lemon-peel or the grated rind of a fresh lemon. Mix well together, add half a gill of milk and the whites of the eggs beaten to a stiff froth, butter small stone cups, drop a few raisins in the bottom, and half fill with the batter; bake in a brisk oven for twenty-five minutes. They are light and puffy when well made and should be a rich golden-brown in color. Turn out of the cups when done and serve at once with a hot lemon sauce.

ALMONDS AND RICE.—A good dish for dessert is made of rice and almonds. Wash eight ounces of rice in several waters, allow to swell slowly in one quart of milk, and add a little salt. If not quite done, more milk—but only sufficient to cook the rice—must be used. Add four ounces of butter, eight ounces of sugar, six ounces of almonds pounded in a table-spoonful of rose-water, and the well-beaten yolks of five eggs. Allow to cool and prepare the mould, using a plain one, and spreading butter rather thickly upon it. Cut some blanched almonds in halves lengthwise and lay these in some artistic arrangement around the mould, or simply line the mould with them. Pour in the rice slowly, set the mould in a larger pan containing cold water, place in the oven and bake slowly for one hour. Remove from the oven, place in a pan of cold water for a few minutes, then invert on to a round platter. If the mould has been well buttered, the contents will come out whole. Pour a rich fruit compote around the base, and serve at once.

ALMOND CUSTARD.—*Amande crème renversée* is a dainty French pudding, a very delicate, golden morsel of sweetness. Put half a pound of sugar to boil with half a gill of water; stir until the sugar is dissolved, and then allow it to stand for ten minutes. Dip a fork in the syrup quickly and as quickly withdraw it. If the syrup spins a thread, it is cooked sufficiently; otherwise it should be boiled a little longer. Take a plain quart mould and pour the syrup in it; turn the basin continually in the hand until the inside is completely coated with the syrup, which by this time will have set. Separate the yolks of eight eggs from the whites and beat the yolks thick, mix gradually and thoroughly with one pint of milk and eight ounces of blanched and pounded almonds. The almonds must be pounded to a smooth paste with a table-spoonful of rose-water, care being taken to have them smooth and fine. Pour this mixture into the prepared mould, placing a piece of buttered paper on the top; put the mould in a saucepan of cold water, taking care that the water does not come over the top. Cover

the saucepan, place where the contents will come to a gentle boil, and let it simmer gently for one hour. Remove the saucepan to a cool place, and when the water is quite cold take out the mould and turn out the pudding carefully. Cut some almonds into thin strips and trace lines with them from top to

bottom on the pudding, or sprinkle the pudding with chopped almonds. By using a portion of the whites as well as the yolks of the eggs the risk of the pudding breaking is avoided, but it will not be so delicate as one made with yolks alone.

ELEANOR M. LUCAS.

WHENCE SICKNESS COMES.

THE CARE OF THE CELLAR, THE PLUMBING, REFRIGERATOR, ETC.

It must be acknowledged that the modern cry of the scientist *bacilli* everywhere, in our food and drink, in the air we breathe, in our clothing, in public conveyances—is not a comfortable one, but it has a basis in facts, and the wise housekeeper, without sacrificing the family peace of mind, will note and apply the safe-guards against the insidious enemies that threaten her household.

THE CELLAR.

The cellar, the plumbing, drain-pipes and the refrigerator, demand systematic attention, to prevent the propagation of germs of diphtheria, fevers, sore throat and kindred ailments. The city dweller in apartments has nothing to do with the so-called cellar, but the country dweller, or the city resident who is privileged to have even a short sojourn in the country, needs a full knowledge of the conditions demanded by this part of the establishment. The ideal cellar is so constructed that nothing short of a flood could make it wet and damp; but, alas, the ideal cellar is seldom found. To effect perfect dryness, the drains must be put down properly, following the strata of that particular locality; the cellar bottom is then carefully cemented. For this work, however, the average housekeeper has little responsibility, except when the building in process of erection is her own. In any case, the care of the cellar should be under her direction, and if dampness seems imminent, a bushel of lime distributed in several piles about the cellar will do much to absorb all moisture. As the ordinary cellar is used for the storage of the Winter supply of vegetables, apples, etc., the price of their preservation (to paraphrase a familiar expression) is eternal vigilance. Fruit will decay, and when in this condition should at once be removed from the cellar. Sprouting vegetables are also a menace to health; a sudden visitation of diphtheria that threatened to sweep away an entire family was recently traced, according to the judgment of the medical examiners, to a quantity of sprouting turnips in the cellar of the house. As this case came under her personal observation, sprouting turnips have since been accounted by the writer a particularly dangerous household enemy. The accumulation of rags that grow damp and musty, or of old paper and refuse of any kind, should be looked upon as a menace to health.

To secure proper ventilation for the cellar the windows should be kept open during the Spring, Summer and Autumn, strong gratings being placed over the openings to keep out any prowling animals: one window, at least, should be opened at intervals during the Winter, to keep the air pure and sweet. A barrel of charcoal is also excellent in a cellar for this purpose. In the Spring, after all cobwebs and dust have been removed, the walls should be whitewashed. The unpleasant close smell in many houses is due to entire absence of ventilation, with the condition of the cellar as the primary cause, the close air from this quarter rising into the living rooms.

THE PLUMBING.

The care of the plumbing lies in the particular province of the mistress, for maids cannot be trusted to do the sanitary work properly, although the general cleaning may be relegated to them. The care of the bath-room is especially important, but if there is nothing wrong with the plumbing it will not be an onerous duty. The floor of the bath-room should be bare: if covered, oil cloth or matting—never a carpet—should be used, a rug or two providing sufficient protection for the feet. Each morning the wash-basin should be washed clean and the bath-tub also cleaned, if it has been used. The water-closet should receive especial care. A brush with a long handle is made for this purpose, and it is but the work of a moment to brush out the basin and thoroughly flush it. Once a week all the marble-work should have a

thorough cleaning. Obstinate stains in marble may be removed with muriatic acid. Dry the marble, then apply the acid with a rag tied to the end of a stick, and the stain will at once disappear. The marble should be scrubbed immediately with soap and water, and the basin flushed to remove all traces of the acid. Care should be exercised in the use of this strong acid, as it is most destructive to silver platings, clothes or hands. Sand soap is the best medium for ordinary cleaning. Reduce, by means of a hammer, part of a cake of soap to a fine powder; with the scrubbing brush sweep into the trap all water standing in the basin; when nearly dry throw in some of the powder and scrub the closet well with the brush; then flush thoroughly. At night turn into the basin two table-spoonfuls of chloride of lime. If this will not keep the plumbing sweet, there is some radical defect in it. At this weekly cleaning all faucets should be brightened with whiting moistened with ammonia. Sand soap scratches metal and should not be employed except, perhaps, in the case of an enamel tub, where its use will be highly satisfactory. A long-handled button-hook will draw from the tub pipe all lint that may have gathered there. It should be unnecessary to state that matches, string, lint, tiny pieces of rag or fruit peelings should never be thrown into the water-closet.

A clogging of a pipe is likely to be followed by a good-sized plumber's bill and much inconvenience to the entire household. The pipe in the kitchen sink is likely to be a source of trouble if not properly cared for. The drainer in the sink should be so secured that it cannot be raised except by vigorous unscrewing of the fastening. The average servant does not appreciate the seriousness of a stopped-up drain-pipe, and as the water runs out more quickly by lifting the drainer, it is sure to be raised at every emptying of the dish pan. A flushing with boiling water at least once a week is imperative; the pipe should be cleaned to avoid any possible accumulation of grease. Place a cupful of washing soda in a kettle and add six quarts of water: when the soda is dissolved distribute the liquid among the pipes, turning at least two quarts in the kitchen sink. The laundry-tubs and the pipe in the bath-tub and set-bowl should occasionally be treated in the same way.

Another method of cutting away the accumulation of grease that forms in these pipes is to convert it into a fatty soap. This is done as follows: Just before bed-time pour into the sink or wash-stand enough liquid potash lye to fill the trap—a pailful for the wash-stand and a quart for the sink-pipe; allow no water to pass through that night. The lye will unite with the grease and form a soft soap, which the first rush of water will carry away, leaving the pipe clean and shining. It may be necessary to repeat the operation several times in obstinate cases, and care should be taken to procure *potash* lye. The kind usually sold in small tin cans is made from caustic soda and yields a hard soap, which would only increase the obstruction. When the water runs slowly out of the sink, tub or wash-basin, it is evident that there is something wrong with the drainage. An old funnel should be used in pouring the hot soda into the pipe of a tub or basin, as the metal should not be touched with the disinfectant. When this will not clear the pipe, the trouble may be located in the trap. The modern housekeeper has learned something about the use of tools and saves many a plumber's and carpenter's bill by the use of a hammer and wrench.

To remove the cap from the trap is not difficult. It is doubtless well to add for the information of the novice that the trap is that section of the drain-pipe that forms a sort of S-shaped loop or extra turn. When the cap is under the base of the trap, place a basin beneath to catch the water; then with a wrench remove the cap and the clogging obstruction will drop into the basin. When the cap is at the head of the trap, the long handled boot-buttoner will be found useful to extract whatever refuse has lodged there. Copperas is an excellent disin-

fectant to remove odors from drain-pipes. A pound of copperas should be placed into a quart bottle and the bottle then filled with cold water. A half cupful of this solution poured in the pipe at night will dispel the bad odor. The bottle should be labelled "poison" and kept from the reach of little hands.

THE REFRIGERATOR.

The refrigerator, an important factor in the economy of the home, should have a particular day for its cleansing, though a certain amount of care should be expended on it each day. The prudent housekeeper will not consider as worthless any left-over vegetables, bits of meat or fish. But these remnants of food placed in the box must not be allowed to remain there until unfit for use. A cupful of peas, a bone from the steak or other materials that are left over may be useful for the soup that is intended to provide a course for luncheon or dinner, if cared for at the right time and in the right way. Each morning the mistress should inspect the box-place set apart for the use of these remnants of food and see if any food has been carelessly spilled. A well-constructed box secures such ventilation that it will be free from odors, even with several kinds of food placed within. It is wise, however, to keep all butter and milk in a separate compartment; but as this is often an impossibility, it is well to remember that odors rise, and the foods that quickly absorb odors should be kept on the bottom of the box. Portions of food that have been spilled should be wiped immediately from the box, and once a week the shelves should be taken out and cleaned. The drain-pipe should be cleansed by inserting a wire or a brush that comes for this purpose. If the ice in melting has left a deposit, pour cold water on the inclined shelf

to dislodge the sediment. The use of boiling water to clean the box is a mistake of which, in these days of domestic knowledge, the thoughtful housewife would not be guilty. The hot water will render the box so hot as to make it unfit for food for some time; only at the expense of much ice can the box be brought again to a low temperature. Charcoal is a safe and pleasant deodorizer, and if several large lumps are placed in the corners of the ice compartment and in the waste pan, it will be found an advantage. Fish, lemons, hot vegetables or hot meat should not be placed in the box. Fish, uncooked, may be kept on the ice without contaminating other food, if tightly wrapped in paper.

REMARKS.

In the care of the home, if the doctor's services are to be dispensed with, ventilation must receive the respect due it. Healthful animal life cannot be sustained without plenty of pure air. During the cold weather especially most homes are kept too much protected from the air; living in unventilated rooms has a tendency to lower the vitality and render the system peculiarly susceptible to cold and draughts. It is a fact that fresh air heats more quickly than air that is vitiated. Sleeping rooms should be aired in the morning, no matter how cold the day, and when these rooms are ventilated and the doors left open their freshness will steal through the entire house and be communicated to the lower rooms. A well ventilated house with an even temperature throughout the Winter is always a safe place in which to live. Plenty of warm clothing and a temperature not too high is much more healthful than the use of thin clothing and the habit of living in badly ventilated rooms that show a high degree of heat. *BLAIR.*

AMONG THE NEWEST BOOKS.

From Charles Scribner's Sons, New York:

St. Ives, by Robert Louis Stevenson.

His Grace of Osmonde, by Frances Hodgson Burnett.

Mrs. Knollys and Other Stories, by F. J. Stimson.

The Tormentor, by Benjamin Swift.

A Romance in Transit, by Francis Lynde.

Robert Louis Stevenson's final published romance, though not the last work written by him, is a story of adventure. Its hero is a grotesquely clothed French prisoner-of-war in the castle at Edinburgh. He is delightfully vivacious and possesses an amazing audacity under conditions of difficulty and danger. How he bore good and ill fortune no one could have told with such enchanting liveliness and winsome phrases as Stevenson. That another and not he should have completed the tale, is regrettable; yet it could hardly have been done in truer and finer harmony with the original plotter of *St. Ives* than by Quiller Couch. There may be many who would prefer to have found the book as it was when death overtook its author, and to have allowed imagination to supply the conclusion of the wild story.

Mrs. Burnett has not improved the popularity of *A Lady of Quality* by the sequel *His Grace of Osmonde*, which has just appeared, whatever questionable regard she may have secured for the husband. That he should have been doubly acquiescent, after knowing that his wife had not been as was Caesar's, contradicts the author's insistent avowal of his high-mindedness and purity of ideals. That she was a murderess was early intimated and later undeniably proven, and he justified the killing. But it was a woman's crime and not a man's, reconcilable with the inherited standards and instincts of his sex. Repentance for crime is a state of mind open and due only to God; but its consequences, its retribution, has been or should be left in the hands of human jurists. But "His Grace" loved his wife with noble tenderness and fidelity, and it is not for man to say that his love did not purify the stained soul of the woman. The husband, however, could no longer have respected himself as a manly nobleman when he pardoned—or pretended to—the criminal. These two novels, ingenious as they are, can add little that is fine and good to Mrs. Burnett's reputation, and they fail to enlarge the sense of high impulse by which readers were thrilled and lifted in her earlier books. If it be true, as the ancient Scots and modern Hindoos believe, that some of us are born with incomplete souls—or, perhaps, part of two or three

different ones—Mrs. Burnett's contrast of ideals may thus be explained. The opening of *His Grace of Osmonde*, coarse to offensiveness, and the close of the story, so spiritually beautiful as to be above this world and its standards, make a contrast which will incline readers to believe that the author is sometimes governed by one mental character and sometimes by the other.

Mr. Stimson always writes interesting stories; but they are usually grave, even sad. Perhaps, to be true to facts, gravity should be the rule of story telling. Many if not most youthful novel readers crave sadness, and enjoy grief in print. Certainly the finest examples in literary merit are not set to laughter. Seven stories are collected in the latest book by F. J. Stimson and it takes its title from the first one—"Mrs. Knollys." Some of these have previously appeared. The book has received an unusually artistic printing and binding, and the paper is of excellent quality.

As the name, *The Tormentor*, implies, this latest book of Benjamin Swift is depressing to optimistic souls. A partial excuse for so dark a hue is that the tale was written during illness and under the protest of physicians; it is not difficult to conclude that tortured nerves are responsible for much of its sentiment. This story is immensely clever, but direfully distressing to tender hearts. When Mr. Swift is in health he may tell us a tale that is wholesome and contenting. But it will not be his next one, if it is true, as heralded, that he is busy with a story to be called *The Destroyer*. The more cheery impressions of this young novelist are preferable, if he ever has them, to the present brilliant morbidity, if that condition can be so designated.

By railways largely, and with the engineer when good fortune allowed, did the courtship called by Francis Lynde *A Romance in Transit* occur. Whistles and grinding wheels, the breathing of air brakes, a few hair-breadth escapes and a stern parent at the head of the Board of Directors allow much effective work by the narrator. The author displays a great amount of technical knowledge of travelling on rails and the vernacular of practical engineers. It is a stirring, refreshing story, the love for sturdy ways and of insisting upon natural rights being delightfully pictured. The literary merit of the story, its plot and charm are uncommon, and its characterizations are vivid. There is a daintiness even in its sooty and grimy surroundings.

From D. Appleton and Company, New York:

At the Cross-Roads, by F. F. Montessoro.

Miss Providence, by Dorothea Gerard.

The Freedom of Henry Meredyth, by M. Hamilton.

Sweethearts and Friends, by Maxwell Gray.

An impressive characterization of the married whose mental and moral drifts are so wholly unlike that only fine breeding and unswerving self-respect hold them close together when a terrible strain is upon their sympathies, is *At the Cross-Roads*. Indeed love and death, so Montessoro claims, are the only powers human beings cannot battle. This story relates to two persons who possess exceptional qualities and who face original complications and consequences. The author insists that "never yet has a soul been saved by adverse criticism" nor any life bettered by deception, and yet there isn't a sermonizing paragraph in the book. The story appears to tell itself and no reader willingly misses a line of it. How the strongest love is sometimes the most reserved in speech is curiously described.

Dorothea Gerard has done a kindness to those persons who believe that the conduct of others is in their own hands, forgetting that circumstances and the tyranny of ancestors over physical and temperamental conditions have an infinite effect on the individual. *Miss Providence* was an epithet applied to a good, sweet, conscientious young woman who involved her own affairs and those of others by taking everybody's business into her own custody. The story is worth reading and remembering.

An unpleasant study of English life before and after a divorce, and the influence it exerted upon the children of a poetic pair, is called *The Freedom of Henry Meredyth*. His freedom was his escape from matrimony, but he did not enjoy his liberty. The innocent suffered with the guilty—children with and for their parents—and no compensations for suffering and disgrace were adequate. The author understands human nature and portrays it with skill and courage.

Maxwell Gray's stories appeal to refined audiences. She has strong convictions, but mentions them pleasantly—not arrogantly, as do many writers who have less sincerity and less wisdom. There are silly women in this ingeniously constructed tale, *Sweethearts and Friends*, and there are also earnest, intelligent, conscientious ones; and no small part of the charm of the story is due to their skillfully arranged groupings and contrasts. Miss Gray portrays a love that is founded not upon unreasonable personal magnetisms—illusious and delusions—but upon friendship—friendship that is not blind as love is. Love, says the writer, in effect, is a snare if it has not a reasonable basis. Her readers will agree that *Sweethearts and Friends* devotes itself to the serious consideration of men especially, though its author does not say so.

From The Doubleday and McClure Company, New York:

Tales of Adventure, by Five Authors.

True Detective Stories, by Cleveland Moffett.

Tastefully grouped and attractively reprinted is another diverting pocket volume containing some of the best of McClure's published bits of romance and adventure. The stories are like little journeys away from one's-self and provide effective and restful entertainment.

Moffett's detective stories bring back to readers recollections of many amazing crimes which human ingenuity has drawn out of depths of mystery and secrecy and given over to justice. The six tales, except the names of persons and localities, have the rare quality of being true.

From Charles H. Sergel, Chicago:

For the Cause, by Stanley J. Weyman.

This is a tale of struggle in the times of Henry the Fourth and gives title to a cluster of five stories, the other four being marked by ecclesiastical surroundings. Some of the incidents related will strike many readers as incredible. Stanley's tales of canons, persecutors, deans and curates are droll and at times somewhat cynical. The clergy of England could hardly have been so conceited or so silly as these stories picture them, though doubtless here and there a keen observer may find enough conceit to justify criticism.

From E. P. Dutton and Company, New York:

What Dress Makes of Us, by Dorothy Quigley.

On the principle, as the author says, that fashion has considered everybody's need, but everybody has not considered her own special wants, many a woman does not do herself justice in the most elegant of clothes, because they are not devised to make the best of her figure. The little volume is generously

and cleverly illustrated by Annie Blakeslie, accurately showing what shapes are most becoming and unbecoming to various women, also what coiffures improve short and tall, and stout and slender figures. Belts and their disfigurements according to width—coats, long and short, for differing girths and height are amusing in their mis-chosen effects. Long throats and short ones are considered and depicted. The book is a bit of wisdom for elderly women, and for men it will prove a friend indeed, if only they will heed its suggestions.

From Frederick A. Stokes Company, New York:

A Great Lie, by Wilfred Hugh Chesson.

The School for Saints, by John Oliver Hobbes.

Sir Toady Lion, by S. R. Crockett.

Little Homespun, by Ruth Ogden.

The gratification of an intense craving, an answer to a prayer that refuses to be denied, is the sum of the curiously original story—*A Great Lie*. Its motif and substance, its processes and consequences are matters for serious consideration. Grotesque and uncanny are its happenings, its philosophizing and its weird conclusions. It is a story that makes darkness, solitude and silence not too welcome to imaginative readers. Yet it is persuasive and ought to encourage mortals to be content with their environment. The skill of its plot and the ingenuity of its phrases and phrasing are uncommon.

The School for Saints is a flying leap and a long one from John Oliver Hobbes' last work, though this is not a source of regret. Her hero begins life with lofty impractical ideals which he strives to maintain. He had many opinions, but few beliefs. He was a man with single, narrow purposes until Destiny forced him to greater development. He was a priest by temperament, but a layman by force of circumstances. He sought to find a clear acquaintance with his spiritual self and found it only to his sorrow. He is a modern Hegel. The author's women are courageous and charming and their portraits are nowhere blurred. This novel is deeply religious in many of its speculations, but it wisely refrains from conclusions. Its political opinions are by no means uncertain and they stand for the hero's best. With General Prim, incidentally, in Spain the hero naturally sympathized with Don Carlos; in the English Parliament he was a Liberal. The story may be stale to many who would see nothing in it but political history, but it is not to exploit this phase of English life that it is written. It is only to show the results of complex political elaborations in epochs of turmoil that the vivid picture is drawn. It may be somewhat too elaborate, but one feels its sincerity.

Sir Toady Lion is a story of whimsical impossible little persons and suited to those who believe—but they don't—that they scorn fairy tales. Its fun and not a little of its keen satire is enjoyed by older persons. The illustrations are many and clever. It is suspected that the author intends to scoff at writers for children who make impossibly good and disagreeably priggish children. If that was his aim, he has succeeded.

Little Homespun is a simple, sweet story of loyalty and tenderness on the part of negroes for their white friends, and unselfish protection from white to black. There is no bitterness between the races where human kindness is a law which is known and practiced. This story is for young persons and is for the most part about them. Ruth Ogden knows how to arouse and interest and, at the same time, how to uproot ignorance and prejudice, qualities that thrive when close together. American history is a factor in Miss Ogden's tales, but she does not always insist upon its verities. "Little Homespun" has a distinct historical value and with the charm of its characterizations will be prized.

From The Fowler, Wells Co., New York:

The King's Daughter and The King's Son, by a King's Daughter.

Not in It, by Anna Olcott Commelin.

Human nature warring against a spiritual nature is an uncommon theme for a novel; this story, therefore, is unique. A girl with lofty principles and ideals meets her life-mate, but his interests and convictions are not the best; neither is his conduct, but she believes in his ultimate regeneration. She works with him and for him wondering and suffering all the time, because he does not recognize in her his soul's companion. It is a romance of principles and their conflicts, a book of interesting phases oscillating solemnly between story-telling and preaching.

Not in It is a story of the uncertainty of riches and the suffering of poverty, pictures of saintly goodness and fiendish selfishness—well told but disagreeable. There is doubtless a use for such tales, though the class they aim to reach never reads them.

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B. K.: If your white Suède gloves are only slightly soiled, you might try rubbing them with stale bread-crumbs. Put the glove on a glove-tree, if you have one, or on your hand, and rub the soiled portions vigorously with the bread, which must be stale but not hard.

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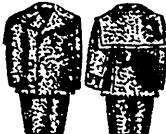
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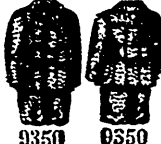
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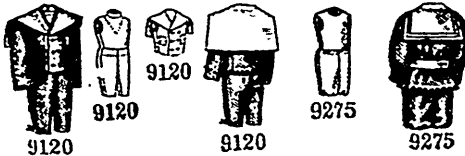
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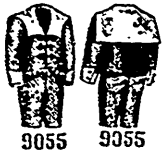


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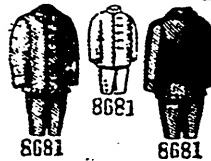


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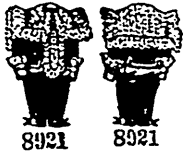
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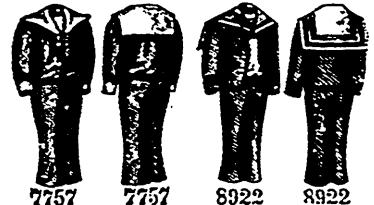
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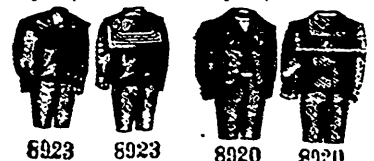
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Boys' Sailor Blouse Suit, with Removable Skirt and having Short Trousers without a Fly: 8 sizes. Ages, 3 to 10 yrs. Any size, 16. or 25 cents. Little Boys' Middy Suit, having Short Trousers without a Fly: 8 sizes. Ages, 4 to 8 years. Any size, 16. or 25 cents.

NY-AS-SAN

If you have confidence in simple cures which have stood the test of seventy-five years, it will pay you to write to us for proofs of what the Nyassan Remedies have done for others.



ERYSIPELAS CURED

Mrs. Thos. Trahey, of Parrsboro', N.S., says:—"In the year 1892 I was in bed five weeks with Erysipelas, swollen out of all human shape, fast sinking and given up to die. At this crisis Nyassan was used, and in a most wonderful way I was cured in a few days."

HER DOCTOR TESTIFIES

From W. S. Fraleigh, M.D., Toronto: "This is to certify that Miss Barbara Clemmo, of 258 Bellwoods Ave., Toronto, was treated by me for several years for Salt Rheum; and that believing her case incurable I sent your agent to her. Your Nyassan has permanently cured her."

SUFFERED FORTY YEARS

David Sutherland, Clyde River, N.S., writes to a friend: "As you know I had suffered over forty years with a fever sore on my leg, and though ninety years of age, Nyassan Treatments cured me. This was two years ago, and the cure remains perfect."

WANTED—The address of every sufferer in America.

The Nyassan Medicine Co.

TRURO, N.S.

Mention this paper when you write.



Why Not?

See our Catalogue before placing your orders for Roses, Greenhouse Plants, Perennials, Hardy Flowering Shrubs, Choice Flower Seeds. We have had a long experience in supplying Canadian planters with the above, and have our work reduced to almost perfect methods. Our plants travel safely to the far North-west during winter. There are few Post-offices or Express-offices in the country (Kondiko excepted) that have not been reached by Webster Bros' Plants or Seeds. It is quality does it. By all means see this large, descriptive, well-illustrated catalogue. Free for the asking.

Address

WEBSTER BROS.

Leading Canadian Florists.

Hamilton, Ontario





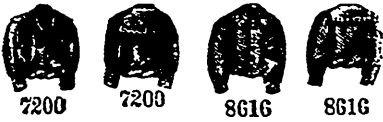
Boys' Blouse-Waist: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Little Boys' Blouse (To be Made with Either a Sectional or Circular Ripple Collar): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



Boys' Blouse, with Sailor Collar: 14 sizes. Ages, 3 to 16 years. Any size, 10d. or 20 cents.

Boys' Sailor Blouse: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



Boys' Sailor Blouse-Waist: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Boys' Blouse (Buttons to the Throat), with Sailor Collar: 14 sizes. Ages, 3 to 16 years. Any size, 10d. or 20 cents.



Boys' Blouse, with Rubens Collar: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Boys' Blouse: 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.



Boys' Shirt-Waist (To be Made with a Sailor or a Round Collar): 12 sizes. Ages, 3 to 14 years. Any size, 10d. or 20 cents.

Boys' Shirt-Waist, with Side-Plaits in the Front and Back: 12 sizes. Ages, 3 to 14 years. Any size, 10d. or 20 cents.

What Two Cents will Prove

For a two-cent stamp Francis F. Kahle, Toronto, Ont., will send a free sample of Trask's Magnetic Ointment to anyone suffering from Rheumatism.

This medicine will prove to do more good and to cure in less time for less money and trouble than any other medicine obtainable. Nothing so efficacious has ever been offered to the public. Sold by all druggists at 25 and 40 Cents.

ANSWERS TO CORRESPONDENTS.

(Continued.)

CONSTANT READER: Plain black silk skirts for wear with odd fancy silk waists are as popular as ever.

NANETTE: Party bags are made of any pretty silk and may match the party dress in color, if desired. Brocaded satin makes a very handsome bag. It may be lined with silk or satin in white or some dainty color. The silk is doubled crosswise, the sides sewed up, and a casing for draw-ribbons is made far enough below the top to form the top of the bag in a frill when drawn up.

IGNORANT: To remove spots from plush, rub them lightly and rapidly with a clean soft cotton rag dipped in chloroform. Rub with a dry cloth. To raise the pile on plush, hold the wrong side of it over the steam arising from boiling water until the pile rises—or dampen lightly the wrong side and hold it over a rather hot iron—but not hot enough to scorch. Or heat a clean brick, place upon it a wet cloth and hold the plush over it; the steam will raise the pile.

DE AMI: To provide confectionery for one's guests was formerly an unheard-of hospitality, but the modern table at an afternoon tea is never without it. The variety that will not soil the gloves is chosen.

PICKWICK: A whitening lotion which is also a tonic is made as follows:

- Tincture of camphor..... 1 ounce.
- Tincture of benzoin..... 3/4 ounce.
- Cologne Water..... 2 ounces.

The whole mixture may be used in the ordinary bath, but a little of it in the water used for the face, neck and hands will soften and whiten the skin wonderfully.

"Painless and Delightful Catarrh Remedy" is the good word which John MacInnes, Wathack Bridge, N.S., has to say of Dr. Agnew's Catarrhal Powder, after having suffered from Catarrhal Deafness for years. In 10 minutes from the first application he had relief and after using but one bottle his hearing was restored in all its natural acuteness. Not an excuse for despairing of a cure with such a remedy within reach of you.—18.

If You Have



Wrinkles, Pimples, Birth Marks, Eczema, Black Heads, Red Nose, Moles, Warts, Wens, Superfluous Hair or Any Mark or Blemish on, in, or Under Your Skin or Scalp Call on or write us. Consultation Free.

We are well known as the most skillful Dermatologists in Canada. We do the best MANICURING and CHIROPODY in the city, and manufacture the Princess Toilet Preparations, which are the best and purest made anywhere. Send ten cents for sample of Face Cream and book, "Health and Good Looks."

Graham Dermatological Institute
41 CARLTON STREET
TEL. 1858 TORONTO

R & G
CORSETS
ARE THE BEST



Boys' Shirt-Waist or Shirt, with Removable Standing and Turn-Down Collar: 10 sizes. Ages, 5 to 14 years. Any size, 10d. or 20 cents.

Boys' Shirt-Waist: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Boys' Shirt-Waist or Shirt: 12 sizes. Ages, 3 to 14 years. Any size, 10d. or 20 cents.

Little Boy's Knickerbocker Trousers, without a Fly: 7 sizes. Ages, 2 to 8 yrs. Any size, 7d. or 15 cents.

Little Boys' Close-Fitting Knee Trousers, without a Fly: 9 sizes. Ages, 2 to 10 yrs. Any size, 7d. or 15 cents.



Boys' Close-Fitting Knee Trousers, with a Fly: 10 sizes. Ages, 7 to 16 years. Any size, 7d. or 15 cents.

Boys' Knee Trousers, without a Fly: 8 sizes. Ages, 3 to 10 years. Any size, 7d. or 15 cents.

Boys' Knee Trousers, with a Fly: 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.

Boys' Short Trousers, with a Fly (Terminating Just Below the Knee): 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.

PEMBER'S Great Hair Goods Sale

25 PER CENT. OFF ALL HAIR GOODS FOR 30 DAYS



Natural Wavy Switches
from \$3 to \$15. All long hair, with only 1/4-inch stem. Can be tied in a Russian Knot and pinned in an artistic coil.



Half Wig.
Can be dressed high or low, \$15, \$20, \$25 and \$30.



Pember's Princess Louise Bangs, from \$5.00, \$7.00, \$9.00 and \$11.00.



Natura' Fluffy Hair.

HAIR DYES IN 20 DIFFERENT SHADES.—Blonde Hair turned to its natural color. Full line of Cosmetic Face Powder Rouge. Golden Hair Wash for faded Hair. Pember's Hair Regenerator, for turning grey hair to its natural color. Imperial Hair Regenerator selling now at \$1.50 per case. Scheffler's Hair Colorine A complete head dress reduced to \$1.75 per case.



Puffs and Curls of every description.

W. T. PEMBER

Branch Store: 778 Yonge Street.

127 & 129 Yonge St., TORONTO

TELEPHONES: 2275-3553



9346 9346

Little Boys' Dress:
4 sizes. Ages, 2 to 5 years. Any size, 10c. or 20 cents.



8812 8812

Little Boys' Dress:
4 sizes. Ages, 2 to 5 years. Any size, 10c. or 20 cents.



9053 9053

Little Boys' Costume:
4 sizes. Ages, 2 to 5 years. Any size, 1c. or 25 cents.



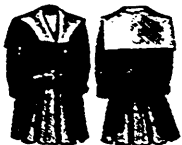
8545 8545

Little Boys' Dress:
6 sizes. Ages, 2 to 7 years. Any size, 10c. or 20 cents.



8991 8991

Little Boys' Costume:
4 sizes. Ages, 2 to 5 years. Any size, 1c. or 25 cents.



9052 9052

Little Boys' Sailor Costume:
4 sizes. Ages, 2 to 5 years. Any size, 1c. or 25 cents.



9051 9051

Little Boys' Middy Costume:
4 sizes. Ages, 2 to 5 years. Any size, 1c. or 25 cents.



9226 9226

Little Boys' Dress:
4 sizes. Ages, 2 to 5 years. Any size, 10c. or 20 cents.



8486 8486

Little Boys' Dress:
5 sizes. Ages, 1 to 5 years. Any size, 10c. or 20 cents.



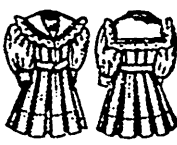
9227 9227

Little Boys' Russian Blouse Costume, with Sailor Collar:
4 sizes. Ages, 2 to 5 years. Any size, 1c. or 25 cents.



9118 9118

Little Boys' Commodore Costume:
4 sizes. Ages, 2 to 5 years. Any size, 1c. or 25 cents.



5374 5374

Little Boys' Dress:
5 sizes. Ages, 1 to 5 years. Any size, 10c. or 20 cents.



9172 9172

Little Boys' Dress:
4 sizes. Ages, 2 to 5 years. Any size, 10c. or 20 cents.



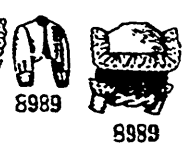
9224 9224

Little Boys' Blouse Costume:
4 sizes. Ages, 2 to 5 years. Any size, 1c. or 25 cents.



9140 9140

Little Boys' Blouse:
9 sizes. Ages, 2 to 10 years. Any size, 10c. or 20 cents.



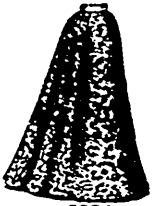
8989 8989

Little Boys' Blouse, with Removable Jacket (To be Worn with Trousers or Kitts):
5 sizes. Ages, 3 to 7 years. Any size, 10c. or 20 cents.

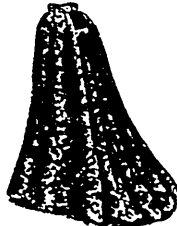
On this page is a display of
FASHIONABLE SKIRTS
For Ladies' Wear.

The Patterns can be had from either Our-selves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes desired.

THE BUTTERICK PUBLISHING CO.
(LIMITED),

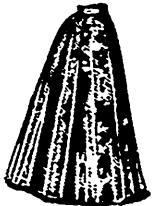


9634



9634

Ladies' Seven-Gored Skirt, Gathered at the Back (To be Made with a Sweep or in Round Length); Desirable for Silks, Velvets and Other Narrow Goods. 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



9644



9644

Ladies' Six-Gored Skirt, having a Gored Foundation Skirt (To be Made in Round Length or with a Sweep); 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



9598

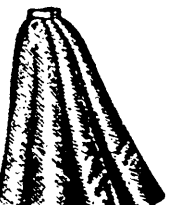


9598

Ladies' Skirt, Consisting of a Pointed Tablier Extending in a Yoke at the Sides and Back and a Circular Portion (To be Made with a Sweep or in Round Length); 9 sizes. Waist measure, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



9612



9612

Ladies' Three-Piece Skirt (To be Gathered or Box-Plated at the Back and Made With or Without the Revers and with a Sweep or in Round Length); 9 sizes. Waist measure, 20 to 36 inches. Any size, 1s. or 25 cents.

DOES IT PAY TO TIPPLE?
You know it don't. Then why do you do it? We know why. It requires too much self-denial to quit. The Dixon Cure, which is taken privately, is purely vegetable, is pleasant to the taste, and will remove all desire for liquor in two or three days, so that you would not pay five cents for a barrel of beer or whiskey. You will eat heartily and sleep soundly from the start, and be better in every way, in both health and pocket, and without interfering with business duties. Write, in confidence, for particulars. The Dixon Cure Co., No. 40 Park Avenue (near Milton St.), Montreal.

ANSWERS TO CORRESPONDENTS.
Continued.

VICTOR: It is erroneous to suppose that a large tooth-brush is better than a small one for cleansing purposes. The small brush, slightly concave, and with its bristles of uneven length so as to penetrate all interstices, is far more efficacious and far less tiring. And either a brush should not be hard and unyielding, for in that case the proper pressure cannot be brought to bear upon the teeth without lacerating the gums and sometimes the lips. It should be stiff enough to remove all stains and deposits, but soft enough to make the process painless. Both the outside and inside of the teeth should be brushed.

FELIX: The hat should be brushed with a fine hair brush—not with a whisk-broom. Hair-cloth is put in skirts now only to the depth of six or eight inches all round. A small pad or mangle may be worn, if desired.

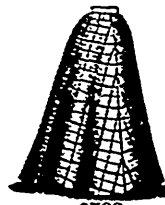
VEDETE: The attractive bead and rattan portières imported from Japan are frequently employed instead of voluminous draperies; they act as an effective screen, yet do not shut off either light or air.

L. H.: Have a wall paper with a white ground for a north room, for a south room select a sage green paper, and for the halls something in a red tint.

A READER: Sulphur will strengthen the natural coloring matter of the hair to a certain extent, and if one does not care to use a dye, but is desirous of retarding the coming of gray hair, a wash compound of
Bay Rum 4 ounces
Sulphur (in small lumps)..... 1 ounce

will be found valuable. Lump sulphur is better than powdered, since it is more cleanly, and does not form a sediment upon the scalp.

Have You a Skin Disease?—Tetter, Salt Rheum, Scald Head, Ringworm, Eczema, Itch, Barber's Itch, Ulcers, Blotches, Chronic Erysipelas, Liver Spots, Prurigo, Psoriasis, or other eruptions of the skin—what Dr. Agnew's Ointment has done for others it can do for you—cure you. One application gives relief.—35 cents. . . 19.



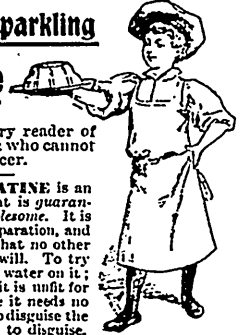
9582



9582

Ladies' Four-Piece Skirt, having Circular Sides Joined in a Center-Front Seam (To be Gathered or Plated at the Back) Specially Desirable for Plaids, Stripes, etc.; 9 sizes. Waist measure, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Knox's Sparkling Gelatine



By Mail to every reader of the DELINEATOR who cannot buy it of her grocer.

KNOX'S GELATINE is an article of food that is guaranteed pure and wholesome. It is delicate in its preparation, and will stand a test that no other make of gelatine will. To try gelatine, pour hot water on it; if any odor arises it is unfit for food. If it is pure it needs no flavoring extract to disguise the odor—it has none to disguise. Knox's Gelatine will stand any test you may put it to. It is sold by all good grocers. If yours doesn't keep, do not accept any other brand said to be as good, for no gelatine made is as good as Knox's. Send 15 cents (2 packages for 25 cents), to the manufacturer, and you will receive, postpaid, a package of Knox's Sparkling Gelatine. An envelope of Rosa Gelatine, for fancy desserts, comes with every package.

Send two-cent stamp for booklet, "Dainty Desserts for Dainty People." It will come free if you order the Gelatine. Send 5 cents for a sample of Acidulated Gelatine, which requires only water, extract and sugar, and the jelly is made.

HIGHEST AWARD AT WORLD'S FAIR.

Knox's Gelatine is endorsed by every leading teacher of cooking.

C. B. KNOX, - Johnstown, N.Y.



New Suits for 10 Cents.

"There are Mrs. Brown's boys all out in new suits again. I never saw such a woman! They are the best dressed family in town, and anybody would think her extravagant if they didn't know that she did it all

with Diamond Dyes

The boys' clothes are made from her husband's old ones dyed over, while her own and the girls dresses are dyed over, and many of the suits and gowns do not cost her over a dime, the price of a package of Diamond Dyes."

No experience is needed to do good work with Diamond Dyes. They make beautiful colors that are non-fading, and are prepared for all kinds of goods. Their three special Black dyes for different goods, make the blackest and fastest color known.

Direction book and 40 samples colored cloth free.

WELLS & RICHARDSON CO., MONTREAL, P.Q.

THE AMERICAN Corset and Dress Reform Co.
316 Yonge St., Toronto.



Sole Manufacturers of
JENNESS MILLER and EQUIPOISE WAISTS
Puritan Shoulder Braces
Abdominal Supporters
and FINE CORSETS
MADE TO ORDER.
See our Special Cyclists' Waists and Corsets.
Agents Wanted.

For Mail Order Buyers.

New Silk Waists.

An excellent collection now on hand. Among the most popular lines these are worthy of special mention. Accompanying cut illustrates the style of each waist.



Black Taffeta Silk and Plain Black Satin Waists, extra quality. Special.....\$6.00

Fancy Stripes Shot Taffeta Silk Waists, in the newest Spring colorings. Special at...\$6.50

Check Taffeta Silk Waists, extra quality in large and medium checks, at.....\$7.50

Detachable collars of the same material.

When ordering, always give the Bust Measurement.

MAIL ORDERS FILLED PROMPTLY.

Dress Skirts.

The Ready-to-Wear kinds. We have unusual facilities for making Dress Skirts, and guarantee to give a satisfactory fit when proper measurements are given. This list gives an idea of values.

Dress Skirts, in all-wool serges, in navy and black, \$3.00, 3.50, 4.00, 5.00.

Dress Skirts, in all-wool black Henrietta cashmere, \$3.00, 3.50, 4.00, 5.00.

Dress Skirts, in fancy costume materials, \$3.50, 4.00, 5.00.

Dress Skirts, in black lustre, \$3.50, 4.00, 5.00.

Dress Skirts, in figured black brilliantine, \$4.00, 5.00, 6.00.

Dress Skirts, in fancy all-wool black broche patterns, \$6.00, 7.00, 8.00.

Dress Skirts, in figured black satin and silk, \$10.00, 12.50.

Dress Skirts, in black silk moire, \$10.00, 12.50; 15.00.

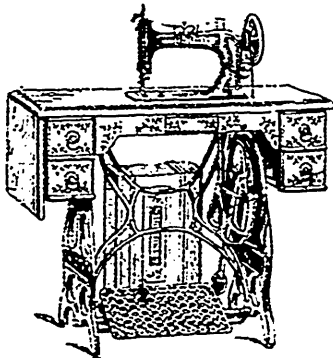
Measurements required: Waist measure, size around hips, and length of skirt from band to bottom of skirt front.



MAIL ORDERS FILLED PROMPTLY.

Sewing Machines.

Why pay fancy prices for Sewing Machines, when you can get a thoroughly reliable machine, fitted with the best of modern improvements, for \$24.50.



Easy running, and so simple in construction that a child can readily learn to operate it. Fully Guaranteed for Five Years. Such is "THE SEAMSTRESS" (see cut). If you are interested, send to us for a descriptive price list of the machines we have

in stock. Big money for those who do.

New Wall Papers.

Wall Papers are easily ordered by mail, and those who avail themselves of our prices save big money. Our papers are all of the highest qualities, and can be furnished in all the newest colorings and combinations. The best assortment ever shown in Canada to choose from, and not a bit too much to pay for the privilege. Write us for Samples, which are Sent Free on application.

When writing, give us an idea of the room you wish to paper and the price of the paper. You'll be surprised how well we can serve you.



All Orders by Mail filled Accurately and Promptly. Satisfaction Guaranteed or Money Refunded.

THE T. EATON CO. LIMITED

190 YONGE STREET, - - - - TORONTO.

New Black Dress Goods.



IT'S like "rushing the season" to talk about new spring dress goods, but that is our way of doing business. Always anticipating your needs. We have just passed into stock a splendid assortment of Priestley's Celebrated Dress Fabrics, personally selected by our own expert buyers. These fabrics are too well known to require any recommendation from us. The simple fact that we have them is sufficient guarantee of the quality of the goods. We enjoy exceptional advantages in buying these goods. As a result our prices are

not easily equalled. We would like you to compare these prices with what you usually pay for the same goods.

Priestley's Dress Fabrics.

- Priestley's 40 to 45 in. Coating Dress Serge, Navy and Black, 40c, 60c, 65c, 75c, 85c.
- Priestley's 42 to 40 in. Black Satin Cloths, 50c, 65c, 75c and 85c.
- Priestley's 40 to 50 in. Black Soliels, 40c, 50c, 60c, 65c, 75c and 85c.
- Priestley's 40 to 42 in. Black Silk Warp Eudoras, 75c, 85c, 1.00, 1.25 and 1.50.
- Priestley's 44 to 46 in. Wool Poplins, 85c, 1.00, 1.25.
- Priestley's 42 to 48 in. Wool Cheviots, in Navy and Black, 35c, 40c, 50c, 60c and 75c.
- Priestley's 41 to 46 in. Estamine Serges, Navy and Black, 35c, 40c, 50c, 60c and 75c.
- Priestley's 42 to 44 in. Black Metz Cords, 05c and 85c.
- Priestley's 42 to 44 in. Black Wool Canvas Weaves, 75c and 85c.
- Priestley's 44 in. Black Wool Whipcords, 85c and 1.00.
- Priestley's 44 in. Black Wool Armure Cords, 85c and 1.00.
- Priestley's 42 in. Black Wool Melrose Cloth, 85c.

Dressmaking Department.



We are practical Dressmakers. In style, quality and excellence of work we are without equals. Four expert modistes in charge of distinct parlors, employing from 50 to 80 skilful dressmakers, according to the season of the year. The most expensive and stylish costumes are made in our work-rooms. We guarantee to give satisfaction or money will be refunded. Our prices are the lowest that is consistent with fair dealing and perfect work. For Dresses, 3.50 to 8.00, according to style. Waists, 2.00 to 4.50. " " Skirts, 1.00 to 3.00. " " Orders by mail receive special attention. You run no risk, as we refund your money if work is not satisfactory. Put us to the test.

Priestley's Dress Fabrics.

- Priestley's 44 in. Black Silk and Wool Melrose Cloth, 1.25.
- Priestley's 44 in. Black Wool Olgana Cloth, 85c.
- Priestley's 42 to 44 in. Black Venetian Crepe Cloths, 50c, 65c and 75c.
- Priestley's 44 in. Black Wool Crepe Cloths, 85c and 1.00.
- Priestley's 42 to 44 in. Black Mignonette Cheviots, 50c, 65c and 75c.
- Priestley's 60 in. Caventette in Black and colors, 1.00 and 1.25.
- Priestley's 40 to 44 in. Black Fancy Wool Figures, 75c and 85c.
- Priestley's 44 in. Black Couille with Fancy Mohair Stripe, 1.25.
- Priestley's 45 in. Black Wool Poplins with Mohair Designs, 1.25.
- Priestley's 45 in. Silk and Wool Jacquards, 1.25 and 1.75.
- Priestley's Silk and Wool and Wool Mohair Dress Novelties, in black only, 6 to 7 yards in each dress pattern, 9.00, 10.50, 12.50, 15.00 and 17.50.

We would like our **Out-of-Town Friends** to send to us for samples of these goods. We know we can save you money on every purchase. Hundreds all over Canada have learned to buy their Dress Goods from us by sending their orders by mail. It is an easy way and you run no risk, for we refund your money in every case where goods are not as represented or do not prove satisfactory.

THE **T. EATON CO.** LIMITED

190 YONGE STREET,

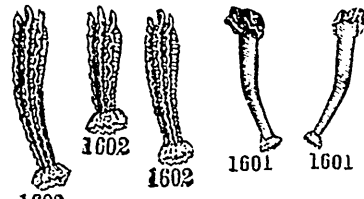
TORONTO.

ON this page is illustrated an Assortment of Patterns for LADIES' AND MISSES'

...SLEEVES...

Which many will no doubt be pleased to inspect. The patterns can be had in the Sizes mentioned, from Ourselves or from Agents for the Sale of our Patterns. In ordering please specify the Numbers and Sizes desired.

THE BUTTERICK PUBLISHING CO. (LIMITED).



1602
Ladies' Mousquetaire Dress Sleeve (To be Made in Full Length or in Three-Quarter or Elbow Length); 6 sizes. Arm measures, 10 to 14 ins. Any size, 5d. or 10 cents.

1601 1601
Ladies' Two-Seam Dress Sleeve (To be Made with One or Two Frill Caps); 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1545 1545 1551

Ladies' Tucked Dress Sleeve (To be Finished Plain or in Venetian Style or with a Fancy Cuff); 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.

1551
Ladies' Two-Seam Dress Sleeve, having the Upper Part Draped in a Small Puff at the Top; 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.

1549 1549
Ladies' Two-Seam Dress Sleeve, with Triple Cap (To be Made With or Without the Mousquetaire Portion); 7 sizes. Arm meas., 10 to 16 ins. Any size, 5d. or 10 cents.



1564 1570 1570

Ladies' Two-Seam Dress Sleeve (Known as the Amy Robsart Sleeve); 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.

1570 1570
Ladies' Two-Seam Dress Sleeve (To have Five or Fewer Folds at the Top); 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.

1569
Ladies' Two-Seam Dress Sleeve, having the Upper Part Draped in a Butterfly Puff at the Top; 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1568 1585 1585 1603 1603 1592 1592

Ladies' Two-Seam Dress Sleeve, with a Cap (That may be Square or Round or in Tabs); 7 sizes. Arm meas., 10 to 16 inches. Any size, 5d. or 10 cents.

Ladies' Leg-o'-Mutton Shirt Sleeve (To be Made with a Straight or Turn-Up Cuff or with a Wristband); 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.

Ladies' Small Bl-lop Dress Sleeve (To be Finished with a Band or in a Frill); 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.

Ladies' Shirt Sleeve (To be Made with a Straight or Turn-Up Cuff or with a Wristband); 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.

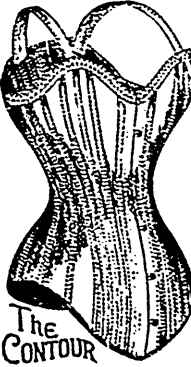


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31 KING STREET E., TORONTO
100 different foreign stamps, post free, 13c.
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Our New 1898 Price List of 500 different sets and tickets sent, post free, on application.

THE GRACE OF A HEBE Depends upon the elegant sway and easy motion of the figure. We can thoroughly recommend the Contour, Victoria and Magnetic Corsets, which have become famous for their stylish gracefulness and unexcelled durability.

Standard Dress Sleeve

is used and recommended by all the leading dressmakers; it can be relied upon not to stain, cut through at the ends, or become detached.



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DON'T FAIL TO PROCURE
MRS. WINSLOW'S
Soothing Syrup

For Your Children While Cutting Teeth.

It Soothes the Child, Softens the Gums, Allays Pain, Cures Wind Colic, and is the Best Remedy for Diarrhea.

TWENTY-FIVE CENTS A BOTTLE.



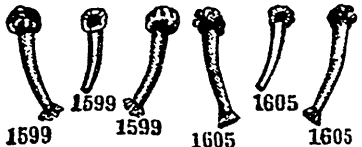
The Only Desirable Substitute for Whalebone Obtainable.

CONSUMPTION.

I will send FREE and prepaid to any sufferer a sample bottle of the Best and Surest Remedy in the whole World for the cure of all Lung and Blood Diseases. Write to-day and be made sound and strong. Address Franklin Hart, Station E. New York.



1544 1544 1544 1557 1557
Ladies' One-Seam Sleeve (To be Laid in Five Boxes or Gathered at the Plait) For Coats, Jackets, etc.; 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.
Ladies' Two-Seam Sleeve Gathered at the Top (For Coats, Jackets, etc.); 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1599 1599 1605 1605
Misses' and Girls' Dress Sleeve (To be Made with a Tucked or Plain Puff and with the Wrist Plain or in Venetian Style); 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.
Misses' and Girls' Two-Seam Dress Sleeve (To be Made with One or Two Frill Caps); 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.



1604 1604 1559 1559
Misses' and Girls' Small Bl-lop Dress Sleeve (To be Finished with a Band or in a Frill); 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.
Misses' and Girls' One-Seam Sleeve (To be Laid in Five Boxes or Gathered at the Top) For Coats, Jackets, etc.; 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

Teaberry
FOR THE
Teeth
AT ALL DRUGGISTS
PLEASANT HARMLESS
25 CENTS A BOX
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Ward's Celebrated Fertilizer

For Pot Plants and Flowers
IN TABLET FORM

No more trouble in raising house plants. Has no odor and is not poisonous.

One tablet is sufficient for a plant in a pot six inches in diameter.

Fifty tablets in box. Price, 10 cents per box; by mail 12 cents.

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Dominion Agents.

YOUR CHILD SMILES when you use for his BATH



BABY'S OWN SOAP

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Is your Hair weak, thin, faded or coming out? Are you Bald? Is your head shiny? Is there a fine fluff or down where the hair once was? Consult me and I will inform you what to do. I make a speciality of treating the hair, and guarantee to promote a new growth or refund your money.

My Hair Grower has no equal, 12 oz. bottle, **\$1.00.**

My Hair Balm, **\$1.00** Box.

Sent by express to any part of the world. Circular giving full information on treatment of the Hair sent FREE.

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FREE TO LADIES.

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GIVES A

CLEAR COMPLEXION

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STAMPS WANTED.

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Plainly written, and we will send you 20 Packages of IMPERISHABLE VIOLET SACHET PERFUME (which for delicate

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14 Months Old
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Cured in 28 Days

To J. Y. EGAN, Hernia Specialist,
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DEAR SIR,—Baby quite well, just 28 days since your little appliance promptly received by return mail. The difficulty experienced with others, they would slip from place. Yours so easily adjusted, retained position and Hernia in absolute comfort, from the moment of its application.

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THE BUTTERICK PUBLISHING CO., Ltd.



Ladies' Shirt-Waist, having a Back-Yoke Extending Over the Shoulders and a Removable Collar, Stock and Tie (To be Made With or Without a Fitted Lining): 9 sizes. Bust measures, 30 to 40 inches. Any size, 1s. or 25 cents.



The New "Hygeia" 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.

The "Combination" Hip-Bustle

gives graceful fullness over the hip- 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.

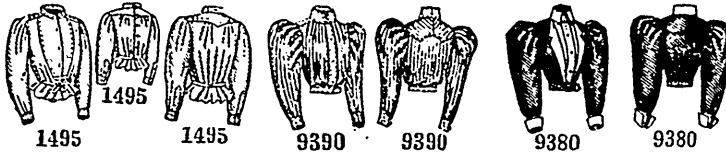
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Won't break nor stay bent; They are good from the start; They can't cut the dress, And won't melt apart.

Price, 20c. per doz.

For sale by leading stores, or sent, postpaid, on receipt of price.

BRUSH & CO., - Toronto.



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Ladies' Blouse Shirt-Waist, with Fitted Lining and Removable Collars (Known as the Alexis Shirt-Waist): 6 sizes. Bust meas., 30 to 40 inches. Any size, 1s. or 25 cents.

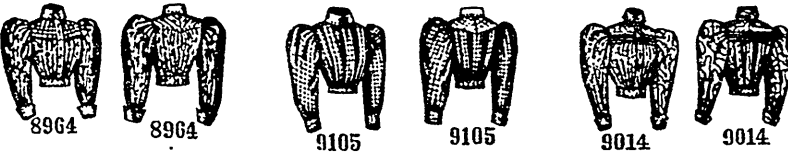
Ladies' Shirt-Waist or Blouse-Waist, in Shirt-Waist Style, with Removable Collar and Cuffs (To be Made With or Without Fitted Lining): 9 sizes. Bust meas., 30 to 40 inches. Any size, 1s. or 25 cents.



Ladies' Tucked Shirt-Waist, with Fitted Lining (Which may be Omitted): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.

Ladies' Shirt-Waist, having a Pouch Front and Removable Collars and Closing at the Left Side (To be Made With or Without Fitted Lining) Known as the Russian Shirt-Waist: 9 sizes. Bust measures, 30 to 46 ins. Any size, 1s. or 25 cts.

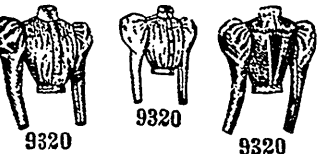
Ladies' Shirt-Waist, with Back Yoke-Facing and Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Shirt-Waist, with Back-Yoke (To be Made with Permanent Collar and Cuffs or with Bands for Adjustable Collar and Cuff): 9 sizes. Bust meas., 30 to 46 in. Any size, 1s. or 25 cts.

Ladies' Box-Plaited Shirt-Waist, with Under-Arm Gore, a Pointed Back-Yoke, and a Turn-Down Collar that may be Made Removable: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Shirt-Waist, with Under-Arm Gore and with a Turn-Down Collar (That may be Made Removable) and Turn-Up Cuffs: 9 sizes. Bust measure, 30 to 46 inches. Any size, 1s. or 25 cents.

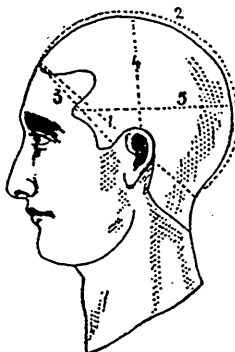


Ladies' Blouse-Shirt-Waist, with Two-Seam Lap-o'-Mutton Sleeve and Removable Collar (To be Made With or Without Fitted Lining): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.

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Our Goods cannot be Surpassed in Quality, Finish and in Reasonable Prices.

See our Styles of Wigs, Head-coverings, Toupetts, Etc. Our Styles are as Natural as Nature.



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Ladies' Wigs from \$15 to \$50.
Gent's Wigs from \$12 to \$45.

No. 6



Ladies' Waves as natural as nature, for elderly ladies with thin hair on the top, along the parting, and front. It protects the head from cold.

Prices, \$5, \$7, \$9, \$12, \$15 to \$20.

No. 9



A beautiful Head-covering, with Pompadour Bang, with sufficient long hair on the back to cover the head.

Price, \$7.50 to \$15.00

No. 4



Half Wigs for ladies and gents. Our system for making hair goods is an improvement on the old fashioned way. Our goods are beautifully light and durable.

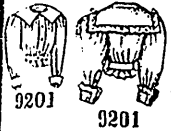
Half Wigs from \$10 to \$35.

No. 23

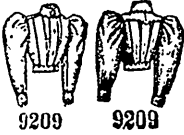
When ordering, take the number of the style, send sample and amount. All goods exchanged if not suited. All correspondence private. We pack our goods concealed from observation. Superfuous Hair Remover, "CAPILLERINE." The best and most efficient preparation in the market, for removing and destroying superfluous hair without the slightest injury to the most delicate skin. Sent to any part of the world. Price, \$2.00. By mail, 6c. extra.

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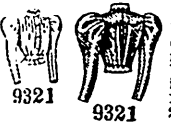
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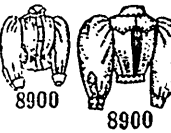
Misses' Blouse Shirt-Waist: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Box-Plaited Shirt-Waist, with Under-Arm Gore, a Pointed Back-Yoke, and a Turn-Down Collar that may be Made Removable: 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



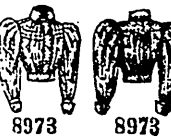
Misses' Blouse Shirt-Waist with Two-Seam Leg-of-Mutton Sleeve and Removable Collars (To be Made With or Without Fitted Lining): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Shirt-Waist, with Under-Arm Gore and Removable Turn-Down Collars and with a Fitted Body-Lining that may be Omitted (For Wool, Silk or Cotton Fabrics): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cts.



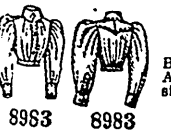
Misses' Shirt-Waist, with Under-Arm Gore, a Pointed Back-Yoke Extending Over the Shoulders to the Front and with a Removable Collar: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Shirt-Waist, with Back-Yoke (To be Made with Permanent Collar and Cuffs or with Bands for Adjustable Collar and Cuffs): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Shirt-Waist, with Under-Arm Gore and back Yoke-Facing and with Turn-Down Collar and Turn-Up Cuffs that may be Made Removable: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Girls' Shirt-Waist, with Back Yoke-Facing: 5 sizes. Ages, 5 to 9 years. Any size, 10d. or 20 cents.



Girls' Blouse Shirt-Waist: 7 sizes. Ages, 9 to 9 years. Any size, 10d. or 20 cents.



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Coughs, Asthma, Catarrh.

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SCRIPT NAME OF LABEL, AND GET THE GENUINE
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WHY will you tolerate Freckles, Pimples, Blackheads, Yellow or Muddy Skin, Moth Wrinkles, red noses or any other form of Skin

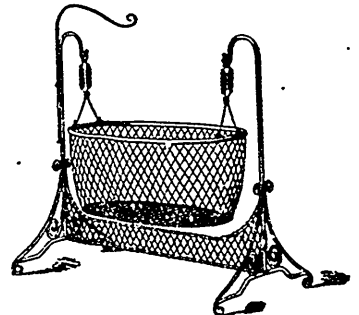
Disease or Facial Disfigurements,
WHEN
you can certainly possess a Beautiful Form, Brilliant Eyes, Skin of Pearly Whiteness, Perfect Health, and life well worth living, if you only use

DR. CAMPBELL'S Safe Arsenic Complexion Wafers AND FOULD'S ARSENIC COMPLEXION SOAP?
Perfectly harmless, and the only genuine, safe preparations of Arsenic in the world.

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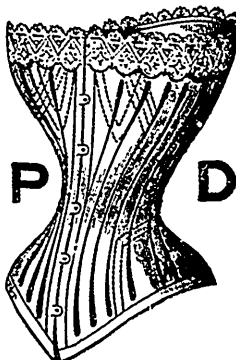
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INSANITY PREVENTED BY DR. KLINE'S GREAT NERVE RESTORER
Positive cure for all Nervous Diseases, Fits, Epilepsy, Spasms and St. Vitus' Dance. No Fits or Nervousness after first day's use. Treatise and \$2 trial bottle sent through Canadian Agency free to Fit patients, they paying express charges only when received. Send to Dr. Kline's (Limited) Bellevue Institute of Medicine, 931 Arch St., Philadelphia, Pa. 1

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Here is one amongst many testimonials:
Office of ISAAC ALLAN,
General Merchant, Manufacturer of Lumber, Shingles, Etc.
Mississippi Station, Dec. 18th, 1897.
Dear Sir,—We are very much pleased, indeed, with the Cot. It is ornamental as well as useful, and is fully up to our expectations in every respect. We would not exchange it for any other we have ever seen.

MANUFACTURED BY
GEO. B. MEADOWS,
128 KING ST. WEST - TORONTO.



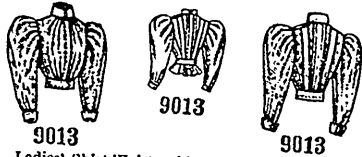
French P. D. Corsets.

The Celebrated P. D. Corsets are absolutely without rivals, and occupy the FIRST POSITION in the world's Corset trade.

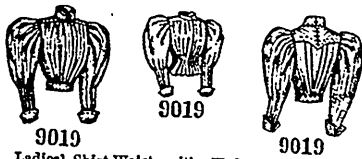
P. D. Corsets are tailor cut and hand finished, and only the very Best Materials are used in manufacturing these nonpareil goods. They have been awarded 10 Gold Medals and received again the Highest Prizes in Brussels, 1897, which shows the merits of these Corsets. To be obtained at all leading Dry Goods Stores from \$1.00 to \$30 per pair.



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Ladies' Shirt-Waist, with Under-Arm Gore and Removable Turn-Down Collars and with a Fitted Body-Lining that may be Omitted (For Wool, Silk or Cotton Fabrics): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9013 9013 9013
Ladies' Shirt-Waist, with Under-Arm Gore, and with Turn-Down Collar and Turn-Up Cuffs that may be Made Removable: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9019 9019 9019
Ladies' Shirt-Waist, with Under-Arm Gore, a Pointed Back-Yoke Extending Over the Shoulder to the Front and with a Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



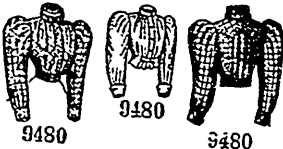
9021 9021 9021
Ladies' Shirt-Waist, with Round Back-Yoke Extending Over the Shoulder to the Front and with a Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9149 9149 9037 9037
Ladies' Shirt-Waist, with Arched Back-Yoke, Straight Link Cuffs and a Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9497 9497 9497
Misses' Shirt-Waist, having a Back-Yoke Extending Over the Shoulders and a Removable Collar. Stock and Tie (To be Made With or Without a Fitted Lining): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



9480 9480 9480
Misses' Blouse Shirt-Waist, with Under-Arm Gore and with a Turn-Down Collar (That may be Made Removable) and Turn-Up Cuffs: 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



9355 9355
Misses' Blouse Shirt-Waist, with Under-Arm Gore and with a Turn-Down Collar, Stock and Tie (To be Made With or Without Fitted Lining) Known as the Russian Shirt-Waist: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



9356 9356

Misses' Blouse Shirt-Waist, with Fitted Lining and Removable Collar. (Known as the Alexis Shirt-Waist): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



9087 9087

Misses' Blouse Shirt-Waist, with Under-Arm Gore and with a Turn-Down Collar (That may be Made Removable) and Turn-Up Cuffs: 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



9180 9180 9180

Misses' Blouse Shirt-Waist, with Back Yoke-Facing and Removable Collar: 5 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

TIRED?
OH, No.
This soap

SURPRISE

greatly lessens the work
It's pure soap, lathers freely,
rubbing easy does the work.
The clothes come out sweet
and white without injury to the fabrics

SURPRISE is economical, it wears well.

Solid Comfort.

It is not enough to have rubbers keep out the wet. If the fit be not perfect they will draw the feet. It costs money to employ skilled pattern makers, in order to turn out rubbers in all the latest shoe shapes, but the Granby Rubber Co. do it and the result is that



The Granby Lined Rubber is Warm, Dry and Comfortable—made in all the shoe shapes, of the very best material.

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are known to be right up-to-date. The thick ball and heel make them last twice as long; while the thin rubber used in the other parts makes the whole very light. Insist on seeing the Granby Trade Mark on the sole.

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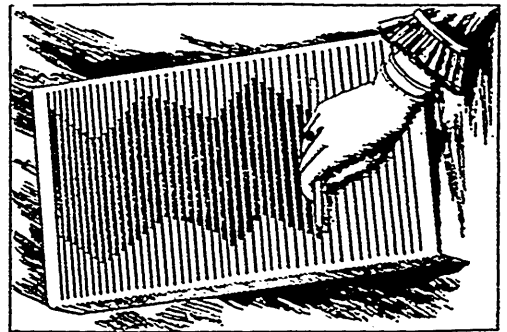
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