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NO. 2.

THE Delineator

A JOURNAL

of

FASHION.

CULTURE

and

FINEARTS.



CANADIAN EDITION

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THE STUDY OF CHILDREN, BY NORA ARCHIBALD SMITH, IN THIS NUMBER.

SOCIAL LIFE IN NEW YORK, BY MARY CADWALADER JONES, IN THIS NUMBER.

FEBRUARY. PRICE. 15 CENTS.

1897.

Advertisements as News!

THE TREMENDOUS SUCCESS OF
DODD'S KIDNEY PILLS AND ❁ ❁ ❁
REASONS WHY PEOPLE SHOULD
READ THE TESTIMONIALS ❁ ❁

⋄⋄⋄⋄⋄⋄⋄⋄
DON'T READ, don't think, don't believe—and how much better off are you? People will tell you they don't read advertisements and don't believe in patent medicines, and yet thousands of letters come to us proving the merits of Dodd's Kidney Pills. If we don't occasionally tell of them, how are you ever to know? And if you don't read what we print, how are you ever to learn?

Dodd's Kidney Pills are a positive cure in all cases of Bright's Disease, Rheumatism, Heart Failure and kidney troubles generally. They count for more than all the drugs and medicines physicians can prescribe, and nothing emphasizes that fact so fully as these testimonials:

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I had for months been troubled with swollen limbs, so bad at times that I could hardly walk, and at night could not get any rest. I tried many remedies but got no relief until I took Dodd's Kidney Pills, and they cured me. I am as well to-day as any person wishes to be. I wish you would publish this, as my experience with Dodd's Kidney Pills may help others.

Yours respectfully, Mrs. J. WESE.

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We could tell of hundreds of similar cases that are nothing short of miraculous. We could show the tremendous sale of Dodd's Kidney Pills all over Canada and prove that people are not all fools. But it answers our purpose better to have you give the remedy a trial. Nothing tells so effectually as the pills themselves.

Absolutely safe! Perfectly harmless! On sale at all druggists.

Fifty cents a box.



D 8.

The Delineator.

Calling Toilettes
DESCRIBED ON PAGE 144.

D 9.
February, 1897.



The Delineator.

D 10.

Promenade Toilettes.

DESCRIBED ON PAGE 144.

D 11.

February, 1897.

Prospectus of.....

The Grand Album

...OF...

Metropolitan Fashions,

A Monthly Publication
Illustrating in Colors and Tints
The Latest Modes in

**Costuming, Millinery,
Window-Dressing, Etc.**



The Quarterly Report of Metropolitan Fashions, The Quarterly Report of Juvenile Fashions, The Dressmaker and Milliner and The Juvenile Outfitter were discontinued with their Winter Issues, to the end that we might replace them with a Publication that we believe will be better adapted to the present requirements of the Dry Goods, Dressmaking and Millinery Trades, and of the Public generally. This Publication is to be entitled "THE GRAND ALBUM OF METROPOLITAN FASHIONS," and will be issued Monthly, commencing with the Number for March, 1897.

The Retail Subscribers to the four Publications above named will be duly notified by us of their discontinuance, and we shall ask them to exhaust the balance of their Subscriptions by pro rata values in THE GRAND ALBUM OF METROPOLITAN FASHIONS. We believe that those who accept our suggestions in this respect will be more than pleased with what we shall furnish them.

THE GRAND ALBUM will contain a number of features of great use to dealers in Dry Goods and Millinery, as well as to Dressmakers, Cloakmakers and Milliners. Each Number will include the FINEST PRESENTATION of MODES and MILLINERY ever offered to the Public, and will be in three different Editions—ENGLISH, SPANISH and GERMAN—any of which can be obtained from us by parties ordering at the Uniform Rates Specified Below. It will consist of a SERIES OF PLATES IN LITHOGRAPH, HALF TONE AND ETCHED EFFECTS, accompanied by the necessary descriptive FASHION MATTER. The Publication will be so bound that the Plates will be easily separable for framing, for use on Dry Goods and Millinery Counters, and in Window Displays etc. Dealers everywhere will, therefore, find it to their advantage to have the Publication promptly on hand when issued, so that they can use the Plates as a collection of SHOW CARDS FOR DRESS GOODS AND TRIMMING DEPARTMENTS.

This very remarkable Publication will be a dream of color-work from beginning to end, and will be the REPRESENTATIVE MAGAZINE OF ITS KIND IN THE WORLD. As a Milliners' Guide and Dressmakers' Assistant, it will be without rival, and as an Assistant in Window-Dressing and in the Sale of Dry and Fancy Goods, it will prove invaluable.

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Single Copy, - 1s. (by Post 1s. 3d.) or 25 cents.

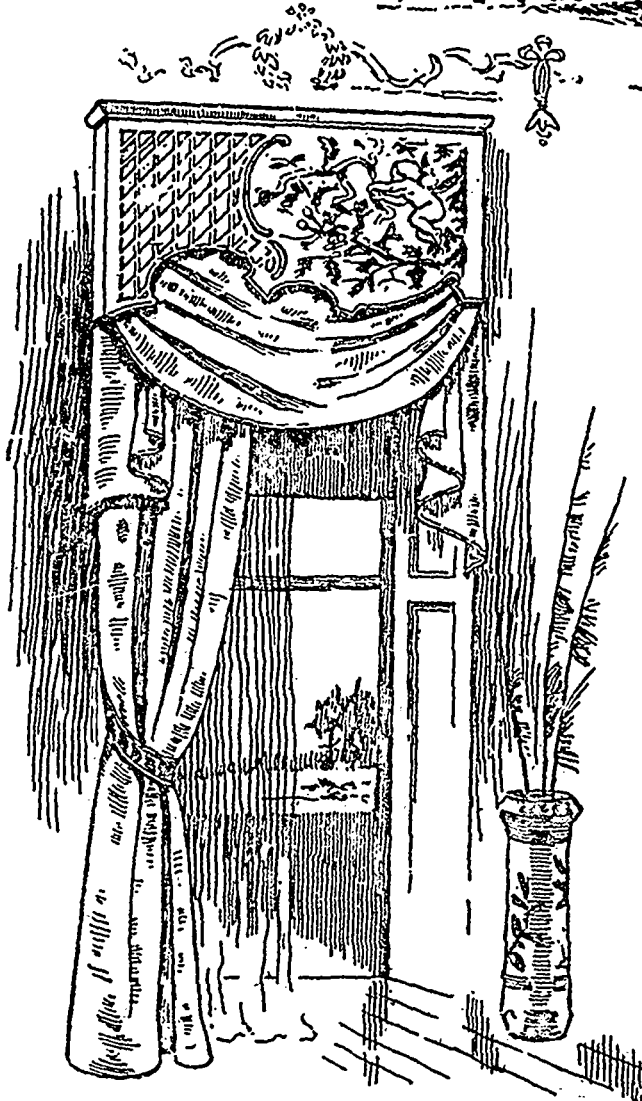
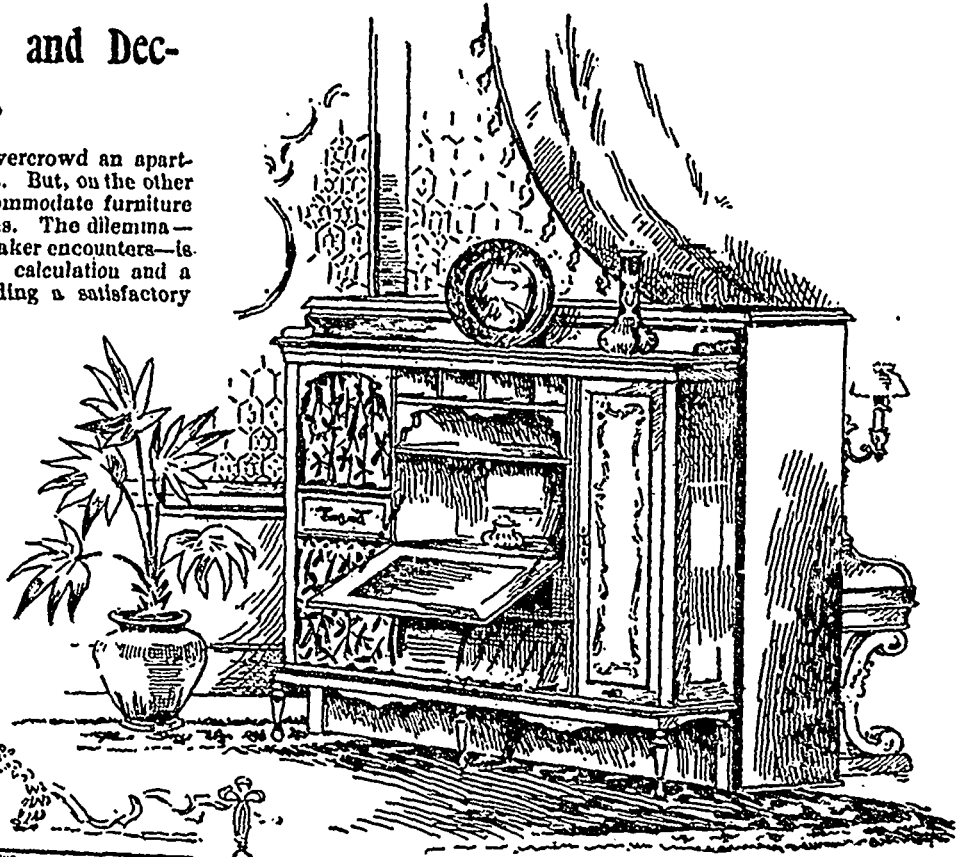
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House Furnishing and Decoration.

It is not in good taste to overcrowd an apartment with furniture or draperies. But, on the other hand, it is often difficult to accommodate furniture to a room of limited dimensions. The dilemma—only one of the many a home-maker encounters—by no means insoluble, careful calculation and a few experiments usually affording a satisfactory result. A practical idea for an apartment which must serve in the double capacity of drawing-room and library is illustrated in the upper engraving. An upright piano stands out from the wall, a position which improves its sound. Close against the back of the instrument is placed a secretary of cherry wood matching the piano. The desk is furnished with the usual conveniences, drawers, pigeon-holes and the like, a recess at the left side being curtained with a flowered China silk drapery—a device

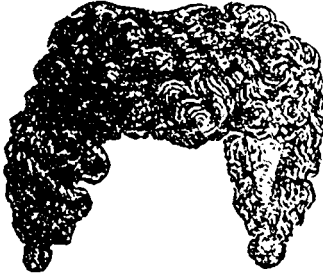


as ornamental as it is practical in concealing the odds and ends that find their way to desks. A fancy plaque and a vase ornament the top of the desk. The piano is furnished with candle-sconces, reminiscent of old-time pianos. The light from the candles is softened by colored paper shades. Dainty candle shades may be made of pale-pink or deep-cream crêpe paper and covered with rose petals of silk or paper to match.

Glass cups placed under the castors of a piano improve its sound; they are frequently employed when the piano stands in a room hung with heavy draperies, which rather muffle the sound. These cups may be procured from any music dealer. Piano scarfs are still in use, and for them light-textured silken drapery fabrics are preferred to heavy materials. The scarf is, of course, selected with reference to the rest of the hangings. If ornaments are desired for the top of the instrument, they should be very few in number—a small bust of a composer and one or two trines of light weight. The floor is protected by a rug and may be polished or covered with velvet filling, always a favorable background for either fur or oriental rugs. A growing foliage plant stands near a window, broad, low and having small leaded panes. The curtains are of rather heavy casement muslin, finished with cotton fringe, and extend only the depth of the sashes, being held back near the bottom with white satin ribbon. Flowered or plain Liberty silk or satin curtains edged with silk ball fringe could be hung at the windows.

Suggestions for draping a long hall or room window are given in the lower picture. A deep and elaborate grille is placed at the top and from behind it falls a lambrequin drapery of old-rose velours with cascaded ends. A long flowing curtain is held back near the bottom by a gold band. The window has also a Holland shade and a Japanese reed curtain, used in lieu of a lace curtain with artistic effect. A tall, decorated stand holding cat-tails is placed near the window and contributes its share to the pleasing ensemble. If a grille is not available a pole may be used, though with less ornamental effect. Both the lambrequin and curtain should be hung from the pole. Tapestry curtains bearing heraldic devices are much used for both hall doors and windows. Burlaps are also liked for draperies. In these materials the coloring is fine and the draping qualities are excellent.

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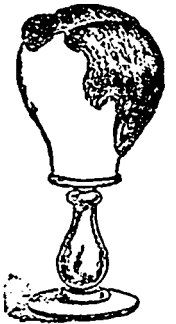


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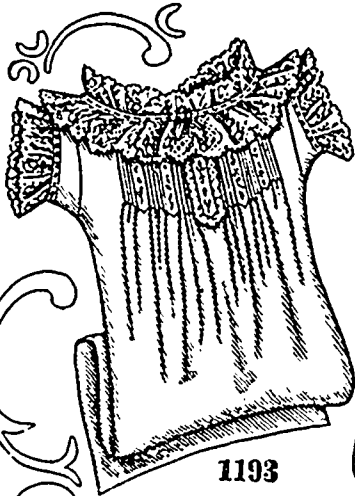
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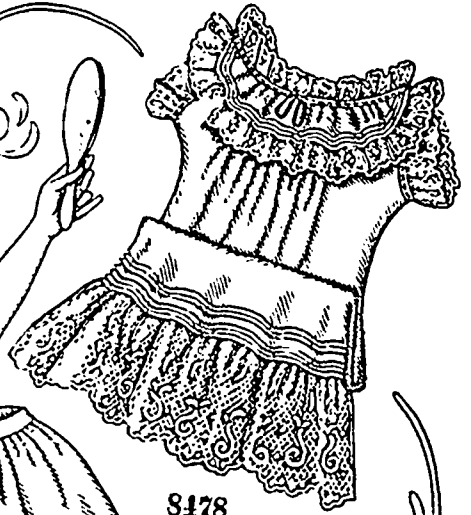
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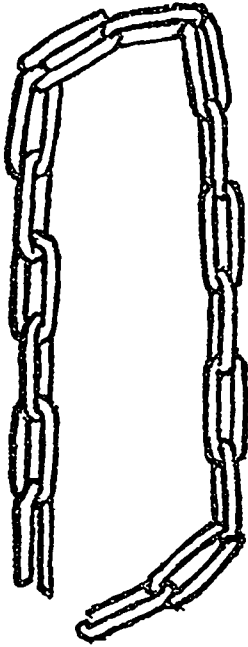
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DAINTY
UNDER-
GARMENTS.

(For Descriptions see
Pages 196-197.)

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THE family circle is never so happy after the chain is broken and a link taken. Some family chains are strong, some weak. Have you a good family history? Or is there a tendency to coughs, throat or bronchial troubles, weak lungs? Has a brother, sister, parent or near relative had consumption? Then your family chain is weak. Strengthen it. Take



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of Cod-liver Oil, with Hypophosphites. It makes rich blood, gives strength and vigor to weak lungs and run-down constitutions. With its aid the system throws off acute coughs and colds. It prevents the chain from breaking.

For more than twenty years we have been telling how Scott's Emulsion overcomes the excessive waste of the system, puts on flesh, nourishes and builds up the body, making it the remedy for all wasting diseases of adults and children, but it isn't possible for us to tell the story in a few lines of type.

We have had prepared for us by a physician a little book, telling in easy words how and why Scott's Emulsion benefits, and a postal card request will be enough to have it sent to you FREE. To-day would be a good time to send for it.

For sale by all druggists
at 50c. and \$1.00.

SCOTT & BOWNE, New York



FIGURE No.1



FIGURE No.2



FIGURE No.3



FIGURE No.4



FIGURE No.5



FIGURE No.6



FIGURE No.7

SOME OF THE LATEST FASHIONS IN BOLERO AND ETON EFFECTS.
 (For Descriptions see Page 203.)

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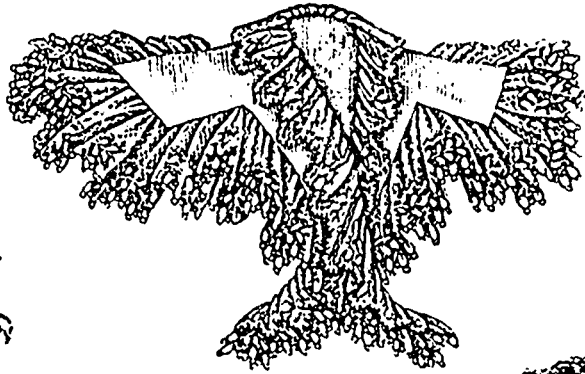
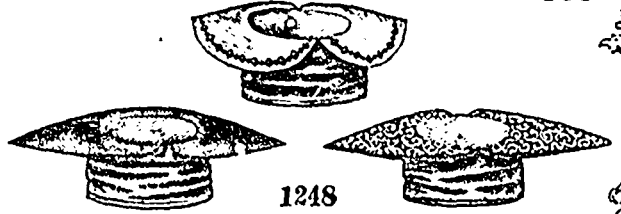


FIGURE No. 20 X.



FIGURES Nos. 25 X, 26 X AND 27 X.



FIGURE No. 21 X.

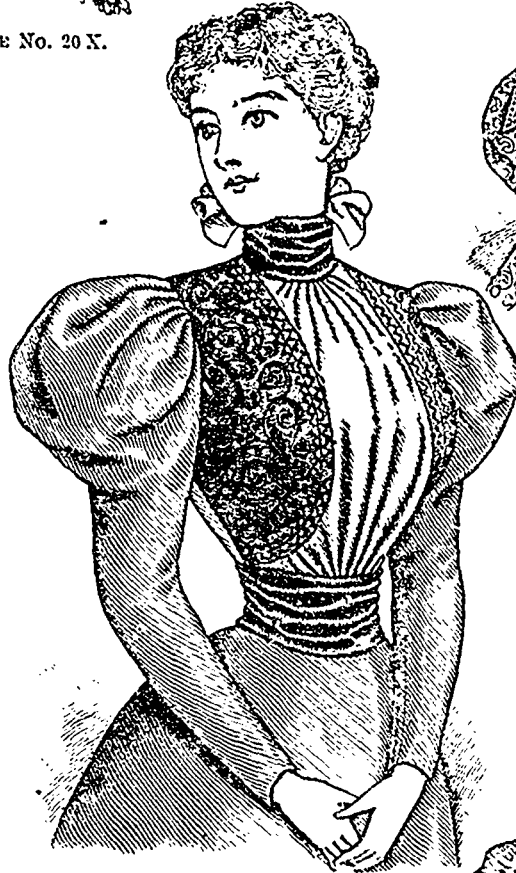


FIGURE No. 22 X.



FIGURE No. 28 X.



FIGURE No. 23 X.



FIGURE No. 29 X.

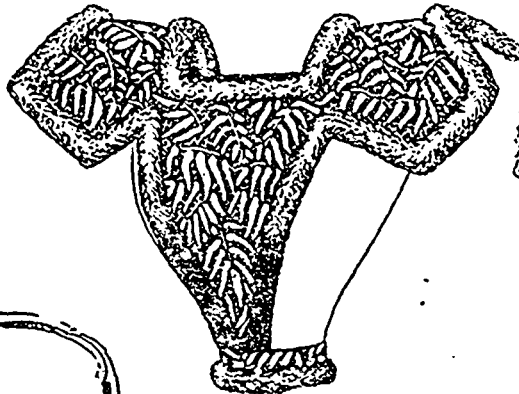


FIGURE No. 24 X.



FIGURE No. 30 X.

STYLISH LINGERIE.
(For Descriptions See Page 204.)

PURITAN

BATS

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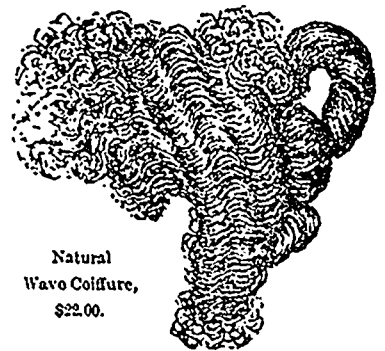


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30 inch, \$5.00
All long hair and short stem. Nothing but finest out hair used.

The DELINEATOR

VOL. XLIX.

February, 1897.

No. 2.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A HANDSOME NOVELTY IN LADIES' BASQUE-WAISTS.

FIGURE No. 115 W.—
LADIES' BASQUE-WAIST.
—This illustrates a Ladies' basque-waist. The pattern, which is No. 8895 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 177 of this number of THE DELINEATOR.

Several of the most popular ideas, such as the fanciful jacket-fronts, deep crush girdle and butterfly puff sleeves, are combined in this jaunty basque-waist, and a combination of materials is best calculated to bring out effectively the dressy features. Velvet in one of the new shades of green, Persian silk and lace net are here united in the waist and lace insertion and krimmer fur give the decorative finish. The short jacket-fronts open jauntily over the full fronts of Persian silk, which have plaited fulness at each side of the closing. The seamless back has two backward-turning plaits that extend from the neck to the lower edge at each side of the center and a smooth effect at the sides is due to under-arm gores. A well adjusted lining insures a perfect fit. Lace net overlays the jacket fronts, which are fancifully shaped in a point above and below the bust, and their free edges are outlined with krimmer.

A wrinkled girdle surrounds the waist, the frill-finished ends being closed at the back. The sleeves



FIGURE No. 115 W.—LADIES' BASQUE-WAIST.—The pattern is No. 8895, price 1s. 3d. or 30 cents.

jacket fronts, collar and the sleeve band of stone marten fur bordered the jacket fronts and collar.

have the becoming butterfly effect and are shaped by inside and outside seams; the fulness is collected in gathers at the top, in downward-turning plaits at the side edges, and in gathers at the center a short distance from the top. Below the fulness the sleeve conforms closely to the arm and encircling bands of insertion provide a decorative touch. A ripple ruffle in two sections is joined to the upper edge of the standing collar and krimmer follows the ends and loose upper edge of the collar.

The possibilities for artistic effect are very pronounced in this mode. A wide latitude in color and color combinations is permissible and the style invites the use of handsome garniture. Velvet in association with silk, and cloth and silk, as well as many of the elegant novelty goods, will be selected for its dressy development, and for general wear inexpensive materials that may be all-wool or silk-and-wool are commended. The jacket fronts may be braided in gold or embroidered or they may be overlaid with lace and edged with fur. A remarkably tasteful basque-waist was made of blue cloth, with silk in one of the new red tones for the full front, gold braid covering the

DESCRIPTION OF FIGURES SHOWN ON PLATES 7, 8 AND 9.

FIGURES D 8 AND D 9.—LADIES' CALLING TOILETTES.

FIGURE D 8.—This consists of a basque-fitted jacket and eight-gored skirt. The jacket pattern, which is No. 8891 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 174 of this number of *THE DELINEATOR*. The skirt pattern, which is No. 8677 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 182.

Biscuit cloth is here pictured in the basque-fitted jacket, which is finished in tailor style with stitching, a brown ribbon stock and a leather belt giving an ornate finish. The skirt is of light-weight homespun showing green squares crossed by black stripes. The jacket fits perfectly and has a gracefully rounded lower outline. It has an applied square yoke and three plaits laid on the front and at the back below the yoke. The one-seam sleeves are in the diminished size now demanded and have a short puff effect at the top and a close adjustment below.

The eight-gored skirt, which is known as the octagon skirt, is plaited at the back.

At present and during the coming Spring this style of toilette may be worn on cold days supplemented by a fur collar or victorine and on mild days without any additional wrap. Fancy checked cheviot, homespun, silk-and-wool novelties, etc., will be chosen for the skirt and faced cloth for the basque-fitted jacket.

The turban has an embroidered band covering the brim and striped silk and feathers give it character and grace.

FIGURE D 9.—This illustrates a Ladies' costume. The pattern, which is No. 8884 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 154 of this publication.

The distinctively new ideas in this costume are made more prominent by the handsome color combination here portrayed. Chestnut-brown velvet, silk in one of the new red tints and fancy cheviot combining several harmonizing hues are the materials united, and feather trimming, soutache braid and wrist frills of lace edging give the decorative finish. The basque-waist has toreador fronts that open over full, gathered fronts of silk disclosed with vest effect. Pointed epaulettes stand out in pronounced ripples over the coat-shaped sleeves, which are finished with fancy cuffs. A fancy crush girdle surrounds the waist. The standing collar is covered with a band of velvet.

The three-piece skirt has a narrow front-gore and the fulness may be arranged in gathers or plaits at the back.

For dressy purposes the costume is very effective and individual taste may be indulged in the selection of materials and colors.

The felt hat is artistic, the arrangement of the plumes being specially *chic*.

FIGURES D 10 AND D 11 —LADIES' PROMENADE TOILETTES.

FIGURE D 10.—This consists of a Ladies' jacket-basque and skirt. The jacket-basque pattern, which is No. 8880 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 175 of this number of *THE DELINEATOR*. The skirt pattern, which is No. 8874 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure.

The materials here combined in this beautiful toilette are forest-green velvet, pink satin and satin-striped taffeta showing warp-printed figures, offset by a handsome decoration of real Irish point crochet lace and feather trimming; a delicate yellow silk lining in the jacket fronts gives a delightfully spirited finish. The jacket-basque, which is also known as the Louis XV. coat, has jaunty jacket-fronts opening over a full vest that droops over a wrinkled girdle. The sides and back of the basque reach to jacket depth, the shaping of the parts producing stylish ripples. The sleeves puff out in a stylish manner at the top and are completed with fancy cuffs. A flaring and tab collar form a stylish neck finish.

The six-gored skirt may be plaited or gathered at the back,

and in outline conforms perfectly to the demands of good style.

The Louis XV. coat is generally made of silk or velvet and the skirt accompanying it may be of velvet, silk or cloth.

FIGURE D 11.—This illustrates a Ladies' costume. The pattern, which is No. 8902 and costs 1s. 8d. or 40 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen on page 146 of this number of *THE DELINEATOR*.

In this instance the costume is pictured developed in slate-blue all-wool canvas. The costume has a correct tailor finish and displays a relief note of color in the blouse-waist worn underneath the jacket. The sides and back of the jacket are snugly adjusted to the figure, and the fronts cling closely to the figure at the sides and are reversed above the invisible closing in lapels that form notches with the ends of the rolling coat-coller. Pocket-laps and a welt cover the openings to pockets in the fronts. The two-seam sleeves are of the newest shaping.

The seven-gored skirt flares in the approved manner.

The costume is to be worn over waists and may be made of cloth, cheviot, tweed and fancy mixtures. Either a tailor finish or an ornate completion of braid will be correct.

The felt hat corresponds in tone with the costume and the ribbon trimming accords in color with the blouse-waist. Ostrich plumes toss gracefully over the crown.

FIGURES D 12 AND D 13.—LADIES' AFTERNOON TOILETTES.

FIGURE D 12.—This consists of a Ladies' jacket-basque and seven-gored skirt. The jacket-basque pattern, which is No. 8859 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure. The skirt pattern, which is No. 8807 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Black velvet and brocaded silk are here associated in this toilette; mahogany silk in the full front gives the relief note, and the dressiness of the mode is enhanced by the decoration of fur, passementerie and silk ruffles. The sides and back of the basque extend to jacket depth and are made shapely by the usual seams, and extra fulness allowed below the waist of the middle three seams is underfolded in a box-plait at each seam. Revers are joined to the front edges of the jacket fronts, which have square lower corners and open over a full front of silk that closes at the center and droops over a smooth, jet-trimmed girdle. A flaring collar outside of a standing collar contributes the high neck finish now looked for in modish basques. Round cuffs roll up from the bottom of the sleeves.

Two dainty silk ruffles decorate the lower edge of the seven-gored skirt.

The toilette in its present development will be suitable for wear at church, receptions and when making afternoon calls.

The velvet toque is daintily made, black feathers and velvet in three tints giving it a becoming effect.

FIGURE D 13.—This consists of a Ladies' jacket-waist and skirt. The jacket-waist pattern, which is No. 8828 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on its label. The skirt pattern, which is No. 8854 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure.

Cloth and velvet of a deep mahogany shade are here united in this toilette and cream-white cloth and black velvet contribute the contrast, while black soutache braid fancifully disposed on the collar and cuffs gives a fashionable and appropriate decoration. The bolero jacket with double mushroom puff sleeves is a pleasing feature of this toilette; it is worn over a separate vest which has a fancy front with tuck shirrings at the bust and a short distance above. A moderately deep crush girdle of the black velvet is passed about the waist.

The six-gored skirt is smooth-fitting at the front and may be gathered or plaited at the back.

Among the stylish accessories of the season the bolero jacket is the most popular and the example illustrated is especially stylish in unison with a dressy vest.

The velvet hat has an edge finish of jet and is trimmed with brocade ribbon and a bird.

Fashions of To-Day.



JACKET-BASQUES of the Louis XV. and Louis XVI. periods are again popular, and both styles closely resemble the original historical modes.

The skirt of a Louis XV. basque is of coat depth at the back, jacket fronts opening over a full vest.

In a Louis XVI. basque the skirt is of uniform depth at the back and sides and the jacket fronts are varied by oblong revers above a triangular set.

Favor is equally bestowed upon flowing sacks and fitted jackets.

In Venetian style are the improving factors in a new basque-waist.

A draped girdle is a feature of a full vest destined for wear with short jackets.

Revers with a curved outline and notched jacket-fronts are novel characteristics of a Louis XV. coat-basque.

The fulness in the fronts of a new shirt-waist starts from the shoulders and is thus evenly distributed.

In all skirts the godets are confined entirely to the back and result either from gathers or plaits at the belt.

A very wide front-gore is a pleasing feature of a three-piece skirt.

The octagon skirt receives its name from the eight gores involved in its construction. At the back its fulness assumes the shape of organ-pipe folds.

Many-pointed epaulettes, toreador fronts and a deep, draped

girdle lend variety to a costume.

Wholly adaptable to a tailor mode of completion is a costume consisting of a double-breasted basque and a seven-gored skirt.

Surplice fronts with ripple revers and sleeves with draped puffs and battlemented wrists are attractive adjuncts of a very modish costume.

Bretelles and shoulder frills enhance the charm of a very full waist belonging to a costume of which a seven-gored skirt is also a part.

In a two-piece suit the jacket is made with enough fulness at the back of the skirt to hang easily over the dress skirt.

Zouave backs and fronts and round sleeve-caps are dressy accessories of a tea-gown.

A substitute for a bustle or skirt stiffening is presented in the form of a gored petticoat made with hoops at the back.

"Hatcnet" and "tab" revers are the titles conferred upon two styles suggestive of those shapes.

Flaring collars are supplanting stock collars for bodices of all kinds.

Tudor collars are offered in both round and pointed shapes.

The revival of close-fitting wraps that recall the dolman of long ago is foreshadowed in a tight-fitting jacket with bell sleeves, in a cape-wrap combining a fitted back with Russian fronts, and in a long cape with a back held in to the figure by a waist ribbon.

Loose Empire fronts and a close-clinging back are happily associated in one of the season's top-garments.

In another cape-wrap the plaited back and fronts fall free and the sleeves are bell-shaped.

The dignified flaring tab or round collar so improving to a long cape is cut in one with the many gores included in its formation.

Shoulder tabs extended from the back and fronts of a toreador jacket are responsible for its novel effect.

A fanciful lower outline confers distinction upon a double-breasted Eton jacket.

Either a tab or a military collar is an acceptable neck finish for a jacket with a front unrestrained by darts or seams.

Many-seamed collar of the Marie Stuart and Medici types prevail in top garments.

A yoke and applied box-plaits are the attractive points of a basque-fitted jacket of the Norfolk type.

Short but fancifully designed jacket-fronts and sleeves with butterfly puffs and wrists



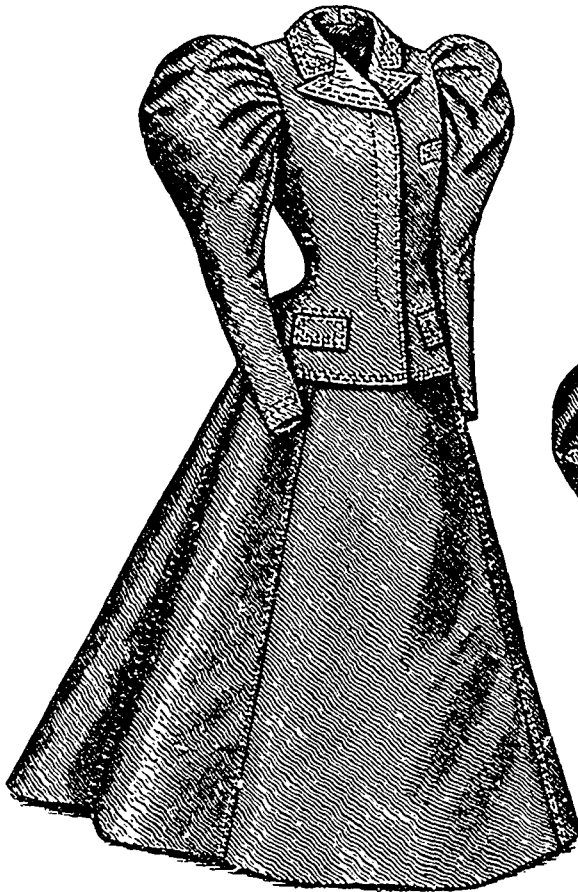
FIGURE No. 116 W.—This illustrates LADIES' EMPIRE COAT.—The pattern is No. 8885, price 1s. 3d. or 30 cents.—(For Description see Page 146.)

FIGURE No. 116 W.—LADIES' EMPIRE COAT.

(For Illustration see Page 146.)

FIGURE No. 116 W.—This illustrates a Ladies' coat. The pattern, which is No. 8895 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 in four views on page 173 of this number of THE DELINEATOR.

The Empire style of coat is highly artistic in effect and the new features introduced in this particular model render it especially becoming and desirable. The coat is here represented



8902

Front View.

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

(For Description see this Page.)

made of box cloth, the collar is inlaid with velvet, and velvet pipings, buttons and machine-stitching form the finish. The coat, which extends well over the hips, is simply shaped by shoulder and under-arm seams; a box-plait is formed at the center of the seamless back and an applied box-plait is arranged over the closing of the loose fronts. The plaits are narrow at the top and widen gradually toward the lower edge of the garment. Ornamental facings of the cloth that have their side edges finished with pipings of velvet frame the plaits handsomely and above the bust the facings are shaped to form pointed tabs, a button being placed in each point. The seams of the gored collar are left open to give a tab effect and a pointed strap secures it snugly at the throat. The fulness at the top of the two-seam sleeves is collected in five double box-plaits that produce a full puff effect, and below the adjustment is comfortably close. Machine-stitching made at cuff depth gives a neat finish.

The Empire coats are popular for young and old, and while many of them are made of cloth in light tan and biscuit shades, the liking for utility colors, such as brown, green, mulberry,

dahlia, etc., is by no means wholly lost. For dressy wear velvet is the material *par excellence*, and elaborate decorations of jet and lace, with fur for the collar facing, are essential to an effective completion.

The velvet hat, though large, is not severe in outline and the plumes and ribbon with which it is decorated are disposed with charming grace.

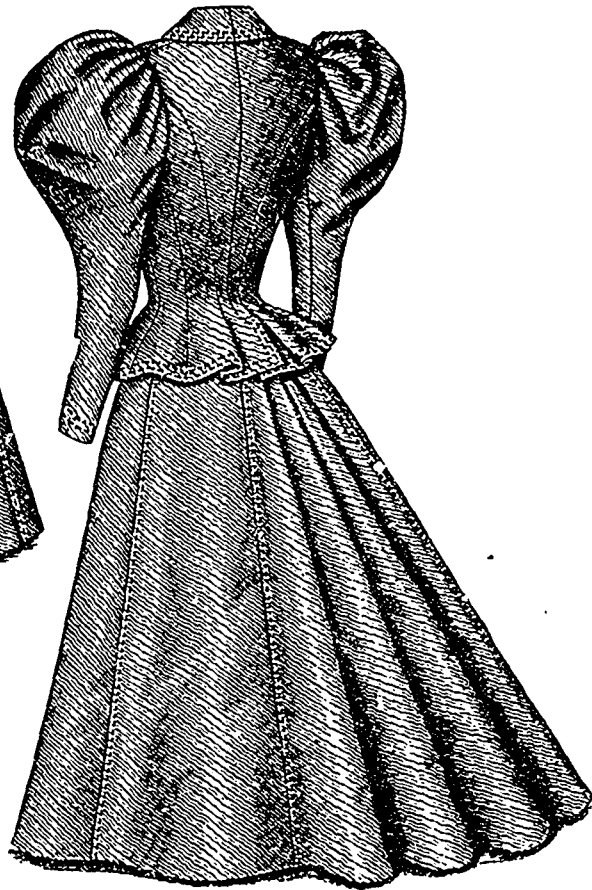
LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET
(TO BE WORN OVER WAISTS) AND A SEVEN-GORED
SKIRT PLAITED AT THE BACK.

(For Illustrations see this Page.)

No. 8902.—Another view of this stylish costume may be obtained by referring to figure D 11 in this number of THE DELINEATOR.

This is one of the jaunty, convenient styles of costume appropriate for street wear at all times, while for shopping, driving and travelling it is most satisfactory. In the present instance French serge in a warm shade of brown was used for the making and the finish of machine-stitching is in tailor style. The jacket, which is to be worn over a blouse, shirt-waist or basque, is adjusted at the sides and back by a center seam and side-back and under-arm gores. Coat-laps are formed below the center seam and

coat-plaits at the side-back seams and in front of the coat-plaits the skirt ripples slightly. The fronts, though loose, define the figure at the sides; they are lapped quite broadly and are closed with buttons and button-holes in a fly. Above the closing the fronts are reversed in lapels that form notches with a rolling collar. Square-cornered pocket-laps conceal openings to side pockets inserted in the fronts and a welt finishes abreast pocket in the left front. The two-seam sleeves accord in size and shape with the late demands of Fashion and the fulness at



8902

Side-Back View.

the top is gathered, the adjustment on the forearm being comfortably close.

The seven-gored skirt is plaited at the back and is dartless and smooth fitting at the front and sides; it flares moderately at the foot and ripples slightly at the sides below the hips. The seams are machine-stitched and at the bottom the skirt measures about four yards and a half round in the medium size. The placket is finished above the center seam and a belt completes the top of the skirt. A small bustle may be worn or not as preferred, or any other contrivance that will extend the skirt at the back may be used.

Serge will be a satisfactory material in which to develop the

costume and so will cloth, cheviot, tweed, flannel and wool mixtures.

We have pattern No. 8902 in nine sizes for ladies from thirty to forty-six inches, bust measure. Of one material for a lady of medium size, the costume requires ten yards twenty-seven inches wide, or seven yards and a half thirty-six inches wide, or six yards and three-eighths forty-four inches wide, or five yards and an eighth fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 117 W.—LADIES' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 117 W.—This consists of a Ladies' cape-wrap and skirt. The wrap pattern, which is No. 8887 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-eight inches, bust measure, and is shown again on page 164 of this magazine. The skirt pattern, which is No. 8878 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also portrayed on page 181.

Green velvet is here pictured in the cape-wrap, which is in Russian style, and gray krimmer and braiding provide effective decoration. Rich brocaded silk is represented in the skirt. The cape-wrap has a fitted back, and extra fulness allowed below the curved center seam is underfolded in a box-pleat. The wrap is drawn in to the figure at the back by a ribbon tacked underneath to the seams and tied beneath the fronts. The graceful circular sides overlap the fronts in true Russian style; they are turned under at their front edges and hang in flute-like folds all round and openings are left in the seams at the front through which the hands are passed. Triple-pointed epaulettes bordered like the front edges of the sides with krimmer fur fall in ripples over the top of the sides. The ends of the Medici collar flare stylishly and at the back the collar stands high.

The three-piece skirt may be plaited or gathered at the back; it has a wide front-gore and two wide circular portions and its shaping produces shallow ripples at the sides: the fulness and shaping cause the back to fall in deep flute-like folds to the lower edge.

For matrons the style is eminently suitable and it will be especially dressy made up in velvet or silk. It is also commended for cloth and fancy cloakings and may be trimmed with fur, jet and braid, or with fur alone, if elaboration is not desired. The skirt may be of cloth, silk or novelty goods.

The hat is in modified poke style, tastefully trimmed with feathers, ribbon and a fancy buckle.



FIGURE No. 118 W.—LADIES' THEATRE TOILETTE.

(For Illustration see Page 148.)

FIGURE No. 118 W.—This consists of a Ladies' cape, yoke-waist and seven-gored skirt. The cape pattern, which is No. 8893 and costs 1s. 3d. or 80 cents, is in nine sizes for ladies from thirty to forty-six inches, bust meas-

FIGURE No. 117 W.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Russian Cape-Wrap No. 8887, price 1s. 3d. or 30 cents; and Skirt No. 8878, price 1s. 3d. or 30 cents.

(For Description see this Page.)

ure, and is shown again on page 165 of this number of THE DELINEATOR. The waist pattern, which is No. 8843 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-

six inches, bust measure, and is again pictured on its label. The skirt pattern, which is No. 8807 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also illustrated on its accompanying label.

The toilette is in perfect taste for theatre or concert wear, being rich but not showy. The cape reaches to the knee and is of light-green brocade lined with yellow-and-white glacé silk. It is of circular style, shaped with a center seam and surrounds the figure in flutes, and over it at the top falls a stole collar the ends of which flare widely at the front and back. The cape may be of a shorter length than that illustrated, and the Marie-Stuart collar here used may have its seams left open to give a slashed effect or may be displaced by a Medici collar. The lace frill inside the collar and the border of llama fur on the edges of the stole collar and the front of the cape enhance the elaborateness of the garment.

The waist of figured silk and plain velvet has a fanciful yoke, full fronts and a full back. A crush girdle surrounds the waist, and frills rise from the standing collar and finish the wrists of the mushroom-puff sleeves.

For ceremonious wear a fancy low neck and short sleeves may be arranged.

Fancy corded silk was used for the seven-gored skirt, which may be gathered or plaited at the back. The skirt spreads

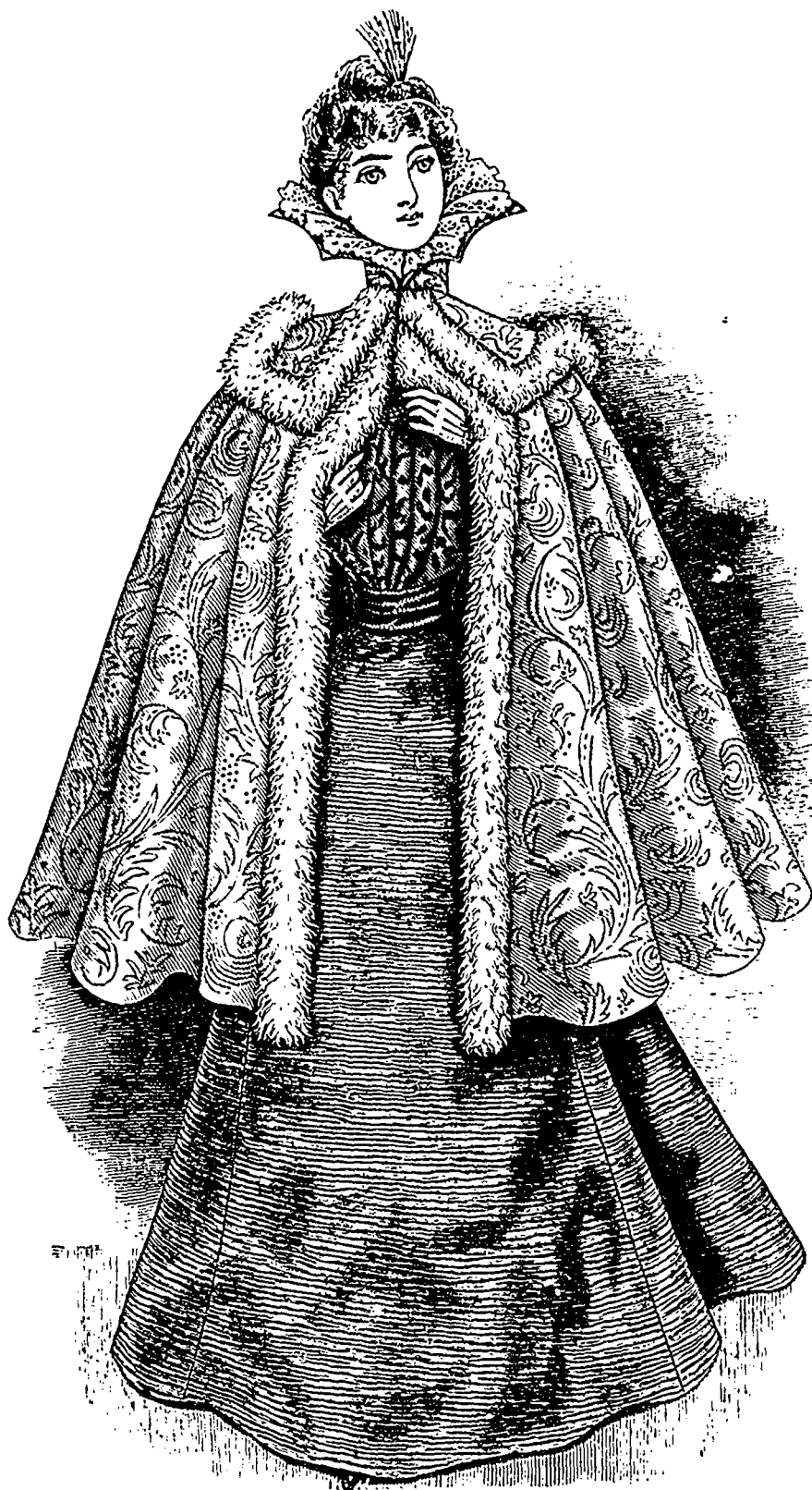


FIGURE No. 118 W.—This illustrates LADIES' THEATRE TOILETTE.—The patterns are Ladies' Long Circular Cape No. 8893, price 1s. 3d. or 30 cents; Yoke-Waist No. 3843, price 1s. or 25 cents; and Skirt No. 8807, price 1s. 3d. or 30 cents

(For Description see Page 147.)

stylishly toward the foot and ripples below the hips.

Capes made like this of velvet or plain or brocaded satin, with rich, pale-tinted linings, will supplement gowns of handsome novelty goods or of evening fabrics in suitable shades. Pearl trimmings, ermine or blue fox fur are appropriate for decorating evening wraps, while capes of cloth for street wear are adorned with other furs.

FIGURE No. 119 W.—LADIES' COSTUME.

(For Illustration see Page 151.)

FIGURE No. 119 W.—This illustrates a Ladies' costume. The pattern, which is No. 8914 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 155 of this number of THE DELINEATOR.

The costume is here shown developed in white lawn over pink-and-yellow glacé taffeta. The seven-gored skirt is gathered at the back to hang in full folds, and the flare at the bottom is in accordance with the latest demands of Fashion. An attractive foot-trimming is afforded by a flounce of deep lace edging headed by a row of insertion on which bows of coral-pink ribbon are set over the seams at each side of the front.

The waist has a fitted lining and is closed in front. The fronts and back are gracefully full, the fulness being drawn becomingly

(Descriptions Continued on Page 151.)



D 12.

D 13.

(Descriptions Continued from Page 148.)

to the center at the bottom by several rows of shirrings. The fulness in the front and back is framed by the tapering ends of frills that meet on the shoulders and then pass about the arms'-

eyes, falling in ripples about the sleeves, which are in coat shape and are in this instance made in three-quarter length and finished with frills. Cross-rows of insertion decorate the full fronts, and all the frills are trimmed at their edges with insertion and narrow lace. A frill of edging droops over a ribbon stock drawn about the standing collar and an effective disposal of ribbon on the sleeves and waist enhances the dressiness of the gown.

In the dainty development pictured the gown will be copied by the fair residents of warm latitudes for day wear and by those living in colder climates for evening functions at which *décolleté* bodices are not imperative. Thin silks and tissues over silk are perfectly adapted to the mode and pearl trimmings with lace and ribbon will afford charming adornment.

LADIES' COSTUME, CONSISTING OF A DOUBLE-BREADED BASQUE AND A SEVEN-GORED SKIRT PLAITED AT THE BACK.

(For Illustrations see Page 152.)

No. 8806.—This costume is shown handsomely made up at figure No. 126 W in this number of *THE DELINEATOR*.

The tailor suit appears with sleeves diminished in size, and its newest features are such as command the approval of all who admire the practical and graceful. Cloth of a light tan shade is here represented in the costume and machine-stitched self-strappings contribute an ornate finish. As precision of fit is an important factor in the general effect of the tailor suit the adjustment of the basque is accomplished carefully by double bust darts, under-arm and side-back gores and a curving center seam. The right front overlaps the left front to the shoulder seam and first dart and the closing is made in double-breasted style with buttons and button-holes, the lower outline of the basque being gracefully rounded. The darts and all the seams, except the shoulder seams, are covered with machine-stitched straps of the material that give a regular tailor finish to the basque, and the strap on the first dart in the right front is continued to the shoulder to emphasize the double-breasted effect, a similar strap trimming the overlapping edge of the front. The sleeves are shaped by inside and outside seams; the fulness at the top is collected in gathers that produce a short puff effect and a coat-shaped lining* sustains



FIGURE NO. 119 W.—This illustrates LADIES' COSTUME.—The pattern is No. 8914, price 1s. 8d. or 40 cents. (For Description see Page 148.)

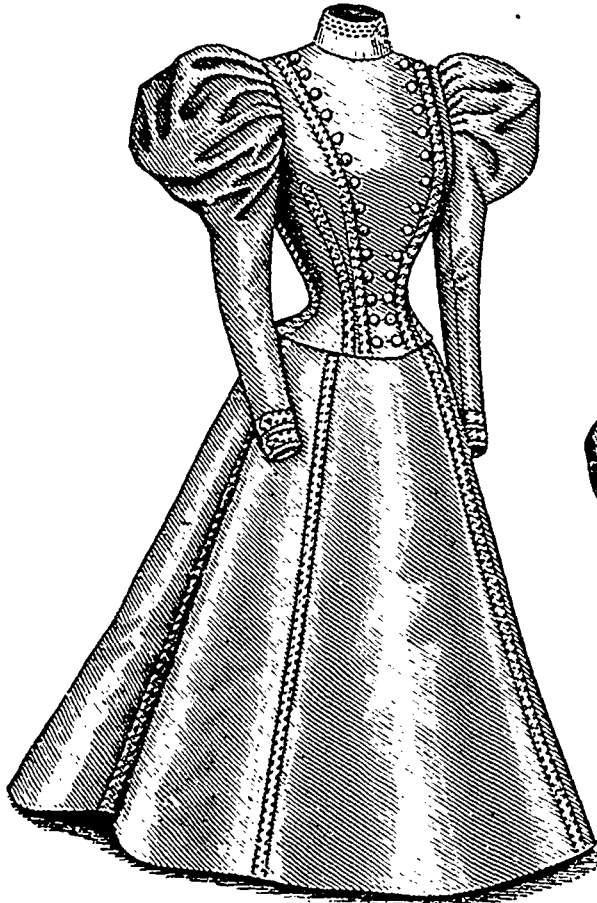
the sleeve. Two machine-stitched straps of the material trim each wrist, the overlapping ends of the straps being pointed and decorated with buttons. The standing collar closes at the left side and is finished with machine-stitching.

The seven-gored skirt has all its fulness massed at the back in four backward-turning plaits; it fits with perfect smoothness at the top in front and at the sides, and its shaping causes it to ripple slightly below the hips. At the bottom the skirt flares stylishly and measures about four yards and a half round in the medium sizes. Machine-stitched straps of the cloth cover all the seams of the skirt, except the center seam. A belt completes the top of the skirt and the placket is finished above the center seam. The skirt may be worn with or without a small bustle or

FIGURE No. 120 W.—LADIES' VISITING TOILETTE.

(For Illustration see Page 153.)

FIGURE No. 120 W.—This consists of a Ladies' jacket-basque and skirt. The basque pattern, which is No. 8907 and costs 1s.



8896
Front View.

LADIES' COSTUME, CONSISTING OF A DOUBLE-BREADED BASQUE AND A SEVEN-GORED SKIRT PLAIED AT THE BACK.

(For Description see Page 151.)

with anything that will extend the skirt at the back.

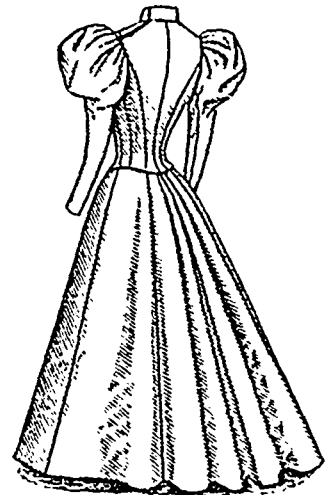
This mode is especially appropriate for tailor-made costumes and the best effects are produced with strapped or welted seams, the strapped seams being probably the most favored because the double-breasted effect can be made more pronounced.

With welted seams, of course, no straps appear on the overlapping front. Tailor cloth in medium shades is chosen for suits of this kind, also cheviot, tweed, serge and many novelty wool goods that show a charming intermixture of colors. Machine-stitching alone is a simple and neat finish.

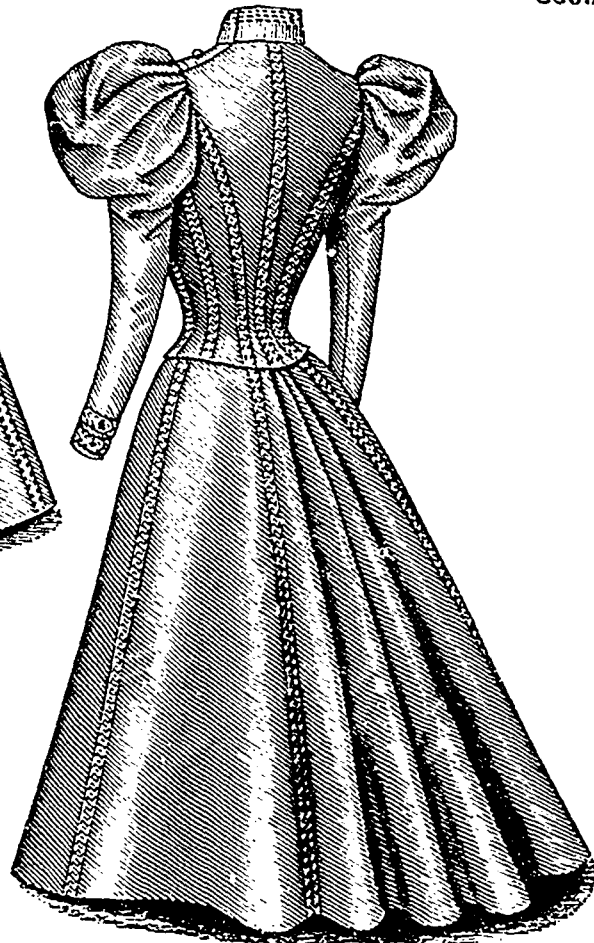
We have pattern No. 8896 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume needs eleven yards and a fourth of goods twenty-two inches wide, or eight yards and five-eighths thirty inches wide, or seven yards and three-eighths thirty-six inches wide, or six yards forty-four inches wide, or five yards and a fourth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



8896



8896



8896
Side-Back View.

3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is also pictured on page 176. The skirt pattern, which is No. 8856 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on its label.

The Louis coat is here shown in a rich combination of black velvet and white satin, with a lavish decoration of lace edging and insertion and handsome buttons. Black silk novelty crêpon is represented in the skirt. The jacket-basque or

Louis XV. coat, as it is also called, is accurately fitted at the sides and back and has underfolded fulness below the waist-line of the middle three seams. The fanciful jacket-fronts are reversed in large, broad revers at the top and are ornamented just below with two large fancy buttons; the revers are faced with white satin and bordered with lace insertion, and the fronts open

over a full vest closed at the center and crossed by a crushed girdle. The vest is arranged upon lining fronts closed at the center and its back edges are sewed to position. Lace is jabotted down the front edges of the jacket fronts to below the bust and also covers the inside of a high flaring collar that rises at the back and sides above a standing collar. A band of ribbon is arranged over the standing collar. The two-seam sleeves are gathered at the top and plaited at the seams to stand out in a puff, and at the wrists they are finished in Venetian points from beneath which lace flows over the hands.

The skirt is in three-piece style, consisting of a narrow front-gore between two wide circular sections. It is plaited at the back and its flare is stylish but not exaggerated.

Many beautiful effects are possible in the Louis coat, for which velvet and satin are usually selected, with figured or plain chiffon or soft silk for the vest. The skirt may be of velvet, brocade or silk.

Lace is draped about the crown of the fancy velvet hat, which is trimmed with lace, jet and eoq feathers.

LADIES' COSTUME, CONSISTING OF A BASQUE-WAIST WITH TOREADOR FRONTS THAT MAY HAVE SQUARE OR ROUNDING LOWER FRONT CORNERS, AND A THREE-PIECE SKIRT WHICH MAY BE PLAITED OR GATHERED AT THE BACK.

(For Illustrations see Page 154.)

No. 8884.—This costume is shown handsomely developed at figure D9 in this number of THE DELINEATOR.

The present combination of camel's-hair, silk and velvet brings out the stylish features of this costume prominently. The basque-waist has a seamless back with plaited fulness in the lower part and the adjustment at the sides is made close by under-arm gores. The full fronts have their fulness drawn toward the center by gathers at the neck and shoulder edges and shirrings at the lower edge, and a well fitted lining insures a trim and comfortable adjustment. The closing is made invisibly at the center of the front. Toredor fronts of velvet that may have square or rounding lower front corners enter the shoulder and under-arm seams and are bordered with a doubled frill of the silk; and a similar frill follows the free edges of the epaulettes, which droop over the coat-shaped sleeves in graceful ripples that result entirely from the shaping. The epaulettes are shaped to form a series of points at the lower edge, and velvet cuffs with pointed ends tacked together to stand out from the sleeve form a stylish completion for the wrists. A doubled frill of silk trims the wrist of each sleeve and a similar frill rises above the standing collar. A deep girdle belt of silk surrounds the waist; it is softly wrinkled by shirrings at each side of the center in front to form outstanding frills and forms a point at the lower edge at the center of the back and closes at the left side.



FIGURE NO. 120 W.—This illustrates LADIES' VISITING TOILETTE.—The patterns are Ladies' Jacket-Basque No. 8907, price 1s. 3d. or 30 cents; and Skirt No. 8856, price 1s. 3d. or 30 cents.

(For Description see Page 152.)

The three-piece skirt consists of a narrow front-gore that is perfectly smooth-fitting and two wide circular portions the bias back edges of which meet in a seam at the center of

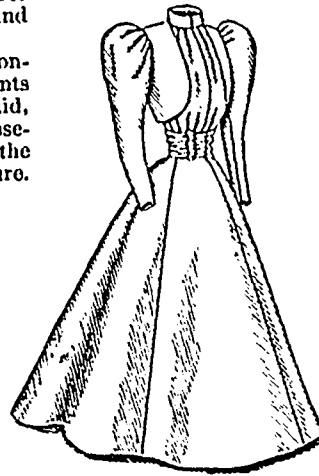
the back. The fulness in the back of the skirt may be gathered or arranged in two backward-turning plaits at each side of the seam and a single dart at each side insures a smooth effect over the hips. The skirt flares stylishly and ripples slightly below the hips and deeply at the back. It measures about four yards and five-eighths round at the bottom in the medium sizes, and may be held out in a pronounced way at the back by a small bustle or other contrivance if the wearer desires. The top of the skirt is completed with a belt and the placket is finished above the center seam.

Fashion sanctions combinations of materials and strong contrasts of color in a costume of this style. The treader fronts may be covered with lace net or with an all-over design of braid, or appliqué lace may be used for ornamentation. Gimp, passementerie, buttons or ribbon may be arranged to outline the epaulettes, cuffs, etc., or in any manner suited to the figure.

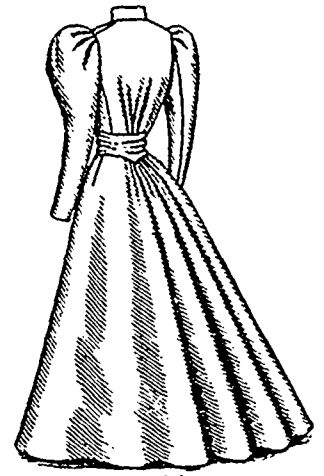
LADIES' COSTUME, WITH SEVEN-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Illustrations see Page 155.)

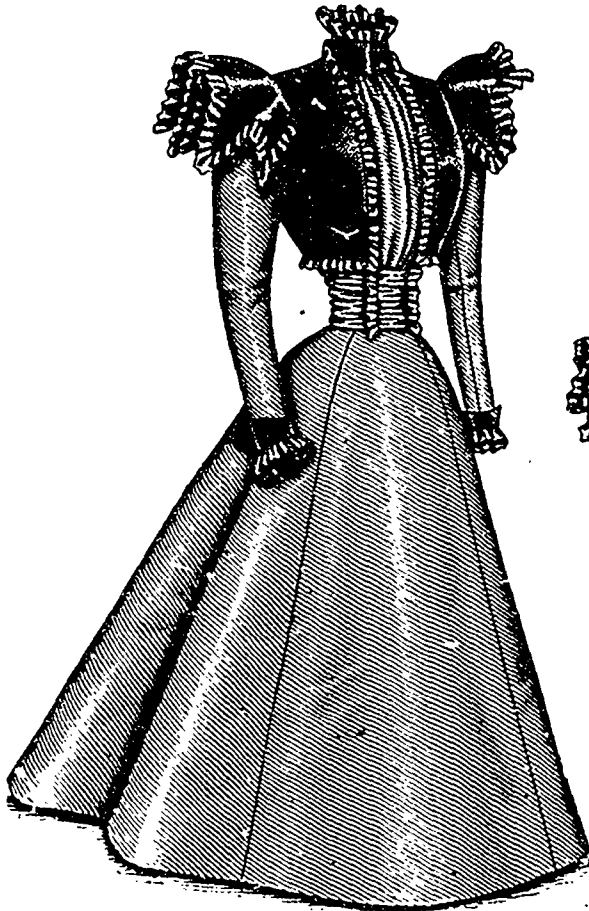
No. 8914. — Another view of this costume is given at figure



8884



8884

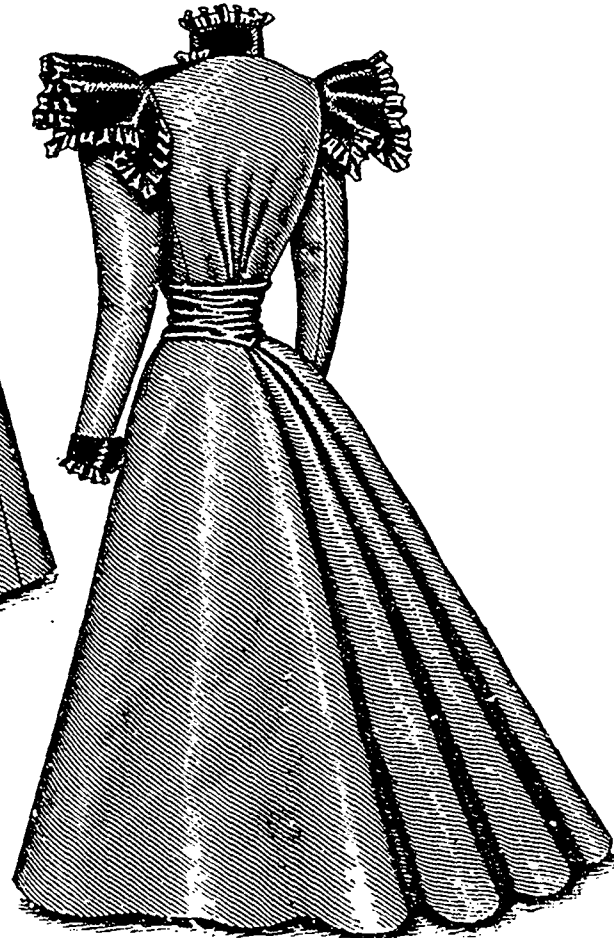


8884

Front View.

LADIES' COSTUME, CONSISTING OF A BASQUE-WAIST WITH TREADOR FRONTS THAT MAY HAVE SQUARE OR ROUNDING LOWER FRONT CORNERS AND A THREE-PIECE SKIRT WHICH MAY BE PLAITED OR GATHERED AT THE BACK.

(For Description see Page 153.)



8884

Side-Back View.

We have pattern No. 8884 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the costume will require five yards and an eighth of dress goods forty inches wide, with a yard and three-eighths of velvet and a yard and three-fourths of silk each twenty inches wide. Of one material, it will need ten yards and seven-eighths twenty-two inches wide, or eight yards and three-eighths thirty inches wide, or six yards and seven-eighths thirty-six inches wide, or five yards and three-fourths forty inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

No. 119W in this number of THE DELINEATOR.

This costume embraces stylish features and is particularly effective in sheer fabrics. Its introduction at this time will be appreciated by those living in warm zones and by provident northern women who prepare their Summer wardrobes early. Figured lawn is here pictured in the costume. The seven-gored skirt comprises a front-gore, two side and two back-gores; it flares broadly to the foot where it measures four yards and five-

eighths round in the medium size. At the top of the front and sides the skirt fits smoothly and graceful flutes that result entirely from the shaping fall out below the hips. The back-gores are gathered across the top and the skirt may be worn with a small bustle or other distending device, although this is not necessary.

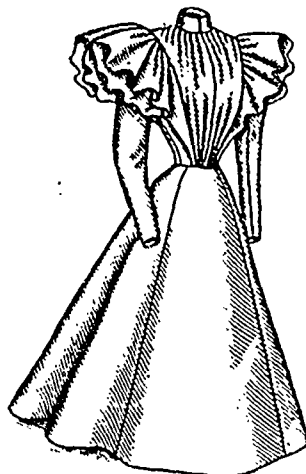
to secure a graceful effect. The placket is finished above the center seam and a belt completes the top.

The full fronts and full back of the basque-waist are gathered at the neck and shoulder edges, the fulness being drawn well to the center at the bottom. by shirrings; the full fronts are decorated at the top with three cross-rows of lace insertion and two rows of insertion trim the back. Under-arma gores produce a becomingly smooth adjustment at the sides. The closing is made at the center of the front and a lining fitted by double bust darts and the customary seams insures a perfectly trim adjustment to the waist. The fulness both back and front is framed by the tapering ends of gathered frills that meet on the shoulders and pass about the sleeves, being included in the arm's-eye seams. The frills give fashionable breadth and hang in

thirty to forty-six inches, bust measure. For a lady of medium size, the costume requires thirteen yards and a half of goods twenty-two inches wide, or ten yards thirty inches wide, or eight yards and three-eighths thirty-six inches wide, or seven yards and a fourth forty-four inches wide or six yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 121 W.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 156.)
 FIGURE No. 121 W.—This consists of a Ladies' Empire jacket and seven-gored skirt. The jacket pattern, which is No. 8909 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 172 of this publication. The skirt pattern, which is No. 8950 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure,



8914



8914

Front View.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Description see Page 154.)



8914

Side-Back View.

full folds about the sleeves, which are in coat shape with only slight gathered fullness at the top. The sleeves may be made in full length or in three-quarter length, and when in the latter style they are finished with deep frills that are trimmed with a row of lace insertion above a row of lace edging. The other frills are also decorated to correspond and ribbon is prettily arranged to conceal the joining of the sleeve frills. Ribbon bows are set on the shoulders and ribbon is made into a fanciful belt and also a stock that covers the standing collar.

The mode is admirable for light-weight silks and soft novelty goods, as well as for batiste, grass linen and similar sheer fabrics, which will be made over linings of glacé taffeta. Lace and ribbon give a dainty finish. The ribbon may be black or of any becoming tint.

We have pattern No. 8914 in twelve sizes for ladies from

and is differently represented on its accompanying label.

The toilette is composed of an Empire jacket with cape-wrap sleeves and a gracefully shaped skirt. Black velvet is the material here pictured in the jacket and jet and satin ribbon adorn it tastefully. Rich brocaded silk is represented in the skirt.

The jacket has the loose back and fronts characteristic of the Empire modes and the fulness is laid in a box-plait at each side of the center of the back and at each side of the closing, which is made invisibly at the center of the front. The plaits are narrow at the top and widen gradually toward the lower edge, and under-arm gores give a close effect at the sides. The cape-wrap sleeves are sewed smoothly to the arms' eyes and their shaping causes them to ripple gracefully over the arm; they are joined in seams that come underneath the arms and the sleeves fall even with the lower edge of the jacket. The seams of the Marie Stuart collar are left open to give a slashed effect and satin ribbon formed in dainty bows at the front and back is arranged about the collar. A frill of lace edging inside the collar provides a very dainty finish and jet bands follow the arm's-eye seams for a short distance, the ends of the bands being covered with pretty ribbon bows. Jet ornaments also cross the shoulders above the jet bands.

The seven-gored skirt may be gathered or plaited at the back; it is smooth-fitting at the top of the front and sides and ripples stylishly below the hips.

The cape-wrap sleeves of this Empire jacket are a new and practical feature that will be approved and enjoyed by those seeking a graceful, simple style that will slip easily over the dress sleeves and neither crush them nor allow the arms to feel the chill air of Winter. Velvet or heavily corded or brocaded silk will be chosen for the jacket when it is to be an elaborate affair, and cloth in light or dark shades will be selected for ordinary use. The decoration of the jacket should be in harmony with the material. The skirt may be of silk or wool goods.

The dark felt hat is trimmed with velvet and feathers.

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

(For Illustrations see Page 157.)

No. 8905.—Figured taffeta and plain velvet form the combination pictured in this costume. The skirt is a graceful shape, comprising seven gores—a front-gore, two gores at each side and two back-gores. It fits smoothly at the top of the front and sides, but breaks into flutes below the hips, and the fulness at the back is collected in two backward-turning plaits at each side of the placket, which is made above the center seam. The skirt presents a fashionable flare toward the lower edge, which measures four yards and a half round in the medium sizes, and a belt completes the top. A small bustle may be worn with the skirt, or anything that will extend the skirt at the back, such as a boned petticoat skirt, may be used. The use of any such device is, however, optional.

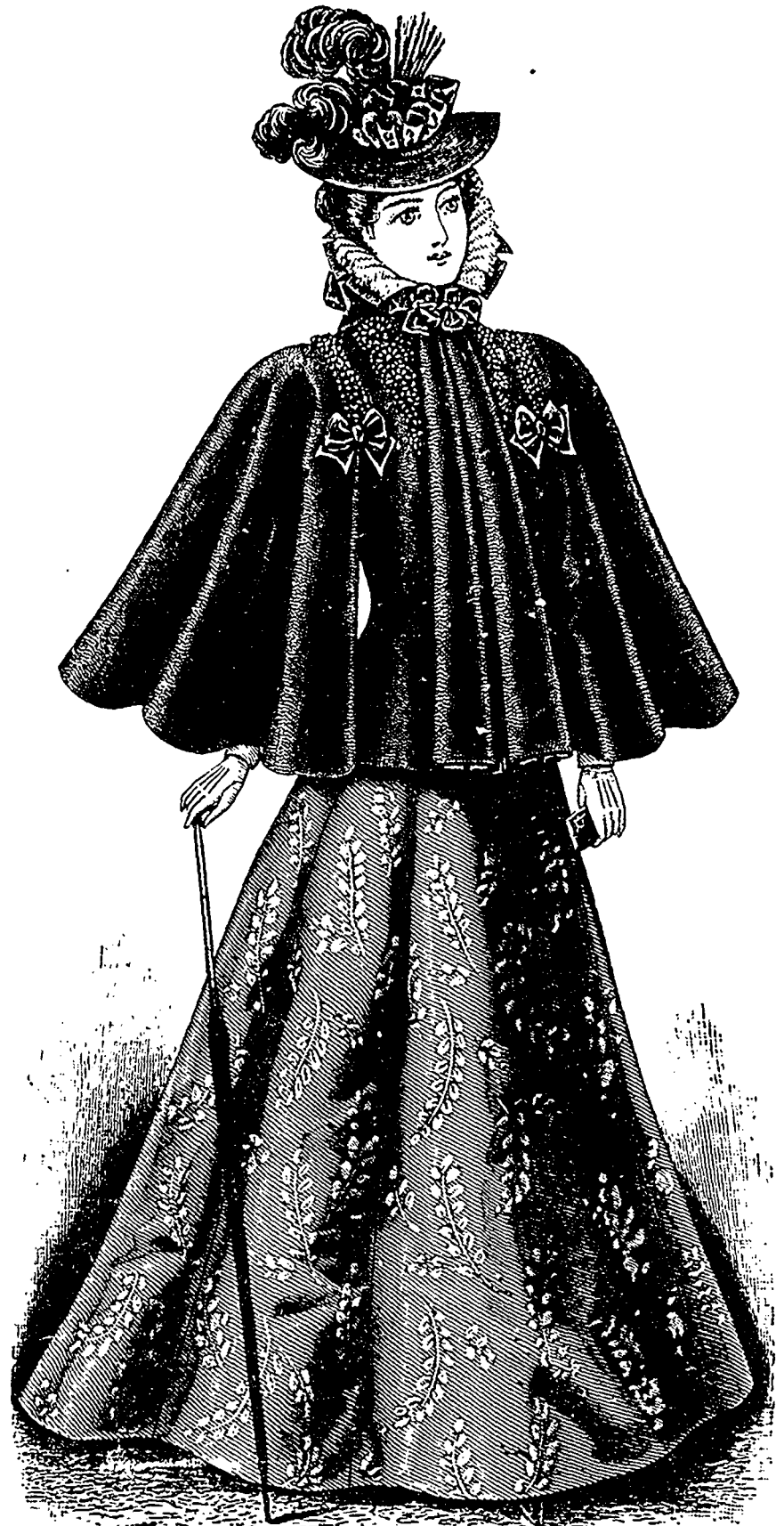
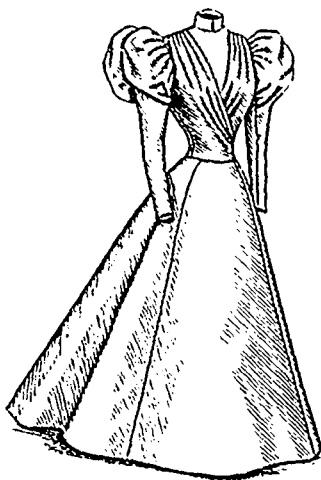


FIGURE NO. 121 W.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Ladies' Empire Jacket No. 8909, price 1s. 3d. or 30 cents; and Skirt No. 8650, price 1s. 3d. or 30 cents.
(For Description see Page 153.)

The basque-waist is exceedingly dainty; it is arranged over a lining fitted by double bust darts and the usual seams and

closed at the center of the front. Becoming surplice-fronts that are lapped in the usual way have fulness disposed in soft folds by gathers at the shoulder edges and overlapping plaits at the front edges just above the bottom. To the front edges of the surplice fronts are joined ripple revers that are narrowed toward the bottom. Between the fronts at the top appears a smooth chemise to which is sewed at the right side and secured at the left side with hooks and loops. The seamless back is smooth across the shoulders, but has slight gathered fulness at the lower edge at the center; the smooth adjustment at the sides is due to under-arm gores. The neck is completed with a



8905



8905

Side-Back View.

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

(For Description see Page 156.)



8905

Front View.

slashed to form tabs beneath which a frill of lace is stylish and effective. The sleeves are gathered at the top and for some distance along the side edges of the upper portion and the fulness is drawn up at the center by a row of gathers near the top to give a butterfly effect. Jet gimp trims the free edges of the collar, tabs and revers. Two rosette-bows of ribbon decorate the overlapping end of the girdle.

The mode is a most attractive one and its effectiveness can be increased by tastefully combining zibeline, fishnet canvas over glacé taffeta, *drap d'été* or some other dressy woollen with silk or velvet. Fur, lace or embroidered bands and lace edging will provide appropriate garniture.

We have pattern No. 8905 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume needs thirteen yards and seven-eighths of figured taffeta with a yard and five-eighths

of velvet each twenty inches wide. Of one material, it needs thirteen yards and a half twenty-two inches wide, or nine yards and three-fourths thirty inches wide, or eight yards and five-eighths thirty-six inches wide, or seven yards and three-eighths forty-four inches wide, or six yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 122 W.—LADIES' LOUIS XV. TOILETTE.

(For Illustration see Page 158.)

FIGURE No. 122 W.—This consists of a Ladies' jacket-busque and skirt. The blouse pattern, which is No. 3890 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 177 of this magazine. The skirt pattern, which is No. 8854 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is also portrayed on its label.

The Louis XV. coats are among the most favored modes and a toilette associating one of these stylish coats and a six-gored skirt is here represented, the skirt being of prune and black novelty goods and the coat of prune velvet, black taffeta and white satin, lace net and lace edging. The skirt fits smoothly at the top of the front and sides and flutes fall out below the hips. At the back the fulness may be gathered or plaited.

standing collar to the top of which at the back are joined two square velvet tabs that flare over a crush stock having frill-finished ends closed at the back. The waist is encircled by a crush girdle closed at the left side of the front, the overlapping end of the girdle being finished in a frill. The two-seam sleeves, which have coat-shaped linings, may be plain at the wrists or

The jacket-basque shows the precision of adjustment at the back and sides that is a feature of Louis coats and has underfolded fulness in the skirt portion at the middle three seams. The fronts are also accurately fitted and separate over a short satin vest that is almost completely covered by a fancy double jabot of lace edging and a silk crush girdle. The jacket fronts roll back in handsome revers that are covered with lace net, outlined with narrow lace edging and shaped in oblong tabs that extend well over the sleeves and give breadth to the figure. The standing collar is covered with a ribbon stock bowed at the back and a frill of lace droops over it and also over fanciful tabs of velvet sewed to the collar at the back. The stylish two-seam sleeves are formed in puffs at the top by gathers and plaits and are shaped in fanciful outline over the hands, falling upon soft lace frills arranged beneath the sleeves.

Velvet is the material *par excellence* for Louis coats, and rich laces are used to elaborate them. The accompanying skirt harmonizes in color, but may differ widely in material; thus, with a black velvet coat having a lace jabot and a geranium-red girdle may be worn a skirt of wool novelty goods embracing black, geranium-red and wood-brown shades.

The hat is unique in shape and is decorated with spangled band trimming and a bird.



FIGURE No. 122 W.—This illustrates LADIES' LOUIS XV. TOILETTE.—The patterns are Ladies' Jacket-Basque No. 8900, price 1s. 3d. or 30 cents; and Skirt No. 8954, price 1s. 3d. or 30 cents.

(For Description see Page 157.)

FIGURE No. 123 W.
—LADIES'
COAT.

(For Illustration
see Page 159.)

FIGURE No. 123 W.—This illustrates a Ladies' coat. The pattern, which is No. 8910 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 173.

Gray faced cloth was here used for this smart coat or jacket, a stylish finish being given by velvet facings and machine-stitching. Loose, widely lapped fronts fitted smoothly at the top by a dart at the center of each contrast pleasingly with a closely fitted back displaying coat-laps and coat-plaits. Side pockets provided with velvet inlaid laps are inserted in the fronts, and the closing is made with buttons and button-holes in a fly at the left side, two large pearl buttons being set over the closing at the top and one below the waist. The fashionable collar consists of a standing collar to the top of which are joined four tabs that flare broadly. The tabs are inlaid with velvet to match the pocket-laps, as are also the pointed flaring cuffs that finish the two-seam sleeves, which have gathered fulness puffing out stylishly at the top.

The style is available for dressy or everyday wear; for the latter use bouclé cloth or fancy coating is suitable, while fine cloth with velvet facings will be smarter. The large felt hat shows a lavish trimming of plumes and silk.

LADIES' WRAPPER, WITH FITTED BODY-LINING, (To be MADE WITH A STANDING OR TORN-DOWN COLLAR.)

(For Illustrations see Page 160.)

No. 8875.—By referring to figure No. 128 W in this magazine, this wrapper may be seen differently developed.

The comfort to be derived from this practical and neat wrapper cannot be overestimated. It is here pictured made of flannel-ette and decorated with braid. The wrapper has a lining fitted by single bust darts, under-arm gores and a center seam; it extends to basque depth, giving the garment a close, clinging

appearance, and is closed at the center. The full fronts are fitted by long, single bust darts and are gathered along the top, the fulness being drawn to the center; they are separated by under-arm gores from the full seamless back, which is laid in a box plait at the center. The box-plait is gathered along its outer fold and the fulness falls with Watteau effect. The upper edges of the full portions are overlapped by a prettily shaped yoke fitted by shoulder seams and a seam at the center of the back. The yoke is square across the front and shallowest at the center of the back and deepened in curves toward the sides. The wrapper is closed invisibly to a convenient depth at the center of the front. Ribbon tie-strings are tacked at the waist-line over the under-arm seams and bowed tastefully a little to the left of the center, drawing the fulness in closely to the figure. The bishop sleeves are gathered at the top and bottom and completed with round cuffs that are braid-trimmed. The pattern provides a standing collar and also a turn-down collar which has square ends that separate and flare prettily. Useful patch pockets fancifully curved at the top and decorated with braid are applied on the fronts. The collar and yoke are also decorated with braid.

Cashmere, flannel, Henrietta, cider-down cloth and some of the all-wool vailings will be made up in this style and velvet or satin ribbon will provide appropriate decoration. Lace insertion or beading threaded with ribbon will also contribute a dainty adornment for wrappers of this kind.

We have pattern No. 8875 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size,

the wrapper requires twelve yards of goods twenty-two inches wide, or nine yards thirty inches wide, or seven yards and a half thirty-six inches wide, or six yards forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 124 W --LADIES' JACKET, WITH BELL SLEEVES.

(For Illustration see Page 161.)

FIGURE No. 124 W.—This illustrates a Ladies' jacket. The pattern, which is No. 8906 and costs 1s. 3d. or 30 cents, is in

nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 167.

The dressy velvet jacket is a favorite this season and an example of this type that is notable for the novelty and attractiveness of its designs here shown made of the luxurious texture in a dark heliotrope shade. The jacket, which extends becomingly over the hips, is fitted with great exactness and has underfolded fulness below the waist-line of the middle three seams. Its sleeves are in bell style, smooth at the top but surrounding the arms in flutes that result from their circular shaping. The sleeves are elaborated with jet, and jet is also arranged on the fronts and down the closing, which is made at the center of the front. Jet also trims the Medici collar, which may have its seams left open to give a tab effect, and a Frenchy bow of black satin ribbon at the throat gives a particularly smart finish.

The jacket may be made to look both stylish and dressy at a less extravagant cost by choosing for it bouclé cloth or smooth-faced cloth in biscuit, pearl-grey or other light shades and deco-

rating it simply with soutache braid and braid ornaments. The fancy velvet hat is trimmed with plumes.



FIGURE No. 123 W.—This illustrates LADIES' COAT.—The pattern is No. 8916, price 1s. 3d. or 30 cents.

(For Description see Page 158.)

LADIES' TEA-GOWN OR HOUSE-DRESS, WITH FITTED BODY-LINING.

(For Illustrations see Page 162.)

No. 8901.—At figure No. 127 W in this magazine this tea-gown is shown differently developed.

Nile-green silk was here chosen for the tea-gown and lace net, silk plaitings, ribbon and lace edging supply the decoration. The tea-gown is rendered quite elaborate by jacket fronts and jacket backs and a fancy collar and sleeve-caps and is made over a well fitted lining extending to basque depth. Under-arm darts render the full fronts of the gown becomingly close-fitting at the sides, and gathers at the neck edge draw the fulness closely to the center at each side of the closing, which is made invisibly to a convenient depth, the front edges of the fronts being lapped and tacked together below the closing. The seamless back shows a double Watteau-plait at the center extending from the neck and the fulness falls out in graceful folds to the lower edge, a smooth effect at each side being produced by tackings to the lining. Ribbon tie-strings are sewed over the side seams at the waist-line and bowed prettily in front, holding the fulness well in to the figure. The jacket portions have a rounding lower outline and are seamless, except on the shoulders, where they enter the shoulder seams; they are included in the arm's-eye seams and are overlaid with lace net and bordered with silk plaitings. The sleeve-caps are circular in shape and droop smoothly over the mushroom puffs at the top of the close-fitting coat sleeves, which may be finished plainly at the wrist or slashed to produce a series of tabs, from underneath which droops a frill of lace edging. The neck is completed with a standing collar to the upper edge of which at the back is sewed a high flaring portion that is covered on the inside with a frill of lace edging. A ribbon stock bowed stylishly at the back gives a dainty finish. A double jabot of lace edging is effectively arranged over the closing in front.

This gown may be made up in a combination of fabrics or a single material may be used throughout. Velvet and cashmere or silk, or plain and brocaded silk, may be chosen when a very elaborate gown is desired. The jacket portions remove the *négligé* effect of the flowing lines and add a daintiness and grace that is well brought out. The new trimmings destined for jackets will render the gown suitable for quite ceremonious home wear, whether silk, cashmere, veiling, soft silky crêpon or pale shades of Henrietta be selected for its development.

We have pattern No. 8901 in nine sizes for ladies from thirty to forty-six inches, bust measure. Of one material for a lady of medium size, the garment requires thirteen yards twenty-two inches wide, or nine yards and a half thirty inches wide, or seven yards and five-eighths thirty-six inches wide, or six yards forty-four inches wide, or five yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 40 cents.

FIGURE No. 125 W.—LADIES' VISITING TOILETTE.

(For Illustration see Page 153.)

FIGURE No. 125 W.—This consists of a Ladies' torador jacket, basque-waist and skirt. The jacket pattern, which is No. 8908 and costs 7d. or 15 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 175 of this magazine. The basque-waist pattern, which is No. 8855 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is also represented on its accompanying label. The skirt pattern, which is No. 8856 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its label.

This toilette presents some admirable features, the *chic* torador cket being not the



8875

Front View.

LADIES' WRAPPER, WITH FITTED BODY-LINING. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR.)

(For Description see Page 159.)



8875



8875

Side-Back View.

least commendable. The combination of materials unites blue faced cloth and plaid silk, and black soutache braid provide the decoration. The torador jacket is of fashionable depth and may have square or rounding lower front corners; it has a seamless back that is notched at the bottom and the fronts and back are extended to form tabs on the shoulders. The seams of the

gored collar, which stands high and is softly rolled, are left open to give a tub effect. Braid fancifully disposed gives the ornate finish and the jacket opens over a stylish basque-waist of bias plaid silk.

The plaid silk is well displayed in the bias arrangement of the waist and the fulness is prettily gathered at the top and bottom of the fronts and drawn to the center at each side of the closing. The back is perfectly smooth and a fitted lining renders the waist trim in appearance. A short puff effect is visible at the top of the one-seam sleeves, which fit the forearm closely. A smooth, shallow girdle of cloth ornamented with braid arranged in a trefoil at the lower edge at the center of the front surrounds the waist and is closed at the left side. A crush stock is at the neck.

The three-piece skirt has a narrow front-gore between two wide circular portions and is plaited at the back; it flares without exaggeration at the foot and ripples moderately at the sides. Braid is fancifully disposed in V outline over the side-front seams for a short distance from the top.

There is a youthful grace about the toilette, which is especially appropriate for young ladies and young matrons. Cloth and silk or cloth and velvet may be combined with handsome results and inexpensive novelty goods, serge, cheviot and tweed may be selected with a certainty of a good result if a moderate amount of a contrasting color be introduced. On all of the materials mentioned braid will be a harmonious decoration, although the choice of such trimming is not obligatory, beaded, jetted or spangled bands or velvet pipings also giving a neat completion.

The felt hat has a wide brim that rolls slightly at the left side and decoration is supplied by feathers, flowers and ribbon.



FIGURE No. 124 W.—This illustrates LADIES' JACKET, WITH BELL SLEEVES.—The pattern is No. 8936, price 1s. 3d. or 30 cents.

(For Description see Page 159.)

LADIES' RUSSIAN CAPE-WRAP, WITH FITTED BACK. (TO BE MADE WITH A STANDING COLLAR AND RUFFLES OR WITH A MEDICI COLLAR.)

(For Illustrations see Page 164.)

No. 8887.—Another view of this cape-wrap is given at figure No. 117 W in this number of THE DELINEATOR.

This protective and graceful cape-wrap, which is in Russian style at the front and fitted at the back, is here shown made of black velvet. It reaches well over the hips and the back is curved

to the figure by a center seam, below the waist-line of which extra widths are allowed and underfolded in a box-plait. The back is joined to the loose fronts, which are closed invisibly at the center, in shoulder seams and separated from them at the sides by circular sides, and openings are left in the seams at the front through which the hands may be passed. The sides are turned under deeply at their front edges and hang in rippling folds all round, the folds resulting from the shaping and slight gathered fulness at the top. Over the tops of the sides fall triple-pointed epaulettes that ripple prettily all round. The two attractive collars provided are equally fashionable. The Medici

collar is made with a center seam; it stands high and rolls in the becoming way characteristic of this shape, the ends flaring stylishly. The other collar consists of a standing collar and two ruffles of unequal depth joined to its upper edge. The ruffles have rounding ends and are each arranged in a triple box-plait at the center and gathered along the lower edge in front of the plait. Feather trimming decorates the free edges of the epaulettes and is continued along the folds of the turned-under portions of the sides. A belt ribbon tacked to the center and side-back seams at the waist-line and tied under the fronts draws the cape-wrap well in to the figure at the back.

Cape-wraps of this style will be especially admired by elderly ladies for their convenience and comfort, as well as for their dressiness when made of brocade, *velours du Nord* or richly braided cloth in dark shades.

We have pattern No. 8887 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the cape-wrap requires seven yards of good tweed, two inches wide,

or five yards thirty inches wide, or four yards and an eighth thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' LONG CIRCULAR CAPE. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH OR WITHOUT THE STOLE COLLAR AND WITH A MEDICI COLLAR OR A GORED MARIE STUART COLLAR WHICH MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)

(For Illustrations see Page 165.)

No. 8893.—This cape is shown made up differently at figure No. 118 W in this magazine.

Two fashionable high collars are provided for this long cape, which is here pictured made of cloth. The cape is of circular shaping with a center seam, fitting smoothly over the shoulders and falling about the figure at the sides and back in stylish ripples. The cape may reach to the knee or only to a little below the hips, as preferred, the pattern making provision for both lengths, and it may be made with or without a stole collar in two sections; the collar falls in a tub at each side of the front and back, its ends flaring at the center, and is curved over the shoulders. The neck may be completed with a plain Medici collar having a center seam or with a



8901

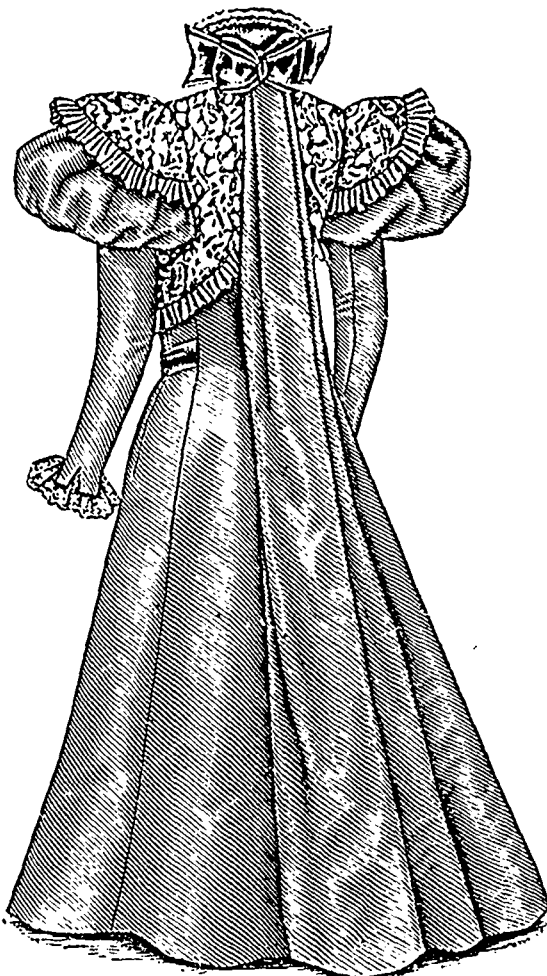


8901
Front View.

gored Marie Stuart collar in four sections. The Marie Stuart collar forms a point at each seam, as well as at each end, and if a slashed effect be desired, the seams may be left open for a short distance at the top. Both collars flare and roll stylishly and a knife-plaiting of silk is arranged inside the Marie Stuart

collar and along the free edges of the stole collar. Machine stitching contributes a trim completion.

The cape will be dressy and serviceable made of the double-faced cloth, either smooth or with bouclés on one side and plaided on the other, and also of heavy cloths in street shade-



8901

Side-Back View.

LADIES' TEA-GOWN OR HOUSE-DRESS, WITH FITTED BODY-LINING.

(For Description see Page 162.)

We have pattern No. 8893 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size the cape in full length needs six yards and a fourth of good twenty-seven inches wide, or five yards and a fourth thirty-six inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three fourths fifty-four inches wide. The cape in short length requires four yards and three-eighths twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and seven-eighths forty inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3s. or 30 cents.

FIGURE NO. 126 W.

LADIES'

TAILOR-MADE

COSTUME

(For Illustration see Page 162.)

FIGURE NO.

126 W.—This illustrates a Ladies' costume. The pattern, which is No. 8896 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in four views on page 152 of this magazine.

The symmetrical grace and refined style of this costume is well illustrated in its present development of electric-blue French serge, with bands of dove-gray cloth, black soutache braid and buttons for decoration. The basque has a rounded lower outline and fits snugly over the hips; double bust darts and the usual seams adjust it trimly to the figure. The right front is much wider than the left front, lapping to the shoulder seam and to the first dart and the closing is made invisible. The overlapping front is decorated with buttons arranged to simulate a double-breasted closing and a braiding design at the center. A band of the dove cloth outlines the front edge. The upper and lower edges of the standing collar are adorned with bands of dove cloth and the closing of the collar is made at the right side. The sleeves are shaped by two seams and a short pleat effect at the top is produced by the shaping and gathered fullness at the upper edge; the decoration at the wrist is in consonance with the trimming on the front of the basque.

The seven-gored skirt is plaited at the back and displays a smooth effect at the top of the front and sides and graceful ripples below the hips. These features and the moderate flaring

at the bottom are in strict conformity with current tendencies.

Lady's-cloth or broadcloth in such colors as tan, brown, green, slate or nickel-gray and in numerous shades of blue are highly commended for the costume, as are also the lovely mixed chevots, tweeds, solid-hued serges and camel's-hair weaves. Braid, strappings of contrasting goods, machine-stitching and buttons are commended for decoration.

The high-crowned hat of French felt has an artistic arrangement of plumes at the back, and velvet encircles the crown in soft folds that are brought forward in a graceful *pony* at the center of the front. A large bow of the velvet completes the back where the brim rolls against the crown.

LADIES' JACKET WITH BELL SLEEVES, AND A SECTIONAL MEDICI COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT.

(For Illustrations see Page 167.)

(No. 8906.—At figure No. 124 W in this number of THE DELINEATOR this jacket is shown differently made up and trimmed.

This new style of jacket with bell sleeves and stylish collar is here shown made of velvet and trimmed with jet ornaments and jet passementerie. The jacket reaches to fashionable depth below the hips and the fitting is performed by single bust darts, underarm and side-back gores and a curving center seam, and extra widths allowed below the waistline are underfolded in a box-plait at the center seam and in a forward-turning point at each side-back seam. The

bell sleeves, which are each shaped by a seam that comes under the arm, are sewed smoothly into the arms'-eyes; their shaping

causes them to fall in ripples below the shoulders and their lower edges come even with the lower edge of the jacket. The Medici collar is in four sections; it rises high at the back and rolls deeply

in front, and if a tab effect be desired, the seams may be left open for a short distance from the top, as shown in the small engraving. The closing is made invisibly at the center of the front. The free edges of the collar both inside and outside are bordered with a row of passementerie and a row of similar passementerie is applied over the closing. The lower edge of each sleeve is trimmed with a row of passementerie and a passementerie ornament with tassel-tipped ends crosses each shoulder.

Handsome and expensive materials, cloth, tweed, cheviot, etc., may be made up in this style. On cloth and cheviot braid or fur may be used as decoration, while on velvet silk or jet passementerie and fur will be stylish.

We have pattern No. 8906 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment requires five yards and three-fourths of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and a half thirty-six inches wide, or three yards forty-four inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CIRCULAR CAPE-WRAP, WITH FITTED BACK. (TO BE MADE WITH A STANDING COLLAR AND RUFFLES OR WITH A MEDICI COLLAR.)

(For Illustrations see Page 167.)

No. 8919.—New and attractive lines are seen in this cape-wrap, which is pictured made of velvet, with *mousseline de soie* having a satin edge

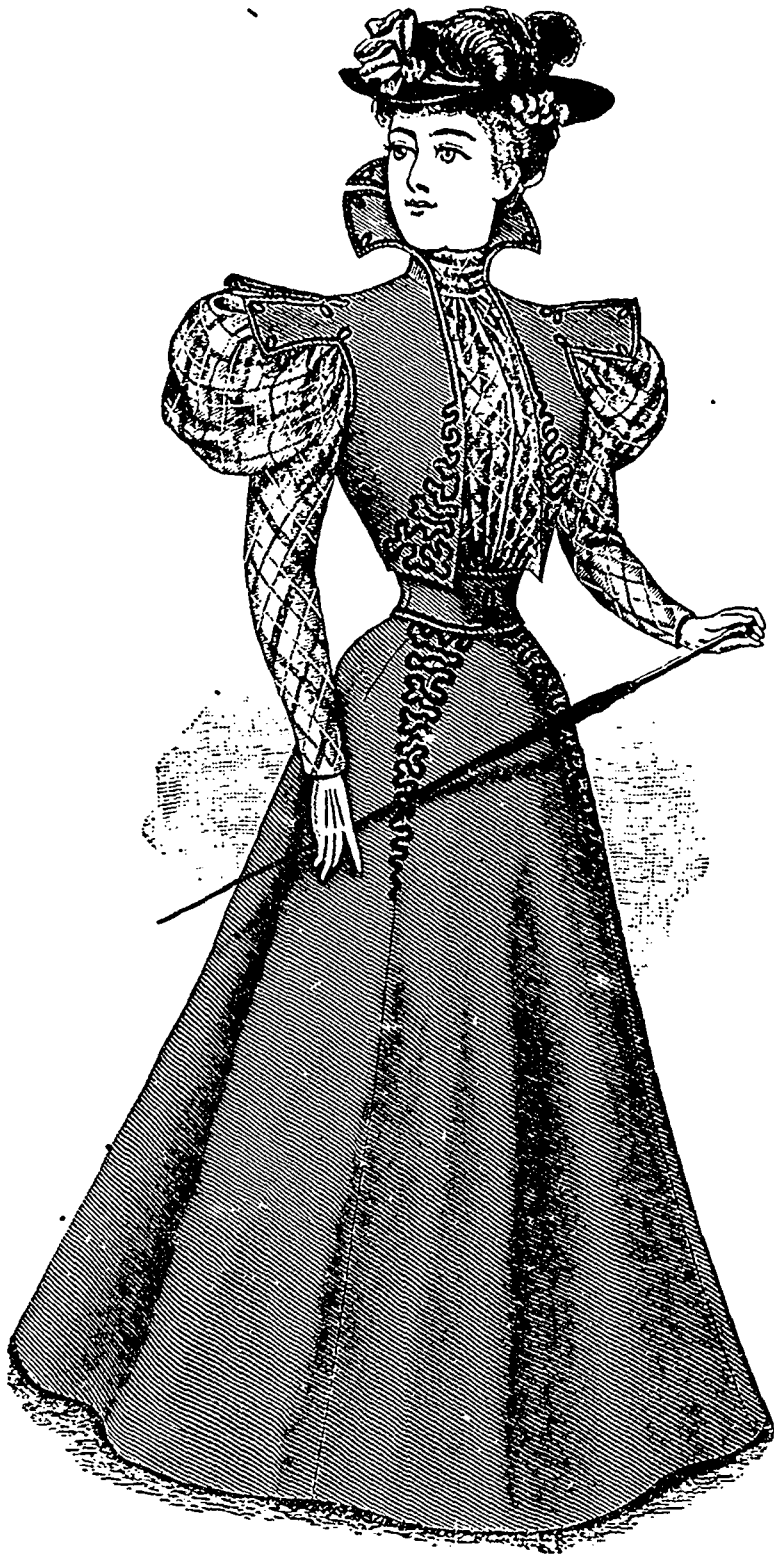


FIGURE NO. 125 W.—This illustrates LADIES' VISITING TOILETTE.—The patterns are Ladies' Toreador Jacket No. 8908, price 7d. or 15 cents; Bias Basque-Waist No. 8855, price 1s. or 25 cents; and Skirt No. 8856, price 1s. 3d. or 30 cents.

(For Description see Page 160.)

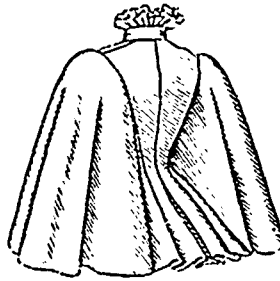
for the ruffles. The wrap extends over the hips and the back is fitted by a center seam, below the waist-line of which extra fullness is allowed and underfolded in a box-pleat. The front and sides are cut in one; the sides have slight fullness collected in gathers across the shoulders and the front ends of the seams joining the sides to the other parts are terminated in dart style just in front of the shoulders. Graceful flutes result at the sides below the shoulders from the shaping, and the closing is made at the center of the front. Smooth epaulettes crossing the shoulders are bordered with passementerie. The neck may be completed with a standing collar to the top of which are joined two very full ruffles that fall over the collar and conceal it completely; or the collar may be of the Medici order in four sections, this latter collar presenting the becoming roll and flare characteristic of the shape, and being outlined with passementerie. A stylish decoration for either collar consists of a ribbon encircling the collar and disposed in fanciful loop bows at the back and front.

Cloth of fine quality may be quite as appropriately used for the cape-wrap as brocaded or plain velvet, *te-lours du Nord* or corded silk. Fur, braiding or jet may contribute the decoration.

We have pattern No. 8919 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the cape-wrap with standing collar and ruffles will require four yards and a fourth of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two yards and three-eighths forty inches wide, or two yards and an eighth fifty-four inches wide, each with two yards of satin-edged *mousseline de soie* five inches wide for the ruffles. The cape-wrap with Medici collar calls for four yards and a fourth twenty-two inches wide, or three yards and three-eighths thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



8887



8887



8887

Front View.



8887

Back View.

LADIES' RUSSIAN CAPE-WRAP, WITH FITTED BACK (TO BE MADE WITH A STANDING COLLAR AND RUFFLES OR WITH A MEDICI COLLAR.)

(For Description see Page 161.)

single jabot to the bottom of the gown. Ribbon tie-strings are tacked over the side seams at the waist and tastefully bowed in front to draw the fullness in the fronts closely to the figure. A frill of lace edging trims the free edges of the jacket portions and lace is applied to the bottom of the skirt of the gown on a band of velvet.

This style of tea-gown may be copied in any color fancy and is most elaborate in such materials as velvet and silk, or united or separate. Less expensive tea-gowns may be evolved from soft, yielding cashmere, *crépon*, *Henrietta* and vailing pale tints that suit the complexion of the wearer. A showy tea-gown of geranium-red silk was made up in this style and subdued by jacket fronts of black velvet embroidered with gold braid. On cashmere gowns or gowns of like weave additional lace edging, ribbon or other admired decoration are a great improvement.

FIGURE No. 127 W.—LADIES' TEA-GOWN.

(For Illustration see Page 163.)

FIGURE No. 127 W.—This illustrates a Ladies' tea-gown. The pattern, which is No. 8901 and costs 1s. 8d. or 40 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 162 of this number of THE DELINEATOR.

The present development of this tea-gown is sufficiently elegant to make appropriate its use for the minor social functions

FIGURE No. 129 W.—LADIES' WRAPPER.

(For Illustration see Page 169.)

FIGURE No. 129 W.—This illustrates a Ladies' wrapper. The pattern, which is No. 8875 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure

and may be seen in three views on page 160 of this number of THE DELINEATOR.

Flowered French challis in a lovely violet hue is united with darker velvet in the present development of this wrapper and wide and narrow lace edging and velvet ribbon supply the decoration. A fitted lining extending to basque depth insures a trim appearance, although the fronts and back of the wrapper hang in loose, graceful folds below a yoke of velvet. This yoke is square at the front, while at the back it is shaped with a center seam and deepens gradually toward the arms' eyes; its lower edge is ornamented with a frill of wide lace edging. The fronts are fitted by long single bust darts and a smooth adjustment at the sides is due to under-arm gores. The fulness in the fronts is disposed

LADIES' LONG GORED CAPE. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH THE SEAMS CLOSED TO THE TOP OF THE COLLAR OR LEFT OPEN TO GIVE A TAB EFFECT.)

(For Illustrations see Page 170.)

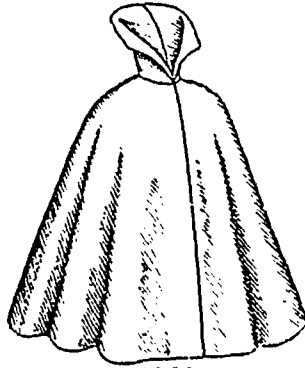
No. 8869.—This long cape is altogether new in shape and is shown made of blue cloth and finished with machine-stitching.

The cape comprises eight gores, all of which are extended to form a high, protective collar. The gores are narrow at the neck, widening gradually towards the top and bottom, and the shaping causes them to fit smoothly over the shoulders and fall in deep flute-like folds below at the sides and back. The collar rolls slightly and its reversed edge is finished with a narrow fitted facing of the material. If a tab effect be desired in the collar, the seams may be left open for a short distance from the top, as pictured in the small illustration, which also shows the cape made up in a shorter length, the pattern providing for both lengths. All the seams and all the edges of the cape are completed with machine-stitching.

Cloth, cheviot, tweed, etc., will be used for the development of the cape and its simplicity, gracefulness and style are factors that commend it strongly for general use.

We have pattern No. 8869 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the cape in full length requires nine yards and an eighth of material twenty-two inches wide, or eight yards and a half thirty inches wide, or seven yards thirty-six inches wide, or five yards and three-fourths forty-four inches wide,

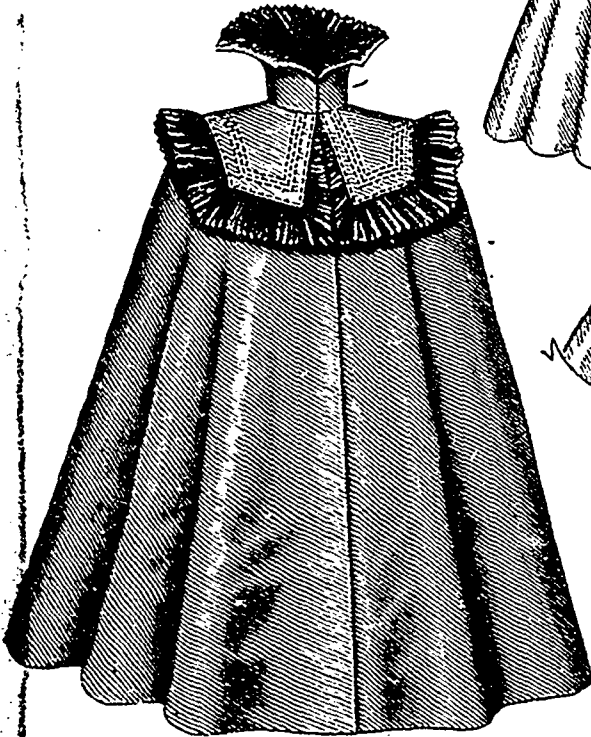
or four yards and five-eighths fifty-four inches wide. The cape in shorter length needs six yards and seven-eighths twenty-two inches wide, or four yards and five-eighths thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



8893



8893



8893

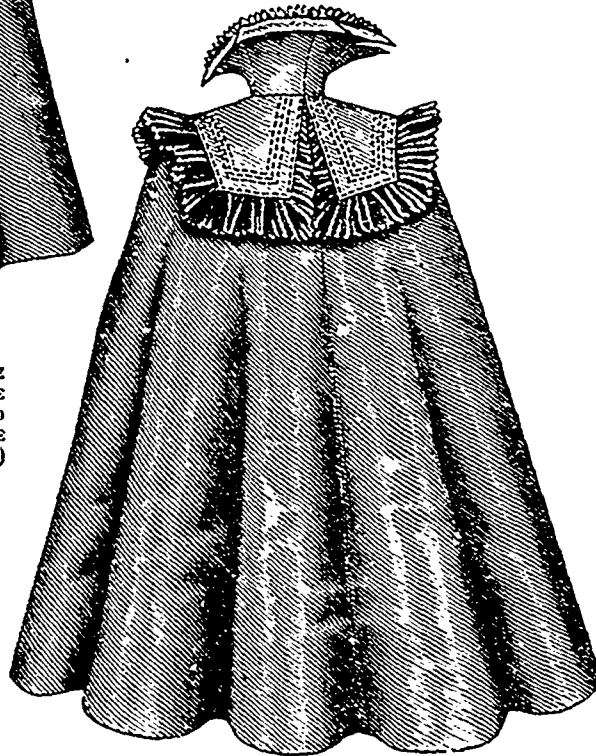
Front View.

LADIES' LONG CIRCULAR CAPE. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH OR WITHOUT THE STOLE COLLAR, AND WITH A MEDICI COLLAR OR A GORED MARIE STUART COLLAR, WHICH MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT)

(For Description see Page 161.)

gathers at the top at each side of the closing, while that in the back hangs with Watteau effect. The full bishop sleeves are completed with shal-low round cuffs of velvet edged with a frill of lace, and the turn-down collar is decorated at its free edges with lace to correspond. A convenient patch-pocket shaped fancifully at its upper edge is trimmed to harmonize with other accessories. Velvet ribbon tie-strings are tucked at the side seams at the waist-line and draw gracefully in front draw the fronts in

depends greatly upon the nature of the wear for which it is intended what the style and materials of the wrapper shall be. Cashmere is a standard texture especially in demand during the present season, and there is a delicacy, fineness and warmth about this fabric that render it particularly appropriate. Plain or figured challis is another favored material, and delicate shades of Henrietta or flannel are always desirable. For a garment to be worn in the active discharge of domestic duties washable fabrics are commended.



8893

Back View.

LADIES' CAPE.

(HELD IN AT THE BACK BY A WAIST RIBBON.)

(For Illustrations see Page 171.)

No. 8872.—By referring to figure D 14 in this number of

THE DELINEATOR, this cape may be seen differently made up. This is another of the favored styles of cape, a varied assortment of which are now before the devotees of Fashion. It is here pictured made of rough cloth, with gay plaid silk for lining the revers and hood and machine-stitching for a finish. The cape has a center seam and is of circular shaping, with extra widths allowed below the waist at the seam and

underfolded in a box-plait. A strap with pointed ends is fastened under buttons over the top of the box-plait and the cape is drawn in to the figure at the back by a belt ribbon tacked underneath and tied in front. The cape fits smoothly at the top and deep, rippling folds fall out around the figure at the sides. Stylish revers are joined to the front edges of the cape; they graduate from the neck, where they are narrowest, to the bottom of the garment, and the closing is effected by two fancifully pointed straps and medium-sized buttons. The neck is completed with a protective collar composed of four gored sections; it may be worn standing and slightly rolled or turned down all round, as shown in the engravings. A modish feature of the cape is the pointed hood, which extends broadly over the shoulders and across the front to give the effect of a deep collar, the ends disappearing under the revers. The outer edge of the hood is finished with a rather wide facing of the cloth machine-stitched to position at the top and shaped by a seam at the center, and an upturning plait at each side throws the hood into pretty folds.

Cloth, seal-plush, velvet and numerous fancy coatings that may be solid-hued or plain on one side and bright-hued on the other are the selections commended for a cape of this style. It may be appropriately worn at the theatre, on the promenade and when riding or travelling.

We have pattern No. 8872 in nine sizes for ladies from thirty to forty-six inches bust measure. For a lady of medium size, the cape requires five yards and a half of goods twenty-seven inches wide, or four yards and a half thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards and five-eighths fifty-four inches wide, with a yard and five-eighths of silk twenty inches wide to line the hood and revers. Price of pattern, 1s. or 25 cents.

FIGURE No. 129 W.—LADIES' COAT.
(For Illustration see Page 171.)

FIGURE No. 129 W.—This illustrates a Ladies' coat. The pattern, which is No. 8894 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 on page 172 of this magazine.

This coat has a box-plaited Empire front and a handsomely fitted back and is here shown made of whipcord and finished with machine-stitching. The fronts, which are formed in a broad box-plait at each side of the closing, are shaped to fit closely at the sides and they are joined to the bottom of a square yoke closed at the center. Under-arm and side-back gores and a curving center seam give a close adjustment at the sides and back and underfolded fulness appears below the waist at the center and side-back seams. The two-seamed sleeves are fashionably close-fitting from the wrist to a little above the elbow, where the fulness gives a short puff effect. Gathers regulate the fulness at the top and a downward-turning plait is laid in each side edge of the upper portion near the top. The gored collar is in six sections and rises high about the neck at the back and rolls stylishly in front. A double row of machine-stitching forms a neat completion on the yoke, collar and sleeves.

The coat is altogether appropriate for dress wear when made

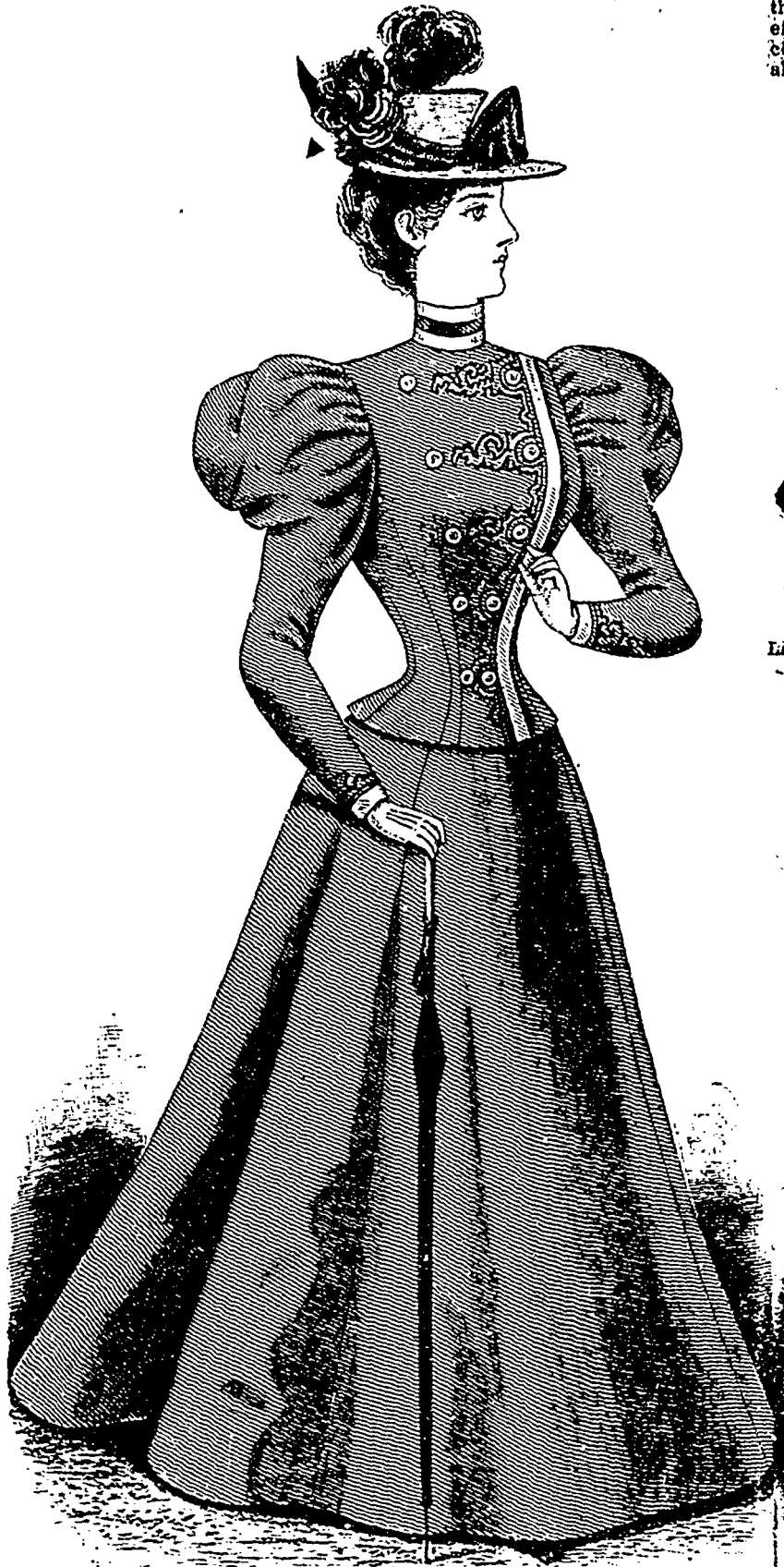


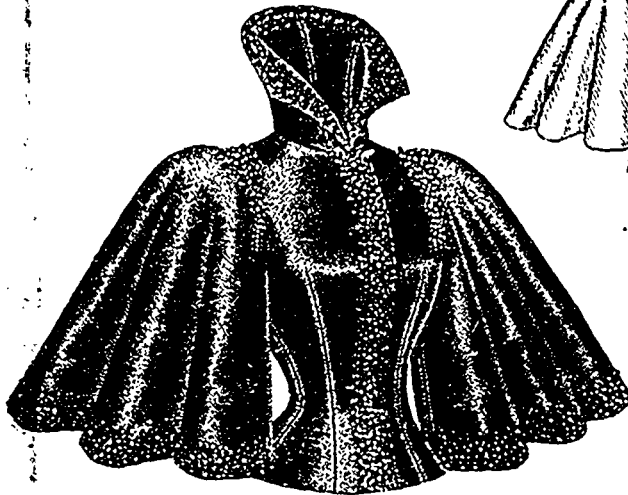
FIGURE No. 126 W.—This illustrates LADIES' TAILOR-MADE COSTUME.—The pattern is No. 8896, price 1s. 8d. or 40 cents.
(For Description see Page 162.)

of faced cloth, broadcloth, whipcord, etc., while for elegant wear velvet or heavy silk will be chosen. When worn

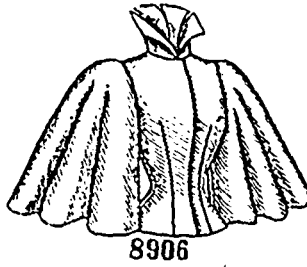
is used, a decoration of handsome jet passementerie may overlay the yoke, or rich lace in a black or a cream-white tint will be effective with fur for the collar facing. On cloth coats machine-stitching provides a finish that is always satisfactory. The pleasing effect of

material, and the black was introduced in the decoration, which consisted of heavy braiding on the yoke and on the front plaits.

Astrakhan edges the brim of the velvet hat and encircles the crown below the ribbon ruche, which stands upright against the crown. Feath-



S906
Front View.

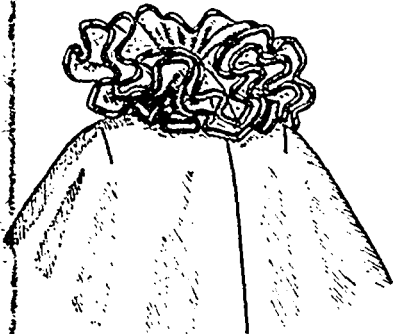


S906

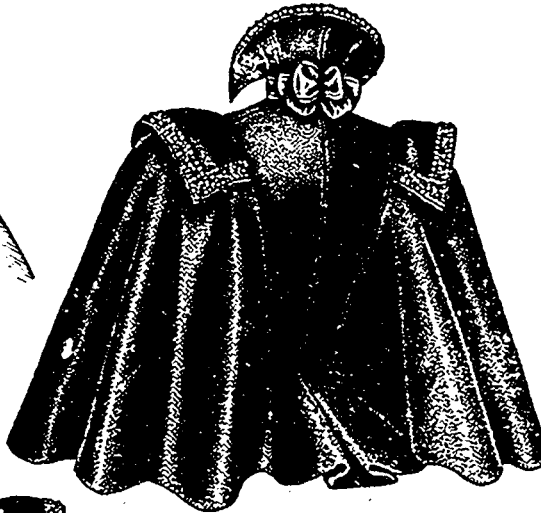


S906
Back View.

LADIES' JACKET, WITH BELL SLEEVES, AND A SECTIONAL MEDICI COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT.
(For Description see Page 163.)



8919



8919
Back View.

LADIES' CIRCULAR CAPE-WRAP, WITH FITTED BACK. (TO BE MADE WITH A STANDING COLLAR AND RUFFLES OR WITH A MEDICI COLLAR.)
(For Description see Page 163.)

ers and an aigrette add an artistic touch.

LADIES' COAT, HAVING A BOX-PLAILED EMPIRE FRONT AND FITTED BACK.
(For Illustrations see Page 172.)

No. 8904.—At figure No. 129 W in this number of THE DELINEATOR this coat may be seen differently developed.

Box-plaited Empire fronts and a fitted back combine to give unusual dressiness to this coat, which is here pictured in a rich development of purple velvet. The accurate fitting of the back and sides is accomplished by a center seam and under-arm and side-back gores, extra widths allowed below the waist-line of the middle three seams being underfolded in a backward-turning plait at each side of a box-plait to form the outside in two box-plaits that flare stylishly. Ripples that result from the shaping appear at the sides. The loose fronts depend from a square yoke and are formed at each side of the closing in a box-plait

that falls free while retaining its folds. The high collar is composed of six sections and stands protectively about the neck, rolling becomingly. Jet passementerie borders the free edges of the collar on the inside and the front and lower edges of the yoke are also followed with passementerie. Ribbon arranged in fancy bows in the back and at the throat encircles the collar. The two-seam sleeve is gathered at the top, a plait in each side edge of the upper portion below the top, forming it in a short puff, below which the sleeve presents a perfectly close effect.

A velvet collar with light-weight melton, kersey or broadcloth for the remainder of the coat will impart a good effect, and braid or fur will give an appropriate finishing touch. The yoke may be richly braided.



8919

Front View.

black and golden-brown combined was exemplified in a coat made like this. Melton in a golden-brown shade was the

pattern is

le for v
When v

We have pattern No. 8894 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, three yards and five-eighths thirty-six inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 3 cents.



FIGURE NO. 127 W.—This illustrates LADIES' TEA-GOWN.—The pattern is No. 8901, price 1s. 3d. or 40 cents. (For Description see Page 164.)

the coat requires five yards and a half of material twenty-two inches wide, or four yards and a fourth thirty inches wide, or

of medium size, the garment needs six yards and five-eighths of goods twenty-two inches wide, or four yards and

LADIES' EMPIRE JACKET WITH CAPE-WRAP SLEEVES. (TO BE MADE WITH A MEDICI COLLAR OR A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (For Illustrations see Page 172.)

No. 8909.—At figure No. 128 W in this number of THE DELINEATOR this jacket is shown differently developed. The novel cape-wrap sleeve adds much to the dressiness of this Empire jacket, for which rich black velvet was here chosen. A becoming, smooth effect at the sides is produced by under-arm gores, and arranged loose fronts and loose buttons are formed in a box-plait on each side of the center of the front and back, the closures being made invisibly at the center of the front. The plaits spread toward the lower edge and are sewed along their underfolds for some distance from the top, falling out in a graceful manner below, retaining their folds to the lower edge. The cape-wrap sleeves are of circular shape and are each shaped to fit the arm; they are sewed smoothly to the arm, the shaping causing them to ripple stylishly about the arms. The sleeves are even with the lower edge of the jacket, which extends to a stylish depth over the shoulders. A Medici collar and a Marie Stuart collar are provided by the pattern. The Medici collar has a center seam that flares from the throat in a characteristic becoming fashion. The Marie Stuart collar also presents a high flared effect, and consists of six or eight folds, the seams joining which may be left open for a distance at the top to give a tab effect that is very popular. The jacket is decorated with a tassel-tipped passementerie ornament that crosses the shoulder.

Empire jackets of fashionable light cloths are very dressy and jet decorative are effective on them. This is also stylish on jacket made after this fashion of velvet or cloth of quality.

We have pattern No. 8909 in nine sizes for ladies from thirty to forty-six inches bust measure. For a lady of medium size, the garment needs six yards and five-eighths of goods twenty-two inches wide, or four yards and

fourths of three-fifty-four pattern

LADIES' EMPIRE JACKET WITH CAPE-WRAP SLEEVES. (TO BE MADE WITH A MEDICI COLLAR OR A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (For Illustrations see Page 172.)

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fourths of three-fifty-four pattern

LADIES' EMPIRE JACKET WITH CAPE-WRAP SLEEVES. (TO BE MADE WITH A MEDICI COLLAR OR A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (For Illustrations see Page 172.)

No. 8909.—At figure No. 128 W in this number of THE DELINEATOR this jacket is shown differently developed. The novel cape-wrap sleeve adds much to the dressiness of this Empire jacket, for which rich black velvet was here chosen. A becoming, smooth effect at the sides is produced by under-arm gores, and arranged loose fronts and loose buttons are formed in a box-plait on each side of the center of the front and back, the closures being made invisibly at the center of the front. The plaits spread toward the lower edge and are sewed along their underfolds for some distance from the top, falling out in a graceful manner below, retaining their folds to the lower edge. The cape-wrap sleeves are of circular shape and are each shaped to fit the arm; they are sewed smoothly to the arm, the shaping causing them to ripple stylishly about the arms. The sleeves are even with the lower edge of the jacket, which extends to a stylish depth over the shoulders. A Medici collar and a Marie Stuart collar are provided by the pattern. The Medici collar has a center seam that flares from the throat in a characteristic becoming fashion. The Marie Stuart collar also presents a high flared effect, and consists of six or eight folds, the seams joining which may be left open for a distance at the top to give a tab effect that is very popular. The jacket is decorated with a tassel-tipped passementerie ornament that crosses the shoulder.

Empire jackets of fashionable light cloths are very dressy and jet decorative are effective on them. This is also stylish on jacket made after this fashion of velvet or cloth of quality.

We have pattern No. 8909 in nine sizes for ladies from thirty to forty-six inches bust measure. For a lady of medium size, the garment needs six yards and five-eighths of goods twenty-two inches wide, or four yards and

fourths of three-fifty-four pattern

LADIES' EMPIRE JACKET WITH CAPE-WRAP SLEEVES. (TO BE MADE WITH A MEDICI COLLAR OR A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (For Illustrations see Page 172.)

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Empire jackets of fashionable light cloths are very dressy and jet decorative are effective on them. This is also stylish on jacket made after this fashion of velvet or cloth of quality.

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

plait joined to the front edge of the right front produces a corresponding effect at the front. The closing is made with hooks

LADIES' COAT OR JACKET. (TO BE MADE WITH A TURN-DOWN MILITARY COLLAR OR A TAB COLLAR.)

(For Illustrations see Page 173.)

No. 8916.—Another view of this stylish coat is given at figure No. 128 W in this magazine.

Military-blue melton was chosen for this smart coat in the present instance, and machine-stitching provides a stylish finish. A snug adjustment at the back and sides is due to under-arm and side-back gores and a curving center seam, coat-laps appearing below the center seam and coat-plaits being arranged at the side-back seams. The loose fronts are lapped in double-breasted style and are fitted at the top by a shallow dart at the center of each and the closing is made at the left side with buttons and button-holes in a fly. The collar may be of the turn-down or tab variety. The turn-down collar is mounted on a high band closed in front and the ends of the collar flare widely. The tab collar consists of a standing collar and four tabs with rounding corners; the tabs are joined to the top of the collar and stand out broadly. The openings to side pockets inserted in the fronts are covered with laps that have square corners. The sleeves are of the two-seam style, with gathered fullness at the top, and are completed by rolling cuffs that flare stylishly and shape a series of points at their upper edges.

Very little decoration is used on these coats, which are made of kersey, diagonal and rough or smooth mixed coatings. Velvet inlays on the collar and cuffs give them a dressy effect.

We have pattern No. 8916 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment will require five yards of material twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EMPIRE COAT, WITH GORED COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (TO BE MADE WITH OR WITHOUT THE ORNAMENTAL FACINGS.)

(For Illustrations see Page 173.)

No. 8885.—This stylish coat is shown again at figure No. 116 W in this number of THE DELINEATOR.

This is an exceptionally dressy empire coat for which biscuit cloth as here used. The loose back is formed at the center in a box-plait that widens and flares toward the bottom, and a box-

and loops at the center of the front. The coat is made quite ornamental by cloth facings that underlap the box-plaits and



FIGURE NO. 128 W.—This illustrates LADIES' WRAPPER.—The pattern is No. 8975, price 1s. 3d. or 35 cents.

(For Description see Page 164.)

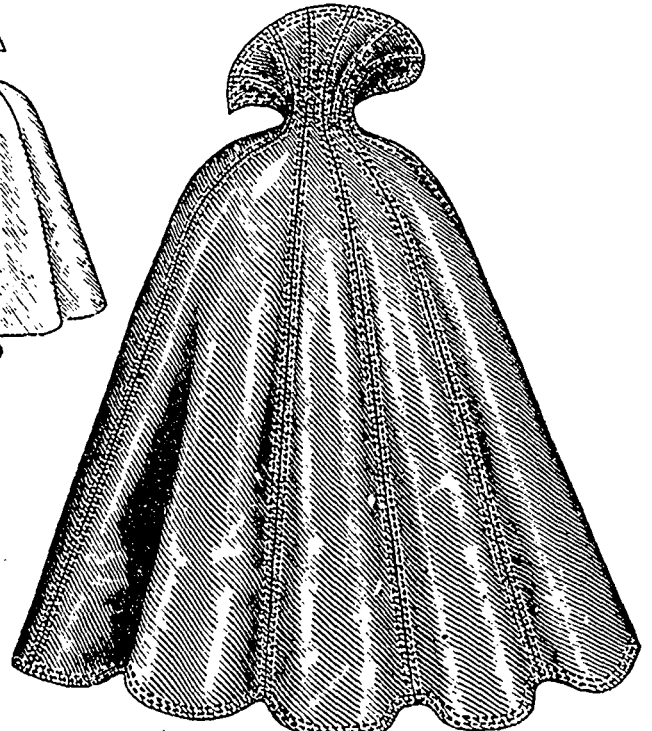
widen toward the bottom of the coat; the facings lie smoothly on the coat and shape two pointed tabs near the top, a button being set in each point. The two-seam sleeves define the outline of the arm to quite near the top, where they puff out stylishly, the fulness being collected in double box-plaits, while gathers regulate the fulness in their similarly shaped linings. The collar consists of four gores joined in seams that may be discontinued some distance from the top to form the collar in tabs; the collar rolls and flares fashionably and a pointed strap buttoned on connects its ends at the throat. The free edges of the collar are bordered by a stitched band of the cloth outside of a velvet facing, and several rows of stitching finish the coat stylishly. The coat may be made up without the ornamental facings, as pictured in the two small engravings.

The flowing lines of the Empire modes find much favor, especially with slender women. Box cloth, melton and kersey are the most suitable materials for these coats and pearl buttons associated with self-strappings and stitching will give a sufficiently dressy completion.

We have pattern No. 8865 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the coat with the facings needs three yards and a fourth of material fifty-four inches wide, with three-eighths of a yard of velvet twenty inches wide for facing the collar. The coat



8869

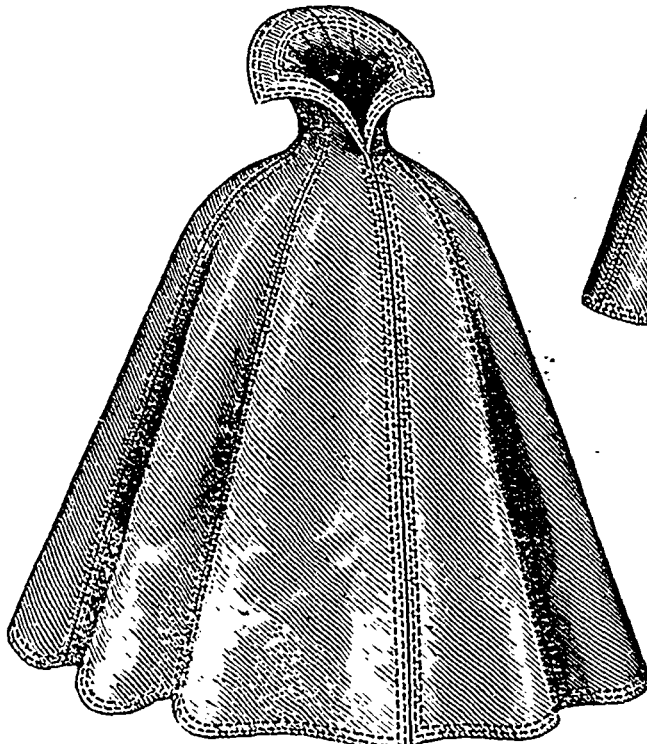


8869

Back View.

LADIES' LONG GORED CAPE. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH THE SEAMS CLOSED TO THE TOP OF THE COLLAR OR LEFT OPEN TO GIVE A TAB EFFECT.)

(For Description see Page 163.)



8869

Front View.

without the facings calls for six yards and five-eighths of goods twenty-two inches wide, or five yards thirty inches wide, or four yards and seven-eighths thirty-six inches wide, or four yards forty-four inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON, THE FRONTS CLOSED AT THE CENTER AND THE YOKE AT THE LEFT SIDE.

(For Illustrations see Page 171.)

No. 8891.—At figure D 8 this jacket is again illustrated.

The prominent features of this basque-fitted jacket are the applied square yoke and plaits. The jacket is here pictured made of cheviot and finished stylishly with machine-stitching. The fitting is accomplished with basque-like precision by single bust darts, under-arm gores, side-back gores reaching to the shoulders and a center seam, the shaping causing slight ripples in the skirt at the back. The jacket extends to a prettily depth below the waist and shapes a rounding lower outline, and the closing is made with hooks and loops at the center of the front. At the front and back are applied three plaits that are narrowed toward the waist-line, the middle plait at the front concealing the closing. The upper ends of the plaits are overlapped by a square yoke shaped by a seam on the right shoulder and closed invisibly at the left side. The standing collar

also closed at the left side. The sleeve has only an inch seam and is gathered at the upper edge to stand out in a short puff at the top, it fits the arm smoothly below the puff and is sustained by a coat-shaped lining. The wrist is encircled by a belt having pointed ends closed at the left side of the front.

Basque-fitted jackets complete trim walking toilette broadcloth, serge or whipcord, finished with stitching with pipings of velvet or contrasting cloth.

We have pattern No. 8891 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment requires four yards of goods twenty-seven inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern, 3d. or 30 cents.

LADIES' DOUBLE-BREADED ETON JACKET, WITH THE SEVES FINISHED PLAIN AT THE WRISTS OR REVERSED TO FORM CUFFS.

(For Illustrations see Page 174.)

No. 8870.—In this Eton jacket, for which green cloth is chosen, protectiveness is combined with jauntiness. The jacket extends scarcely to the line of the waist, except at the center.

the front, where it is deepened in a point. The back is shaped by a center seam which is left open at the bottom for a short distance, the corners being nicely rounded below; a similar effect is seen at the under-arm seams. The fronts, which are fitted by single bust darts, lap in double-breasted style and close at the left side with button-holes and buttons. Above the closing the fronts are turned back in large lapels that lap broadly and meet the ends of the rolling collar in notches and extend in points beyond them. The collar is shaped by a center seam which is left open for a short distance at the bottom, the lower corners being rounded. The sleeves are of the one-seam variety in the modified size now fashionable; their fulness is collected at the top in five box-plaits and they may be plain at the wrists or reversed to form shallow cuffs, in which event the seams are left open the depth of the cuffs to allow the ends to flare attractively. All the edges of the jacket are finished with several rows of stitching in tailor style.

The jacket is available for velvet, Astrakhan cloth, melton and bouclé suiting, preferably in dark shades. Braid decorations are attractive and fur on the collar and lapels is also stylish.

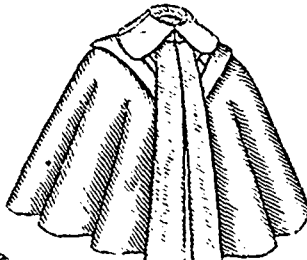
We have pattern No. 8870 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket requires four yards and three-eighths of goods twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' JACKET-BASQUE.

(KNOWN AS THE LOUIS XV. COAT.)

(For Illustrations see Page 175.)

No. 8880.—At figure D 10 in this number of THE DELINEATOR this



8872



FIGURE NO. 129 W.—This illustrates LADIES' COAT.—The pattern is No. 8894, price 1s. 3d. or 30 cents.

(For Description see Page 166.)



8872

Front View.

LADIES' CAPE. (HELD IN AT THE BACK BY A WAIST RIBBON.)

(For Description see Page 165.)



8872

Back View.

ripples in the skirt at each side of an underfolded box-plait arranged below the center seam. The fronts of the jacket-basque are short and are sustained by lining fronts fitted by single bust darts. Gathers at the neck and shirrings at the bottom draw the fulness of the vest fronts well toward the closing, which is made at the center, the shirrings being concealed by a crush girde that is inserted in the right under-arm

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seam and closed at the corresponding seam at the left side. Jacket fronts having pointed lower front corners and turned back in velvet-faced revers open over the vest fronts, and feather trimming outlines the revers and is continued along the front and lower edges of the jacket fronts. Similar trimming decorates the loose edges of the fancy collar, which rises above the standing collar and rolls stylishly; the collar is in two sections joined in a short seam above which the edges flare broadly. The standing collar is covered with a black velvet ribbon and to the upper edge of this collar is joined a lace-edged ornament in two sections; the back ends of the ornament meet at the center of the back, where each is arranged in a triple box-plait, and at the front the ends are far apart. The one-seam sleeves, which have coat-shaped linings, are gathered at the upper edge to stand out in stylish puff effect above the elbow and are completed with fanciful upturning cuffs that are in two sections. The



8894

Front View.



8894

Back View.

LADIES' COAT, HAVING A BOX-PLAITED EMPIRE FRONT AND FITTED BACK.)
(For Description see Page 167.)

ends of the cuffs flare at the inside and outside of the arm and the free edges of the cuffs are bordered with feather trimming.

The plan of combining material here illustrated is sure to produce satisfactory results if developed in velvet or satin, with silk plain or overlaid with lace or chiffon for the vest fronts. A triple combination could also be pleasingly arranged; thus, the vest could be of figured chiffon, the girdle, collar-frill and revers-facings of heliotrope satin and the remainder of brown velvet.

We have pattern No. 8880 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket-basque, except the standing collar portions and vest fronts, needs five yards and a fourth of velvet twenty inches wide, or three yards and a half of jacket material thirty inches

or three-fourths of a yard forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TOREADOR JACKET, HAVING THE FRONTS AND BACK EXTENDED TO FORM TABS ON THE SHOULDER AND A GORED COLLAR THAT MAY BE OMITTED OR HAVING THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (PATTERNED FOR ROUNDING CORNERS.)

(For Illustrations see Page 175.)

No. 8908.—Another view of this stylish jacket may be obtained by referring to figure No. 125 W in this magazine.

This toreador jacket imparts all the jaunty that its name suggests, and is here shown made of green cloth and lined at all its edges with black and gold braid. The jacket is sleeveless and reaches to a little above the waist-line, and its shaping is simply performed by under-arm and shoulder seams. The fronts and backs are extended to form tabs on the shoulders, the shoulder seams terminating

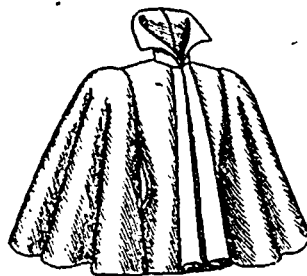


8909

Front View.

LADIES' EMPIRE JACKET, WITH CAPE-WRAP SLEEVES. (TO BE MADE WITH A MEDICI COLLAR OR A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT.)

(For Description see Page 163.)



8909

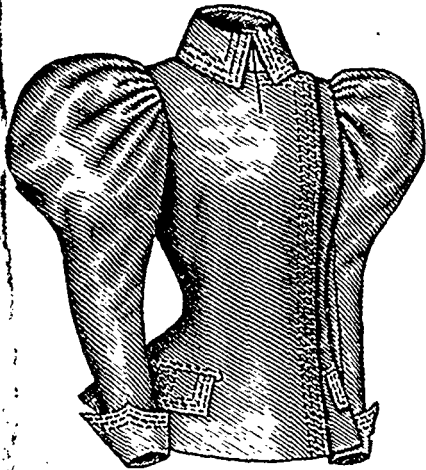


8909

Back View.

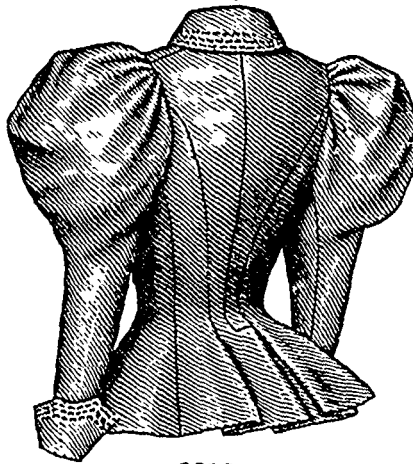
wide, or three yards and an eighth thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and three-eighths fifty inches wide. The standing-collar portions and vest fronts need a yard and five-eighths of satin twenty-two inches wide, or a yard and a fourth of vest material twenty-seven inches wide, or a yard and an eighth thirty-six inches wide,

the arms'—eyes when square tabs are desired; the tabs stand stylishly over the tops of the waist sleeves and they may



8916

Front View.

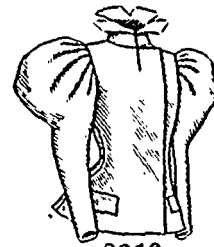


8916

Back View.

LADIES' COAT OR JACKET. (TO BE MADE WITH A TURN-DOWN MILITARY COLLAR OR A TAB COLLAR.)

(For Description see Page 169.)



8916

framing the soft, full vest of satin effectively. The vest is much shorter than the rest of the jacket-basque and is arranged over well fitted lining-fronts. The fulness in the vest is regulated by gathers at the neck and lower edges at each side of the closing, which is made invisibly at the center; it droops slightly over the top of a deep girdle and its back edges are sewed to the lining fronts back of the darts. The girdle is wrinkled by gathers at the ends and is included in the right under-arm seam and closed at the corresponding seam at the left side. The two-seam sleeves, which are mounted on coat-shaped linings, are given a short puff effect at the top by a downward-turning plait at each side edge of the upper portion and closely

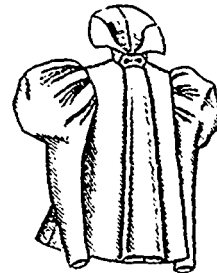
rounding corners, if preferred. The fronts open all the way to disclose the waist effectively and the lower front corners may be square or rounding, as desired. The broad, seamless back is notched at the lower edge at the center, the corners being made rounding or square to correspond with the fronts. The neck is completed with a collar composed of four gores, it stands high and flares in the prevailing style, and the seams may be left open at the top to give a tab effect. The jacket may also be made up without the collar.

The tabs on the shoulders give an air of novelty to this jacket, which will be made of velvet or satin richly decorated with jet or lace for wear with very dressy toilettes, or of cloth for more ordinary uses.

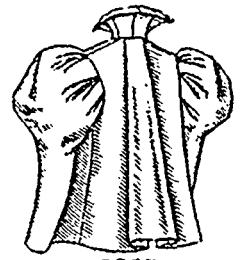
We have pattern No. 8908 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the jacket calls for a yard and three-eighths of material twenty-two inches wide, or a yard and a fourth thirty inches wide, or one yard thirty-six inches wide, or three-fourths of a yard forty-four inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

drawn gathers at the top; below the puff the adjustment is stylishly close and the wrists are finished in Venetian style, a frill of lace edging arranged beneath the points giving a dainty finish. The neck is completed with a standing collar, outside of which at the back and sides rises a high rolling collar shaped by a center seam. A frill of lace edging is arranged inside the rolling collar and a braiding design corresponding with that on the revers decorates the standing collar.

This mode is not extreme in style yet is sufficient



8885

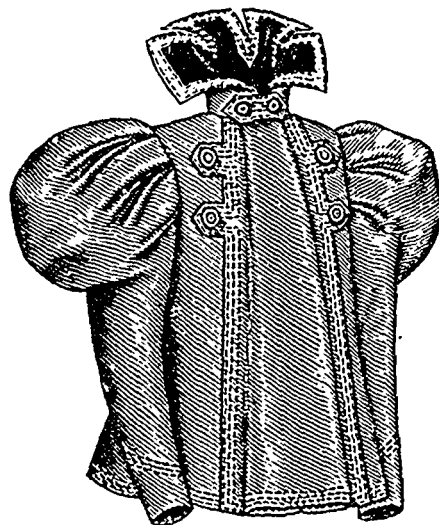


8885

LADIES' JACKET-BASQUE. (KNOWN AS THE LOUIS XV. COAT.) (For Illustrations see Page 176.)

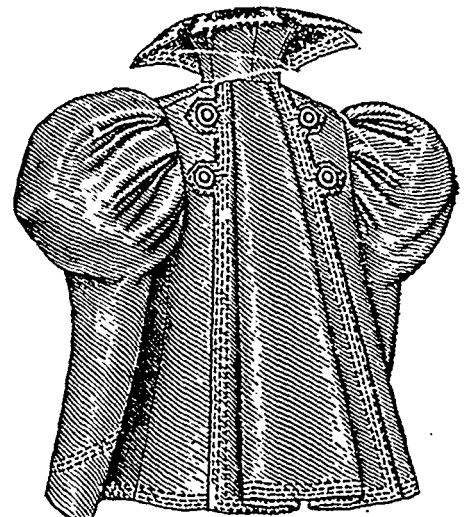
No. 8907.—Another view of this handsome jacket-basque is given at figure No. 120 W in this number of THE DELINEATOR.

The mode is one of the most favored of the Louis XV. styles, and its present development in velvet and satin emphasizes its fine points. At the sides and back the close adjustment of the basque is accomplished by under-arm and side-back gores and a curving center seam and extra width allowed below the waist-line at the middle three seams arranged in an underfolded box-plait at the center seam and in an underfolded, forward-turning plait at each side-back seam. The fronts are turned back above the bust in large revers that are gracefully curved at all their edges and handsomely decorated with a braiding design done in gold soutache, and below the revers the front edges of the fronts are shaped in a point above which two jewelled buttons are placed. A graceful cascade of lace edging is arranged at the front edge of each front,



8885

Front View.



8885

Back View.

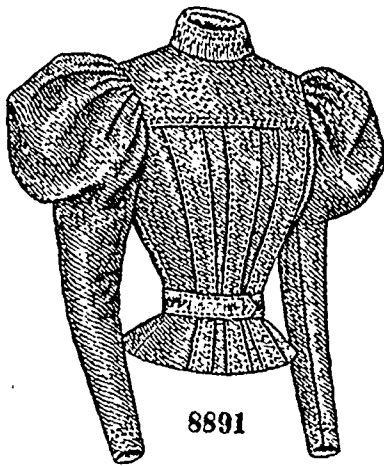
LADIES' EMPIRE COAT, WITH GORED COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (TO BE MADE WITH OR WITHOUT THE ORNAMENTAL FACINGS.)

(For Description see Page 169.)

ciently dressy when made up in silk or velvet, or both happily united, to be worn at weddings, receptions and similar functions.

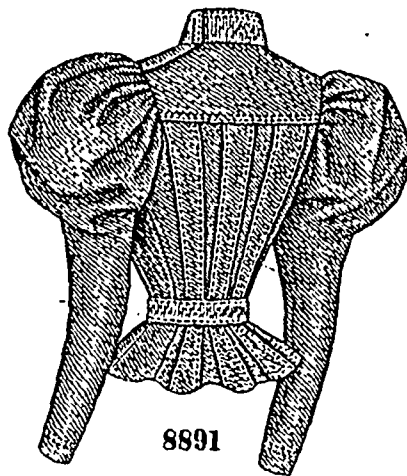
It may accompany a skirt of silk, velvet, cloth or novelty goods. We have pattern No. 8907 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium

We have pattern No. 1252 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the basque requires four yards and a fourth of goods twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



8891

Front View.



8891

Back View.

LADIES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON, THE FRONTS CLOSED AT THE CENTER AND THE YORKE AT THE LEFT SIDE.

(For Description see Page 170.)

size, the jacket-basque, except the vest, girdle and standing collar, requires five yards and a half of velvet twenty inches wide, or three yards and five-eighths of jacket material thirty inches wide, or three yards thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and an eighth fifty inches wide. The vest, girdle and standing collar need two yards of satin twenty inches wide, or a yard and five-eighths of vest material twenty-seven inches wide, or a yard and a fourth thirty-six inches wide, or a yard and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

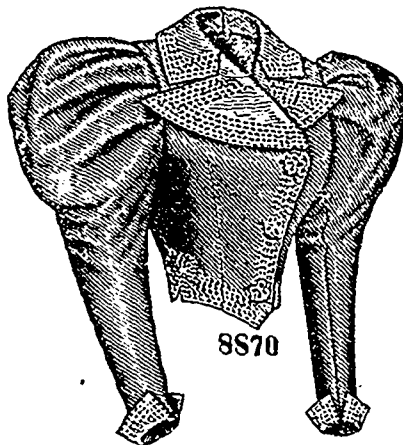
terminates at the top of the girdle. The jabot is prettily vealed between jacket fronts that are fitted by single bust darts and are turned back in stylish fancy revers that present the popular hatchet effect above the bust and taper gracefully to the waist; the revers are faced with turquoise-blue velvet and are bordered with passementerie and an edge finish of lace edging gives a dressy effect. Under-arm and side-back gores and curving center seam render the adjustment of the jacket-basque at the sides and back close and symmetrical and extra widths below the waist at the middle three seams are underfolded in box-plaits that insure a graceful spring over the dress skirt. The sleeves are new in shape and effect, being made over coat-shaped linings and fitted by an inside and outside seam; a short puff effect is produced at the top by gathered fulness at the upper edge and three downward-turn-

LADIES' DOUBLE-BREADED EQUESTRIAN OR CYCLING BASQUE, WITH REMOVABLE CHEMISETTE.

(For Illustrations see Page 176.)

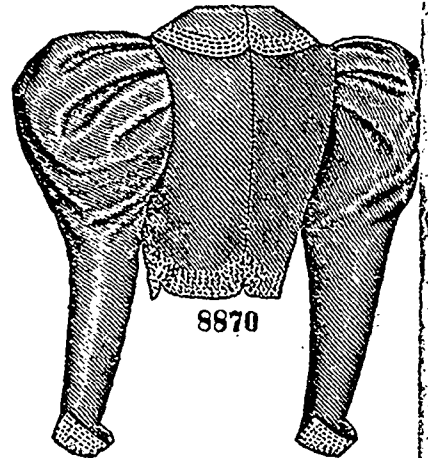
No. 1252.—This skillfully planned basque is particularly *chic* for equestriennes and cyclists; it pictured made of green cloth, with a finish of stitching and buttons. The fronts are short at the center and are fitted by double bust darts that almost meet at the lower edge; they are widened by gores, the gore on the left front ending a little below the bust, and are reversed in pointed lapels by a rolling coat-collar. The closing is made in double-breasted style with buttons and button-holes. Back of the darts the fronts are of even depth with the back and sides, where a close adjustment is produced by under-arm and side-back gores and a curving center seam, coat-laps being arranged below the center seam and coat-plaits at the side-back seams. Slight ripples appear in the skirt portion of the basque at the sides and a button marks the top of each coat-plait. The two-seam sleeves have moderate fulness at the top collected in box-plaits and the outside seams are left open at the wrists, the openings being closed with buttons and button-holes. The neck is filled in by a removable chemisette, which is made with a cape back and finished with a stylish standing collar. The fronts of the chemisette are closed with buttons and button-holes.

Cheviot, tweed, serge and covert suitings will be used for basques intended for cycling, while horsewomen will wear basques of broadcloth, corduroy, whipcord or cheviot.



8870

Front View.



8870

Back View.

LADIES' DOUBLE-BREADED ETON JACKET, WITH THE SLEEVES FINISHED PLAIN AT THE WRIST OR REVERSED TO FORM CUFFS.

(For Description see Page 170.)

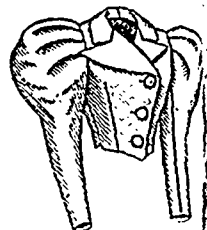
ing plaits in each side edge of the upper portion. The sleeve is fitted to the arm closely below the puff and is shaped fancifully at the wrist to round and flare prettily, and a frill of lace edging arranged

LADIES' JACKET-BASQUE. (KNOWN AS THE LOUIS XVI. COAT.)

(For Illustrations see Page 177.)

No. 8890.—Another view of this handsome jacket-basque may be obtained by referring to figure No. 122 W.

Black velvet, white satin and white lace edging are here handsomely combined in the jacket-basque, which is also known as the Louis XVI. coat. The vest is shorter than the rest of the jacket-basque and fitted by single bust darts and closed at the center of the front, and a girdle wrinkled softly by gathers at the ends crosses its lower edge. The girdle passes into the under-arm seam at the right side and closes at the corresponding seam at the left side. A handsome double jabot of fine white lace is arranged over the closing of the vest; it is quite broad at the neck and is narrowed toward the lower end, which is vealed between jacket fronts that are fitted by single bust darts and are turned back in stylish fancy revers that present the popular hatchet effect above the bust and taper gracefully to the waist; the revers are faced with turquoise-blue velvet and are bordered with passementerie and an edge finish of lace edging gives a dressy effect. Under-arm and side-back gores and curving center seam render the adjustment of the jacket-basque at the sides and back close and symmetrical and extra widths below the waist at the middle three seams are underfolded in box-plaits that insure a graceful spring over the dress skirt. The sleeves are new in shape and effect, being made over coat-shaped linings and fitted by an inside and outside seam; a short puff effect is produced at the top by gathered fulness at the upper edge and three downward-turn-



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beneath the sleeve daintily droops over the hand. A frill of lace edging rises above the standing collar, to the upper edge of which at the back and sides are sewed a series of tab ornaments, and a ribbon stock covers the collar, ending in a fashionable bow at the back.

Velvet is a favored material for a jacket-basque of this style; also silk, brocade and broadcloth. The jabot will always be of lace edging, and handsome passementerie will give the necessary ornamental finish.

We have pattern No. 8890 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket-basque, except the vest, girdle, jabot and frills, needs five yards and an eighth of velvet twenty inches wide, or four yards of jacket material thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or two yards and a fourth fifty inches wide, with three-fourths of a yard of velvet for facing the reversed portions. The vest and girdle require a yard and a fourth of satin twenty-two inches wide, or seven-eighths of a yard of vest material twenty-seven, thirty-six or forty-four inches wide, or five-eighths of a yard fifty inches wide. The jabot needs two yards and three-fourths of edging nine inches wide, and the frills three yards and three-eighths of edging four inches wide. Price of pattern, 1s. 3d. or 30 cents.

and the closing is made at the center of the front. The fronts of the basque-waist have fulness collected in forward-turning plaits at the top and bottom, those at the bottom being closely



8880

Front View.



8890

Back View.

LADIES' JACKET-BASQUE. (KNOWN AS THE LOUIS XV. COAT.)

(For Description see Page 171.)

LADIES' BASQUE-WAIST. (TO BE MADE WITH THE SLEEVES FINISHED PLAIN OR IN VENETIAN STYLE AT THE WRISTS.)

(For Illustrations see Page 177.)

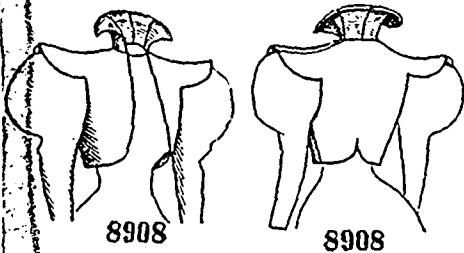
No. 8905.—This basque-waist may be seen differently made up and trimmed at figure No. 115 W in this magazine.

Several novel features are combined in this basque-waist to produce an ex-

lapped; they are separated by under-arm gores from the seamless back, which is laid at each side in two backward-turning plaits that meet at the lower edge and separate above. The back is faced with velvet between the plaits. The short jacket-fronts introduced in this mode are fanciful, being broad above the bust and narrow below. They are trimmed at the front edges with a row of lace insertion, and insertion also decorates the free edges of a ripple ruffle in two sections that rises from the top of the standing collar at the sides and back. A ribbon is drawn about the collar and its pointed ends are crossed and fastened under a buckle in front. The two-seam sleeves have coat-shaped linings and their fulness is arranged in butterfly puff effect at the top by a deep, downward-turning plait in each side edge of the upper portion and gathers at the upper edge and at the center a little below the top. Below the puffs the sleeves fit the arm snugly and the wrists may be plain or finished in Venetian style. The crush girdle is formed in two frills at each end and closed at the back.

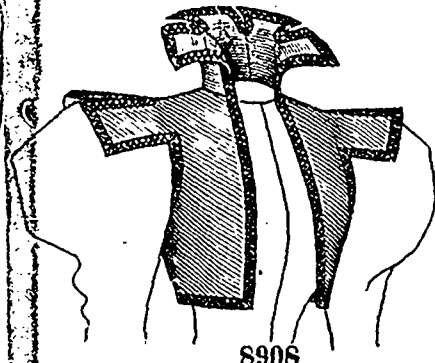
A garniture of jet, spangled, embroidered or lace bands will be necessary to bring out the features of the style when zibeline, etamine or some other dressy fabric is used alone, but when two textures are combined very little trimming will be needed.

We have pattern No. 8995 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the waist requires four yards and seven-eighths of silk, with a yard and three-eighths of velvet, each twenty inches wide. Of one material, it needs five yards and a half twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and a half thirty-six inches wide, or three yards and an eighth forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



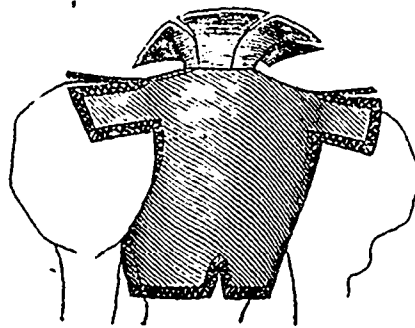
8908

8908



8906

Front View.



8908

Back View.

LADIES' TOREADOR JACKET, HAVING THE FRONTS AND BACK EXTENDED TO FORM TABS ON THE SHOULDERS, AND A GORED COLLAR THAT MAY BE OMITTED, OR HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (PERFORATED FOR ROUNDING CORNERS.)

(For Description see Page 172.)

LADIES' BOLERO WAIST-DECORATION. (TO BE ATTACHED ON THE SHOULDER AND UNDER THE ARM AND MADE WITH OR WITHOUT A COLLAR AND WITH A PLAIN OR CRUSH BELT TO PASS ABOUT THE WAIST.)

(For Illustrations see Page 178.)

No. 1202.—Cream-white embroidered chiffon and green velvet unite to produce a pleasing effect in this stylish decoration, which is attached under the arm and on the shoulder. Any plain waist may be made quite

completely stylish effect, which is emphasized by the present combination of glacé silk and plain velvet. Desirable trimness is given by a lining fitted by double bust darts and the usual seams

fancy by a decoration of this kind, which has a full front gathered at the center both top and bottom, appearing between bolero fronts, the lower corners of which meet the upper edge of a girdle that encircles the waist. The girdle may be plain or of the crush variety. The crush girdle is gathered at the ends, which close at the left side, while the plain girdle is in two sections that are seamed at the right side and closed at the left side. The neck is finished with a standing collar closed at the back to the top of which at the back and sides is joined a gathered doubled frill in two sections. The frill stands out prettily and the collar is covered by a stock with frilled ends secured at the back. The use of the collar is optional.

Chiffon, gaze de chambray or mousseline de soie unite charmingly with velvet brocade or satin in an accessory like this. We have pattern No. 1262 in five sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the stock collar, frills and vest need seven-eighths of a yard of embroidered chiffon; forty-five inches wide, or a yard and three-eighths of other material twenty-two inches wide, or a yard and a fourth twenty-seven inches wide, or one yard thirty-six inches wide. The boleros and crush belt require one yard of velvet twenty inches wide, or three-fourths of a yard of other material twenty-seven inches wide, or five-eighths of a yard thirty-six, forty-four or more inches wide. The boleros and plain belt call for three-fourths of a yard of velvet twenty inches wide, or five-eighths of a yard of other material twenty-seven inches wide, or half a yard thirty-six, forty-four or more inches wide. Price of pattern, 7d. or 15 cents.

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.) (For Illustrations see Page 178.)

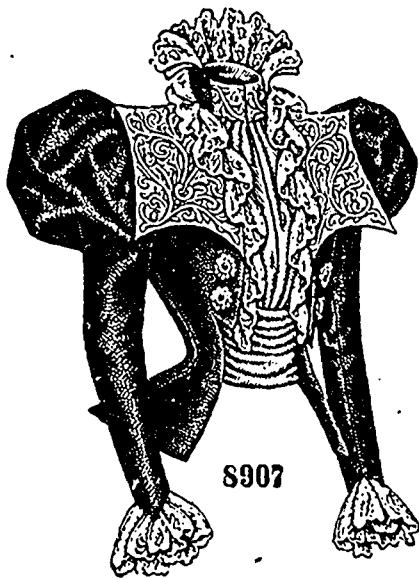
No. 899.—This shirt-waist is pictured made of lawn and finished with machine-stitching. When silk or wool goods are chosen for the shirt-waist, it will usually be made over a

short lining, for which the pattern provides; the lining is fitted by single bust darts, under-arm gores and a center seam. The closing is made with studs or buttons and button-hole through a box plait formed at the front edge of the right front and the fulness of the fronts drawn in gathers at the neck and shoulder edges and closely-lapped plaits at the waist-line. The yoke double pointed at the lower edge of the shaped with seam at the center forms the upper part of the back and lower portion has fulness joined in backward the turning pleats, that retain the folds the length of

back. Under-arm gores produce a smooth effect at the side. The neck is completed with a narrow neck-band to which either of the removable turn-down collars may be attached. The quite turn-down collar is mounted on a high band and the ends of the collar separate and flare slightly. The narrow turn-down collar rolls and flares stylishly over a high band, the ends of the turn-down portion being far apart at the front. A stock collar is usually worn with this style of collar. The shirt sleeves are made with openings that are finished with overlaps and underlaps closed with buttons and button-holes; they may be completed either straight or turn-back cuffs that close with buttons. A belt with pointed ends closed in encircles the waist.

There is every indication that the shirt-waist has a new lease of favor, for it is in demand just in proportion to the substantial fabrics, such as cheviot, madras and percale. Ladies' shirt-waists in dark colors or deep reds, glacé silk or other silk corduroy are his-ter textures used in Northern latitudes, and short chine-stitching is the approved

We have pattern No. 8899 in sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the shirt-waist requires four yards and a half of material of twenty-two inches wide, or three yards and seven-eighths of



8907

Front View.



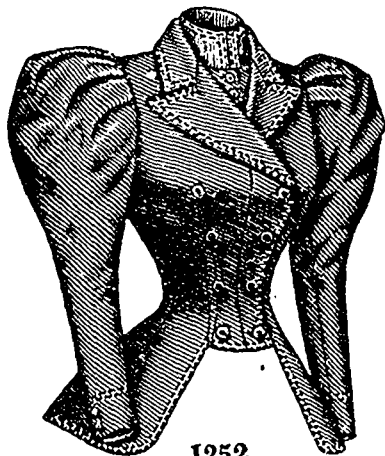
8907

Back View.

LADIES' JACKET-BASQUE. (KNOWN AS THE LOUIS XV. COAT.) (For Description see Page 173.)

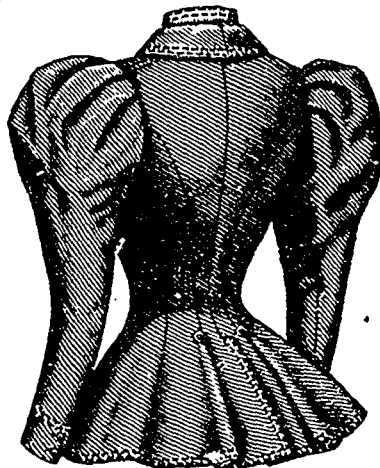


1252



1252

Front View.



1252

Back View.

LADIES' DOUBLE-BREASTED EQUESTRIAN OR CYCLING BASQUE, WITH REMOVABLE CHEMISSETTE. (For Description see Page 174.)

twenty-seven inches wide, or three yards and an eighth of six inches wide, or two yards and a half forty-four inches

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No. 8899 in bolero sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the shirt-waist requires four yards and a half of material of twenty-two inches wide, or three yards and seven-eighths of

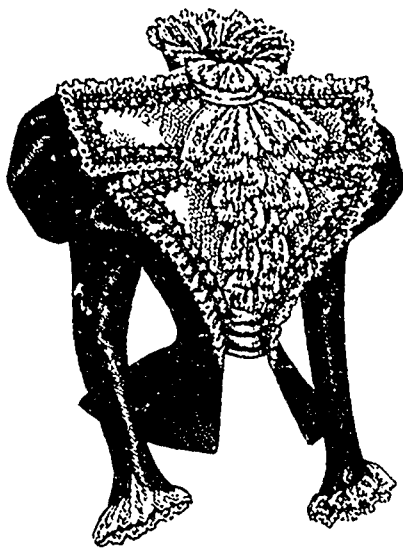
The collars require half a yard each of fine and coarse linen thirty-six inches wide, the latter being used for interlinings. Price of pattern, 15. or 25 cents.

the vest close-fitting and trim, the closing being made with hooks and eyes at the center of the back. The fulness in the front is laid at the top in a box-plait at the center and the effect of a double box-plait is produced by a backward-turning plait formed in the upper part of each shoulder edge. The fulness at the lower edge of the front is drawn well to the center by shirrings, the front drooping slightly, and the fulness at the sides is collected in three upturned plaits in the upper part of each under-arm edge. The waist may be encircled by a deep, plaited girdle or a narrow crush girdle, as preferred, both styles being provided for in the pattern. The plaited girdle is laid in three upturned plaits and is closed at the left side. The crush girdle is softly wrinkled by gathers at the ends and is tacked to stays, the tackings giving the effect of plaits at the front; it is closed at the left side and is deepened to form a point at the upper edge at the center of the back. The neck is completed with a standing collar that is surrounded by a wide black ribbon stock bowed stylishly at the back; rising above the collar at each side are three narrow graduated frills of the silk edged with narrow black ribbon that stand erect and ripple prettily.

LADIES' BOLERO WAIST DECORATION. (TO BE ATTACHED UNDER THE ARM AND TO MEET AT THE THROAT OR ROUND AWAY TO THE SHOULDERS.)

(For Illustrations see Page 178.)
No. 1244. — The bolero effect seen in this decoration represents one of the most favored ideas in fashion designing. The decoration is represented made of alternate rows of lace insertion and ribbon joined so as to cross the figure diagonally, and a frill of lace at all the edges gives a dainty finish. The decoration is in the bolero shape at the front, being fastened under the arms to the waist, and is extended quite narrowly to the center of the back, where the ends are seamed. The front edges may meet at the throat or be rounded toward the shoulders, both effects being illustrated. Such accessories are available for velvet or satin overlaid with jet or lace, and many rich effects may be produced by combining ribbon and lace or jet bands as in this instance.

We have pattern No. 1244 in five sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the decoration requires three yards and an eighth of insertion and ribbon, each an inch and a fourth wide. Of one material, it needs three-fourths of a yard twenty-two or twenty-seven inches wide, or half a yard forty or more inches wide. Price of pattern, 5d. or 10 cents.



8890

Front View.

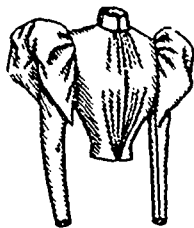


8890

Back View.

LADIES' JACKET-BASQUE. (KNOWN AS THE LOUIS XVI. COAT.)

(For Description see Page 174.)

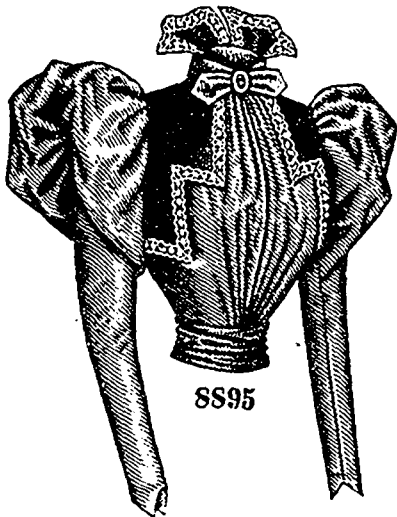


8895

Vests of this style generally contrast in color and material with the open jacket which they accompany and are made of figured, changeable, checked, striped or plaided silk and of such sheer materials as mousseline de soie, chiffon, lace net, silk mull and fine batiste. A ribbon stock and narrow ruffle of silk rising above the collar are de rigueur. The vest is sometimes of glacé silk reproducing the colors in the jacket and skirt worn with it, jacket and skirt costumes being very chic with vests like this.

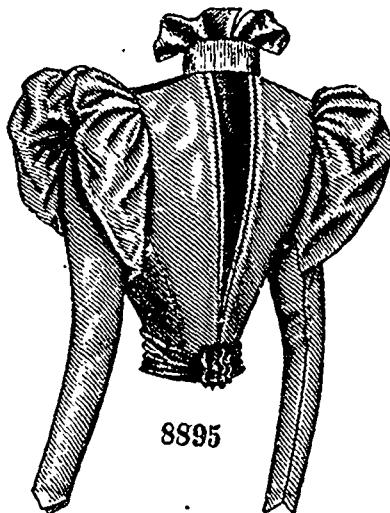
LADIES' VEST (TO BE MADE WITH A DEEP PLAITED GIRDLER OR A NARROW CRUSH GIRDLER.) DESIRABLE FOR WEAR WITH SHORT JACKETS.

(For Illustrations see Page 179.)
No. 8882. — The bolero and Eton ladies' jacket effects with their open fronts being a constant demand for new styles, the vest, and the dressy mode here shown will be a most favorite. The front of the neck is made of figured silk and the girdle of



8895

Front View.



8895

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH THE SLEEVES FINISHED PLAIN OR IN VENETIAN STYLE AT THE WRISTS.)

(For Description see Page 175.)

The full fancy front is arranged on a lining front by single bust darts, which, with under-arm gores, render

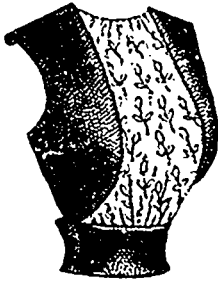
fourths thirty inches wide, or a yard and five-eighths thirty-six or forty-four inches wide. Price of pattern, 10d. or 20 cents.

PATTERN FOR A GAUNTLET MITTEN.

(For Illustrations see Page 170.)

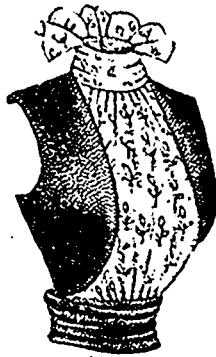
No. 1260.—This gauntlet mitten, which is represented made of Astrakhan cloth with chamois for the inside of the thumb and hand, is shaped so as to fit comfortably over the coat sleeve. The back of the mitten is in one piece that is joined in seams along the inside and outside of the hand to the inside sections of the mitten, which are joined in a cross-seam at the wrist. The thumb is shaped by a seam along the inside and outside and the other parts are shaped to accommodate it.

Cloth or fur may be chosen for making these mittens, and



1262

Front View.



1262

Front View.

LADIES' BOLERO WAIST-DECORATION. (TO BE ATTACHED ON THE SHOULDER AND UNDER THE ARM AND MADE WITH OR WITHOUT A COLLAR AND WITH A PLAIN OR CRUSH BELT TO PASS ABOUT THE WAIST.)

(For Description see Page 175.)

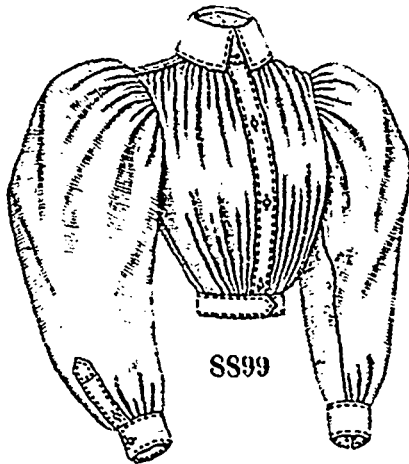
of a yard of rough cloth fifty-four inches wide. The inside of hand and inside of thumb calls for a fourth of a yard of plain cloth fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' BOLERO COLLAR AND MEDICI COLLAR THAT MAY HAVE SQUARE OR ROUNDING CORNERS.

(FOR BASQUES, WAISTS, ETC.)

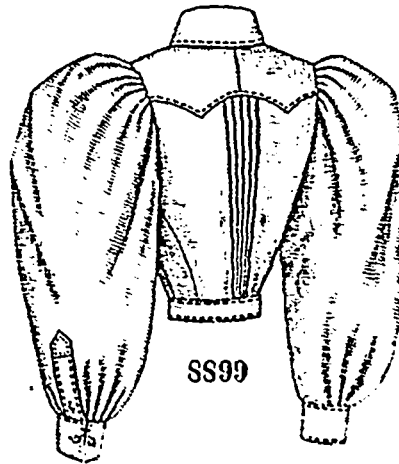
(For Illustrations see Page 179.)

No. 1256.—Cloth is represented in both of these stylish collars, which may be used on busques, waists and dresses. The bolero collar is shaped with a seam at the center of the back, and its



8899

Front View.



8899

Back View.

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.)

(For Description see Page 176.)

ends, which taper to points, meet at the bust. The collar stands high at the back and the outer edge is rolled in the correct way. The Medici collar is also shaped with a center seam and its

ends meet at the throat; it stands high at the back, where it is rolled but slightly, and is reversed more deeply toward the ends, which may have rounding or square upper corners.

Velvet or any woollen dress fabric in vogue can be used for these collars, and they may be outlined with gimp or bead trimming.

We have pattern No. 1256 in three sizes, small, medium and large. In the medium size, the bolero collar requires three-fourths of a yard of material twenty-two inches wide, or half a yard thirty-six or more inches wide. The Medici collar needs three-eighths of a yard twenty-two, thirty-six or more inches wide. Price of pattern, 5d. or 10 cents.



1244

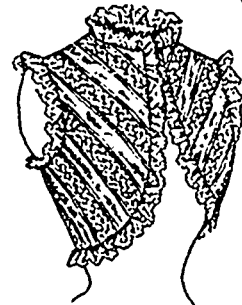


1244

Back View.

LADIES' BOLERO WAIST-DECORATION (TO BE ATTACHED UNDER THE ARM AND TO MEET AT THE THROAT OR ROUND AWAY TO THE SHOULDERS.)

(For Description see Page 177.)



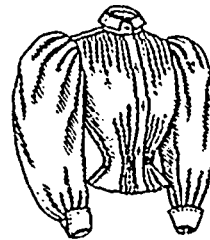
1244

Front Views.

TAM O'SHANTER CAP, WITH CROWN EXTENDING IN POINT.

(For Illustration see Page 179.)

No. 1255.—This Tam O'Shanter cap shows a pleasing variation in its pointed crown from those ordinarily seen. Plain cloth was chosen for the cap, which has a smooth crown and a seam on the side, the crown and side being intended to form a deep point at the left side, where the cap is turned up and ornamented with a feather ribbon rosette. The cap is finished with a lining of silk shaped exactly to the outside.



8899

These caps are worn by small boys, as well as by ladies and girls of all sizes. They are made of velvet, silk and plain or fancy cloth and decorated simply with quills and fur.

We have pattern No. 1255 in sizes from six to seven, cap sizes from nineteen inches and a fourth to twenty-two inches and a fourth head measures. For a person wearing a No. 6½ cap, or whose head measures twenty inches and three-fourths, the cap needs seven-eighths of a yard of material twenty inches wide, or five-eighths of a yard thirty or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TUDOR DRESS COLLAR.

(For Illustrations see Page 179.)

No. 1248.—Three attractive variations of the Tudor collar are included in this pattern. They all pictured made of a season's woollen material and each has for basis a standing collar closed at the throat. In one variety a circular section shaped in three parts at the outer edge is joined to the top of the standing collar and another a pointed tab is joined to the top at each side, and

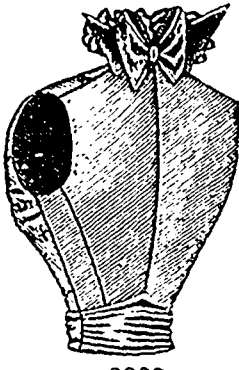
the third of which is added. The stand is a row of edge trim. Freque will be o tion mat usually c jected gin the edge stock wo We hav small, me size, the round col of materi fourth of inches w will req inches w thirty-six 10 cents.

the third of which is added. The stand is a row of edge trim. Freque will be o tion mat usually c jected gin the edge stock wo We hav small, me size, the round col of materi fourth of inches w will req inches w thirty-six 10 cents.



8882

Front View.



8882

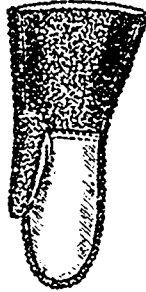
Back View.

LADIES' VEST. (TO BE MADE WITH A DEEP PLAITED GIRDLER OR A NARROW CRUSH GIRDLER.) DESIRABLE FOR WEAR WITH SHORT JACKETS.

(For Description see Page 177.)



8882



1260

PATTERN FOR A GAUNTLET MITTEN.

(For Description see Page 178.)



1260

the third two rounding sections, the ends of which flare at the front and back, are added. The sections joined to the top of the standing collar stand out broadly, and a row of jet gimp furnishes an effective edge trimming.

Frequently the flaring sections of collars will be of velvet, while the standing portion matches the gown. The edges are usually outlined with lace, spangled or jetted gimp or like trimming. A piping at the edge would be effective and a ribbon stock would be an improving addition.

We have pattern No. 1248 in three sizes, small, medium and large. In the medium size, the collar with two points or the round collar needs three-eighths of a yard of material twenty-two inches wide, or a fourth of a yard thirty-six or forty-four inches wide. The collar with three points will require half a yard twenty-two inches wide, or three-eighths of a yard thirty-six or forty-four inches wide. Price of pattern, 5d. or 10 cents.



1256

LADIES' BOLERO COLLAR AND MEDICI COLLAR THAT MAY HAVE SQUARE OR ROUNDING CORNERS. (FOR BASQUES, WAISTS, ETC.)

(For Description see Page 173.)

LADIES' MARIE ANTOINETTE AND TAB COLLARS.

(For Illustrations see this Page.)

No. 1259.—These two fashionable collars are pictured made of woollen dress goods. The Marie Antoinette collar has a center seam; it stands high and its upper edge is reversed slightly. It is joined to the top of a standing collar closed at the throat, the ends of the flaring section being widely separated. The standing collar is encircled by a ribbon stock fancifully bowed at the back and gimp outlines the high collar.

The other collar has four square tabs joined to the top of a standing collar at the sides and back. The standing collar is closed at the throat, and the tabs, which flare prettily, are decorated along their free edges with gimp. A ribbon stock ornamented with a bow at each side encircles the standing collar.

A stock is necessary to give a dressy touch to these collars, which may be of velvet or the dress goods.

We have pattern No. 1259 in three sizes, small, medium and large. In the medium size, either style of collar needs three-eighths of a yard of material twenty inches wide, or a fourth of a yard thirty-six or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESS SLEEVE. (KNOWN AS THE MARGUERITE OR GRETCHEN SLEEVE.)

(For Illustration see Page 180.)

No. 1219.—This sleeve, which has been aptly named the Marguerite or Gretchen sleeve, is represented made of dress goods and silk. The sleeve is in close-fitting coat shape and on the top and at the elbow are disposed puffs of silk that are gathered at the upper and lower edges. The lower puff is

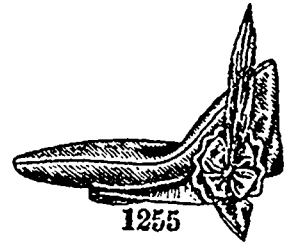
much smaller than the upper one and both stand out well. Combinations arranged as in this instance are most frequently seen in this style of sleeve, although silk or cloth brightened by jet or lace bands could be employed singly.

We have pattern No. 1249 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves requires three-fourths of a yard of dress goods forty inches wide, with three yards and three-eighths of silk twenty inches wide. Of one material, they require four yards and a half twenty-two inches wide, or three yards and a fourth thirty inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESS SLEEVE. (TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF) KNOWN AS THE AMY ROBSART SLEEVE.

(For Illustrations see Page 180.)

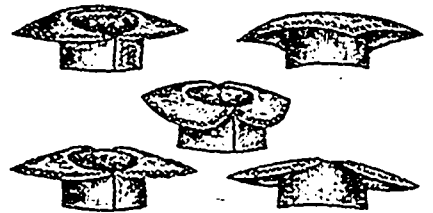
No. 1245.—This sleeve is known as the Amy Robsart and is a becoming and popular style, being suited to a wide range of fabrics. It is shown made of light-gray cam-



1255

TAM O'SHANTER CAP, WITH CROWN EXTENDING IN A POINT.

(For Description see Page 178.)



1248

LADIES' TUDOR DRESS COLLARS.

(For Description see Page 178.)



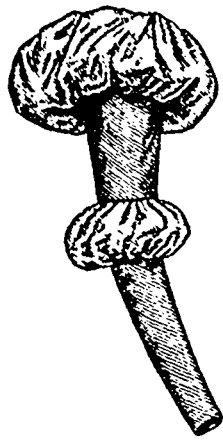
1259

LADIES' MARIE ANTOINETTE AND TAB COLLARS

(For Description see this Page.)

el's-hair and dark-green velvet and is shaped by an inside and outside seam. The sleeve fits the arm closely and its upper edge is slightly gathered. Over the top of the sleeve is arranged a short puff that is gathered at the upper and lower edges and stands out broadly. Three straps of velvet extend over the puff from the arm's-eye to the lower edge, below which the sleeve is encircled by a velvet band of an attractive width. The puff stands out with pretty effect between the straps, and if a short puff sleeve be desired, the coat-shaped sleeve is cut off below the puff.

Silk and velvet or silk alone may be used for the sleeve, with



1249

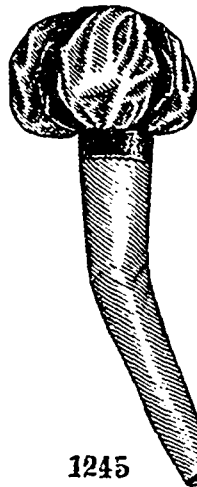
LADIES' DRESS SLEEVE. (KNOWN AS THE MARGUERITE OR GRETCHEN SLEEVE.)

(For Description see Page 179.)

pair of short puff sleeves, except the straps and band, needs seven-eighths of a yard of dress goods forty inches wide, or a yard and a half of other material twenty-two inches wide, or a yard and an eighth thirty inches wide, or seven-eighths of a yard thirty-six or fifty inches wide. The straps and band for a pair of sleeves require three-eighths of a yard of velvet twenty inches wide

bands of flat trimming crossing the puff instead of velvet bands.

We have pattern No. 1245 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of full-length sleeves, except the straps and band, for a lady whose arm measures eleven inches as described, calls for a yard and three-eighths of dress goods forty inches wide, or two yards and three-eighths of other material twenty-two inches wide, or two yards thirty inches wide, or a yard and a half thirty-six inches wide, or a yard and three-eighths fifty inches wide. A



1245

LADIES' DRESS SLEEVE. (TO BE MADE IN FULL-LENGTH OR IN A SHORT PUFF.) KNOWN AS THE AMY ROUSART SLEEVE.

(For Description see Page 179.)



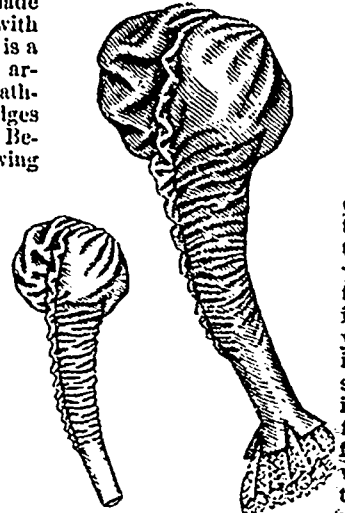
1245

1245

LADIES' GRECIAN SLEEVE, HAVING THE WING PERFORATED FOR SHORTER LENGTH AND ROUND CORNERS. (TO BE MADE WITH THE CLOSE SLEEVE EXTENDING TO THE WRIST OR CUT OFF BELOW THE PUFF.) SUITABLE FOR TEA-GOWNS, MATINÉES AND FANCY DRESS.

(For Illustrations see this Page.)

No. 1250.—This sleeve will be graceful for tea-gowns, matins and fancy dresses, and the variations possible in the model make it available for many other garments. It is pictured made of cashmere and decorated with passementerie. The sleeve is a coat shape and at the top is arranged a short puff that is gathered at the upper and lower edges and stands out effectively. Below the puff hangs a flowing wing drapery that has pretty fullness at the back of the arm mid in four side-plaits at the top. The upper corners of the wing drapery meet at the inside of the arm and the side edges are left open to disclose the arm in a pretty manner. The drapery falls below the knee, but may extend only to the lower edge of the sleeve, if preferred, and the lower corners may be square or round, the pattern providing for the various styles. A band of passementerie encircles the puff at the lower edge. The wrist of the sleeve is completed with a smooth circular bell cuff that flares prettily over the hand. The cuff may be omitted and the coat sleeve may be cut off below the puff, the

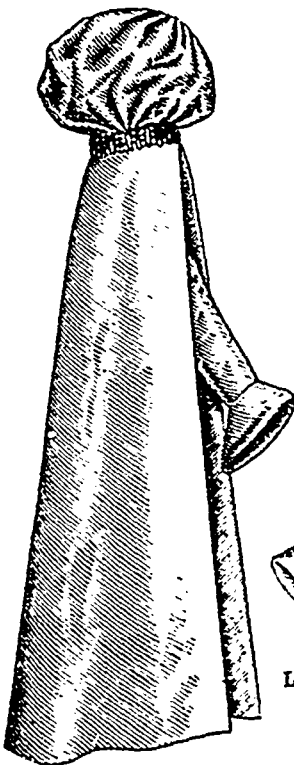


1251

1251

LADIES' ONE-SEAM FANCY DRESS SLEEVE. (TO BE FINISHED PLAIN IN TABS AT THE WRIST.)

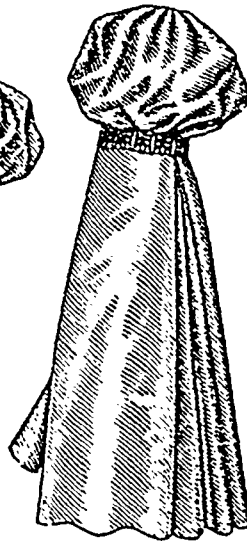
(For Description see Page 181.)



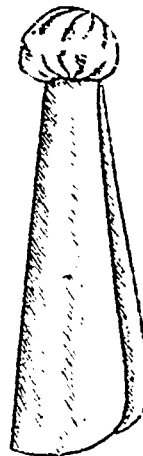
1250



1250



1250



1250

LADIES' GRECIAN SLEEVE, HAVING THE WING PERFORATED FOR SHORTER LENGTH AND ROUND CORNERS. (TO BE MADE WITH THE CLOSE SLEEVE EXTENDING TO THE WRIST OR CUT OFF BELOW THE PUFF.) SUITABLE FOR TEA-GOWNS, MATINÉES AND FANCY DRESS.

(For Description see this Page.)



1246

1246

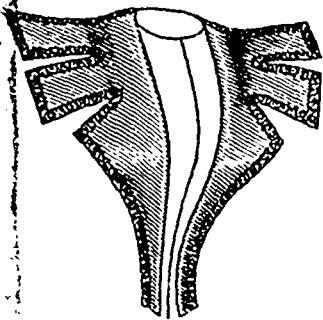
LADIES' TWO-SEAM SLEEVE, PLAYS TO FORM A SHORT PUFF AT THE TOP. (FOR COATS, JACKETS, etc.)

(For Description see Page 181.)

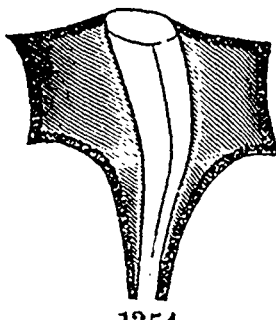
(cut bias), or three-eighths of a yard of other material thirty or more inches wide. Price of pattern, 5d. or 10 cents.

arm about an inch below the bottom of the arm's-eye. lady whose arm measures twelve inches, as described, and w

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1254



1254

LADIES' HATCHET AND TAB REVERS. (FOR WAIST DECORATION.)
(For Description see Page 162.)

and folds that are exceedingly graceful. The sleeve may be finished plainly or it may be slashed at the wrist to form a series of square tabs from underneath which a frill of lace edging droops prettily over the hand.

Silks, sheer materials of all kinds and light-weight wool goods will make up effectively in this style.

We have pattern No. 1251 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs three yards and a fourth of material twenty-two inches wide, or two yards and three-eighths thirty inches wide, or two yards thirty-six inches wide, or a yard and seven-eighths forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM SLEEVE, PLAITED TO FORM A SHORT PUFF AT THE TOP. (FOR COATS, JACKETS, ETC.)

(For Illustrations see Page 160.)

No. 1246.—The sleeves in coats and jackets have diminished in size, yet are sufficiently large to be graceful and to slip easily over the dress sleeves. Cloth is pictured in this sleeve, which is shaped to give a short puff effect at the top. An inside and outside seam shape the sleeve and the fulness is collected in gathers at the upper edge and in a downward-turning plait in each side edge of the upper portion just below the top. Below the puff the adjustment of the sleeve is comfortably close and the wrist is plainly completed.

We have pattern No. 1246 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described,

of long sleeves with wing in full length requires five yards and three-fourths of goods twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and three-fourths thirty-six inches wide, or three yards forty-four or fifty inches wide. A pair of short sleeves with wing in full length, calls for four yards and three-fourths twenty-two inches wide, or three yards and three-eighths thirty inches wide, or three yards and a fourth thirty-six inches wide, or three yards forty-four or fifty inches wide.

A pair of long sleeves with wing in shorter length needs four yards and an eighth twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards fifty inches wide. A pair of short sleeves with wing in shorter length calls for three yards and a fourth twenty-two inches wide, or two yards and three-eighths thirty inches wide, or two yards and a fourth thirty-six inches wide, or two yards forty-four or fifty inches wide.

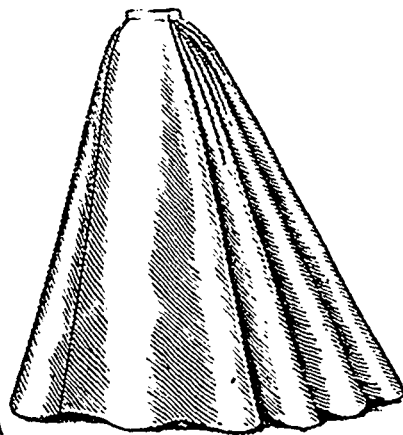


8878

Side-Front View.

LADIES' THREE-PIECE SKIRT, WITH WIDE FRONT-GORE.
(TO BE PLAIED OR GATHERED AT THE BACK.)

(For Description see Page 162.)



8878



8878

Side-Back View.

LADIES' ONE-SEAM FANCY DRESS SLEEVE. (TO BE FINISHED PLAIN OR IN TABS AT THE WRIST.)

(For Illustrations see Page 160.)

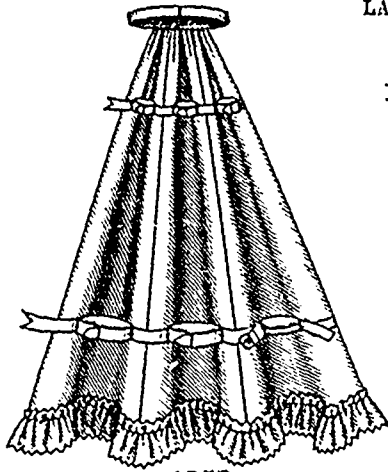
No. 1251.—This sleeve is pictured made of French serge and is among the new dressy styles appropriate for young and old. It is arranged over a coat-shaped lining and shaped by an outside seam only. The sleeve is gathered along one side edge from the top to below the elbow and along the other side edge for some distance above and below the elbow and the fulness at the upper edge is collected in gathers, the sleeve standing out with short puff effect at the top. A tuck shirring that gives a puff effect extends from the shoulder to a little below the elbow and, with the gathers at the side edges, produces cross wrinkles

to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described,

will need two yards and five-eighths of goods twenty-two inches wide, or two yards and a fourth thirty inches wide, or two yards thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' HATCHET AND TAB REVERS. (FOR WAIST DECORATION.)
(For Illustrations see Page 161.)

No. 1254.—These revers can be appropriately added to any bodice that is planned on simple lines. They are pictured made of cloth and trimmed with row of fancy braid. The revers extend from the shoulder to the lower edge of the waist and between their



1257

View, Showing Arrangement of Hoops.

LADIES' THREE-PIECE SKIRT, WITH WIDE FRONT-GORE
(TO BE PLAITED OR GATHERED AT THE BACK.)

(For Illustrations see Page 161.)

No. 8878.—By referring to figure No. 117 W and figure D H

in this issue this skirt may be seen differently made up. The skirt is a graceful example of the three-piece variety and is here represented made of novelty dress goods in a dark-brown shade. The skirt consists of a wide front-gore



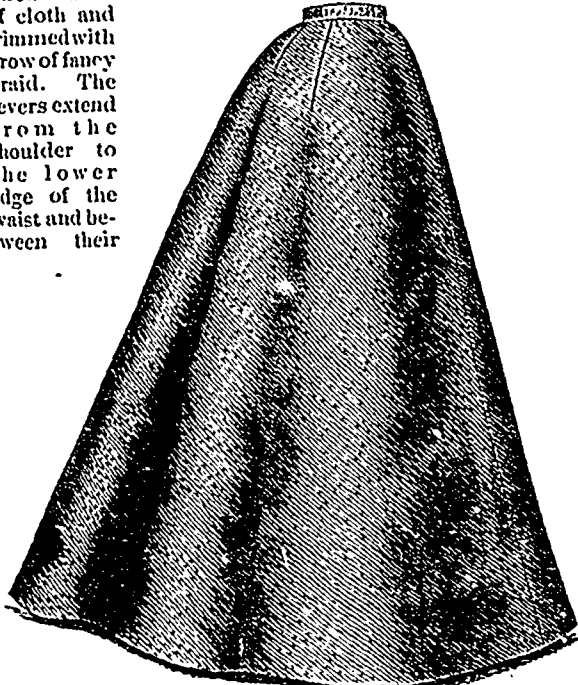
1257

Side-Back View.

LADIES' SKIRT EXTENDER, WITH PLIABLE HOOPS THAT EXTEND THE DRESS SKIRT AT THE BACK.

(For Description see Page 163.)

fitted smoothly at the top, a dart at each side of the center and two wide circular portions having bias edges meeting in a seam at the center of the back. The fulness at the back is collected in two backward-turning plaits at each side of the placket, which is made at the center seam, the plait expanding gracefully toward the bottom, where the



8877

Side-Front View.

LADIES' EIGHT-GORED SKIRT. (KNOWN AS THE OCTAGON SKIRT.)

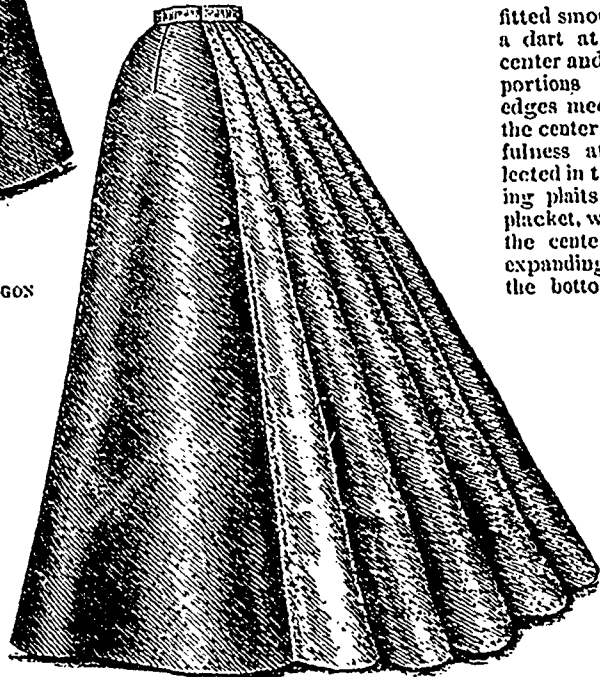
(For Description see Page 163.)

front edge of the waist is disclosed with vest effect. The outline of one style of revers suggests a hatchet, being oblong above the bust and extending narrowly below to the ends. The edges are gracefully curved.

The other revers are broad above the bust, where they are shaped to form two tabs that stand out over the sleeves, and below the tabs the revers form a point on the bust and taper to the ends.

These revers may be of velvet or fancy silk or may match the remainder of the waist. Spangled or jetted bands will usually decorate them.

We have pattern No. 1254 in three sizes, small, medium and large. In the medium size, the hatchet revers require three-fourths of a yard of material twenty inches wide, or five-eighths of a yard twenty-seven or more inches wide. The tab revers will call for one yard twenty inches wide, or three-fourths of a yard twenty-seven or more inches wide. Price of pattern, 5d. or 10 cents.



8877

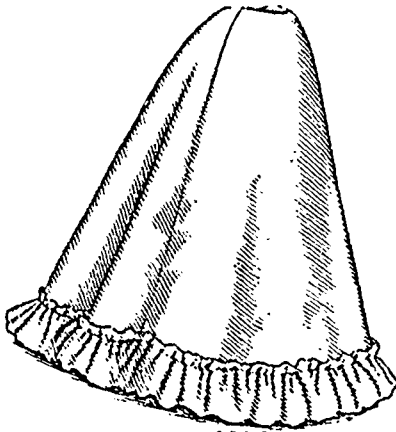
Side-Back View.

which may be worn with a small bustle or with anything will extend the skirt at the back or without such an appli-

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Silk, cloth, serge and goods of similar weave may be made up in this style, and if decoration is desired, flat bands of velvet, jet, ribbon, etc., may be applied.

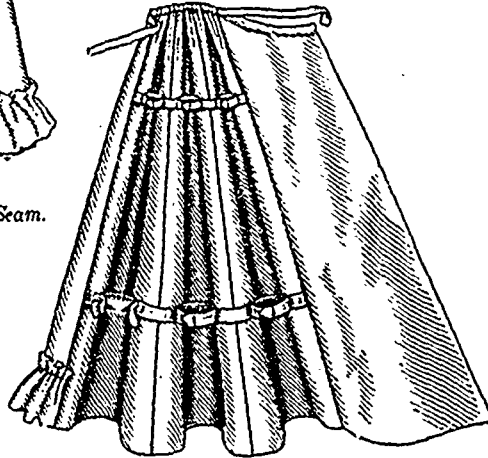
We have pattern No. 8878 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt will need six yards and seven-eighths of material twenty-two inches wide, or five yards and a fourth thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 8d. or 30 cents.



1258
Front View, without Center-Front Seam.

LADIES' SKIRT EXTENDER, WITH PLIABLE HOOPS THAT EXTEND THE DRESS SKIRT AT THE BACK.

(For Illustrations see Page 182.)
No. 1257.— This device for extending dress skirts at the back



1258
View Showing Arrangement of Hoops.

LADIES' EIGHT-GORED SKIRT. (KNOWN AS THE OCTAGON SKIRT.)
(For Illustrations see Page 182.)

No. 8877.— This graceful skirt is again shown at figure D8. The skirt, which is eight-gored, is here pictured made of camel's-hair. The front-gore is dartless; the gore at each side is fitted by a dart on the hip, and the five back-gores are each laid in a box-pleat at the top and slightly gathered, falling in folds. The skirt at the bottom is a little over four yards and seven-eighths round in the medium sizes. The fulness is held well toward the back by tackings to an elastic strap. A belt completes the top of the skirt, and the placket is finished at the second seam from the center of the front at the left side. This skirt may be worn with or without a small bustle or with anything that will extend the skirt at the back.

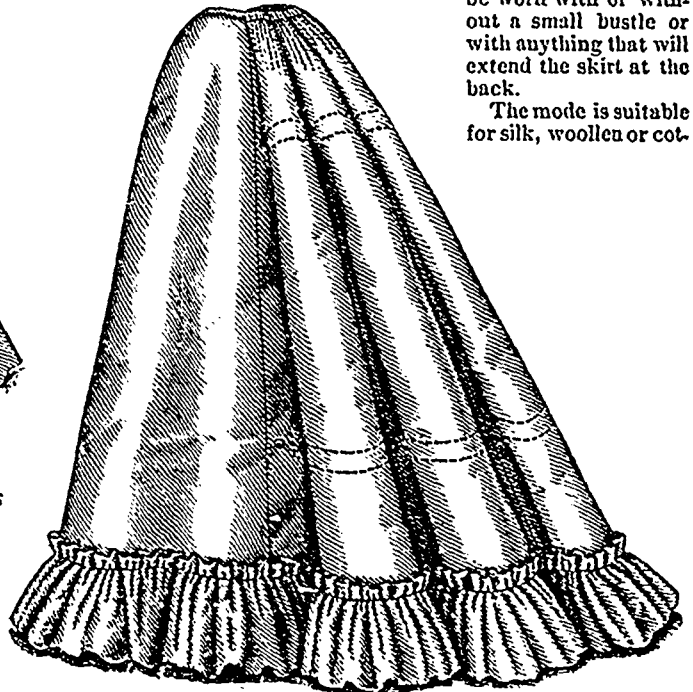
The mode is suitable for silk, woollen or cot-



1258
Side-Front View, with Center-Front Seam.

LADIES' SEVEN-GORED PETTICOAT-SKIRT, WHICH MAY BE WORN WITHOUT OR MADE UP WITH PLIABLE HOOPS TO EXTEND THE DRESS-SKIRT AT THE BACK.

(For Description see Page 164.)



1258
Side-Back View.

is very practical. The extender is pictured made of silk and consists of three gores shaped like the back-gores of a skirt; it is gathered slightly at the top and joined to a belt that is closed at the front. The extender is formed in three spreading flutes by three hoops that may be made of steel, reeds, etc. The hoops are covered and sewed to the extender a short distance from the top and bottom, the upper hoops being much smaller than the lower ones. Excellent steel hoops for the purpose are known and advertised as the La Pliante Skirt and Dress Extenders; these extenders consist of a set of three large and three smaller hoops, and come ready for application, as shown in one of the illustrations. A tasteful decoration is a silk ruffle finished with a self-heading and

ton dress goods, and if decoration is desired, flat bands may be applied, or ruffles of the material may be used to trim.

We have pattern No. 8877 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires nine yards and a half of material twenty-two

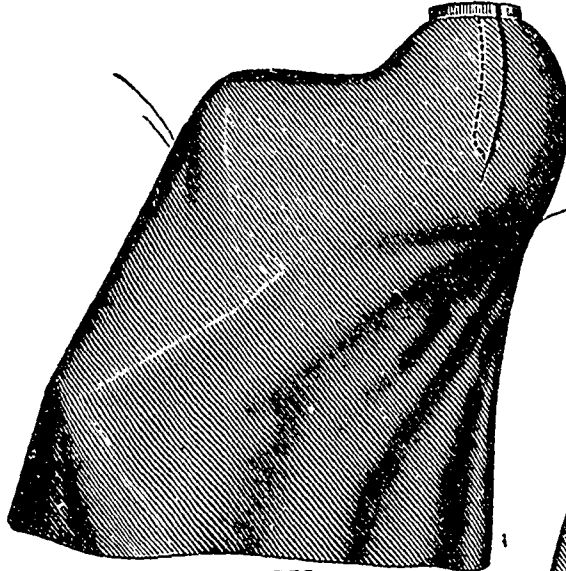
inches wide, or nine yards and three-eighths thirty inches wide, or seven yards and three-eighths thirty-six inches wide, or six yards and a half forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 80 cents.

LADIES' SEVEN-GORED PETTICOAT-SKIRT, WHICH MAY BE WORN WITHOUT OR MADE UP WITH PLIABLE HOOPS TO EXTEND THE DRESS SKIRT AT THE BACK.

(For Illustrations see Page 183.)

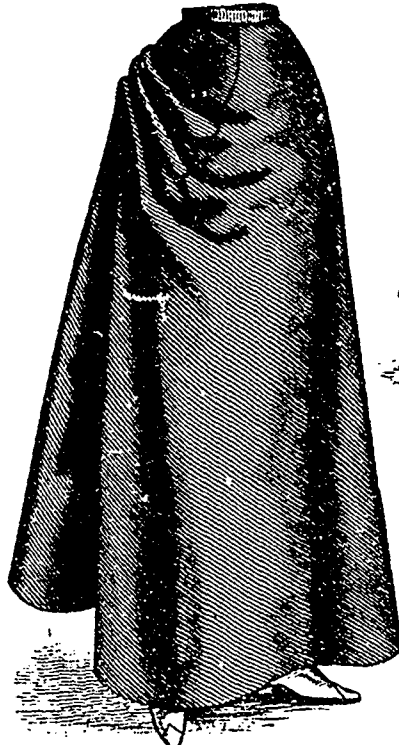
No. 1258.—This petticoat-skirt serves the double purpose of

petticoat and dress extender. It is pictured made of glacé taffeta and consists of two front-gores, a gore at each side and three back-gores. The front and sides are perfectly close-fitting at the top, but graceful ripples resulting from the shaping fall out below the hips. The top of the petticoat-skirt is finished with a narrow bias underfacing, that forms a casing back of the side-back seams for tapes, the front ends of which are tacked to position and the back ends drawn out through openings at each side. The back-gores may be allowed to fall in free folds or they may be formed in three large flutes. The latter effect is brought about by three hoops of steel, reed or any other pliable material covered and sewed underneath to the petticoat-skirt near the top and bottom. Excellent steel hoops for the purpose are those known and advertised as the La Pliante Skirt and Dress Extenders. This appliance is a set of three large and three small hoops that are sold ready for use; the steels are cleverly arranged so that they can be removed when it is desired to launder or pack away the skirt. The method of adjusting the extenders is shown in one of the small views. The introduction of two front-gores saves piecing when the material is narrow, but if the width of the material permits, the petticoat-skirt may be made up without a center-front seam. A self-headed ruffle of the silk trimming the lower part of the petticoat-skirt holds the dress skirt out well at the bottom. The width of the petticoat-skirt at the lower edge, in the medium sizes, is a little over four yards and a half.



1258

Left Side View, when Mounted.



1258

Right Side-Front View, Draped for Walking.

The preferred material for this petticoat is silk of the glacé variety, although muslin makes up quite as daintily if pretty trimmings of lace or embroidery be added. For ordinary wear black mohair, moreen, alpaca and sateen are highly satisfactory, the three former materials particularly having a spring that is favorable to the present flaring style in skirts. The ruffle may be trimmed with several rows of soutache braid when silk is used rows of narrow ribbon are often used for decorating the ruffle, the effect being exceedingly dainty.

We have pattern No. 1258 in four sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the petticoat-skirt requires eleven yards and seven-eighths of material twenty inches wide, or nine yards and three-fourths twenty-seven inches wide, or eight yards and a half thirty-six inches wide, or seven yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 80 cents.

LADIES' AUSTRIAN EQUESTRIAN SKIRT

(TO BE WORN WITH TROUSERS, BREECHES, TIGHTS OR KNICKERBOCKERS.)

(For Illustrations see this Page.)

No. 1253.—This riding skirt is new in shape and effect and will be graceful and comfortable both in the saddle and out of it.



1253

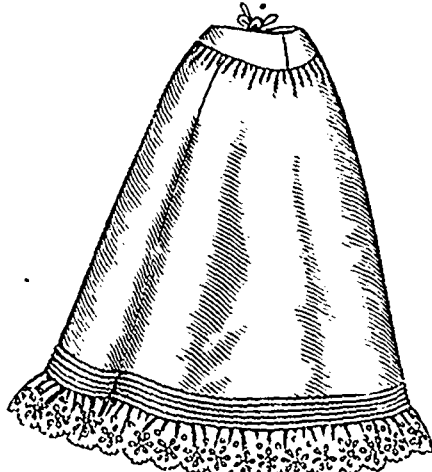
Right Side-Back View, Draped for Walking.

LADIES' AUSTRIAN EQUESTRIAN SKIRT.
(TO BE WORN WITH TROUSERS, BREECHES, TIGHTS OR KNICKERBOCKERS.)

(For Description see this Page.)

to the shaping, the lower outline of the skirt being uniform when the wearer is in the saddle. When walking the skirt is raised to a convenient length by a loop which is sewed to the right side of the skirt and slipped over a button sewed to the back near the top at the right side. The placket is finished at the left side and to its back edge is sewed a pocket that is composed of two sections; the upper pocket serves as an underlap and the placket is closed with buttons and button-holes in a fly. The top of the skirt is completed with a belt closed at the left side, and the yoke-shaped facing of satin or heavy silk is arranged beneath the top of the skirt to strengthen it. Straps of rubber are ranged underneath the skirt and slipped under the heel of

left foot and the toe of the right foot to hold the skirt in place. Two buttons are sewed to the top of the skirt at the back for attachment to the basque. Riding habits are made of cloth in such shades as mulberry, blue, drab, brown, etc., and melton and fine diagonal, as well as cheviot, are among the heavier textures in vogue. Rubber is recommended for heel and toe straps instead of leather or elastic, as it offers less resistance in case of accident. We have pattern No. 1253 in eight sizes for ladies from twenty to thirty-four inches, waist measure. For a lady of medium size, the skirt requires three yards and a fourth of goods forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s 3d. or 30 cents.



8876

Front View.



8876

Back View.

LADIES' FOUR-GORED SHORT PETTICOAT, WITH YOKE.

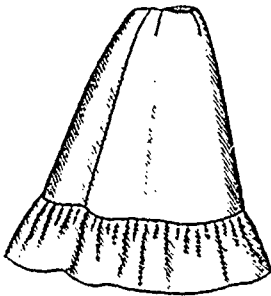
(For Description see this Page.)

SKIRTS LADIES' FOUR-GORED SHORT PETTICOAT, WITH YOKE.

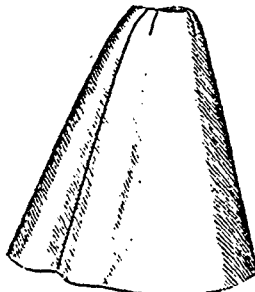
(For Illustrations see this Page.)

No. 8876.—This short petticoat is illustrated made of white cambric. It consists of a front-gore, a gore at each side and a straight back which is gathered across the top, where it is joined to the lower edge of a yoke that has a seam at the center of the front and at each side. The yoke is deepest at the front and the back-trouser yoke is formed at the top in a casing for tapes that are tied at the center, a placket opening being finished at the center and of the breadth. The skirt is lengthened by a frill of embroidered edging and ornamented above with tucks. A finish allowance should be made for the modern tucks, which are provided for in the pattern. Fine muslin, cambric, nain-

We have pattern No. 8876 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the petticoat requires two yards of cambric thirty-six inches wide, with three yards and five-eighths of edging four inches and a half wide. Of one material, it needs four yards and a fourth twenty-two inches wide, or two yards and a half thirty-six inches wide. Price of pattern, 10d. or 20 cents.



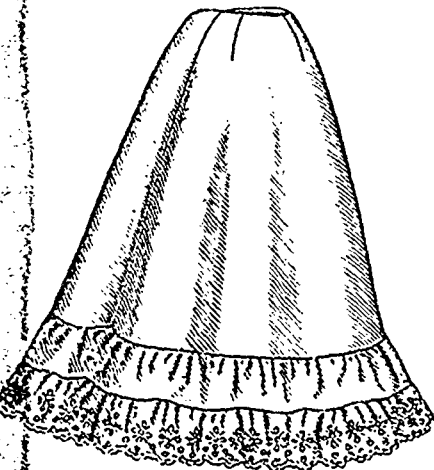
8874



8874

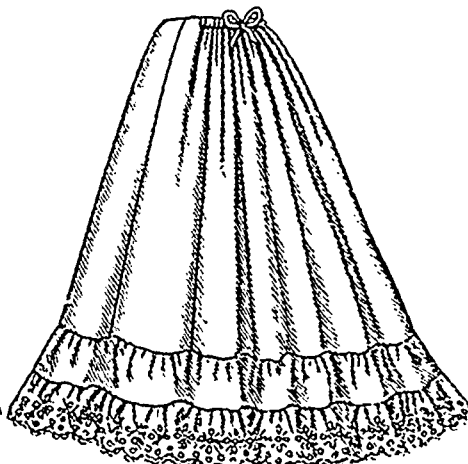
LADIES' FOUR-GORED SHORT PETTICOAT, THE SKIRT PART OF WHICH MAY EXTEND BENEATH THE FLOUNCE OR ONLY TO THE TOP OF THE FLOUNCE. (KNOWN AS THE UMBRELLA UNDER-SKIRT.) (For Illustrations see this Page.)

No. 8874.—This short petticoat is illustrated made of fine cambric and embroidered edging. It consists of a front-gore, a gore at each side and a straight back-breadth. It is smoothly fitted at the top of the front and sides by darts, and the top is finished with a narrow bias underfacing, which forms a casing for tapes; the front ends of the tapes are tacked to the darts in the side-gores and the opposite ends are drawn out through openings made at the back-breadth at each side. The pattern provides for a flounce that may be in one or in two sections. The flounce in two sections consists of a gathered ruffle of embroidery sewed to a gathered cambric ruffle. The petticoat may extend to the lower edge of either flounce or may be cut away. Dainty short petticoats may be made up in this style of fine muslin or nainsook, with lace trimming.



8874

Side-Front View.



8874

Side-Back View.

LADIES' FOUR-GORED SHORT PETTICOAT, THE SKIRT PART OF WHICH MAY EXTEND BENEATH THE FLOUNCE OR ONLY TO THE TOP OF THE FLOUNCE. (KNOWN AS THE UMBRELLA UNDER-SKIRT.)

(For Description see this Page.)

We have pattern No. 8874 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the petticoat with the umbrella flounce needs two yards and seven-eighths of cambric thirty-six inches wide, with three yards and seven-eighths of edging five inches and a half wide. Of one material, it calls for five yards and three-fourths twenty inches wide, or four yards and a half twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide. The petticoat with plain flounce requires six yards twenty inches wide, or four yards and a half twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

lawn, etc., may be selected for the skirt and lace, embroidery and tucks or bands of insertion or beading threaded with brown may be disposed in many pretty ways to decorate it.

Styles for Misses and Girls.

FIGURE No. 130 W.—MISSSES' AFTERNOON COSTUME.

(For Illustration see this Page.)

FIGURE No. 130 W.—This illustrates a Misses' costume. The pattern, which is No. 8889, and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 187 of this number of THE DELINEATOR.

The costume embraces jacket fronts among its many stylish features. A combination of light mixed novelty goods, medium silk and dark velvet was here tastefully arranged. The skirt is five-gored and is gathered at the back. It flares at the bottom and shows the flutes at the sides and back now fashionable.

The waist, which is joined to the top of the skirt, has a full back laid in a box-pleat at each side of the closing, which is made at the center. Under-arm gores produce a smooth effect at the sides, and jaunty jacket-fronts turned back in fanciful, velvet-faced revers open over a full front formed in three small box-pleats at the top. The full front is shirred at the bottom and droops at the center over a crush girdle having frilled ends closed at the back. The collar is in standing style and the coat-shaped sleeves are made fanciful by butterfly puffs, velvet ribbon bowed on the shoulders covering the gathers at the center of the puffs.

The idea expressed in this costume may be varied by combining several shades of one color or uniting several harmonious colors. Heliotrope, green or blue will look well on fair-haired girls, while their darker sisters may wear brown or red. Cream-white, always becoming to young girls, could be introduced in the front with these colors.



FIGURE No. 130 W.—This illustrates MISSSES' AFTERNOON COSTUME.—The pattern is No. 8889, price 1s. 6d. or 35 cents.

(For Description see this Page.)

MISSSES' COSTUME, HAVING A FIVE-GORED SKIRT.

(For Illustrations see Page 187.)

No. 8889.—By referring to figure No. 130 W in this magazine this costume may be seen differently made up.

A very stylish and becoming costume for a young miss is here pictured made of fancy mixed suiting, with gimp and ribbon for the decoration. The waist is made over a lining fitted by single bust darts and the customary seams. A box-pleat that extends from the shoulder to the bottom of the waist is arranged in the back at each side of the closing, which is made invisibly at the center. At the bottom of the backs, between the box-pleats, slight fullness is collected in shirrings. Under-arm gores

produce a smooth adjustment at the sides and the full front has all its fullness drawn to the center and disposed in three narrow box-pleats at the top, and in shirrings at the bottom. The box-pleats are stitched along their underfolds to the bust and

the front droops gracefully in blouse style between jacket fronts, which are such a popular feature of the up-to-date gown. The jacket fronts have square lower corners and are reversed in hatchet revers that taper to points at the bottom. A high standing collar finishes the neck and the coat sleeves have short puffs at the top that are gathered through the center on the upper side and tacked to position to give a butterfly effect, a ribbon being arranged over the gathering and stylishly bowed at the top of the sleeve. Two rows of gimp trim each sleeve at the wrist and a row also decorates the upper and lower edges of the collar and the free edges of the revers. The girdle is laid in upturning folds, and its ends, which are formed in frills, are closed at

the back. To the bottom of the waist is joined the skirt, which comprises a front-gore, a gore at each side and two back-gores; the front-gore smooth, as are also the side-gores at the top, but below the hips they break into ripples. The back-gores are gathered at the top and spread in full folds to the lower edge where the skirt measures a little over two yards and three-quarters round in the middle sizes. The placket is made above the center seam.

Canvas weaves, zibeline, bouclé suitings, poplin, serge, chevot, etc., with a garniture of ribbon, lace, passementerie, gimp, or fur band may be utilized for a costume of this style.

We have pattern No. 8889 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years requires seven yards and a fourth of goods twenty-two inches wide, or five yards and five-eighths thirty inches wide, or five yards thirty inches wide, or three yards and seven-eighths forty inches wide, or three yards

and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSSES' COSTUME, HAVING A FOUR-GORED SKIRT. BE MADE WITH THE SLEEVES FINISHED PLAIN AT THE WRISTS OR REVERSED TO FORM CUFFS.)

(For Illustrations see Page 187.)

No. 8997.—Another illustration of this stylish costume



8889

Front View.



8889

Back View.

MISSES' COSTUME, HAVING A FIVE-GORED SKIRT.

(For Description see Page 186.)

and seven-eighths round in the middle sizes. The placket is finished at the center of the back-breadth.

Checked zibeline makes charming costumes for young girls and either silk or velvet in combination will produce an excellent effect. Plain cloth and figured silk will also combine pleasingly.

We have pattern No. 8897 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the costume requires four yards and an eighth of plaid dress goods forty inches wide, with a yard and an eighth of velvet twenty inches wide. Of one material, it needs eight yards and an eighth twenty-two inches wide, or five yards and three-fourths thirty inches wide, or five yards thirty-six inches wide, or four yards and a half forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' TWO-PIECE COSTUME, CONSISTING OF A JACKET (TO BE WORN OVER WAISTS) AND A FIVE-GORED SKIRT.

(For Illustrations see Page 182.)

No. 8903.—At figure No. 132 W in this number of THE DELINEATOR this costume is again represented. Snuff-colored wide-wale serge was here employed in making this stylish costume, which comprises a five-gored skirt



8897



8897

Front View.



8897

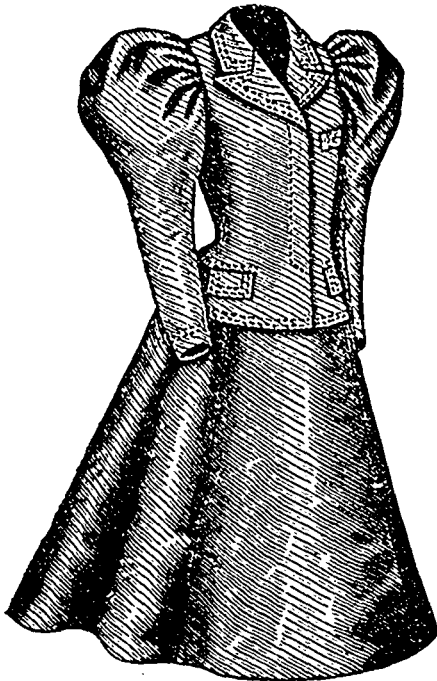
Back View.

MISSES' COSTUME, HAVING A FOUR-GORED SKIRT. (TO BE MADE WITH THE SLEEVES FINISHED PLAIN AT THE WRISTS OR REVERSED TO FORM CUFFS.)

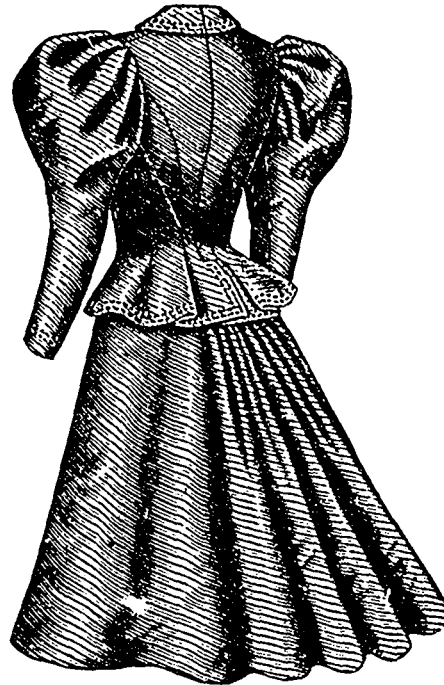
(For Description see Page 168.)

front nar- The and fully ween such e p-cket cor- d in er to high s the ceve- o top h the e and ive a n be- author- ed at Two leeve r also lower d the The rning h an ed s. given at figure No. 131 W in this number of THE DELINEATOR. A combination of plaid goods and plain velvet was here taste- fully arranged in the costume to effectively display its fanciful fronts and sleeves and plaited girdle. The front of the waist is formed at the neck in a double box-plait at the center, the resulting fulness puffing out stylishly and being collected in gathers at the bottom. Jacket fronts that are reversed in oblong revers and are pointed at the bottom open over the front, which is separated by under-arm gores from plain backs. A lining fitted by single bust darts and the usual seams supports the waist and over the closing at the back is arranged a box-plait that narrows toward the bottom and overlaps a girdle which is laid in upturning folds and deepens toward the back. The revers are faced with velvet and a standing collar provides the finish for the neck. Short puffs are disposed at the top of the coat-shaped sleeves, which may be finished plainly at the wrists or reversed to form shallow cuffs that are faced with velvet and flare at the inside of the arm. An effective trimming is arranged with braid applied on the collars, revers and cuffs, buttons decorating the box-plait. The skirt, which is joined to the waist, consists of a front-gore, a gore at each side and a straight back-breadth. The breadth is gathered to hang in full folds, flutes fall out below the hips and the skirt flares at the lower edge, which measures two yards

and a jacket convenient for wear over the pretty silk shirt-waists now so much in vogue. The jacket is nicely adjusted to the figure at the sides and back by under-arm and side-back gores



8903
Front View.



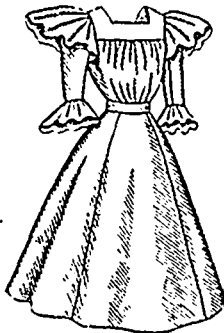
8903
Back View.

MISSES' TWO-PIECE COSTUME, CONSISTING OF A JACKET (TO BE WORN OVER WAISTS) AND A FIVE-GORED SKIRT.
(For Description see Page 187.)

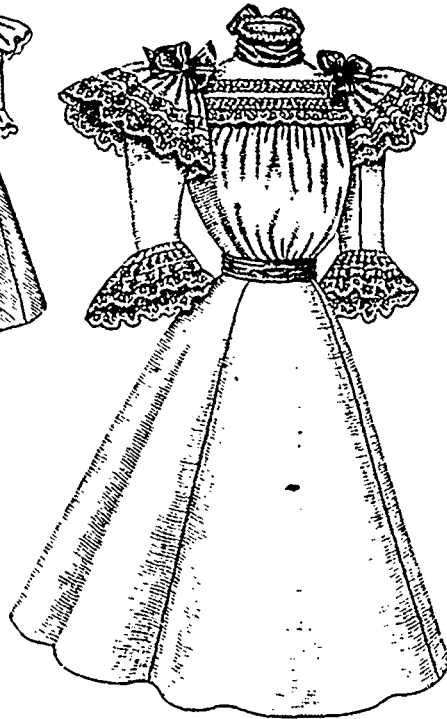
and a curving center seam and coat-laps are arranged below the center seam and coat-plaits at the side-back seams. Ripples appear at the sides of the jacket below the line of the waist and the fronts, though loose, define the figure well at the sides. The fronts are reversed at the top in pointed lapels that extend beyond the ends of the rolling coat-collar, which is shaped by a center seam; they lap quite broadly and are closed at the center with buttons and button-holes in a fly, which is defined by a row of stitching. Pocket-laps cover openings to side pockets in the fronts and a breast pocket in the left front is finished with a welt. The two-seam sleeves are gathered to stand out in a puff at the top, but fit the arm quite closely below the elbow. The jacket has a neat tailor-like finish of machine-stitching.

The skirt has a front-gore, a gore at each side and two back-gores. The front-gore is perfectly smooth and the side-gores are smooth-fitting at the top, but fall in ripples below the hips. The back-gores are gathered at the top and hang in flutes which expand toward the lower edge, where the skirt measures a little over three yards and a quarter round in the middle sizes. A belt completes the top of the skirt and the placket is finished above the center seam.

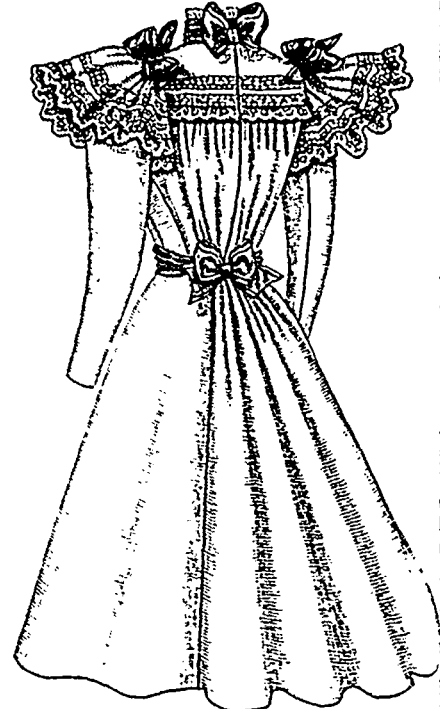
length or elbow sleeves. The sheer fabric in which the dress here shown is delicate lavender organdy and the decoration consists



8915



8915
Front View.



8915
Back View.

MISSES' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Description see this Page.)

sists of ribbon and lace insertion and edging. The waist is worn under the skirt and is closed invisibly at the back; it is made

Cheviol, broadcloth, novelty goods, bouclé suiting and serge are fashionable materials from which this costume may be made and an ornamentation of braid or a finish of machine stitching is usually adopted.

We have pattern No. 8903 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the costume requires six yards and an eighth of material twenty-seven inches wide, or four yards and five eighths thirty-six inches wide, or three yards and three-fourth forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. 6d. or 3 cents.

MISSES' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Illustrations see this Page.)

No. 8915.—A pretty development of this dress is given a figure No. 189 W in this magazine.

This is one of many pretty new modes for misses that may be used for ordinary or party wear, as the pattern provides for a high or square neck and full

GURE NO. er a iple b res. e sep lness p top ges n ke. (ms) o ro ging. eyes corat leni t sy ar ted. A th a ed rib frill o A bon



FIGURE No. 131 W.—This illustrates MISSES' AFTER-NOON COSTUME.—The pattern is No. 8897, price 1s. 6d. or 35 cents.
(For Description see this Page.)

The four-gored skirt is gathered at the back and is smooth-fitting at the top of the front and sides; it measures about three yards round at the lower edge in the middle sizes and flares moderately at the bottom. Below the hips the skirt ripples slightly and the placket is finished at the center of the back-breadth, the top of the skirt being completed with a belt.

The selection of material and trimming will depend on the occasions and uses for which the dress is intended. For party wear silk, organdy, mull or chiffon in white or colors will answer admirably and the most becoming color should be chosen. The decoration of lace, ribbon, etc., will increase the dressiness and style. Serge, mohair, cashmere, Henrietta and many of the seasonable novelty goods may be used for ordinary wear and the trimming may be braid, gimp, passementerie or ribbon.

We have pattern No. 8915 in seven sizes for misses from ten

to sixteen years of age. For a miss of twelve years, it requires seven yards and a fourth of material twenty-two inches wide, or five yards and a fourth thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and a half forty-four inches wide, or three yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



FIGURE No. 132 W.—This illustrates MISSES' STREET COSTUME.—The pattern is No. 8903, price 1s. 6d. or 35 cents.
(For Description see Page 190.)

FIGURE No. 131 W.—MISSES' AFTER-NOON COSTUME.

(For Illustration see this Page.)

FIGURE No. 131 W.—This illustrates a Misses' costume. The pattern, which is No. 8897 and costs 1s. 6d. or 35 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen in three views on page 187 of this issue.

Novelty goods in a becoming shade of blue-gray is united in this instance with darker blue velvet and light-blue silk, and buttons and iridescent passementerie supply the decoration. The waist is made trim by a lining closed at the back, and between the jacket fronts is displayed a full front that is formed in a double box-plait at the top and gathered at the bottom, drooping slightly over a plaited girdle. The girdle is deepest at the back, where it is closed, and a tapering box-plait is applied over the closing of the waist. The jacket fronts form sharp points at their lower edges and are turned back

er a high necked lining that is fitted i, iple bust darts and under-arm and side-back res. The full front and full backs, which e separated by under-arm gores, have their lines drawn well to the center by gathers at top and at the waist-line and their upper ges are sewed to the lining under a square ke. The yokes pass into the shoulder lms, and the lower part is decorated with o rows of insertion above a frill of lace ging. Over the top of the coat-shaped eves full gathered frills of the material coated with insertion and lace edging, and leni the sleeves are made in elbow length ey are finished with frills of material orna- nated with insertion and lace edging like other frills. The high neck is completed th a standing collar covered with a wrin- ed ribbon stock that is bowed at the back. frill of edging droops over the standing col-

A bow of ribbon is tacked to each shoulder and a wrinkled ribbon fastened in a bow at the back encircles the waist.

ing box-plait is applied over the closing of the waist. The jacket fronts form sharp points at their lower edges and are turned back

above the bust in large velvet-faced revers that are bordered with passementerie. A row of passementerie decorates the top of the standing collar and three fancy buttons are arranged along the front edge of each jacket front. The coat-shaped sleeves have short puffs at the top, and the lower edge of each sleeve is reversed to form a cuff that is faced with velvet and outlined with passementerie. To the lower edge of the waist is joined the four-gored skirt, which is gathered at the back to hang in full, graceful flutes. At the sides the skirt ripples stylishly, while at the bottom it flares in the approved manner.

Almost any dress fabric in vogue may be chosen for this costume, which will be appropriate for visiting, church wear and the promenade if a pretty shade of zibeline, camel's-hair or serge be selected, with suitable trimming.

proved finish. A smart costume was of hunter's green fabric cloth, with inlays of velvet on the collar, lapels and pocket-

FIGURE No. 132 W.—MISSSES' STREET COSTUME.

(For Illustration see Page 189.)

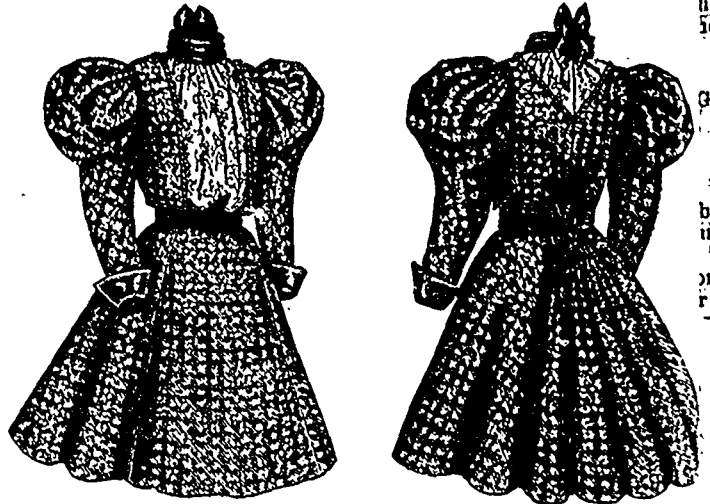
FIGURE No. 132 W.—This illustrates a Misses' two-piece costume. The pattern, which is No. 8903 and costs 1s. 6d. or 35 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently illustrated on page 188 of this magazine.

This costume, which may be appropriately worn on the promenade, while shopping and for other like uses, is here shown made of striped suiting of fine quality, with a finish of machine-stitching. The skirt is five-gored and is gathered at the back to fall in full, rounding folds, in contrast with which the front is quite smooth, while stylish flutes spring out below the hips.

The jacket is to be worn over a waist and is lapped quite widely at the front, the closing being made at the center with buttons and button-holes in a fly. The fronts are loose but define the figure at the sides; they are reversed above the closing in triangular lapels which meet the rolling collar in notches. Side pockets covered with laps are inserted in the fronts, and a pocket higher up in the left front is finished with a welt. A snug adjustment at the back and sides is secured by the usual seams, coat laps and plaits being formed at the middle three seams. The sleeves are of the two-seam variety, with stylish fulness at the top.

Costumes like this are generally made of mixed cheviot, tweed and serge, and

The Tam O'Shanter cap matches the costume and is tastefully trimmed with feathers.



8871

Front View.

8871

Back View.

GIRLS' DRESS, HAVING A FIVE-GORED SKIRT.

(For Description see this Page.)

GIRLS' DRESS, HAVING A FIVE-GORED SKIRT.

(For Illustrations see this Page.)

No. 8871.—At figure No. 135 W in this number of THE DELINEATOR this dress is again represented.

Eton jacket-fronts form a prominent feature of this dress, which is here pictured in a combination of dark checked bouillonné light figured silk and dark velvet. The skirt is in five gores and shows a smooth effect at the front and sides at the top, though rippling below the hips. The two back-gores are gathered to hang in full folds and the placket is made above the center seam. The top of the skirt is joined to the lower edge of the body. The full front is supported by a lining fitted with single bust darts and is extended in pointed yoke outline on the lining backs. Pretty fulness is produced in the front by gathers at the neck all round and at the lower edge across the back and shoulders. It is also at the center of the front, the puff effect now so much admired being given by a downward-turning plait in each under-arm edge at the bottom. Eton fronts, with square lapels at the front corners, are included in the under-seams and joined in shoulder seams to the back which are shaped to display the yoke and its fulness in the lower part drawn by gathers toward the closing, which is made at the center. At the neck is a standing collar covered by a wrinkled stock formed in two outstanding bands at the back, and the waist is encircled by a crush belt that corresponds in effect with the stock. An attractive touch is given by a row of buttons at the edges of the Eton fronts and the upper edges of the backs. The wrists of the one-seam sleeves are finished with round flaring cuffs of velvet; the sleeves are made over coat-sleeve linings and are gathered at the top to stand with the effect of short puffs; below the wrist the arm closely.

Combinations are particularly effective in this dress, although cloth, serge, poplin or cheviot goods would be suitable made up alone if gathered or fancy braid or insertion were arranged so as to emphasize the leading features.

We have pattern No. 8371 in eight sizes for girls from five to twelve years old. For a girl of eight years the dress requires two yards and an eighth of dress goods.



8913



8913

Front View.



8913

Back View.

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

(For Description see Page 101.)

more dressy suits are of smooth cloth of fine quality in dark or light colors. Stitching made in one or several rows is the ap-

proved finish. A smart costume was of hunter's green fabric cloth, with inlays of velvet on the collar, lapels and pocket-

ches wide, with seven-eighths of a yard of silk and velvet twenty inches wide. Of one material, it calls for five yards and eighth twenty-two inches wide, or four yards thirty inches wide, or three yards and three-eighths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

sides by under-arm gores that separate the front from the back. The fulness of the waist is drawn well to the center by gathers at the top and bottom in front and at each side of the closing, which is made invisibly at the center of the back. A fan-

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

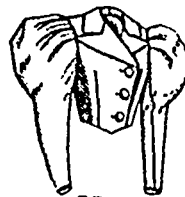
(For Illustrations see Page 100.)

No. 8913.—Another view of this dress may be obtained by referring to figure No. 130 W in this number of THE DELINEATOR.

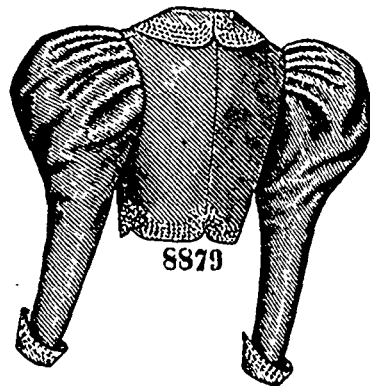
This is a becoming dress, simple and practical in construction yet dressy in effect. It may be worn with or without a guimpe and is here pictured made of



Front View.



8879



8879

Back View.

MISSSES' DOUBLE-BREADED ETON JACKET, WITH THE SLEEVES FINISHED PLAIN AT THE WRISTS OR REVERSED TO FORM CUFFS.

(For Description see Page 192.)

cy Bertha outlines the low round neck and lies smoothly on the waist; it is shaped to form a point at its lower edge at the front and back and falls in tabs on the shoulders. The lower edges of the Bertha are decorated with a frill of lace edging. The short, puff sleeve is gathered at the top and bottom and arranged over a smooth lining. A ribbon sash surrounds the waist and is bowed at the back, the long ends falling low over the full skirt, which is deeply hemmed at the bottom. The skirt is gathered at the top, where it is sewed to the bottom of the waist, falling in soft, graceful folds about the figure. A bow of ribbon is tacked to the sash ribbon at the left side of the front.

Soft cashmere in delicate tints, Fayette, China silk and crépon, valling or Henrietta will be chosen to make this pretty dress, which will answer for dancing school, party wear or for a school dress when worn with a guimpe and made of serviceable materials in dark or medium-light hues.

We have pattern No. 8913 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress needs five yards and three-eighths of goods twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards and a half thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



FIGURE No. 133 W.—MISSSES' DANCING DRESS.

(For Illustration see this Page.)

FIGURE No. 133 W.—This represents a Misses' dress. The pattern, which is No. 8915 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is also pictured on page 188.

Cream cashmere and lace edging, with a decoration of cream ribbon and narrow edging, combine to give an air of daintiness and youthfulness to this dress. The upper part of the waist is a square yoke and the full front and backs are disposed in soft folds by gathers at the top and waist-line. Under-arm gores render the sides smooth and the closing is made at the back. Full frills of lace fall about the tops of the coat-shaped sleeves, which are here cut off at the elbow and finished with lace frills. Lace falls from the lower edge of the yoke, which is artistically decorated with ribbon. Ribbon also forms the stock covering the standing collar. The waist may be made up with a low square neck, if desired; the pattern also provides for full-length sleeves.

The skirt is four-gored; it hangs in straight, full folds at the back and in graceful flutes at the sides. It is worn over the lower part of the waist and a ribbon passed about the waist is

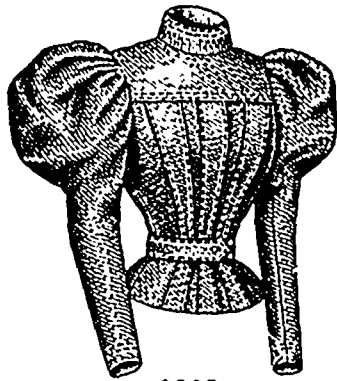
FIGURE No. 133 W.—This illustrates MISSSES' DANCING DRESS.—The pattern is No. 8916, price 1s. 3d. or 30 cents.

(For Description see this Page.)

The waist is arranged over a lining fitted by single darts and the usual seams; it is rendered smooth at the

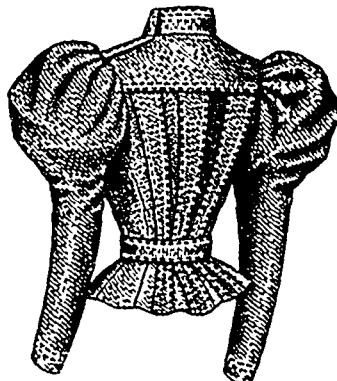
arranged in a bow with long loops and ends at the left side. The absence of color gives this gown a certain distinction of its own, but brightness may be added by ribbons of delicate tint. Light-colored silks may also be employed for party dresses

the shoulders and a curving center seam, and the fronts are closed at the center. A square yoke shaped by shoulder seams covers the upper part of the waist and is closed at the left shoulder at the arm's-eye edges. Three tapering plaits are stitched on the waist below the yoke at the front and back, the center plait in front concealing the closing. The standing collar closes at the left side, and the one-seam sleeves are arranged over coat-shaped linings and have gathered fullness at the top that gives a short puff effect. The adjustment below is fashionably close. A button with a pointed, overlapping end surrounds the waist. We have pattern No. 8892 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, it calls for three yards and three-eighths of material twenty-seven inches wide, or two yards and a half thirty-six inches wide, or two yards and eighth forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 1s. or cents.



8892

Front View.



8892

Back View.

MISSES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON, THE FRONTS CLOSED AT THE CENTER AND THE YOKE AT THE LEFT SIDE.

(For Description see this Page.)

and any soft woollen may be chosen for ordinary wear, braid and passementeri being pleasingly effective as a decoration.

MISSES' DOUBLE-BREADED ETON JACKET, WITH THE SLEEVES FINISHED PLAIN AT THE WRISTS OR REVERSED TO FORM CUFFS.

(For Illustrations see Page 191.)

No. 8879.—Prune-colored broadcloth was utilized in the development of the modish Eton jacket here represented; it is fitted by single bust darts, shoulder and under-arm seams and a curving center seam. The fronts are reversed at the top in pointed lapels by a rolling collar, the lapels extending beyond the ends of the collar, which has a center seam that is left open a slight distance above the lower edge, the corners being rounded; the lower part of the center and under-arm seams of the jacket are similarly finished. The fronts of the jacket lap in double-breasted style and the closing is made below the lapels at the left side with three large fancy buttons. The jacket extends to the line of the waist, except at the center of the front, where it is deepened to form a slight point. The one-seam sleeves are comfortably close on the forearm and the fulness at the top is arranged in five box-plaits, causing the upper part of the sleeve to stand out in puff style; at the wrists they may be finished plainly or the lower part of the seams may be left open and the sleeves reversed to form shallow cuffs, the ends of which flare at the inside of the arm. Several rows of machine-stitching follow the free edges of the jacket.

Silk, velvet, broadcloth, vicuna, bouclé novelty goods, etc., are stylish materials for this Eton jacket and fancy braid, gimp and buttons may decorate it.

We have pattern No. 8879 in five sizes for misses from twelve to sixteen years of age. To make the jacket for a miss of twelve years, will require three yards and a fourth of material twenty-two inches wide, or two yards and three-eighths thirty inches wide, or two yards thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON, THE FRONTS CLOSED AT THE CENTER AND THE YOKE AT THE LEFT SIDE.

(For Illustrations see this Page.)

No. 8892.—For the development of this modish basque-fitted jacket, mixed suiting is here pictured and machine-stitching provides the finish. The adjustment is accomplished by single bust darts, under-arm gores, side-back gores reaching to

MISSES' AND GIRLS' TOREADOR JACKET, HAVING THE FRONTS AND BACK EXTENDED TO FORM TABS ON THE SHOULDERS AND A GORED COLLAR THAT MAY BE OMITTED OR HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (PERFORATED FOR ROUNDING CORNERS.)

(For Illustrations see this Page.)

No. 8910.—This extremely jaunty jacket, misses and girls, known as the toreador jacket, is illustrated in dark-green broadcloth and trimmed with fancy braid. It is shaped by shoulder and under-arm seams and the fronts and backs are extended to form square or round cornered tabs on the shoulders, the shoulder seams being terminated at the arms' eye when square tabs are preferred. At the neck is a high collar consisting of four gores that are joined in seams, which may be left open to give a tab effect; the collar may be omitted altogether, if not liked. The front edges of the jacket open all way down and the lower front corners may be square or rounded. The lower edge of the back is slashed to form an inverted V at the center and the corners of the slash may be square or rounded. Fancy braid follows all the free edges of the jacket.

The toreador jacket adds much to the dressy appearance of a gown. Velvet, silk, cloth and bouclé novelty goods with simple trimming, appliqué lace, or fur decorations are stylish for

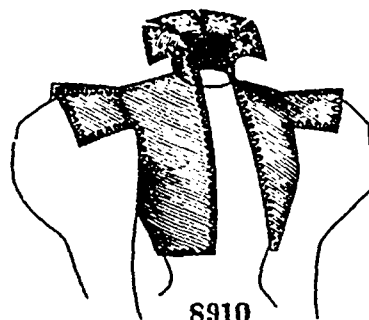
We have pattern No. 8910 in six sizes from six to sixteen years of age. For a miss of twelve years, it needs a yard and an eighth of material twenty-two inches wide, or seven-eighths of a yard



8910

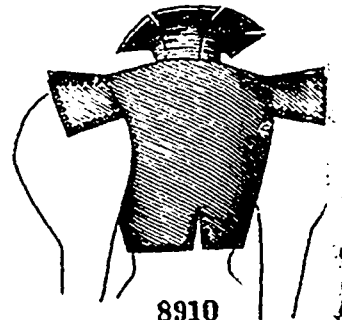


8910



8910

Front View.



8910

Back View.

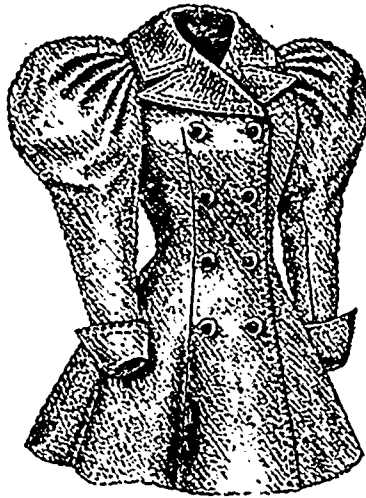
MISSES' AND GIRLS' TOREADOR JACKET, HAVING THE FRONTS AND BACK EXTENDED TO FORM TABS ON THE SHOULDERS, AND A GORED COLLAR THAT MAY BE OMITTED OR HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT. (PERFORATED FOR ROUNDING CORNERS.)

(For Description see this Page.)

thirty inches wide, or three-fourths of a yard thirty-six inches wide, or five-eighths of a yard forty-four inches wide, or a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

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

(For Illustrations see this Page.)



8917

Front View.



8917

Back View.

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

(For Description see this Page.)

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

FIGURE No. 134 W.—MISSSES' TIGHT-FITTING THREE-QUARTER LENGTH COAT.

(For Illustration see this Page.)

FIGURE No. 134 W.—This illustrates a Misses' coat. The pattern, which is No. 8917 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on this page.

The coat, which is protective and trim, is shown in this instance made up in dark-blue chinchilla, with a neat finish of stitching. The coat is in three-quarter length and is closely fitted. The fronts are closed in double-breasted fashion and are reversed above the closing, which is made with button-holes and buttons, in large lapels that flare slightly from the ends of a very deep rolling collar. Stylish ripples appear in the skirt at the back at each side of coat-laps that are formed below the center seam. The one-seam sleeves are plaited at the top and are stylishly completed with upturning cuffs.

A velvet inlay on the collar, lapels and cuffs will give a dressy finish on coats of smooth or rough cloth in tan, brown, blue or green. Braid may be used as an edge finish instead of stitching.

The small hat is of velvet disposed in puffs, and ostrich feathers are arranged at the back.

MISSSES' BASQUE-WAIST, WITH BOLERO FRONTS, CRUSH SPANISH GIRDLE, AND SLEEVES THAT MAY BE PLAIN OR IN VENETIAN STYLE AT THE WRISTS.

(For Illustrations see Page 191.)

No. 8918.—An extremely picturesque basque-waist having bolero fronts, now greatly in favor, is here illustrated made of gray poplin, with a trimming of lace and ribbon. The full fronts are separated from the full back by under-arm gores and the basque-waist is made over a lining that is fitted by single bust darts and the usual seams, the closing being made at the center of the front. The seamless back fits smoothly across the top, but has fulness at the bottom arranged in two closely-lapped plaits at each side of the center. The fronts are gathered at the upper edges and double-shirted at the lower edges, the fulness drooping in blouse fashion between the jaunty bolero-fronts, which are included in the shoulder and under-arm seams and have gracefully rounded lower front corners. The deep crush girdle is shirted to form two frills at the center and is also turned under and gathered to form frills at the ends, which close at the front. A standing collar, which is covered with a wrinkled stock of ribbon that is stylishly bowed at the back, completes the neck. The two-seam sleeves are quite up



FIGURE No. 134 W.—This illustrates MISSSES' TIGHT-FITTING THREE-QUARTER LENGTH COAT.—The pattern is No. 8917. price 1s. 3d. or 30 cents.

(For Description see this Page.)

have pattern No. 8917 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, requires five yards and seven-eighths of material twenty-

to date, having a short puff arranged over them at the top while they fit the arm closely below, and may be made plain or finished

collars are removable and closed with button-holes and buttons or studs. A pointed belt is worn about the waist. A stock is usually worn with the collar having a narrow turn-down portion.

Silk, corduroy, light, soft woollen goods or pretty cotton fabrics are suitable materials for a waist of this kind and white linen collars and cuffs are popular and pretty for wear with it.

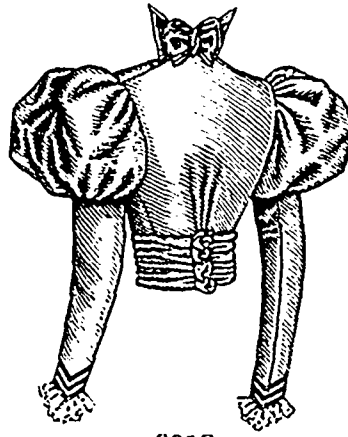
We have pattern No. 8900 in five sizes for misses from twelve to sixteen years old.

For a miss of twelve years, the shirt-waist needs four yards of material twenty-two inches wide, or three yards and a fourth twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide, or two yards forty-four inches wide. The collars need half a yard of fine linen and coarse linen, each thirty-six inches wide, the latter being used for interlinings. Price of pattern, 10d. or 20 cents.



8918

Front View.



8918

Back View.

MISSES' BASQUE-WAIST, WITH BOLERO FRONTS, CRUSH SPANISH GIRDLE, AND SLEEVES THAT MAY BE PLAIN OR IN VENETIAN STYLE AT THE WRISTS.

(For Description see Page 193.)

in Venetian style at the wrist, as preferred. The puff is gathered at the top and bottom and is given a butterfly effect by three upturning plaits laid in the upper part of the puff at the center. Three rows of narrow satin ribbon and a frill of lace decorate the bolero fronts and the sleeves.

Zibeline, poplin, canvas, novelty goods, lady's cloth and *drap d'été* may be used alone or in combination with silk or velvet for this basque-waist, with lace, ribbon, and fur band for trimming.

We have pattern No. 8918 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the basque-waist needs four yards of goods twenty-two inches wide, or three yards thirty inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 10d. or 20 cents.

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.)

(For Illustrations see this Page.)

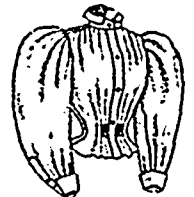
No. 8900.—Lawn is represented in this shirt-waist, although the mode is equally suitable for wool and silk fabrics. Under-arm gores separate the full fronts from the full back which is made with a double-pointed smooth yoke that has a center seam and overlaps the back, to which it is stitched. The fullness of the back is arranged in three backward-turning plaits at each side of the center, the plaits being closely lapped at the waist-line, where they are tacked to position. The fronts are gathered at the neck and shoulder edges and laid in closely-lapped, forward-turning plaits at the waist-line at each side of the closing, which is made with buttons and button-holes or studs through a box-plait arranged at the edge of the right front. The shirt-waist is made over a short lining fitted by single bust darts, under-arm gores and a center seam, and will be used when the shirt-waist is made of silk or wool goods or if extra warmth is desired in a cotton waist. The one-seam shirt sleeves are gathered at the top and may be finished with straight or roll-up cuffs that close with link buttons; the sleeves are made with openings, which are finished with underlaps and pointed over-laps closed with buttons and button-holes. The neck of the shirt-waist is finished with a shaped neck-band and the pattern provides for two collars, a wide, turn-down collar, which is mounted on a high neck-band, and a collar with a narrow turn-down portion mounted on a similar band. Both

is. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown again on page 190.

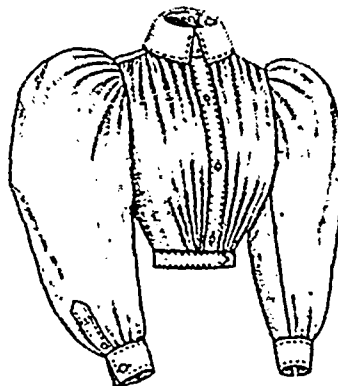
A very bright and girlish effect was here secured by a union of bouclé suiting in a dark-green shade, cream silk and plaid silk introducing green, red, blue and cream. Eton jacket-fronts bordered with passementerie open over a full front of the plain silk which droops in blouse fashion and is extended across the back in pointed yoke shape. The full backs have slight fullness in the lower part drawn well toward the closing and are shaped in low outline at the top. A crush belt of the plaid silk and a stock to match have frill-finished ends closed at the back, and plaid silk is also used for round, upward-flaring cuffs completing the one-seam sleeves, which have pretty gathered fullness.

The five-gored skirt joins the lower edge of the waist and shows the flutes at the sides and the full folds at the back that are stylish in ladies' skirts.

This development illustrates the adaptability of the mode to a triple combination, but quite as satisfactory effects may be realized by uniting only

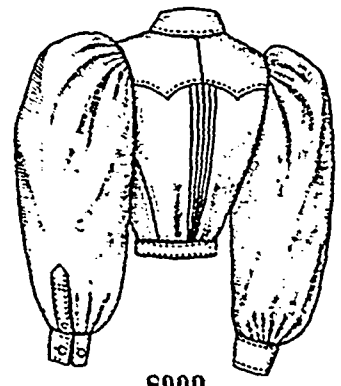


8900



8900

Front View.



8900

Back View.

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.)

(For Description see this Page.)

two fabrics or by using a single silken or woollen material throughout, disposing garniture, such as beaded or embroidered

bands and fancy braid, so as to make the various accessories distinct.

MISSSES' VEST. (TO BE MADE WITH A DEEP PLAITED GIRDLER OR A NARROW CRUSH GIRDLER) DESIRABLE FOR WEAR WITH SHORT JACKETS.
(For Illustrations see this Page.)

No. 8883.—This is a particularly pleasing example of the vest displayed between the open fronts of smart Eton or bolero jackets. Figured green taffeta and black satin are united in the vest, with ribbon for trimming. The backs of the lining are closed at the center and are separated by under-arm gores from the fanciful vest front, which is mounted on a lining fitted by single bust darts. At the top the front is disposed in a box-plait at the center and in a backward-turning plait in the upper part of each shoulder edge, the arrangement of the plaits giving the effect of a double box-plait. The resulting fulness is drawn to the center by shirrings at the lower edge, and the front is made to puff out stylishly by three upturning plaits in the upper part of each under-arm edge. Two styles of girdle are provided; the deep girdle is of even depth all round, and is laid in three upturning plaits; it is closed at the left side, as is also the other girdle, which is of the crush variety, being gathered at the ends. The crush girdle is shallow at the front, but is deepened in a curve to define a point at the upper edge in the

joined three graduated silk frills that are separated at the front. The collar is covered by a wrinkled stock of wide ribbon closed

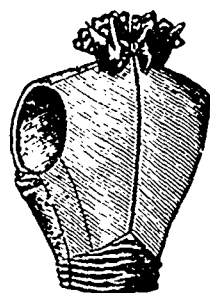


8863



8863

Front View.



8883

Back View.

MISSSES' VEST. (TO BE MADE WITH A DEEP PLAITED GIRDLER OR A NARROW CRUSH GIRDLER) DESIRABLE FOR WEAR WITH SHORT JACKETS.

(For Description see this Page.)

under a bow at the back, and a row of narrow ribbon decorates each frill along the upper edge.

Vests for young girls may be of bright figured silk with velvet in combination or of plaid or checked silk. A stock is necessary to a dressy completion and lace frills may be used at the neck instead of those of silk.

We have pattern No 8863 in four sizes for misses from ten to sixteen years of age. In the combination shown for a miss of twelve years, it needs a yard and a fourth of figured silk twenty inches wide, with a yard and an eighth of satin twenty inches wide. Of one material, it calls for two yards and a fourth twenty-two inches wide, or a yard and a half thirty, thirty-six or forty-four inches wide. Price of pattern, 7d. or 15 cents.

GIRLS' APRON.

(For Illustrations see Page 196.)

No. 8912.—The charming little apron here shown made of lawn and trimmed with lace edging entirely conceals the skirt of the dress with which it is worn. It has a short, low-necked body shaped by short shoulder and under-arm seams and closed at the back with button-holes and buttons. The top of the skirt is gathered at the sides and back, where it joins the lower edge of the body, while at the center of the front it is extended to overlap the body to the neck, a gathering made a short distance from the top forming a frill heading. The side edges of the extended portion of the skirt are sewed to the body and the bottom of the skirt is finished with a wide hem and the back edges with narrow hems. Over the shoulders fall smooth epaulettes that are pointed at the center, and at the back and front of the arm; they are sewed to the neck of the body and are bordered by lace-edged frills of the material.

The apron will develop prettily in lawn, nainsook, fine cambric, striped or cross-barred muslin, and may be trimmed with lace or fine embroidered insertion and edging, frills of the material and feather-stitched bands.

We have pattern No 8912 in ten sizes for girl- from three to twelve years of age. For a girl of eight years, the apron requires three yards and three-eighths of material twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 136 W.—GIRLS' PARTY DRESS.

(For Illustration see Page 196.)

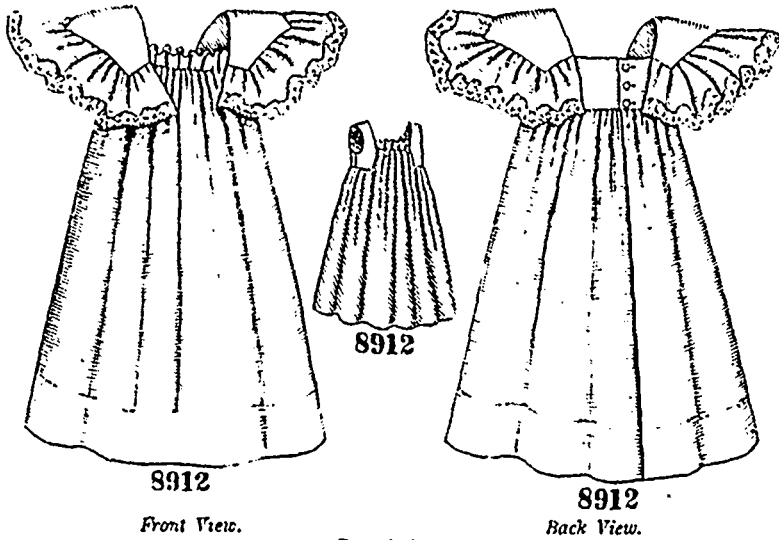
FIGURE No. 186 W.—This illustrates a Girls' dress. The pattern, which is No. 8918 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is shown in three views on page 190 of this issue.

The daintiness of the frock is enhanced by its artistic coloring in the present instance, green taffeta a figured in rose, brown and green tints being united with olive-green velvet. The neck is low and rounding and from it a fancy Bertha of the velvet falls upon the full front and full backs. The Bertha is pointed at the center of the front and back and extends in tabs over the short puff sleeves. The full front puffs out stylishly at the center and the backs are drawn down smoothly. Under-arm gores give a



FIGURE No. 135 W.—This illustrates GIRLS' DRESS.—The pattern is No. 8871, price 1s. or 25 cents.
(For Description see Page 194.)

back and is boned at intervals to insure permanency of outline. At the neck is a standing collar, to the upper edge of which are



8912

Front View.

8912

GIRLS' APRON.

8912

Back View.

(For Description see Page 195.)

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

DAINTY UNDERGARMENT

(For Illustrations see Page 137.)

Women of fastidious taste show the discrimination in the choice of their undergarments as in selecting their gowns. Fineness is a quality which can only be achieved by simplicity in the matter of decorations. Laces as fine as the purse will allow, broderies in neat patterns, ribbons of delicate hues used with reserve are the trimmings usually selected for application upon fine cotton textiles.

Skirts are now made with perfect smoothness at the belt, and may, therefore, be worn over the corset, especially if the hips are slender. For very stout figures, it is advised to wear the skirts beneath the corset. Needless to say that the sewing should be of the very neatest. Pearl buttons are preferred to any other for closing, and narrow draw-strings are required, linen

close effect at the sides and the closing is made at the back. A velvet ribbon bowed at the left side encircles the waist, the only other trimming being contributed by a frill of lace edging at the lower edge of the Bertha. The round skirt hangs in free folds from the waist.

The dress may be worn with or without a guimpe and is suitable for dancing school or for evening or day parties; it will be made of Swiss, lawn or chiffon over silk, or of India silk, vailings, etc., with lace and ribbon for decoration.

bin or tape should be employed.

The circular corset-cover and umbrella under-skirt pictured are made of cambric and trimmed with torchon lace edging and insertion. The petticoat is short and is cut with four gores by pattern No. 8874, nine sizes, twenty to thirty-six inches, waist measure, price 10d. or 20 cents. The top is dart-fitted in front and the back is gathered on a draw string. At the bottom is a ruffle of edging joined to one of the material, the whole being headed by insertion, giving a neat effect.

The corset-cover is shaped by pattern No. 1190, eleven sizes, twenty-eight to forty-two inches, bust measure, price 10d. or 20 cents. It is seamless though smooth-fitting and is lengthened by a circular skirt



FIGURE No. 136 W.—This illustrates GIRLS' Dress.—The pattern is No. 8913, price 1s. or 25 cents.

(For Description see Page 195.)

MISSES' AND GIRLS' TWO-SEAM SLEEVE, PLAITED TO FORM A SHORT PUFF AT THE TOP. (FOR COATS, JACKETS, ETC.)

(For Illustrations see Page 197.)

No. 1247.—This stylish sleeve may be inserted in any coat or jacket; it is shown made of plain cloth. The sleeve is shaped by an inside and outside seam and the fullness is laid in a downward-turning plait at each side edge of the upper portion and collected in gathers at the top, giving a short puff effect. Below the puff the sleeve is perfectly smooth and the wrist is plainly completed.

The sleeve may be made of smooth or rough surfaced cloth, bouclé, cheviot or velvet, and if a wrist decoration be desired, gimp, braid or passementerie may be chosen.

We have pattern No. 1247 in eight sizes from two to sixteen years old. A pair of sleeves for a miss of twelve years, calls for two yards and a half of material twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and a half forty-four inches wide, or one yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' CIRCULAR BELL SKIRT. (TO BE PLAIED OR GATHERED AT THE BACK.)

(For Illustrations see Page 197.)

No. 8888.—The graceful circular bell skirt here shown is made of novelty zibeline. A dart at the top of the skirt at each side adjusts it smoothly over the hips, and its circular shaping causes it to fall into flutes below. The back edges of the skirt are joined in a seam, above which a placket is made. The fullness may be arranged in gathers at the back or in two backward-turning plaits at each side of the placket, as preferred. The skirt flares toward the lower edge, where it measures a little over three yards and a quarter round in the middle sizes, and a belt completes the top.

Cheviot, zibeline, broadcloth and bouclé suiting are fashionable materials for this style of skirt.

We have pattern No. 8888 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, it needs three yards and three-eighths of goods twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and a fourth thirty-six inches wide, or a yard and five-eighths

outside. A draw ribbon regulates the fulness at the neck, which is trimmed with standing and falling frills of lace. The puff sleeves, which, by-the-by, may be omitted, are trimmed to correspond with the neck. French or English nainsook may be used for either garment and Cluny lace may provide the decoration. A garment serving the purpose of chemise, corset-cover and under-skirt is that based upon pattern No. 8478, ten sizes, twenty-eight to forty-six inches, bust measure, price 1s. or 25 cents. French nainsook is the material used. The garment is cut low and round at the neck and is made with gathers at each side of the center of the back and front. A frill of Valenciennes lace stands at the neck above a ribbon-run beading and below the latter flows a rounding frill of nainsook decorated with tucks and lace edging. Beading with ribbon and a frill of lace trims the arms'-eyes and a deep frill is set below tucks at the bottom to which it gives the appearance of a skirt. An Empire effect could be obtained by banding the waist with inch-wide beading and threading it with ribbon tied in a bow in front. White China or India silk might be used for the garment, with English thread or fine torchon lace for trimming.

Fine white long cloth is used in the development of the closed umbrella drawers, included in pattern No. 1177, nine sizes, twenty to thirty-six inches, waist measure, price 10d. or 20 cents. The drawers fit smoothly at the top and each leg widens toward the bottom, where it is trimmed with tucks, fine Hamburg insertion and a deep frill. Clusters of tucks and lace or embroidered insertion and edging would trim a pair of cambric drawers daintily.

A smooth-fitting corset-cover is shown combined with a seven-gored petticoat-skirt in the lower part of the page. The corset-cover is made of French percale and shaped by seams and gores, being cut in rounding outline at the neck. Corners of embroidered insertion and edging to match trim the neck and frills also edge the arms'-eyes. The skirt is fashioned from figured taffeta and has seven gores, being made with hoops at the back to extend the dress under which it is worn. The hoops, which may be of steel, reed or any similarly elastic material, are run through casings made near the top and bottom of the skirt. Casings are not required with La Pliante Skirt and Dress Extenders, which consist of a set of three large hoops for the bottom and three smaller

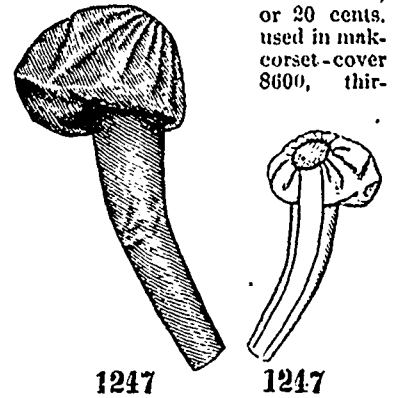
flounce of the material trims the skirt, which is shaped by pattern No. 1258, four sizes, twenty to thirty-two inches, waist measure, price 1s. or 25 cents. The corset-cover is designed by pattern No. 4636, thirty-two to forty-two inches, bust measure, price 10d.

Fine white cambric is used in the development of the square-necked corset-cover designed by pattern No. 8600, thirteen sizes, twenty-eight to forty-six inches, bust measure, price 10d. or 20 cents. Darts and seams perfect a close adjustment and the Pompadour outline is emphasized by a trimming of Hamburg insertion and edging, the latter also trimming the arms'-eyes. Puff or frill sleeves may be inserted in the arms'-eyes. French percale, nainsook or dimity may be used for the corset-cover and Medici, Cluny, torchon or Valenciennes lace, both edging and insertion, may trim it.

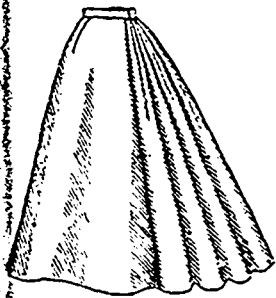
A round-necked chemise with sleeves is made in Persian lawn by pattern No. 1193, ten sizes; twenty-eight to forty-six inches, bust measure, price 10d. or 20 cents. At the neck it is gathered both back and in front the fulness is arranged in clusters of tucks in pointed yoke outline. Insertion finished in points is arranged between the clusters and edging is frilled about a row of insertion overlaying a lap arranged over the closing slash. Over the band at the neck is adjusted a beading run with white silk ribbon, a narrow frill of *point de Paris* lace standing above and a wider one falling below it. The plain sleeves are banded with ribbon-run beading and each is trimmed with a frill of lace. Any of the cotton materials or China, surah or India silk may be chosen for making the garment.

A lounging gown, which may also be worn as a night-gown, is pictured in cream-white China silk, the design being embraced in pattern No. 8788, ten sizes, twenty-eight to forty-six inches, bust measure, price 1s. 6d. or 35 cents. The back and front are flowing. The front is cut a trifle low and square at the neck and is shirred several times, Valenciennes lace insertion being applied over the shirrings, a frill standing above the topmost row. A sailor collar with ends which frame the shirrings is trimmed with two frills of wide Valenciennes lace. A tiny rosette of white baby ribbon is placed over the ends of each row of insertion. The full puff sleeves end at the elbows and are each trimmed with a frill of lace. When desired for a *négligé* gown the garment may be cut from white or tinted surah or flowered India silk. When intended as a night-gown it is best made of nainsook, percale, Persian lawn or cambric and adorned with lace or embroidery.

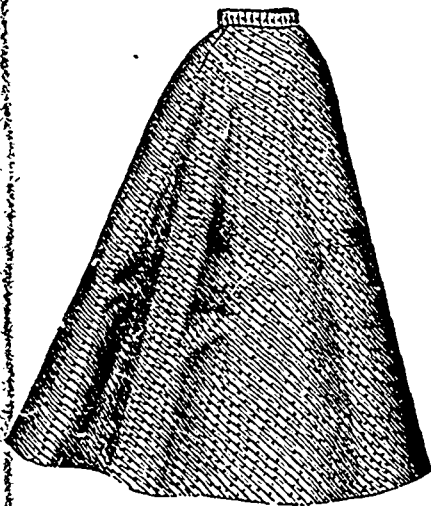
The finest of linen and cotton weaves are preferred for undergarments by women of refined taste, although soft China and India silks and other soft, washable silks are often chosen. The softest laces are used on the finest *lingerie*, but, of course, all women but those who need set no limitations on their pecuniary outlay must provide more enduring garments for everyday wear. Fine muslin and cambric give satisfactory wear, and for trimming them cambric embroidery in neat patterns or torchon lace will fill every requirement. Wash ribbons run through beading always give a touch that is truly feminine.



1247 1247
 MISSES' AND GIRLS' TWO-SEAM SLEEVE, PLAIATED TO FORM A SHORT PUFF AT THE TOP. (FOR COATS, JACKETS, ETC.)
 (For Description see Page 196.)

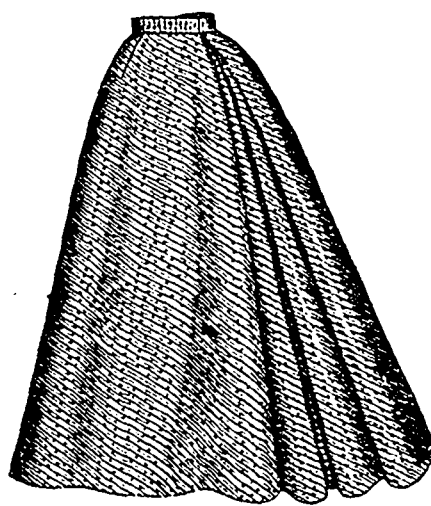


8888



8888

Side-Front View.



8888

Side-Back View.

MISSES' CIRCULAR BELL SKIRT. (TO BE PLAIATED OR GATHERED AT THE BACK.)
 (For Description see Page 196.)

ones for the top, the steels being so adjusted that they may be removed at will. If the skirt is made of washable goods, the hoops may be removed before it is laundered. A self-headed

Styles for Little Folks.

FIGURE No. 137 W.—CHILD'S STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 137 W.—This consists of a Child's coat and cap. The coat pattern, which is No. 8873 and costs 10d. or 20 cents, is in eight sizes for children from one-half to seven years old, and may be seen in four views on page 199. The cap pattern, which is No. 6009 and costs 5d. or 10 cents is in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures.

This coat is one of the deservedly popular styles for children and is in this instance stylishly developed in white silk, with bands of beaver fur, fur heads and lace edging for decoration. The skirt, which reaches to the lower edge of the dress, is gathered across the top, where it joins the lower edge of a square yoke shaped by shoulder seams. The yoke is closed at the center of the front and the fancy collar is a very dressy feature. The collar is quite deep and its lower edge is shaped to form a series of points, the fulness is collected in box-plaits at the neck edge, and a frill of lace edging follows the free edges of the collar and fur bands terminating under fur heads are arranged between the plaits with rich effect. Lace edging also trims the edges of the rolling collar. The round cuffs completing the full



FIGURE No. 137 W.—This illustrates CHILD'S STREET TOILETTE.—The patterns are Child's Coat No. 8873, price 10d. or 20 cents; and Cap No. 6009, price 5d. or 10 cents.

(For Description see this Page.)

sleeves, which stand out prettily, are trimmed with fur bands. The material and decoration in the Tam O'Shanter cap is in consonance with the coat, producing a becoming effect.

Dark or light shades of faced cloth may be selected for a coat of this kind, with fur and lace edging for trimming. Corded or plain silk, fancy coating and sometimes Henrietta or cashmere in light brown, old-rose and other pretty shades will be chosen and made sufficiently weighty by a quilted or plain lining.

CHILD'S YOKE DRESS.

(For Illustrations see this Page.)

No 8904.—Another view of this dress is given at figure No. 138 W in this number of THE DELINEATOR.



8904



8904

Front View.



8904

Back View.

CHILD'S YOKE DRESS.

(For Description see this Page.)

The dainty little dress is here illustrated made of white nainsook, embroidered edging and insertion and trimmed with embroidered edging, feather-stitched bands and ribbon. The dress is shaped by short shoulder seams only, being seamless at the sides; it is shaped at the top to accommodate a fancy yoke that is also fitted by shoulder seams, closes with buttons and button-holes at the back, and is shallow at the center of the back and front, deepening toward the sides. The yoke is made of rows of insertion joined in seams that are covered by tiny bands of the nainsook ornamented with feather-stitching and the lower edges of the yoke are followed by a frill of narrow embroidery. A standing frill of embroidery set on under a feather-stitched band completes the neck. The dress is gathered at the top back and front, where it joins the lower edges of the yoke, and is plain at the sides. Double epaulette frills, which are of unequal depth at the center, but of even depth at the ends, where they are seamed together, fall prettily over the tops of the full sleeves. The frills pass into the seams joining the dress to the side edges of the yoke and the ends fall free. The sleeves are gathered top and bottom and finished with wristbands of insertion and edged with a frill of embroidery. A ribbon bow with a long end is tacked at each lower corner of the yoke both back and front.

Attractive little dresses like this may be fashioned from organdy, nainsook, lawn, Swiss, cambric, dimity, etc., with ribbon-run beading, hemstitching, feather-stitching and embroidered or lace edging for decoration. Soft, fine woollens and India silk would also make up daintily in this way.

We have pattern No. 8904 in nine sizes for children from one-half to eight year old. For a child of four years, the dress needs three yards and an eighth of nainsook thirty-six inches wide, with five yards and a fourth of insertion about half an inch wide, and three yards and three-eighths of edging five inches and three-fourths wide. Of one material, it requires four yards

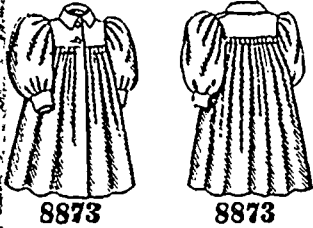
and three-fourths twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S COAT.

(For Illustrations see this Page.)

No. 8873.—A different development of this coat is given at figure No. 137 W in this magazine.

The dainty coat is here pictured made of cream-white cloth and decorated with lace edging. The upper part of the coat is a square yoke shaped by shoulder seams and from its lower edge depends the full skirt, which is shirred twice across the top where



8873

8873



8873

Front View.



8873

Back View.

CHILD'S COAT.

(For Description see this Page.)

it joins the yoke. The front and lower edges of the skirt are hemmed and the yoke is closed in front with button-holes and buttons. A box-plaited fancy collar is a dressy feature of the mode; it is quite deep and presents a seam at the center of the back and the lower edge is shaped to form a series of points. The collar is laid in box-plaits at the neck and the front and lower edges are trimmed with lace edging. The rolling collar has square ends that separate and flare at the throat and the loose edges are decorated to correspond with the fancy collar. The full sleeves are arranged over large two-seam linings and are gathered at the top and bottom and completed with round cuffs.

For best wear corded silk, Sicilienne, velvet and delicate shades of cloth will be chosen and decorated with fur, lace, etc., while for serviceable wear dark shades of cloth are more satisfactory and the decoration will accord.

We have pattern No. 8873 in eight sizes for children from one-half to seven years of age. To make the coat for a child of four years, will require five yards of material twenty-two inches wide, or four yards thirty inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE NO. 138 W.—CHILD'S YOKE DRESS.

(For Illustration see this Page.)

FIGURE NO. 139 W.—This illustrates a Child's dress. The pattern, which is No. 8904 and costs 10d. or 20 cents, is in nine sizes for children from one-half to eight years old, and may be seen again on page 198 of this magazine.

Sage-green cashmere and lace edging are here combined in this dainty little dress and black soutache braid and ribbon provide effective decoration. The dress has a shallow yoke fancifully shaped and prettily decorated with braid; it is shaped by short shoulder seams and gathered at the top, where it is joined to the

bottom of the yoke. The closing is made at the back, and double frills, the upper ones of which are of lace edging, drop over the full sleeves, which are finished with narrow wristbands. A frill of lace edging decorates the lower edges of the wristbands, which are further adorned with braid to correspond with the yoke. Ribbon covers the gathered edges of the frills and is formed in a dainty bow on the shoulders. The neck is completed with a standing frill of lace edging set in under a narrow band of the cashmere decorated with braid.

Best dresses will be copied from this in fancy silk and also in fine qualities and delicate shades of cashmere, with which frills of lace edging will be effective. For general wear serviceable shades of flannel, cashmere, serge, etc., will be chosen.

CHILD'S DIAPER DRAWERS.

(For Illustrations see Page 200.)

No. 8886.—Flannel was used for making these drawers and feather-stitching forms a neat finish. The drawers are in two sections. The larger section forms the back and extends across the front, the side edges meeting at the center of the front at the top. The small section is joined to the large section in seams along the inside of the leg; it is pointed at the top and the side edges lap upon the large section and are fastened to it by means of button-holes and buttons. The drawers are gathered at the top and completed with a belt in which button-holes are made for attachment to an under-waist.

The drawers are thoroughly practical, especially when made of rubber cloth. They may be also made of stockinet, flannel and Canton flannel and sometimes of muslin. Fancy stitching and edging may give a fanciful finish to the lower edges.

We have pattern No. 8886 in three sizes for children from one-half to two years old. For a child of two years, it needs a yard and three-eighths of material twenty-seven inches wide or a yard and an eighth thirty-six inches wide. Price of pattern, 5d. or 10 cents.

CHILD'S UNDER-DRAWERS.

(For Illustration see Page 200.)

No. 8898.—White flannel is the material used for these under-drawers. They are shaped by inside leg seams that terminate a short distance above the lower edge and by a seam at the center of the back and front. The lower and loose side edges of the legs are bound with white tape, the tapes being left long enough at the lower corners to form ties that adjust the garment closely around the ankles. The drawers are gathered at the top and finished with a band in separate sections at the back and front, the bands closing at the sides with buttons and button-holes above openings of desirable length. The openings are finished with wide laps that

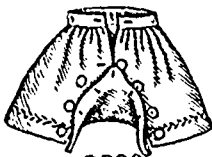


FIGURE NO. 139 W.—This illustrates CHILD'S YOKE-DRESS.—The pattern is No. 8904, price 10d. or 20 cents.

(For Description see this Page.)

are made continuous along both edges to prevent the opening from tearing down

All-wool and Canton flannel will make the most comfortable



8886

Front View—Open



8886

Back View.



8886

Front View—Closed.

CHILD'S DIAPER DRAWERS.
(For Description see Page 199.)



8898

CHILD'S UNDER-DRAWERS.

(For Description see Page 199.)

drawers for Winter wear, although the mode is suitable for stockinet, cotton jean, muslin, cambric, etc. The garment is so simply constructed that it can be made up at home with very little difficulty. Bindings of tape at the loose lower edges give the neatest finish.

We have pattern No. 8898 in six sizes for children from three to eight years old. For a child of four years, the garment needs a yard and three-eighths of material twenty-seven inches wide, or a yard and an eighth thirty-

six inches wide. Price of pattern, 7d. or 15 cents.

INFANTS' CLOAK, WITH COLLAR AND CAPE PERFORATED FOR ROUND CORNERS.

(For Illustrations see this Page.)

No. 8881.—This cloak will find favor with many mothers; it is illustrated made of cream cashmere and lined with silk. It is long and protective and its upper part is a square yoke fitted by shoulder seams and closed at the front with buttons and button-holes. From the lower edge of the yoke hangs the full skirt, which is double-shirred at the top both front and back. The puff sleeves are made over large two-seam linings; they are gathered at the top and bottom and extend to cuff depth on the linings, which are faced with the cashmere below the sleeves. The long cape is of circular shaping, which causes it to fit smoothly at the neck and to fall into ripples below the shoulders. The lower front corners of the cape may be square or rounding, as also may be those of the rolling collar which completes the neck, the pattern providing for both effects.

Cashmere, Henrietta, silk-and-wool novelties and Bengaline silk are pretty materials for a cloak of this kind and a plain finish or a decoration of silk braid or ribbon will be suitable.

Pattern No. 8881 is in one size only. To make a cloak like it, will require five yards of material twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

INFANTS' DRESS, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Illustrations see this Page.)

No. 8911.—This little dress possesses the charms of daintiness and simplicity so desirable in infants' garments; it is illustrated made of nainsook and insertion. A fancy yoke, the lower edge of which is prettily curved to form two points at the back and front forms the upper part of the dress. The yoke is made of joined upright rows of insertion, the joinings being concealed by fancy-stitched bands, and it is fitted by shoulder seams, the

closing being made at the back with buttons and button-holes. A frill of embroidery headed by a fancy-stitched band follows the lower edge of the yoke and the neck is completed by an upright frill of embroidered edging set on under a similar band. From the lower edge of the yoke depends the full skirt, which is gathered along the upper edge, where it is sewed to the yoke at the sides the skirt is smooth and the straight lower edge is finished with a hem. The skirt is trimmed along the top of the hem with a row of insertion, but, if preferred, it may be hem-stitched. The full one-seam sleeves are gathered at the top and bottom and completed with narrow wristbands of insertion trimmed at the lower edge with a frill of edging.

Fine cambric, lawn, organdy, nainsook and cross-barred muslin are appropriate materials for little dresses of this style. Frills which may be made very attractive with trimmings of embroidered or lace insertion and edging, tucking, hemstitching, feather-stitched bands, ribbon-run beading, etc., applied in any prettily way which taste may suggest.

Pattern No. 8911 is in one size only. To make a dress like it will require two yards and three-eighths of nainsook thirty-six inches wide, with two yards and three-fourths of insertion one-

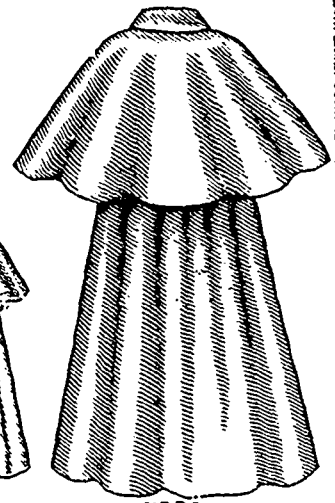


8881

Front View



8881

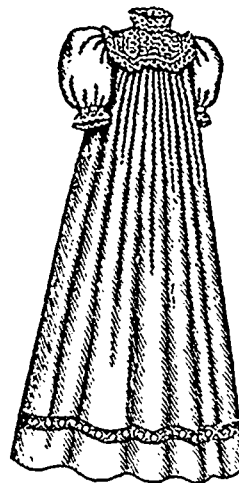


8881

Back View.

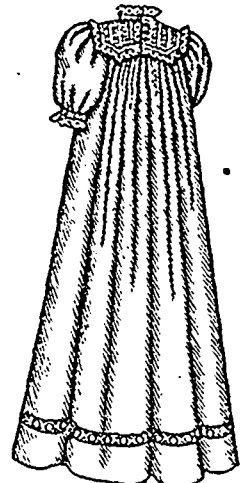
INFANTS' CLOAK, WITH COLLAR AND CAPE PERFORATED FOR ROUND CORNERS.

(For Description see this Page.)



8911

Front View.



8911

Back View.

INFANTS' DRESS, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Description see this Page.)

inch wide. Of one fabric, it needs three yards and seven-eighths of material twenty-two inches wide, or two yards and a half thirty-six inches wide. Price of pattern, 10d. or 20 cents.

Styles for Boys.

FIGURE No. 139 W.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 139 W.—This illustrates a Boys' coat, vest and trousers. The coat pattern, which is No. 8868 and costs 1s. or 25 cents, is in five sizes for boys from twelve to sixteen years old, and is shown again on page 202. The vest pattern, which is No. 7058 and costs 5d. or 10 cents, is in thirteen sizes for boys from four to sixteen years old. The trousers pattern, which is No. 7451 and costs 7d. or 15 cents, is in twelve sizes for boys from five to sixteen years old.

Black diagonal was here used for the coat, which is in cutaway frock style. The fitting is accurate and coat-laps are arranged below the center seam, and coat-plaits marked by buttons conceal the joining of the side-skirts to the back. The fronts are closed with three buttons and button-holes and are cut away below, while above the closing they are turned back in lapels by a rolling collar. Stitching provides a neat edge finish.

The trousers are of striped cassimere. They fit well over the instep and are closed in a fly. The customary side and hip pockets are inserted.

The vest, which matches the coat, has a shawl collar and is closed with five button holes and buttons.

The shaping and the materials used are correct for dressy wear. Unfinished worsted, cheviot and serge may also be used for the coat and vest, and any seasonable trousering for the trousers, or, if desired, the trousers may match the coat.

FIGURE No. 140 W.—LITTLE BOYS' SUIT.

(For Illustration see Page 202.)

FIGURE No. 140 W.—This illustrates Little Boys' box coat, trousers and cap. The coat pattern, which is No. 387 and costs 10d. or 20 cents, is in five sizes for little boys from three to seven years of age, and is shown again on page 204. The trousers pattern, which is No. 3163 and costs 7d. or 15 cents, is in eight sizes for boys from three to ten years old. The cap pattern, which is No. 8033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, cap sizes, or from sixteen inches and a fourth to twenty inches and a half, head measures.

This is a natty suit that will please little boys. The coat is here shown made of dark-blue frieze; it is in box style. The back is seamless and the side seams are discontinued the top of underlaps allowed on the fronts. A rolling collar covers the fronts in lapels above the double-breasted closing, which is made with buttons and button-holes, and side pockets inserted in them are provided with laps. Several rows of stitching outline round cuffs on the comfortable sleeves and three rows on the other edges of the coat.

The trousers are of gray cloth. They extend to the knees and are closed at the sides. The cap, which matches the trousers, is in Tam O'Shanter or Norfolk style and has a band that fits the head closely. Heavy coatings, such as chinchilla, beaver and rough mixtures, are excellent for such coats; the trousers may be of any seasonable trousering and the cap may match either the coat or trousers.

BOYS' THREE-BUTTON CUTAWAY FROCK COAT.

(For Illustrations see Page 202.)

No. 8868.—Another view of this jaunty coat is given at figure No. 139 W in this magazine.

The coat is here pictured made of fine diagonal and finished with machine-stitching and buttons. Side-back gores and a curving center seam fit the coat and the front and sides are short but are lengthened by side-skirts that join the backs in seams concealed by coat-plaits. Coat-laps appear below the center seam and a button marks the top of each coat-plait. The fronts are closed with three button-holes and buttons and are reversed above the closing in small lapels that form notches with the ends of the rolling collar, and below the closing the fronts and side-skirts are rounded stylishly. The comfortable sleeves are finished at the wrist with machine-stitching.

Serge, cheviot, diagonal, etc., will be used for a coat of this kind and machine-stitching will be the usual finish. We have pattern No. 8868 in five sizes for boys from twelve to sixteen years of age. To make the coat for a boy of twelve years, call for two yards and five-eighths of material twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

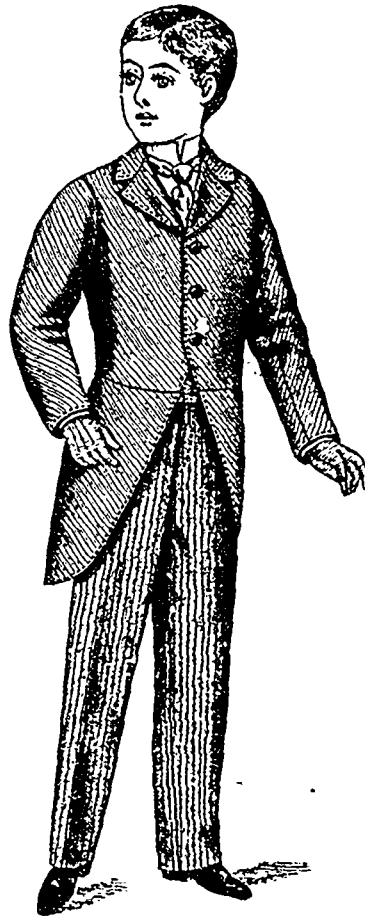


FIGURE No. 139 W.—This illustrates Boys' Suit.—The patterns are Boys' Cutaway Frock Coat No. 8868, price 1s. or 25 cents; Full-Length Trousers No. 7451, price 7d. or 15 cents; and Vest No. 7058, price 5d. or 10 cents.

(For Description see this Page.)

LITTLE BOYS' LONG COAT, WITH CAPE.

(For Illustrations see Page 203.)

No. 8865.—At figure No. 141 W in this number of THE DELINEATOR this coat is represented differently developed.

Dark-blue cloth was in this instance chosen to make the comfortable coat and machine-stitching and buttons give the ornate finish. The skirt, which is hemmed at the bottom, is perfectly plain in front, but at the sides and back it is laid in side-plaits that all turn toward the center of the back; it depends from a long-waisted body that is shaped by side-back gores, shoulder seams and a seam at the center of the back. The fronts are loose and lap and close in double-breasted style, the closing being made to the throat with button-holes and buttons. The cape is a stylish feature of the mode; it is in circular shape and is fitted by two seams on each shoulder, the seams terminating at the top of extra widths under-

folded in box-plaits that give desirable fulness over the sleeves. The seams are covered with shapely straps of the cloth that have pointed ends tacked to position under fancy buttons. The cape entirely conceals the body and is included in the seam with the rolling collar, which has square ends that flare prettily. The one-seam sleeves have fulness collected in gathers at the top; they puff out above the elbow, but fit the arm quite closely below, and are finished at round cuff depth with several rows of machine-stitching. Fancifully shaped straps of the cloth are sewed over the joining of the skirt and body in front of the side-back seams and a leather belt is slipped through these straps and fastened in front. The pattern includes a belt which may be used instead of the leather belt.

Smooth or rough faced coating will be selected for a little coat

of this kind and fur, braid or machine-stitching will provide decoration.

We have pattern No. 8866 in five sizes for little boys from two to six years old. For a boy of four years, the coat requires six yards and three-eighths of goods twenty-two inches wide, or four yards and three-fourths twenty-seven inches wide, or four yards and an eighth thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE NO. 141 W.—LITTLE BOYS' LONG COAT AND CAP.

(For Illustration see Page 203.)

FIGURE NO. 141 W.—This represents a Little Boys' long coat and cap. The coat pattern, which is No. 8866 and costs 1s. or 25 cents, is in five sizes for little boys from two to six years of age, and is shown again on page 203. The cap pattern, which is No. 847 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures.

The coat, here represented developed in checked cheviot, is made very smart by its fanciful cape. The body fits snugly at the back and has loose fronts closed in double-breasted style with buttons and button-holes. The skirt is laid in backward-turning plaits at the sides and back and is smooth at the front, and its upper edge is sewed to the lower edge of the body, a belt passed under a strap at each side of the back and closed in front with a buckle concealing the joining. The circular cape extends to the waist and is fitted at the top by two seams on each shoulder; the seams end above underfolded box-plaits that produce pretty fullness at the sides and straps having pointed

lower ends conceal the seams. The one-seam sleeves have gathered fullness at the top and the neck is finished with a rolling collar. Buttons and stitching finish the coat neatly.

The Rob Roy cap matches the coat and is ornamented in true Scotch style with quills fastened under an ornament.

Plain and fancy coatings look equally well in a coat like this, and velvet could be used for the straps, collar and belt on dressy coats. The cap need not match the coat to be effective, but may be of harmonizing plaid goods.

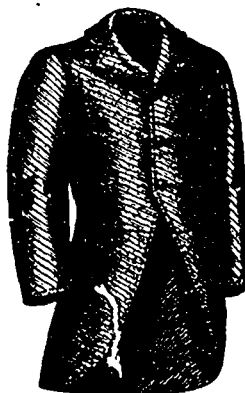


FIGURE NO. 140 W.—This illustrates LITTLE BOYS' SUIT.—The patterns are Little Boys' Box Coat No. 8867, price 10d. or 20 cents, Knee Trousers No. 3163, price 7d. or 15 cents, and Cap No. 3033, price 5d. or 10 cents.

(For Description see Page 201.)

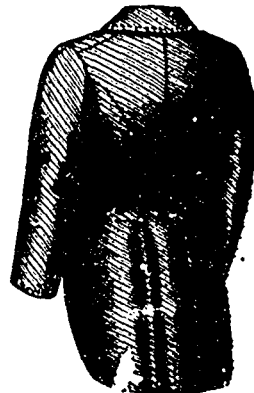
der seams and in nicely curved side seams that are terminated a little above the lower edge at the top of underlaps that are allowed on the fronts, the seams being finished in welt style. The fronts lap widely and close in double-breasted style with

buttons and button-holes below pointed lapels in which the fronts are reversed by a rolling collar. The well shaped coat sleeves are comfortably wide and are shaped by the usual seams, the outside seams being made in lap style; they are finished to round-cuff depth with rows of machine-stitching. Square-cornered pocket-laps cover openings to side pockets inserted in the fronts.



8868

Front View.



8868

Back View.

BOYS' THREE-BUTTON CUTAWAY FROCK COAT.

(For Description see Page 201.)

Melton, kersey and other smooth-surfaced cloths, as well as chinchilla and rough coatings, are appropriate for this reefer and an inlay of velvet may be used on the collar and pocket-laps, with pleasing effect.

We have pattern No. 8867 in five sizes for little boys from three to seven years of age. For a boy of four years, the garment needs a yard and three-fourths of material twenty-seven inches wide, or one yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.

PATTERN FOR CAP, WITH UPTURNED BAND. (KNOWN AS THE DOMINION OR CANADIAN CAP.)

(For Illustration see Page 204.)

No. 1261.—Fur was used for this protective cap, which is known as the Dominion or Canadian cap. It is in two sections joined in a seam extending from the front to the back at the center. The cap is indented at the center and to its lower edge is joined a deep, upturned band that is conformed to the outline of the cap by a seam at the front and back. The band may be pulled down over the ears for protection in severe weather.

Fur of any kind or heavy cloth may be used for the cap, which is admirable for skating, driving, etc., or for ordinary wear in extremely cold weather.

We have pattern No. 1261 in seven sizes from six to seven and a half, cap sizes or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures. For a person wearing a No. 6½ cap or whose head measures twenty-one inches and a half, it needs one yard of goods twenty inches wide, or a fourth of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

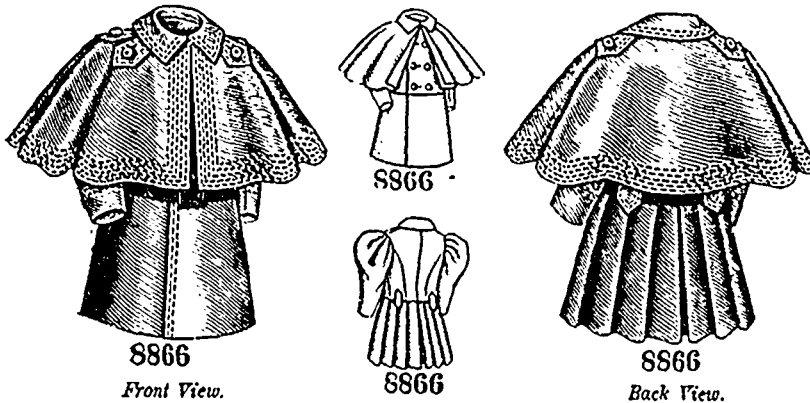
LITTLE BOYS' LONG COAT. (TO BE MADE WITH ONE OR TWO SAILOR COLLARS AND WITH OR WITHOUT PLAITS LAID ON THE FRONTS.)

(For Illustrations see Page 204.)

No. 8865.—This stylish long coat for little boys is represented made of dark-green broadcloth and finished with machine-stitching. The skirt is plain at the front but is arranged in four backward-turning plaits at each side of the center of the back and the top is joined to the lower edge of a body that is fitted by a center seam and side-back gores. The fronts of the body lap widely and close in double-breasted style to the throat with buttons and button-holes; an applied plait which enters the shoulder seam and extends to the lower edge is stitched to each front, but may be omitted, if not liked. The coat may be made with one or two large sailor collars, the under collar being a trifle deeper than the upper one; both collars have stole ends and fall deep and square at the back. The neck is finished with

a turn-over collar the ends of which flare widely. The one-scam sleeves are gathered to stand out in puff fashion at the top, but fit the arm comfortably below the elbow and a double row of machine-stitching finishes the sleeve at cuff depth above the

decoration. The jacket is shaped by pattern No. 8822, which is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 7d. or 15 cents. The yoke waist shown with the Eton is shaped by pattern No. 8843, which is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents.



LITTLE BOYS' LONG COAT, WITH CAPE.
(For Description see Page 201.)

lower edge. A leather belt having pointed ends closed in front with a buckle is passed around the waist under pointed straps that are stitched to position over the side-back seams. The pattern provides for a belt which may be used when a leather belt is not desired.

Broadcloth, kersey, melton, cheviot, etc., may be used for this coat and machine-stitching and handsome buttons will provide the most appropriate finish.

We have pattern No. 8865 in five sizes for little boys from two to six years old. To make the coat for a boy of four years, calls for five yards and five-eighths of material twenty-two inches wide, or four yards and three-eighths twenty-seven inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' ETON AND BOLERO JACKETS.

(For Illustrations see Page 139.)

The most striking novelties of the season are shown in the chic Eton and bolero jackets that round away or fall squarely or in points over a bodice intended for either day or evening wear. Brilliant garnitures make of many of these dainty accessories a resplendent completion to a ceremonious toilette or a street or calling costume. On cloth boleros or Etons, braiding is *par excellence* the most approved adornment and is frequently studded with jewels or mixed with colored or metal threads. Laces in pure or cream white tints enter largely into the decoration of these accessories and here, too, the glint of gold and silver threads is seen. Fur and lace united in the adornment of velvet, cloth or silk boleros is effective and seasonable, but unpretentious decoration is frequently more appropriate. Girdles of velvet, silk or satin are commended to wear with these jackets.

FIGURE NOS. 1 AND 2.—LADIES' BOLERO JACKETS.—These jackets are included in pattern No. 8775, which costs 7d. or 15 cents, and is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. At figure No. 1 the jacket is pictured made of green velvet and trimmed with fur and jetted passmenterie. It is extended to form a stylish bolero collar and the fronts meet only above the bust and round gracefully below. With this bolero is worn Ladies' basque-waist No. 8715, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. or 25 cents.

Braid arranged fancifully enhances the dressiness of the brown cloth bolero shown at Figure No. 2. The front edges meet above the bust and round below and the neck is completed with a Tudor collar, a correct reproduction of the historic mode. As the jacket is sleeveless it is worn over Ladies' basque-waist No. 8895, which is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents.

FIGURE No. 3.—LADIES' ETON JACKET.—The fronts of this sapphire-blue velvet Eton jacket are extended to form the high rolling collar, and fur and jewelled passmenterie contribute

eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 7d. or 15 cents; it is worn over basque-waist No. 8659, which costs 1s. 3d. or 30 cents and is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure.

FIGURE No. 6.—LADIES' TOREADOR JACKET.—Sage-green cloth is pictured in this jacket, with a very stylish decoration of both Hercules and soutache braid. The fronts and back are extended to form tabs on the shoulders and the seams of the gored collar are left open to give a tab effect. The jacket is shaped by pattern No. 8908, which is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 7d. or 15 cents. As the jacket is sleeveless it accompanies Ladies' basque-waist No. 8688, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. or 25 cents.

FIGURE No. 7.—LADIES' BOLERO JACKET.—An unusually dainty bolero jacket is shown at this figure made of ruby velvet and trimmed with insertion and lace edging. This jacket is included in pattern No. 8775, illustrated with collars at figure Nos. 1 and 2. The basque-waist pattern is No. 8713, thirteen sizes, twenty-eight to forty-six inches, bust measure, price 1s. or 25 cents.



FIGURE No. 141 W.—This illustrates LITTLE BOYS' LONG COAT AND CAP.—The patterns are Little Boys' Coat No. 8866, price 1s. or 25 cents; and Cap No. 847, price 5d. or 10 cents.

(For Description see Page 202.)

STYLISH LINGERIE.

(For Illustrations see Page 141.)

The advent of stiff collars has in no wise lessened the popularity of soft neck garnitures and fancy bodice accessories—in fact, the latter are a welcome change, being softer and more becoming to the average face than the rigid effect given by collars. Boleros are ubiquitous, being seen on the most elegant as well as upon the plainest bodices. A partly worn basque may be restored to freshness by their addition. The Tudor and Medici collars, revivals of historic modes, are popular because of their general becomingness, and the graceful fichu, so improving as an addition to house dresses, has retained the popularity accorded it during former seasons.

FIGURE No. 20 X.—LADIES' FICHU.—Almost invariably becoming is the graceful fichu. The one here shown is made of white mull and lace edging by pattern No. 1087, which costs 5d. or 10 cents. The fichu is of rather fanciful outline and forms two long epaulette-like tabs on each sleeve. Its ends cross below the bust in surplice fashion and the full frill of edging that follows all the free edges gives a very dainty effect. Only the softest of fabrics are used for fichus, India or China silk, mousseline de soie, chiffon, lawn or nainsook being the list from which choice is usually made.

FIGURE No. 21 X.—LADIES' MEDICI COLLAR.—The Medici collar depicted at this figure is made of brown silk, with an edge decoration of jet. As here portrayed its corners are rounding, but they may, if preferred, be square. The collar rises high about the neck and is appropriate for nearly any style of day dress. These collars are sometimes made of the same fabric as the bodice of which they form a part, but a contrasting material is, of course, more dressy. The collar was made by pattern No. 1256, which also includes a bolero collar; it costs 5d. or 10 cents.

FIGURE No. 22 X.—LADIES' BOLERO WAIST-DECORATION.—A pretty combination of fabrics and colors is achieved in this garniture. The boleros are of green velvet on which fine black soutache is effectively applied in a fanciful design, the boleros framing a full front of white silk that is gathered top and bottom. A crush stock of black silk over which at the back and sides falls a ruffle of white silk is a dainty neck finish, especially becoming to slender necks. A crush belt of black silk passes about the waist. The boleros are attached at the shoulder and under-arm seams and the collar may be used or not, as preferred. The pattern employed is No. 1262, price 7d. or 15 cents.

FIGURE No. 23 X.—LADIES' WAIST DECORATION, WITH CAPS.—A pretty accessory is here portrayed. For it pink velvet was selected, with lace edging for the caps. Straps tastefully adorned with jet gimp pass over the shoulders, down the front and back to the waist, crosswise straps connecting these vertical straps at yoke depth, black ribbon rosettes being effectively placed at the connecting points. Rosettes with long ends are also placed at the waist-line. The double frill caps form a pleasing completion to the decoration,

which represents pattern No. 1092, price 5d. or 10 cents.

FIGURE No. 24 X.—LADIES' WAIST DECORATION.—Two styles of waist decoration are included in the pattern used for this decoration; it is No. 1034, costing 5d. or 10 cents. As here shown the adjunct is elaborate, the material depicted being cream lace net over heliotrope velvet, beaver fur adding a reasonable finishing touch. The decoration extends at the front and back in a long V to a belt that encircles the waist. The neck is in Pompadour outline, but, if preferred, a standing collar provided by the pattern may finish it. Pointed tabs fall upon the shoulders. Satin and silk are also appropriate for a garniture of this kind, and insertion, passementerie, ribbon or buttons may be used to trim it.

FIGURES Nos. 25 X, 26 X AND 27 X.—LADIES' TUDOR DRESS COLLARS.—These three styles of collar are included in pattern No. 1248, price 5d. or 10 cents. The collar shown at figure No. 25 X is made of gray silk decorated with narrow jet passementerie. It consists of a standing collar to the upper edge of which are joined two turn-over portions that flare becomingly and have rounding ends. An ornamental crush of black silk ribbon is passed about the collar, terminating in a full bow at the back.

For the collar depicted at figure No. 26 X black velvet overlaid with cream lace net was chosen. The standing portion is encircled by a crush stock of ribbon that gives the decorative touch which has been favored for several seasons and the fancy for which shows no abatement. Two pointed sections stand out conspicuously at the sides with novel effect.

The remaining collar, pictured at figure No. 27 X, is of maroon velvet and, like the others, shows a crush stock of black ribbon. It includes a standing portion to the top of which is attached a turn-over portion that is pointed at the back and at each side and flares in picturesque fashion.

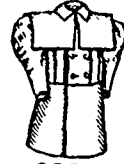
FIGURE No. 28 X.—LADIES' TAB REVERS.—Very effective on a bodice of figured silk are these revers, here shown made of blue velvet. The revers are perfectly smooth and two tabs rest on each sleeve. Spangled trimming follows all the free edges of the garniture, with handsome effect. Hatched revers are also included in the pattern, which is No. 1254 and costs 5d. or 10 cents.

FIGURE No. 29 X.—LADIES' BOLERO COLLAR.—This graceful bolero collar is made of black velvet and is undecorated. It extends below the bust and rolls and flares in characteristic fashion. The collar is shaped by pattern No. 1256, which also includes a Medici collar and costs 5d. or 10 cents.

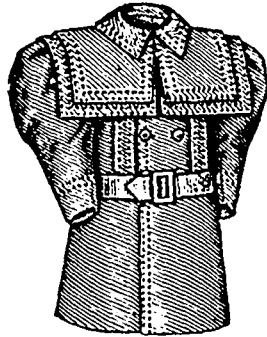
FIGURE No. 30 X.—LADIES' BOLERO WAIST-DECORATION.—This adjunct is attached at the under-arm seams and is one of the many bolero styles that are meeting with such universal favor. For its development dark-green corded silk was selected, with a tasteful adornment of lace insertion and edging. It rounds away gracefully from the throat and is extended at the back to shallow round-yoke depth. Velvet and satin are also used for these decorations. Pattern No. 1244, price 5d. or 10 cents, is used for the making.



8865

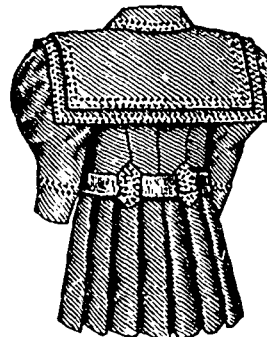


8865



8865

Front View.



8865

Back View.

LITTLE BOYS' LONG COAT. (TO BE MADE WITH ONE OR TWO SAILOR COLLARS AND WITH OR WITHOUT PLAITS LAID ON THE FRONTS.)

(For Description see Page 202.)



1261

PATTERN FOR CAP, WITH UPTURNED BAND. (KNOWN AS THE DOMINION OR CANADIAN CAP.)

(For Description see Page 202.)



8867

Front View.



8867

Back View.

LITTLE BOYS' BOX COAT OR REEFER JACKET.

(For Description see Page 202.)



DRESSMAKING AT HOME.

(For Illustrations see Pages 205 and 206.)

There is certainly diversity enough in current styles to satiate the appetite for novelty and variety confessed to by even the most frivolous devotee of Fashion. In wraps choice extends from the short or three-quarter length close-fitting jacket to the flowing Empire coats and to capes of a gored or circular sort and in various lengths.

The Louis coats are a leading mode, and although they are elaborate to a degree, the grouping of the various parts and accessories that make up the splendid whole is executed with such skill that the artistic sense is pleased rather than offended.

are worn. Perhaps it would be well to say here that heavy, firmly-woven materials only should be made up by a circular mode, the gored styles being better suited for open or very light-weight weaves. A consideration of such little things as this does much toward making the amateur seamstress successful in preparing a neat and tasteful

response has been able to be proven by the fact that the strong contrast with immediately preceding styles seems not at all incongruous.

Skirts of both the gored and circular kinds

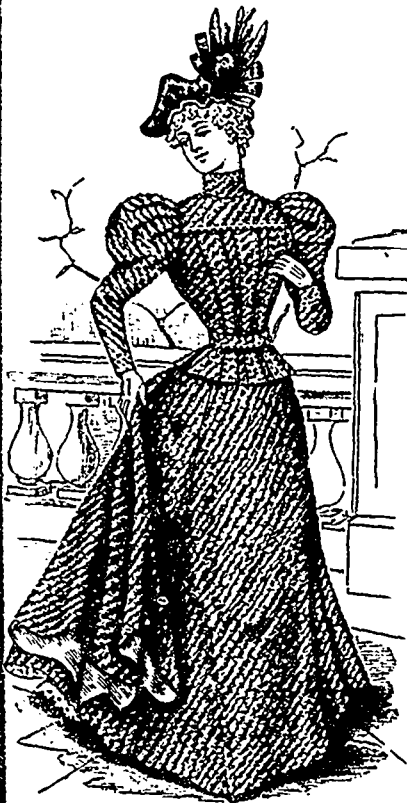


FIGURE No. 31X.—LADIES' TAILOR-MADE SKIRT.—(Cut by Skirt Pattern No. 8856; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque-Fitted Jacket Pattern No. 8891; 12 sizes; 30 to 46 inches bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 32X.—LADIES' CALLING TOILETTE.—(Cut by Skirt Pattern No. 8877; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Cape Pattern No. 8869; 9 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 33X.—LADIES' LOUIS XV. COAT.—(Cut by Pattern No. 8880; 12 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 31 X, 32 X and 33 X, see "Dressmaking at Home," on Pages 206 and 207.)

wardrobe. The knowledge of a few facts about linings may also aid her. The prevailing styles in skirts have a sweep that makes a lining with body and elasticity necessary. To test the desirability of lining for skirts, crumple a bit of the lining in the hand; if when released it springs out into shape again, be sure that the swing and flare of the skirt will be enhanced by it; if it lacks this elasticity, it is better suited to clinging shapes. The gown material should also be considered in selecting linings. For lining silken textures, lawn can be recommended, and light-weight cambric or percaline, soft-finished, is liked for soft textiles. For heavy woollens there are plain and figured silesia and sateen. Of course, silk makes the best lining, but when the cost of a gown is of moment this is not to be thought of. There are substitutes, also, for silk petticoats, moreen and mohair being excellent for this purpose. Boned petticoat-skirts assist materially in giving skirts a stylish adjustment, increasing the flare that is at present considered correct. They are easily made by the aid of patterns provided for them. The fulness at

Devices for sleeves were never more numerous or varied. The warm welcome accorded small sleeves has called forth all the ingenuity of dressmakers and designers to supply this needed effect at once, in full variety and artistically. That the



FIGURE NO. 34 X.—LADIES' TOILETTE.—(Cut by Skirt Pattern No. 8878; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Coat Pattern No. 8894; 8 sizes; 30 to 44 inches, bust measure; price 1s. 3d. or 30 cents.)

the under-arm seam will do away with the wrinkles that so often mar the effect of basques worn by stout women.

Mothers should know that growing girls will more easily preserve the erect and graceful

the top of skirts is massed at the back in a very small space. A narrow ruffle instead of braid or velveteen binding on dancing skirts will give added freedom. The ruffle is set just underneath so that it will protect the bottom of the skirt.

Two crosswise whalebones at the waist between the second dart and

carriage always admired if their bodices are properly fitted. If there is a lining, the fitting of the outside depends on adjustment. The correct method makes the adjustment in front loose, while the back is fitted very tightly to give support.

FIGURE NO. 31 X.—LADIES' TAILOR-MADE SUIT.—Cheviot, a medium-brown shade was used for this suit, the finish being given in correct tailor style by machine-stitching. The basque-fitted jacket extends to a becoming depth over the hips and the curves of the figure are well defined, only slight ripples in the skirt at the back breaking the perfect smoothness. Three plaits that narrow becomingly toward the waist-line are applied at the front and back, the middle plait in front concealing the closing, and a square yoke secured at the left side is also applied to front and back. The collar is in standing style, the sleeves have short puffs at the shoulder but are clinging below, and the bias of the material. The skirt shows a narrow front-gore between two wide circular portions that are plaited at the back. Darts secure a smooth effect over the hips, and flutes below the hip



FIGURE NO. 35 X.—LADIES' LOUIS XVI. COAT.—(Cut by Pattern No. 8890; 12 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

FIGURE NO. 36 X.—LADIES' DOUBLE-BREADED ETON JACKET.—(Cut by Pattern No. 8870; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.)

FIGURE NO. 37 X.—LADIES' LAWN COSTUME.—(Cut by Pattern No. 8914; 12 sizes; 30 to 46 inches, bust measure; price 1s. 6d. or 40 cents.)

(For Descriptions of Figures Nos. 31 X, 35 X, 36 X and 37 X, see "Dressmaking at Home," on Page 207.)

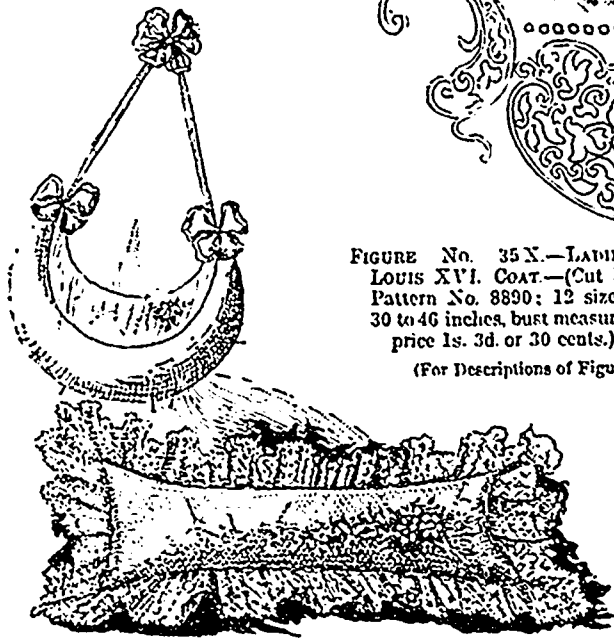


FIGURE NO. 1.—PIN-CUSHIONS.

(For Description see "The Work Table," on Page 308.)

result from the shaping. The design for the suit, which is an excellent style, was furnished by basque-fitted jacket pattern No. 8891 and skirt No. 8856, each costing 1s. 3d. or 30 cents.

FIGURE NO. 32 X.—LADIES' CALLING TOILETTE.—A cape of golden-brown cloth decorated elaborately with black soutache, and a skirt of black-and-white checked cheviot comprise the tasteful toilette. The cape is gored and of protective length; it is extended to form the stylish collar and the seams may be left open at the top to give the popular slashed effect. A lining of red-and-gold glace silk will add to the rich appearance given by the braid decoration. The cape is shaped according to pattern No. 8869, price 1s. 3d. or 30 cents. Pattern No. 8877, costing 1s.

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same, is used for the skirt, which is made with eight gores, being for this reason called the octagon skirt. The outlines are faultless, graceful flutes springing out below the hips and blending softly into full folds that roll at the back, while the flare toward the foot is stylish but without exaggeration. The cape, being easy of removal, is an excellent wrap to select for wear while making calls, and is especially appropriate for this and similar uses when made by a dressy mode like this.

FIGURE No. 33 X.—LADIES' LOUIS XV. COAT.—One of the fashionable velvet Louis coats is here presented, the velvet being of a rich plum shade that is well set off by a cream silk bearing green figures used for the full fronts, which appear between short jacket-fronts. A crush girdle-section crosses the lower part of the full fronts and the jacket fronts display large, pointed revers covered with plain cream silk ornamented with an artistic braiding design. Back of the fronts the coat is of regulation basque depth and has underfolded fulness in the skirt. A high flaring collar in two sections rises outside of a standing collar to the top of which is joined a frill that turns over in front. The collars are ornamented to correspond with the revers and the graceful device is repeated on fanciful cuffs that complete the sleeves, which show fulness stylishly puffed at the top. Velvet is the material prescribed by Fashion for Louis basques, but brocade may be used in its stead for developing this basque, which is based upon pattern No. 8880, price 1s. 3d. or 30 cents.

FIGURE No. 34 X.—LADIES' TOILETTE.—This toilette is appropriate for a variety of occasions, being dressy for the promenade, calling or church. The skirt was fashioned from a black brocade of handsome quality by pattern No. 8878, price 1s. 3d. or 30 cents. It has a wide front-gore between two circular portions and the graceful flutes at the back may result from either gathers or plaits, as the wearer prefers or as may be found best suited to the figure or material. The purple velvet coat will exactly answer the requirements of women who appreciate the graceful lines of the flowing Empire modes but admire the trim

silk braid. The collar has many gores and is ornamented on the inside to accord with the yoke, and the sleeves, which are perfectly close-fitting below puffs just at the shoulders, are

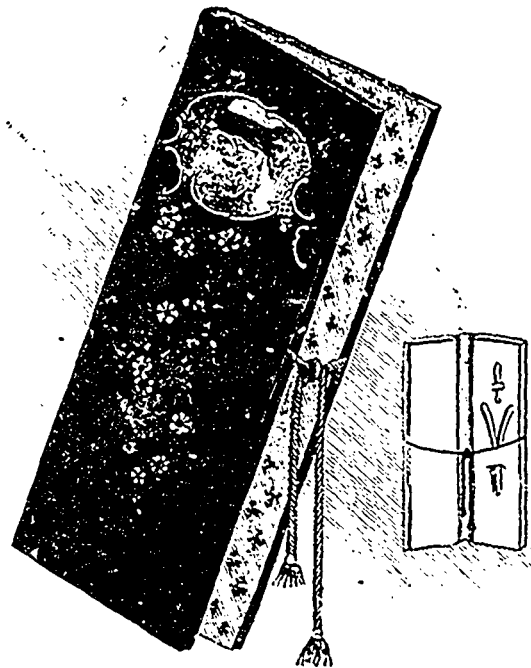


FIGURE No. 3.—GLOVE-CASE.

(For Descriptions of Figures Nos. 2 and 3, see "The Work-Table," on Page 206.)

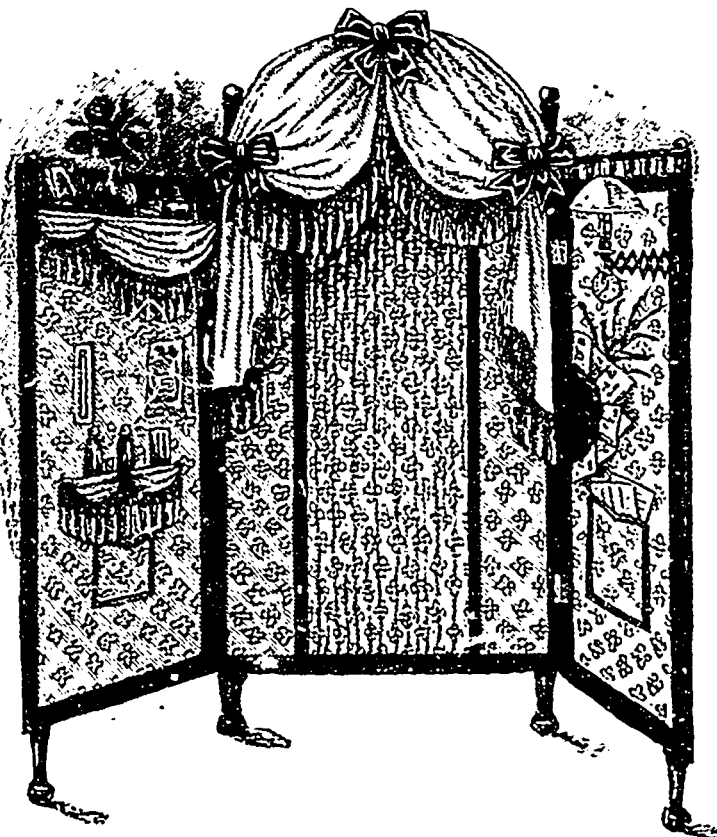


FIGURE No. 2.—SCREEN FOR INVALID.

plainly completed. Pattern No. 8894, which costs 1s. 3d. or 30 cents, provided the design for the coat.

FIGURE No. 35 X.—LADIES' LOUIS XVI. COAT.—This jacket-basque or Louis XVI. coat is made of velvet—the material adapted above all others to this style—and cream silk and lace, facings of black satin overlaid with appliqué lace on the handsome revers affording contrast to the maroon-colored velvet. The revers are turned back from the fronts, which open over a vest that is completely covered by a fanciful jacket and a crush-girdle section. The fitting is accurate and there is fulness in the skirt at the back. A frill of lace rises from the standing collar, flaring over a ribbon stock and over several narrow tabs that are also joined to the top of the collar at the back. The sleeves show the approved outlines and are finished in a novel style at the wrist, where they extend quite low upon the hands, a frill of lace falling from beneath. Pattern No. 8890, price 1s. 3d. or 30 cents, will be used in making the coat.

FIGURE No. 36 X.—LADIES' DOUBLE-BREASTED ETON JACKET.—Green novelty cloth was employed in making this stylish jacket, and seal-skin was selected for facing the lapels and collar, being harmonious with both the material and color. A rolling collar turns the double-breasted fronts back in large lapels above the closing, which is made at the left side with buttons and button-holes. The jacket is perfectly close-fitting and a novel effect is given by leaving the under-arm and center seams and the seam of the collar open for a short distance and nicely rounding the corners. The sleeves are finished plainly, but they may be reversed at the bottom in cuffs, on which a facing of fur to match the collar and lapels will be stylish. The jacket is made up by pattern No. 8870, price 1s. or 25 cents.

FIGURE No. 37 X.—LADIES' LAWN COSTUME.—As here shown made of white lawn figured in green and green India silk, this costume is remarkably dainty. The lawn is made u,

effect resulting from a snug adjustment at the back and sides. In this coat Empire fronts are combined with a back closely fitted by the usual seams and showing stylish fulness in the skirt. The fronts are each laid in a broad box-plait back of the closing and hang from a square yoke that is all-over decorated with black

over green taffeta, which gives body and a rich lustre. The gored skirt flares stylishly and is gathered at the back. The waist is becomingly smooth at the sides, but has soft fulness at the front and back framed by the tapering ends of bretelles cut from the India silk, which drapes much more prettily than taffeta. The bretelles are carried about the arms' eyes, falling in ripples about the sleeves, which are in coat shape with only slight gathered fulness at the top. The sleeves may be cut off at three-quarter length and finished with frills. In this instance they are in full length decorated with ribbon; a fancy belt, shoulder bows and a stock are also of ribbon. A row of lace insertion at the edge of the bretelles is the only other trimming. As here made, the costume will be charming for evening wear, and, in the South, for dressy afternoon wear. Its many dainty

me-nots painted in water colors enhancing the beauty of this dainty accessory of the dressing-table. A full frill of white lace surrounds it. The material for the cushion will usually match

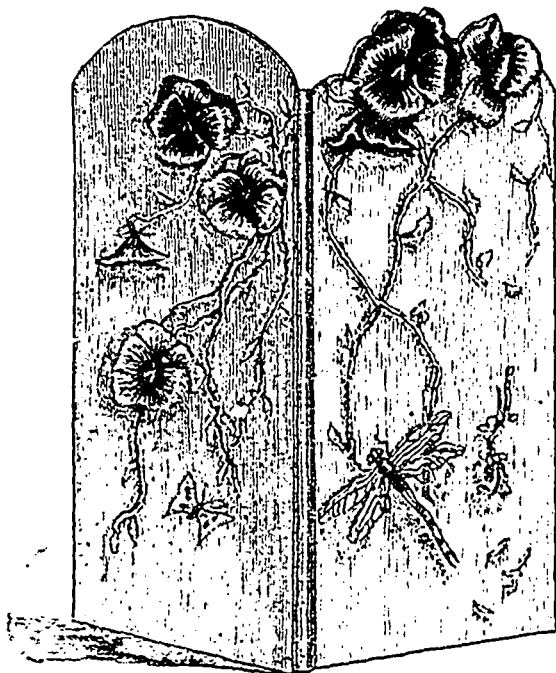


FIGURE No. 4.—DECORATION FOR BACK OF PHOTOGRAPH HOLDER.
(For Description see "The Work-Table," on this Page.)

features are embodied in pattern No. 8914, price 1s 8d. or 40 cents.

THE WORK-TABLE.

(For Illustrations see Pages 206 to 208.)

FIGURE No. 1.—**PIN-CUSHION.**—The crescent-shaped cushion combines velvet, celluloid and ribbon in its construction. On the crescent is painted a floral design and about its lower edge extends the cushion. The ends of the cushion and the section of celluloid are tacked

together under ribbon bows, the ribbon being extended to form the means of suspension, a bow ornamenting it at the top.

The oblong cushion is made of pink satin, a spray of forget-

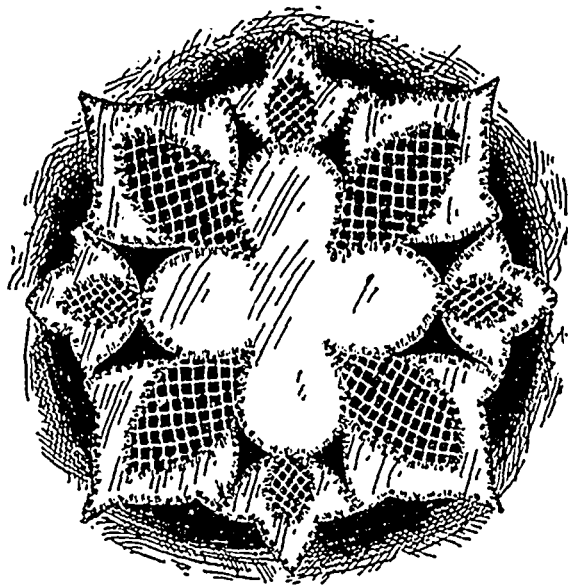


FIGURE No. 1.—LINEN DOILY.
(For Description see "Artistic Needlework," on Page 209.)

the dominant tone in the other decorations of the dressing-table, and lace, ribbon bows or rosettes and either embroidered or painted designs will lend it a dainty finishing touch.

FIGURE No. 2.—**SCREEN FOR INVALID.**—This screen was designed especially for the sick room. It is covered with figured pink China silk; a canopy drapery of plain pink silk edged with a deep fringe is adjusted at the top of the center panel, ribbon bows being disposed at the sides and top. The panel at the left provides a shelf for medicine bottles, etc., below hooks for a thermometer and calendar. At the top of this panel is a larger shelf for bric-à-brac. Both shelves are draped with plain, fringe-trimmed silk. The panel at the right has a support for a candle, pockets for letters, papers and magazines and a hook for a watch. The other side of the screen may be of silk in the same or a contrasting color.

FIGURE No. 3.—**GLOVE-CASE.**—This case is covered with fine leather, the upper side being handsomely decorated. It is so folded as to form two pockets, one at each side, the pockets showing a dainty-hued satin lining. Straps for holding the button-hook and glove stretcher are fastened inside the case. The closing is performed with silk cords having tassel-tipped ends.

FIGURE No. 4.—**DECORATION FOR BACK OF PHOTOGRAPH HOLDER.**—Thin leather painted

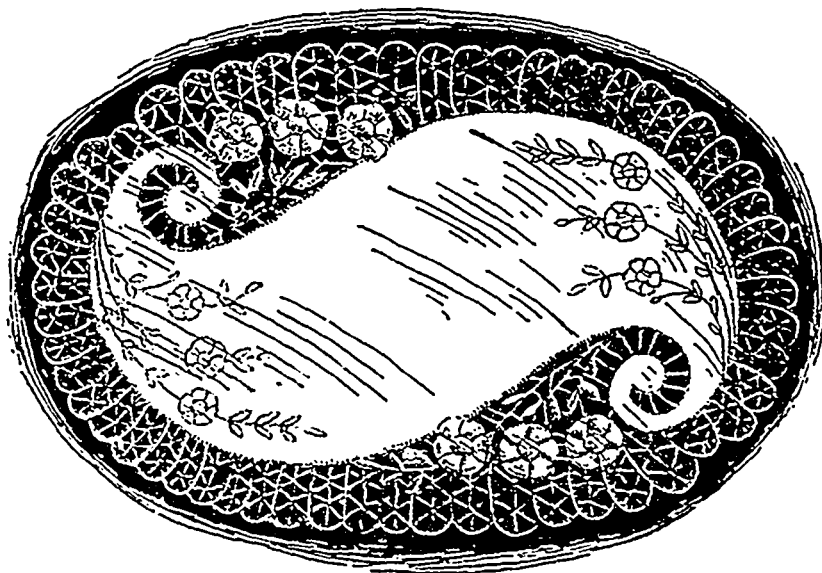


FIGURE No. 2.—CENTER-PIECE.
(For Description see "Artistic Needlework," on Page 209.)

with pansies in natural tints forms the back of this holder, the leather being cut away in the outlines of the flowers where they come at the top. The other side of the holder may be of

silk laid in upturned folds deep enough to hold a photograph, or overlaid with rows of ribbon to serve the same purpose. Thin leather might also be employed for this side of the holder, slashes being made in the leather for the insertion of the pictures.

center. Such colors as pink, blue or yellow is very delicate tints may be selected for these center-pieces, a combination of either of these colors with white being effective. Methods of making the lace stitches will be found in our book on *Lace Making*, price 2s. (by post 2s. 8d.) or 50 cents per copy.

ARTISTIC NEEDLE-WORK.

(For Illustrations see Pages 238 and 209.)

FIGURE No. 1.—LINEN DOILY.—The doily here represented is of fanciful outline. It is made of pale-yellow linen, the lace stitches and button-holing showing white. Where the color scheme of a table is yellow and white this will be very dainty.

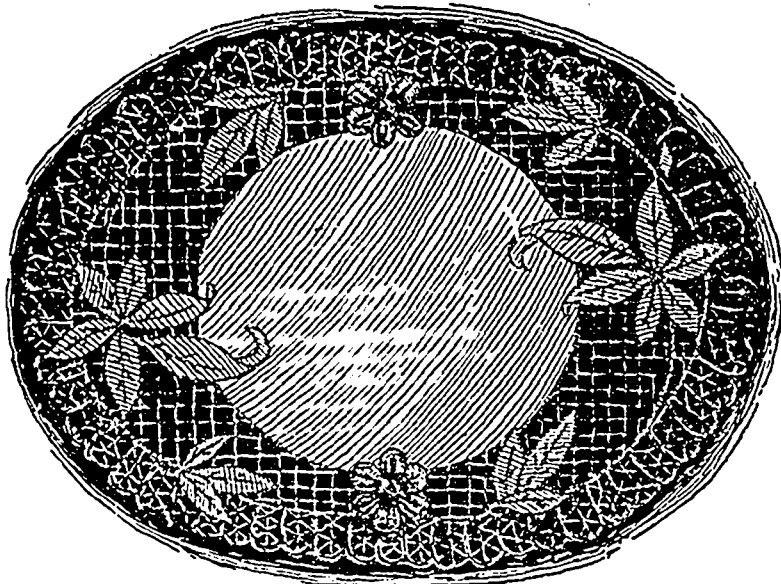


FIGURE No. 3.—CENTER-PIECE.

FIGURE No. 3.—CENTER-PIECE.—Ladies who favor fanciful effects in table linen will delight in this beautiful center-piece. The design displays a circular center of white linen surrounded by lace stitches and flowers and their foliage in linen.

FIGURE No. 4.—LINEN DOILY.—An elaborate design is worked out in this doily. Lace stitches hold the linen sections in position. While dainty colors are fa-



FIGURE No. 5.—PHOTOGRAPH FRAME.

(For Descriptions of Figures Nos. 3, 4 and 5, see "Artistic Needle-work," on this Page.)

FIGURE No. 2.—CENTER-PIECE.—A center of white linen prettily embroidered and having the outline of a scroll is here shown. Linen flowers like those embroidered upon the center are held in position by the lace stitches which surround the

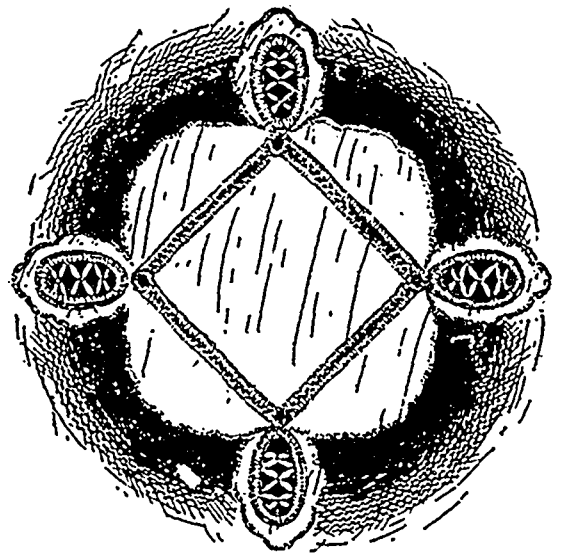
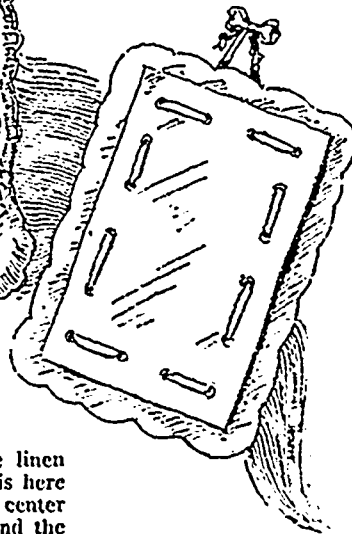


FIGURE No. 4.—LINEN DOILY.

vored by some housewives for their choice table linen, there are many who think white alone should deck the festive board. These are matters of preference to be decided by the individual. White, yellow, pink or blue may be used throughout for these doilies, or the lace stitches may be of either yellow, pink or blue when white is chosen for the linen, and of white when any of these colors forms the central portion.

FIGURE No. 5.—PHOTOGRAPH FRAME.—White linen embroidered with violets in their natural hues supplies the material for this frame. The outer edge is prettily scalloped and decorated in button-hole stitch with embroidery silk and around the opening for the photograph similar embroidery is wrought, making an attractive framing for



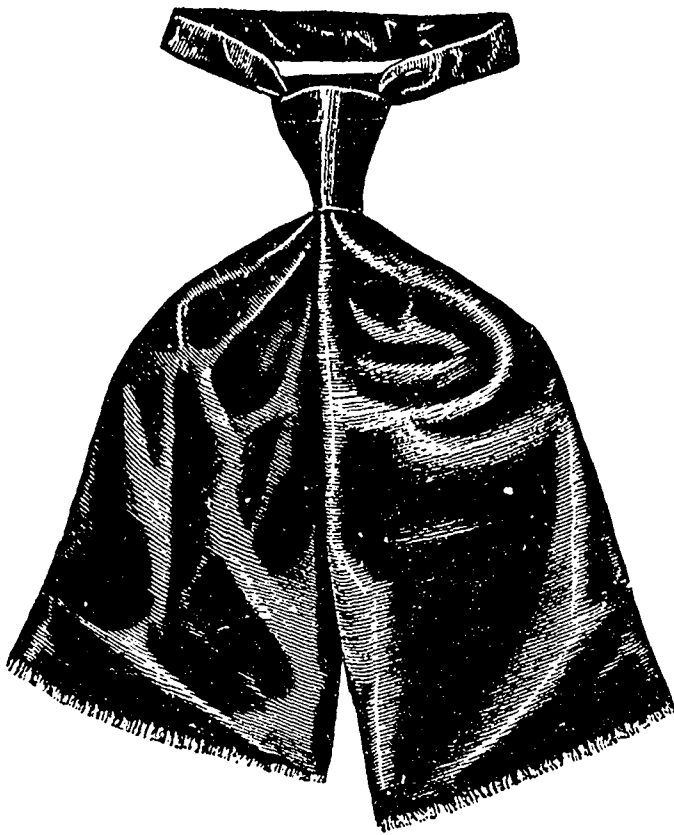


FIGURE NO. 1.—GENTLEMEN'S TECK SCARF.

The natural grays in all-wool still have many friends, but a brisk demand is apparent for clouded or tinted grays as a relief from the well-known natural tones. Black half-hose are still favored in cashmere and in cotton for day wear, and in fine balbriggan and silk for evening.

Extremists have taken up the last English fad of bleached white pure silk half-hose to be worn with patent leather pumps; however, the fancy is not likely to extend on account of the expense attached.

In merino hose, russet tans, Camden grays and fawns are the favorite colors.

Embroidered balbriggans with dark myrtle, black or navy grounds showing various neat sprig or spot effects are liked for house wear. The color of the embroidery is either gold, cardinal or sky to harmonize with the ground shade. For outdoor wear bright, effective Scotch plaids in wool and heavy cotton are in high favor.

Considerable attention is given nowadays to outing hosiery for both sexes. What are known as English shooting hose are now used largely in lieu of bicycle hose for tennis and similar games. They are of Scotch knit wool in various fancy designs, as well as in Scotch heather mixtures. The novelty is an ordinary half-hose with a three-quarter leg; this extra length enables it to meet the half gaiter or legging worn with the new hunting or golf suit.

Another extreme novelty is known as footless golf hose; it is really a golf legging of knit worsted, with a strap in place of a foot, and can be worn over any kind of hose.

The illustrations in this department for the current month include three views of a puff scarf and a Teck scarf.

FIGURE NO. 1.—GENTLEMEN'S TECK SCARF.—This scarf is pictured made of handsome black satin, a much favored material just now. A good effect results from side-plaits collecting the fulness in the top of the apron.

FIGURES NOS. 2, 3 AND 4.—GENTLEMEN'S PUFF SCARF.—Three views of a puff scarf are shown at these figures, black satin being the material pictured in each instance.

At figure No. 2 is shown the scarf before it is folded, the portion depending from the center underneath being

the face. Eyelet holes through which white ribbons are passed provide the means of holding the picture and frame together, the ribbons being bowed and used for suspending the picture.

STYLES FOR GENTLEMEN.

(For Illustrations see this Page.)

The favored hosiery for cold-weather uses is cashmere. The new makes are in dark random mixtures, such as black and



FIGURE NO. 2.



FIGURE NO. 3.



FIGURE NO. 4.

FIGURE NOS. 2, 3 AND 4.—GENTLEMEN'S PUFF SCARF.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Styles for Gentlemen," on this Page.)

tan, black and blue, black and wine, and black and green, relieved by bright tipplings at the toe, heel and top in the prevailing ground color.

attached to the shirt bosom to hold the scarf in position. Figures 4 and 5 show two ways of arranging the scarf. These methods may, however, be varied to suit personal taste.

FOR THE CHILDREN.

SCIENTIFIC EXPERIMENTS.

Most of my little friends are too young to understand a scientific explanation of the way sound is produced and transmitted to the human ear. You will learn all about it, however, when you are further advanced in your studies, and will then, no doubt, make all sorts of experiments to illustrate the theories that you are taught. Two such experiments here illustrated will interest you, whether you understand their why and wherefore now or later on.

The little girl portrayed in figure No. 1 is listening to music made by a pair of silver table-spoons, and judging by the expression of her face she seems to be thoroughly enjoying it. The spoons are fastened to the center of a long cord, each end of which is held to an ear. When the spoons are jingled against a solid body, like the leg of a table, or, as in this instance, the round of chair, a very musical sound is produced which travels along the cords, and makes its record upon the little girl's brain by means of the delicate and complicated mechanism of her ears. You will be delighted by the really musical tones created in this simple way.



FIGURE No. 1.

And now let me tell you of something else that you may easily try. Let your brother draw a pin across one end of a long wooden table; place your ear close against the other end, and you will be surprised by the loudness of the sound resulting from a mere pin scratch. The sound waves in this case pass through the wood.

At figure No. 2 is shown a boy with one end of a hard, round stick placed against his closed teeth, while the opposite end touches a watch that rests upon a table. In trying this experiment for yourself you must stand at such a distance from the watch that its tick will not reach your ears in the usual way. A fact to be remembered in cutting the stick. In this case the sound is transmitted through the stick, the teeth and the bones of the head to the recording machine in each ear, and is just as distinctly heard in this way as if it entered the ear from the outside.

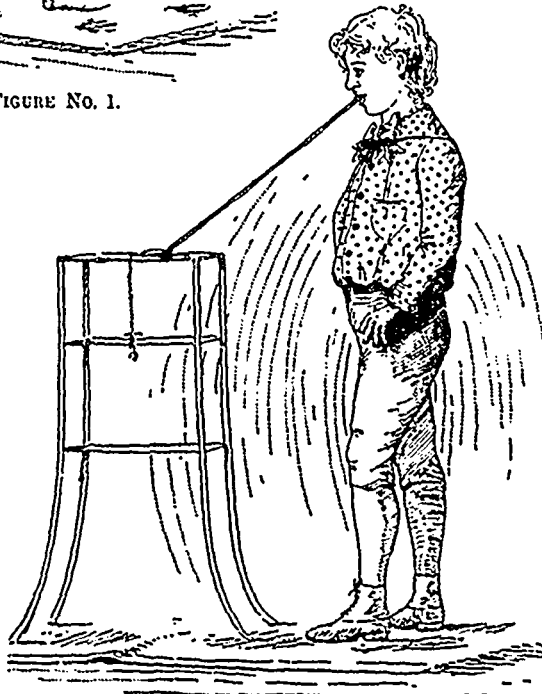


FIGURE No. 2.

RODNEY'S LEMONADE.

Rodney was a good boy most of the time, but he liked to have his own way, and sometimes this liking made it very hard for him to be as obedient as he should.

One warm day he began coaxing Mama to allow him to make some lemonade.

"No, Rodney," Mama answered. "I have only enough lemons for cook to use, and you know we expect company for tea."

Rodney said no more, for he knew when Mama said "no," she meant "no," and teasing was of no use, even if it had been permitted. But the desire for lemonade was very strong, and instead of thinking of something else, which would have been the sensible and right thing to do, he kept thinking how good the lemonade would taste if he only could have some.

A little later Mama went to call on a neighbor. The girls had heard Rodney ask for the lemonade, but they were busily playing now and had forgotten all about it.

Rodney looked as guilty as he felt when he went to the kitchen and looked around. Cook had gone to her room.

"One won't matter," Rodney said to himself, although he didn't believe what he said; he only wanted to believe it. He went to the bag of lemons and very carefully drew one out.

"Quick, now!" he said to himself again, and then he jerked out a knife, pulled down the lemon squeezer and dived into a jar. Next he added water and after a hurried stirring put the glass to his lips and took a long, hasty drink.

Then his eyes grew large, his face turned red and ugh! what a mouth he made.

He left the tumbler on the table, too much disgusted to remember to put away the traces of his wrong act, and walked out into the yard.

Very soon May and Carrie, his two sisters, came into the kitchen to ask cook for a ginger snap. There were the tell-tale signs on the table and the half finished glass of lemonade. "It's Rodney's," said May, "and Mama told him he couldn't make any."

The girls looked sober for a moment and then a spirit of mischief took possession of them.

"I wonder where he's gone?" said Carrie. "Let's drink the rest of his lemonade before he comes back."

"All right," answered May, "it'll serve him right."

So Carrie took up the tumbler. She tasted it and set it down. "Try it!" she said briefly.

May took a very suspicious sip and set it down hastily.

"Salt!" she exclaimed.

"Salt!" Carrie responded, and then they both began to laugh.

When Mama came home they told her the joke, and although she looked very sober when she heard of Rodney's disobedience, she could not help smiling a little at the punishment which he had brought upon himself.

Of course, the girls teased him unmercifully about his new kind of lemonade and this was hard enough to bear, but when at supper Mama passed a piece of lemon pie with a great, thick frosting over the top to all the rest and not a bite to him, that was worse still.

But it taught Rodney a lesson, and now he makes lemonade only with Mama's consent, and then he has cook direct him to the sugar jar.

JULIA DARROW COWLES.

FANCY STITCHES AND EMBROIDERIES.

BY EMMA HAYWOOD.

CORONATION CORD
AND LINEN AP-
PLIQUE.

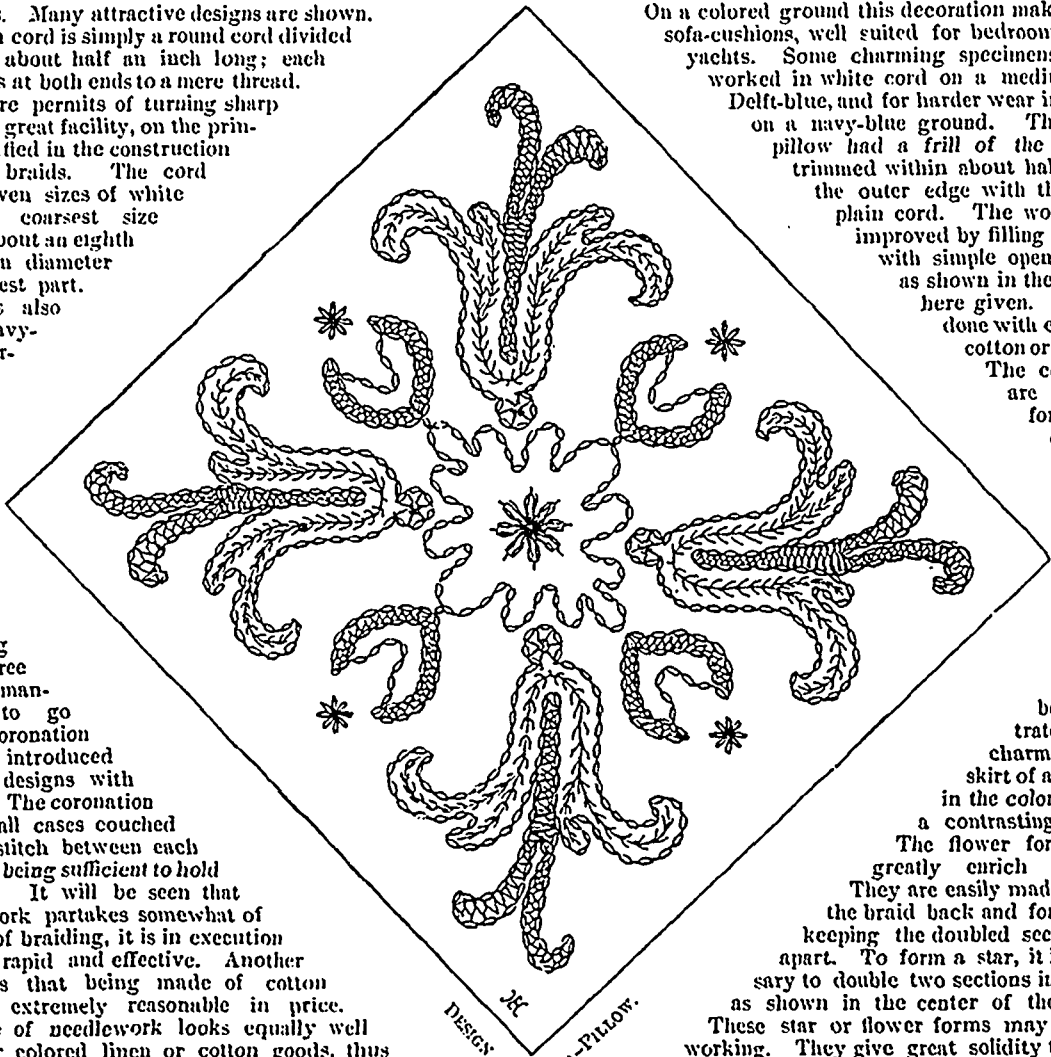
Among the novelties in needlework giving the greatest possible effect with the least amount of labor are those executed with coronation cord. This cord has been on sale for some time without attracting much attention, but lately it has become popular and is now in demand, presumably because some clever designer has hit upon ideas suited to its requirements. Many attractive designs are shown.

Coronation cord is simply a round cord divided into sections about half an inch long; each section tapers at both ends to a mere thread. This structure permits of turning sharp corners with great facility, on the principle exemplified in the construction of Honiton braids. The cord comes in seven sizes of white cotton, the coarsest size measuring about an eighth of an inch in diameter at the thickest part. This size is also made in navy-blue and Turkey-red. The sections, whether the cord be fine or coarse, are of uniform length. A plain white couching cord is three sizes is also manufactured to go with the coronation cord; it is introduced into some designs with good effect. The coronation cord is in all cases couched down, one stitch between each two sections being sufficient to hold it in place. It will be seen that while this work partakes somewhat of the nature of braiding, it is in execution much more rapid and effective. Another advantage is that being made of cotton only it is extremely reasonable in price.

This style of needlework looks equally well on white or colored linen or cotton goods, thus lending itself to the decoration of a great variety of articles. For instance, the finer cords used on white linen make pretty center-pieces and doileys for the dinner table. The coarser makes suitable sideboard or bureau scarfs and mats, while the thickest of all is appropriate for handsome borders on curtains or hangings, something in the style of the illustration given on this page for a running border.



BORDER FOR CURTAIN OR DRAPERY.

DESIGN FOR
SOFA-PILLOW.

On a colored ground this decoration makes handsome sofa-cushions, well suited for bedrooms, piazzas or yachts. Some charming specimens have been worked in white cord on a medium shade of Delft-blue, and for harder wear in Turkey-red on a navy-blue ground. The Delft-blue pillow had a frill of the same goods trimmed within about half an inch of the outer edge with three rows of plain cord. The work is greatly improved by filling in parts of it with simple open lace stitch, as shown in the illustrations here given. This can be done with either crochet cotton or linen thread.

The colored cords are better suited for trimming children's dresses than are those in white, because of the constant washing needed by white garments. The border illustrated would look charming on the skirt of a child's frock in the colored cords with a contrasting foundation.

The flower forms upon it greatly enrich the pattern. They are easily made by doubling the braid back and forth in a circle, keeping the doubled sections slightly apart. To form a star, it is only necessary to double two sections instead of one, as shown in the center of the sofa-pillow.

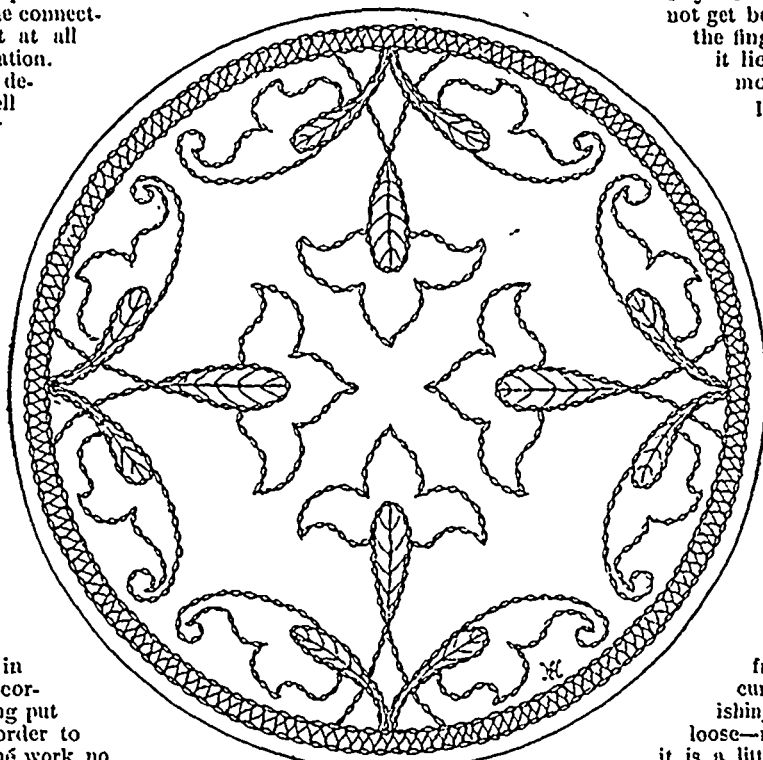
These star or flower forms may be varied in working. They give great solidity to the design and admit of much freedom and variety.

The design for a center-piece is particularly graceful, though there is remarkably little work in it. If desired, it could be enriched by filling all the spaces within the outlines with a simple open lace stitch. On colored linen and reduced to the proper size this design would serve for a lamp-mat. The outer edge may be finished with a faced hem,

a fringe or coarse lace. Crocheted lace is suitable for this purpose. It could be made to match the red and blue cords in color. Almost any simple pattern for braiding can be adapted for coronation cord, and some of the modern lace patterns are better still, leaving out the connecting bars, which are not at all necessary on a solid foundation.

Two out of the three designs here given are well suited for another novelty in rapid fancy work—linen appliquéd on linen. White on a color is preferred. Either the design for a sofa-pillow or that for the table center gives the bold, solid forms required for appliquéd work. Instead of a couched outline, it would be better to finish the edges of the forms with long and short stitch or button-hole stitch or with a small cord button-holed down with stitches taken at short intervals. The decoration of the forms within the outline could be carried out precisely in the manner indicated for coronation cord, the stars being put in with satin stitch. In order to be successful with appliqué work no great amount of skill is necessary, but deftness of touch and extreme neatness are indispensable. Rather fine linen gives the best results, but as color shows through good linen to some extent when it is fastened down, it is necessary first to paste it upon firm white paper. To do this properly, make some stiff starch paste, boiling it for a minute or two until clear. When cold spread it very evenly upon the paper with the fingers, being careful to remove all lumps. The fingers are much

better than a brush for spreading paste well and smoothly. Allow the paste to thoroughly moisten the paper, then with clean, dry hands spread out the linen evenly upon the paper so that every part adheres closely. Make sure that air bubbles do not get beneath it; press it out with the fingers from the center until it lies quite flat; then wipe the moisture from the edges and place it under a weight until perfectly dry. This drying process will take some hours. The next thing to be done is to accurately draw the design upon the linen, either by means of transfer paper or by pinning the design upon the back of the linen and holding it against a window, when the outlines can be clearly seen and followed with a medium-hard pencil. Now cut out the design and place it in position on the colored foundation. Affix it with fine needles, stuck in vertically if the foundation be stretched on a frame; then haste it securely and it is ready for finishing. If the foundation be loose—not stretched in a frame—it is a little more difficult to handle, and in order to insure accuracy it is better to trace the design also upon the colored material. Great care must be taken



CENTER-PIECE FOR TABLE.

in basting not to draw or pucker the material. Some persons find it best to affix the parts to be appliquéd by means of paste rubbed on sparingly, a little within the outside edges, but this is not absolutely necessary. In basting it is best to secure the center of the form before going around it; otherwise it is not apt to lie quite flat.

THE NATIONAL CONGRESS OF MOTHERS.

Unique is the national organization lately inaugurated under the above title. Its object is to interest mothers, educators, officers of children's aid societies and many other clubs in the proposed congress to be held in Washington, D. C., on Tuesday, February 16.

The originator of this movement is Mrs. Theodore W. Birney, and she has been ably assisted by Mrs. Phebe Hearst, Mrs. Adlai Stevenson, Mrs. Wm. L. Wilson, Miss Herbert and many other ladies prominent in the social world of Washington. Receptions were held at the Hotel Waldorf, New York, on the evenings of December 8th and 9th when Mrs. Birney, assisted by Mrs. Hearst, Mrs. Adlai Stevenson, Mrs. Wm. L. Wilson and others, presented the aims of the project to leading society people of New York and to many active members of women's clubs.

It is believed that the convention, which bids fair to be largely attended by influential women, will materially assist the work of teaching mothers the value of child education, and will result in the better moral, physical, and mental training of the young. At this convention papers will be read, discussion will follow and each delegate will be called upon to give an account of the mothers' club in her locality. That mothers will be quickest to grasp the significance of the work which can be accomplished through a national organization of mothers' clubs seems most natural, and therefore the appeal is made to them. Pamphlets giving suggestions for the formation and conduct of such clubs are sent out by the Executive Committee

of the National Congress of Mothers, 1400 New Hampshire Ave., Washington, D. C. It is desired that in these clubs no lines of social distinction shall be drawn, but that all women shall meet on the common ground of motherhood.

While there are many organizations already in existence that are accomplishing great results along educational lines, there is no national movement with the one avowed aim of concentrating the thought of the nation upon the importance of educating the mothers and through them the race. Special clubs will be formed for mothers who are occupied in various industries, the meetings being arranged at places and hours to suit their convenience, and it is hoped that as they are led into expressions of opinion and experience each woman will feel herself a factor in the great work of regeneration. No club exactious of a pecuniary nature need deter the busy mother of limited means from joining the movement and the meetings of such a club will be an inspiration, refreshing, uplifting and helpful. A greater sense of importance and responsibility will follow from the association and attendance at these meetings and the self control and culture will be soon manifested in the mother's treatment of her children and in her own personality.

Monthly reports from local clubs sent to the National Congress of Mothers will be published and distributed for the encouragement of the workers throughout the country. Each club as soon as formed should notify the office and is expected to send at least one delegate to the Congress.



DESCRIPTION OF MILLINERY PLATE.

FIGURE NO. 1.—LADIES' VELVET TOUQUE.—Polka-dotted velvet is becomingly disposed in soft puff effect about the brim and smoothly over the crown, and feathers and a handsome Rhinestone buckle contribute tasteful decoration.

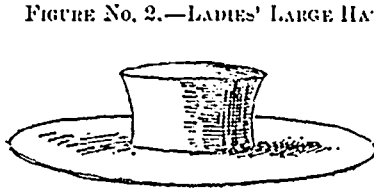


FIGURE NO. 2.—LADIES' LARGE HAT.—This handsome picture hat of rich black silk passementerie has a semi-transparent effect and gracefully supports the profusion of plumes that toss over the high crown, encircled, like the brim at its outer edge, with a

puff of velvet. Two small ostrich tips peep coquettishly from under the brim at the left side.

FIGURE NO. 3.—LADIES' VELVET HAT.—Dahlia velvet, gold passementerie and silver-gray feathers here combine to decorate a hat appropriate to wear on the promenade

FIGURE NO. 4.—LADIES' TOUQUE.—The fur heads and tails that adorn this dainty toque give a Wintry touch and lace and a fancy buckle contribute pleasing adornment. The cream-white velvet crown is adorned with gold-spangled trimming and the dark-brown velvet brim affords a good contrast. The toque could be reproduced in any admired color scheme becoming to individual types.

FIGURE NO. 5.—LADIES' CAPOTE.—Green velvet forms the crown of the capote and fur covers the brim, feathers and an aigrette with fancy pins providing the trimming. Velvet tie-strings are to be bowed under the chin.

FIGURE NO. 6.—LADIES' HAT.—This is a fine French felt hat and its decoration represents a late caprice. Flowered satin veiled with lace is artistically arranged and coq feathers droop over each side of the brim.

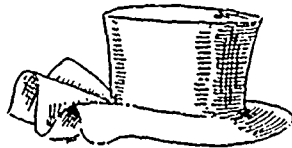
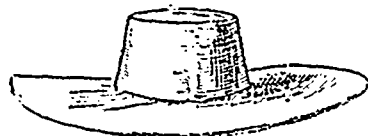


FIGURE NO. 7.—LADIES' BONNET.—The high crown of this bonnet is covered with embroidery and two tints of velvet cover the fluted brim in front: a bird, an aigrette and velvet flowers comprise the stylish decoration, with velvet arranged tastefully at the back.

MODISH HATS AND BONNETS.

(For Illustrations see Page 219.)

FIGURE A.—LADIES' LARGE HAT.—This black velvet hat is somewhat severe in shape, but the trimming gives a softening and beautifying effect; a tiny knife-plaited frill of chiffon peeps from under the brim and a handsome jewelled ornament is fastened in



front through the ribbon which surrounds the crown in pretty upturned folds. Ribbon loops and feathers are deftly disposed at the sides and back.

FIGURE B.—LADIES' VELVET HAT.—Golden-brown velvet forms the foundation of this hat and yellow and brown ostrich tips toss gracefully over the brim and crown, satin ribbon in a rich brown shade being massed artistically in front

FIGURE C.—LADIES' WALKING HAT.—This becoming hat may

be appropriately worn with morning costumes or tailor-made suits. It is a gray felt trimmed with black velvet ribbon and ostrich plumes.

FIGURE D.—LADIES' BONNET.—Jettied horsehair outlined with chenille makes up most of the trimming on this velvet bonnet, an aigrette and very small ostrich tips adding an effective finish. Horsehair ornaments rise at each side of the aigrette at the back to give the height necessary to becomingness, and just out at each side to insure a harmonious outline. A bonnet like this can be put to a number of dressy uses, being appropriate for calling, church, etc. Color might be introduced upon such a shape if its wearer were youthful.

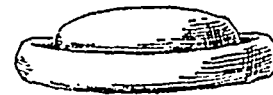


FIGURE E.—LADIES' TURBAN.—A Wintry appearance is given this turban by the fur which covers the crown and brim. Velvet ornamentally disposed, lace arranged high and a Rhinestone ornament supplement a is placed at one side of the stone ornament supplement a is placed at one side of the turban, its long tail feathers rising

FIGURE F.—LADIES' VELVET HAT.—Black felt is pictured in this becoming shape and satin ribbon and wings, arranged to give a fan effect at the sides and height in front, are especially stylish.

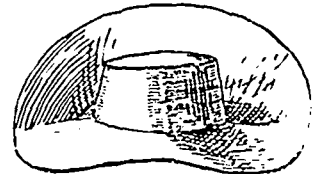


FIGURE G.—LADIES' ROUND HAT.—This hat will be stylish for young ladies when made, as illustrated, of velvet and decorated with ostrich plumes and ribbon. Rhinestone pins give a brightening touch in front and at the sides.



plumes, form this dressy and becoming toque. It may be worn with handsome toilettes of silk, velvet or cloth.

FIGURE I.—LADIES' CAPOTE.—This fancy felt braid is most becomingly shaped and daintily trimmed with flowers, plaited chiffon, velvet and an aigrette.



HAIR AND HAT ORNAMENTS.—The large hat is no longer seen at the theatre, opera or social functions, but, instead, are worn charming little bandeaus that fit the head firmly and support becoming decoration that may consist of bows, jewelled ornaments and an aigrette or feathers. Soft loops or dainty bows are disposed on these bandeaus to suit the face of the wearer and the arrangement of the hair. Some stylish examples are here illustrated, as are also some new ideas in front and side decorations for hats. Stiff wings or softly curling plumage are artistically united with ribbon, and deft fingers will find no difficulty in reproducing these effects.

There is no abatement in the demand for brilliant plumage. Impeyan wings, entire paroquets or willow bird-of-Paradise aigrettes are essential to the stylish appearance of either hats or bonnets, however small, and with the plumage ribbon is associated in loops, dainty bows or soft French knots. Long plumes sweeping over the crown were never more conspicuous in millinery, and as few of the single plumes are sufficiently long for the purposes of prevailing fashions, deficiencies are atoned for by made plumes that can be indefinitely prolonged. On small bonnets three tips are preferred to sweeping plumes. Small animals' heads are used in conjunction with feathers, and velvet flowers frequently give a charming touch of color.



FASHIONABLE MILLINERY.

The *chapeau par excellence* is of black velvet. It is a broad-brimmed, bell-crowned affair, heavily plumed and picturesque, as large hats are wont to be. The Gainsborough shape serves as the model for all large hats, the shapes being varied to suit individual faces. In one the crown is lowered, in another the brim is lessened and gently curved or bent up high at the back or at one side. The disposition of trimming, too, is made with reference to the type of the wearer's face—at the back, at the side or directly in front. A new caprice concentrates the trimming at the back, flowers outside the brim, which is usually turned up, and feathers spread fan-wise inside to overshadow the crown. The effect is jaunty.

The arrangement of many long black plumes on a black velvet Gainsborough having a medium-wide brim is novel and effective. A satin cord finishes the edge of the brim and about it at the right side is laid a plume with the tip falling at the back. Upon the left side a plume is disposed so that the tip falls just over the brim in front. Three upright plumes are adjusted at the left side and at the center of the front and back are great rosette bows of black *moiré* taffeta ribbon.

A very high bell crown is associated with a brim of medium-width in another black Gainsborough hat. The crown is overlaid with milliners' folds of satin, and the brim, which curves ever so slightly at the sides, is smoothly covered with velvet and edged with a thick satin cord. At the left side is the usual trio of plumes and at the right a small plume is arranged to fall over the brim. A satin rosette at the back completes a very dressy hat, suitable for wear with either a black or colored gown.

Pink and gray are in harmonious union upon a black velvet-covered hat in which the crown is round and rather low and the brim severely straight. At the front and sides black *moiré* ribbon is wrinkled upon the brim close to the crown and at the back seven pearl-gray tips are massed against the crown, towering above it. The brim at the back is turned up and against it are banked pink roses.

A revival of the yellow and black combination is promised for Spring. An *avant-courreur* of the mode is a large hat with a full crown of black velvet and a brim covered smoothly on the outside with black and on the inside with orange-yellow velvet, which is also used for folds about the base of the crown. A jet pin sparkles at the right side and at the left are bunched three black tips and a shaded yellow Paradise aigrette. Under the brim at the back a pair of diminutive tips hang upon the hair.

White and black are allied upon a rather large and dressy hat. The brim is formed of black satin-and-chenille braid and is slightly rolled at the edge and turned up high at the back, a series of black satin bows being disposed below the brim on a *bandeau*. The crown is of white *moiré* in Tam O'Shanter style and over it is drawn cream-white *lierre* lace. A bunch of black tips is fixed at the left side.

The same color union is differently developed in a velvet hat. A black bird with Paradise tail feathers is disposed at the center of the front between two large white tulle rosettes. At the right back is a tulle rosette and at the left back a velvet one.

Tulle in a pale-pink tint is comprised in the trimming of a black velvet toque for evening wear. Three accordion-plaited frills of tulle edged with black velvet are disposed upon the brim and upon the crown is a large double-loop bow of pink taffeta ribbon, the ends of the bow pointing backward. No other trimming is used upon this youthful and altogether charming creation.

For carriage or evening wear is shown a flat hat covered with American beauty velvet overlaid with a riveted jet crown. At the edge is a puffing of velvet in lieu of a brim. The back is turned up to support three bunches of violets, and a single black tip, which hangs upon the hair. At the back of the crown, directly in front of the turned-up portion, are four tips that spread like a fan and confer the height necessary to becomingness.

Black accordion-plaited chiffon gives lightness to a hat of black satin braid. It is disposed fluffily upon the brim, at each side of which stands a black wing. Upon the back of the crown are placed two upright loops of stem-green *moiré* taffeta ribbon bound with black velvet. Under the brim, which is

turned up to accommodate the decoration, are three small ribbon loops between two tufts of shaded green velvet roses.

A smart hat, which a youthful wearer might suitably don with a gray cloth skating costume, is a Tam O'Shanter of gray velvet. At the left side the hat is built up high and trimmed with three small gray tips. On a band, also at the left side, are fixed three large emerald-and-Rhinestone pins which give color and animation to the pretty cap.

Another Tam O'Shanter for evening wear is composed of violets. The trimming at the left side consists of a bunch of violet leaves and a single American beauty rose.

A floral toque, also for evening wear, is made entirely of pink roses. The crown is pointed and the brim is broad at the back. At the left side is fastened a black velvet bow which supports a bunch of black tips, a Rhinestone pin sparkling in the center of the bow.

A fine color harmony is developed in a hat of light-gray chenille and satin braid. Around the crown are violets and upon the brim are shaded yellow silk poppies. Two broad black wings are spread at the left side, and under the brim are fastened violets, which look well either upon blonde or dark locks.

Moiré taffeta in several shades of pink is arranged in manifold erect loops upon the brim of a black velvet hat. A black Paradise aigrette is placed among the loops at the left side, and under the brim, which is turned up high at the back, are massed roses matching the colors in the ribbon.

A dainty toque that may be worn in the carriage or at the theatre is of white velvet embroidered in silver. At the left side are two white tips and a black aigrette spangled with Rhinestones. A bunch of violets at the back gives a charming note of color.

Another white velvet toque is embroidered in gold. Around the edge is a band of mink, which is knotted at the back. Toward the back at the left side is a rosette of cream lace with a Rhinestone in the center. At the right side a bunch of violets sustains a pale-yellow Paradise aigrette.

The walking hat is still a popular shape. An uncommonly dressy specimen is covered with tiny puffings of black taffeta. Black tulle is twisted lightly about the crown and in front is perched a green-and-blue bird. At the left side waves a black-and-green Paradise aigrette.

Pink and several shades of purple are used in conjunction upon a hat intended to supplement a dark-purple canvas or cloth gown. The brim is of dark-purple chenille braid and the soft crown of light-heliotrope velvet figured with tiny chrysanthemums in several shades of purple. The crown is banded with light-heliotrope *moiré* taffeta ribbon arranged in tall loops at the left side. Two small heliotrope tips are fixed at the right side, and at each side of the back are roses and violets, which furnish as effective a contrast in artificial as in real flowers.

A unique shape is shown in an evening hat. The bell crown has a brim perfectly square. The hat is covered with white satin overlaid with heavy white-and-gold lace. Five white tips and a feathery white aigrette are arranged at the left side, and at the right toward the front are four more tips. A broad bow of black velvet rests under the brim.

Color is added to a black velvet hat by a pair of green parrots' wings. A soft puffing is adjusted about the brim, providing a soft face trimming. The crown is full and is draped to simulate wings at the sides, a feather wing being arranged beneath each wing of velvet. A bow of black velvet is fastened at the back.

A stylish companion for a costume of maroon cloth or *drap d'étole* is a hat of maroon felt bound at the edge with velvet, the brim being rolled all round. Milliners' folds of maroon velvet band the crown, which is overshadowed by a profusion of shaded maroon lilacs. More flowers straggle upon the hair from underneath the brim, all the flowers being arranged at the back.

Milliners' and plain folds of velvet and satin are much in vogue, but unless arranged by fingers professionally deft they are likely to mar the effect of a hat otherwise satisfactorily trimmed. All folds are cut in bias strips, and when it is necessary to make a joining in the strip, the ends must 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. For a narrow, plain fold a three-quarter inch strip is cut, and for a wider one a one-inch strip. In sewing the fold the edges of the velvet should meet and the sewing must be with strong black cotton in large over-and-over stitches. These folds may be placed underneath a brim some distance from the edge or around a crown and frequently conceal defects in covering. For a milliners' fold the strip should be cut an inch and a half wide. Both edges should be turned under; then the lower edge is lapped over the upper and slip-stitched to it very carefully. Not a single stitch should show outside the fold. These folds are used about crowns, upon brims and also for long loops, which are arranged to rest edgewise upon brims when a broad effect is desired in trimming.

Satin cords are frequently used as a finish for the brims of black velvet-covered hats. These are sewed into position with slip-stitches.

Veils may be fitted to a hat by gathering the upper edge at the center and fastening it to the hat with stick-pins or a

veil clasp. The ends are then pinned to the back of the hat to fall in short cascades. Veils are worn loosely, especially with large hats. A closely tied veil is positively disfiguring.

Gorgeous ribbons, some with velvet edge, others beautifully brocaded, are used to trim the large hats and small bonnets, and the same style of ribbon is used for the fancy stock collar and wrinkled girdle.

The trimmings on large flat hats are arranged so as to give height and breadth; with them are worn dotted veils, the effect being particularly *chic*.

The crowns of some hats are entirely different from the brims. A heliotrope velvet crown is seen with a black velvet brim, and a sable head and lace form the adornment.

All the shades of cerise and green and a

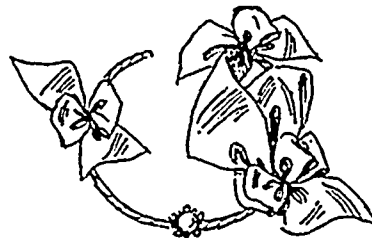
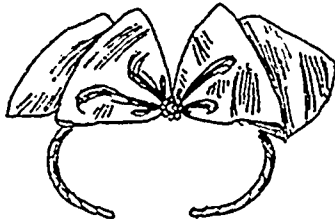
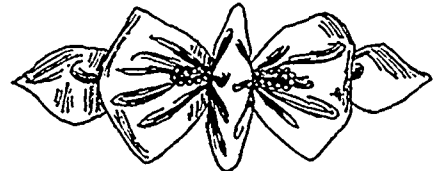
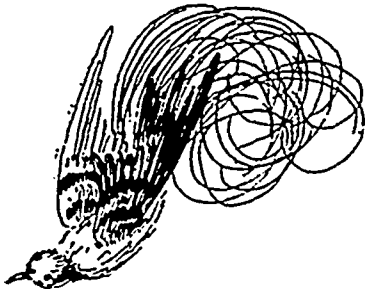
new pinkish-mauve tint are fashionable for evening wear.

Normandy caps and quaint Dutch bonnets are among recent styles. Young ladies are especially inclined to favor these becoming shapes, and flowers, feathers, fur and jeweled ornaments enter into their decoration.

Small squares of embroidered velvet or cloth are used to cover the crowns of dainty *capotes* and frequently the small brim is outlined with a band of fur. Lace and velvet flowers are associated with fur in millinery decoration, with charming effect.

For theatre, opera and evening reception wear the dainty bandeaus which fit the head compactly and support jeweled ornaments and rosettes or bows of ribbon and an aigrette are fascinating and most appropriate. The *coiffure* should be arranged becomingly and without severity, a few soft curls being quite essential to the general good effect.

Flower hats and bonnets are favored for reception and theatre wear, and Rhinestone ornaments and an aigrette are indispensable offsets to the flowers; soft twists and knots of velvet also enter into their make-up. Vio-



lets are popular flowers for these toques and hats, which are unusually becoming when the hair is fluffily arranged.

For street wear large hats worn well over the face accompany tailor-made suits or costumes of silk, cloth or velvet. They are picturesque and becoming when a

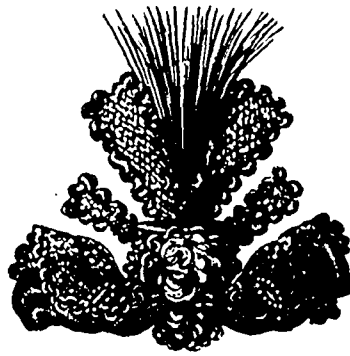
profusion of plumes toss artistically over the brim and crown, but must not be worn at the theatre.

Green is in favor this season, moss and myrtle being most highly favored when united with brilliant geranium-red, delicate primrose or daffodil yellow.

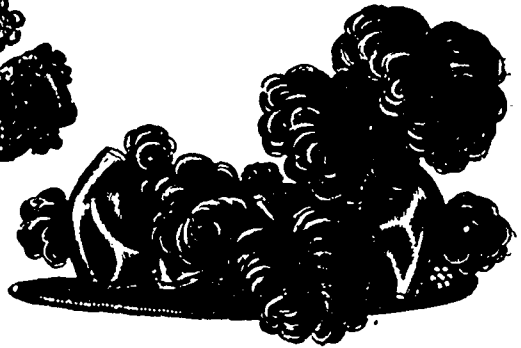
English walking hats have returned to favor; they are less severe than formerly, owing to the generous amount of trimming. The new style of veiling worn with them has a softening effect, and renders them becoming for morning wear.



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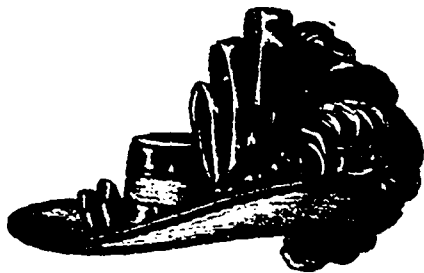
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I

MODISH HATS AND BONNETS.

(For Description see Page 216.)

Fashionable Dress Goods.

For midseason service a choice of such textiles as may comfortably be worn in early Spring is advisable. The counters are cleared of novelties and the selection is limited to black and solid-colored fabrics and to the never-failing Scotch mixtures. For fanciful effects dependence is placed upon fashioning, trimming and combinations.

Black dress goods are popular. Not only are the divers varieties of goods in colors familiar to the shopper duplicated in black, but besides there are numberless variations upon the many pattern themes. Thus, velours in all-black, though a silk-and-wool-mixed material, gives the impression of all silk and is seen with all sorts of embossed designs in silks remotely suggestive of crêpons. In one such sample the device is floral and in another geometrical. The groundwork is less lustrous than the design and the latter is, therefore, more conspicuously displayed. In another black velours a checked effect is produced with large black silk blocks. A very fine poplin is varied by silk stripes and arabesques and is one of the dressiest of black goods. Wide moiré stripes alternate with equally wide velours stripes, which bear small silken figures. There are black canvas suitings in the fish-net variety, in small and large checks, in basket weaves, in a loose weave with embroidered black silk rings, with satia stripes and with silken scrolls in relief. All these are good style and develop satisfactorily. A camel's-hair canvas is distinguished by long, silky filaments. There are also black zibelines with a silky coat like beaver, broadcloths with a satiny sheen, bouclé camel's-hairs, fancy chevots which are unusually rough and develop smart gowns, tapaline and its more patrician cousin, *drap d'été*, which, it is safe to predict, will be the fabric *par excellence* for the coming season.

A charming study in black and white is presented in a toilette made up in black *drap d'été* and white satin. The skirt is cut in gores and at the back the fulness takes the form of many flute folds, to which the soft fabric lends itself admirably. A gored petticoat made with a series of hoops at the back is worn under the dress skirt to hold out the fulness, the petticoat serving as a substitute for stiffening or a bustle. The basque is a Louis XV. jacket in style. The back is fitted accurately above the waist-line and below the skirt flares in plaits. The fronts are in jacket style and are made with curved revers of white satin overlaid with heavy cream point Venise lace, and a notch a little above the line of the waist. A full vest of white satin is disclosed between the jacket fronts, and a deep girdle is draped across the vest, over which flows, from the standing collar to the girdle, a cascade of cream Breton lace. The standing collar corresponds with the revers and at the back is added a fancy collar of satin that rolls at the top. The sleeves are puffed just below the shoulders and conform to the outline of the arm below, the wrists being shaped in Venetian style and finished with a frill of Breton lace. A hat of black satin braid trimmed with black feathers and cream lace and white glacé kid gloves with black stitching complete a very attractive outfit.

It is rumored that hair-line striped twilled fabrics are to be revived. One sample in gray-and-black mixed diagonal bears brown lines, another in navy-blue has fine green lines, and a third, also in navy-blue, has red lines. For general wear this material will have few rivals either in durability or style.

Cecilia cloth is a new solid-hued fabric which runs the gamut of the fashionable shades. It has a finely twilled surface and a wide-wale undersurface. Another twilled material is Paquin serge in which the cord is raised. This, like all plain fabrics, is fashionable in shades of purple, brown, Directoire-green—a tone between olive and hunter's green, the shade seen in the Directoire coats worn in the beginning of the century and so often portrayed in *genre* paintings of those times—and a rich, dark red. It is said that red has become popular since the marriage of the Princess Maud of Wales to Prince Charles of Denmark, red being a Danish color.

In one of the newer canvas weaves the threads are wiry and closely twisted and the mesh rather open. This exceptionally

stylish fabric is known as watch-cord étamine. Two tones and sometimes two distinct hues are represented in the material. A blue-and-green specimen is very attractive. A silk-

and-wool canvas shows alternate checks of light and dark purple or of brown in two tones. In a basket weave of canvas the effect of two shades is produced by the varied weaving of the small squares or checks.

Broadcloths have never been more highly esteemed than at present and they are as often developed by fanciful as by severe modes. In the latter case they are frequently made up in combination with Tattersall vestings, which are checked, dotted and striped. One of the checked varieties has a blue ground marked with black and white blocks; a green ground is scattered with yellow dots, and another green is lined with red and brown. These vestings are considered very smart. They may also be associated with Venetian cloths and meltons.

Venetian cloths are made with an invisible twill in mixed greens, reds, blues, browns, purples and grays and also in fine checks and stripes. A two-piece costume—coat and skirt—may be fashioned from a Directoire-green Venetian cloth overspread with a fine white fluff that lies close to the surface; this costume will do duty long after frost has gone from the earth. The meltons, whether plain or mixed, are of smooth surface and invariably made up with severity. Mixed serges combining dark tones are new and very fashionable. Then there are zibeline tweeds, long silky hairs forming a sort of tangle upon a tweed ground which, if black, forms a contrast with its filmy covering of purple, blue or green, and if gray or brown, has its hairs of red or yellow.

Shirt-waists are made for house wear of fancy flannels having white linen collars and cuffs. Persian designs and colors are wonderfully soft and pleasing in flannel. Among the popular colorings in flannel are: red with black or navy dots, navy with brown or white dots, and brown with red or light-blue dots. The oddest yet most harmonious of color medleys appear in very rough tweeds and chevots. Yellow is conspicuous in one sample of these Scotch goods in which are assembled green, brown, white and fawn. Flat loops of navy-blue attract the eye in another, the color agreeing perfectly with mode, olive-green and dark-gray. Green and blue in very dark tones are mingled in a third, fine yellow and blue hairs being matted all over the surface which they animate. A mixture of purple, black and white in still another specimen produces a very stylish effect. The designs are checks, stripes and small plaids, suggested rather than well defined. All these rough goods may be chosen with perfect safety at this season for travelling, shopping and morning wear.

Taffeta moiré combines the softness of taffeta with the elegance of moiré antique. Its colors are iridescent and its effect very handsome. In a blue-and-green taffeta moiré the blue is most in evidence in one light and the green in another. A golden-brown and a Directoire-green taffeta moiré are all over stippled with white in an arabesque design. The green variety was associated with velvet to match the ground in a handsome toilette destined both for church and calling. The fulness in the gored skirt is all drawn to the back in plaits and just above the edge is laid a fold of velvet overlapped with a narrow galloon. In the basque-waist velvet is applied at the center of the back in a long V between side-plaits that turn towards the center. The fronts are full and are made ornamental by velvet jacket-fronts of fanciful outline edged with jet. A velvet girdle finished with several frills at its ends is full about the waist. Two velvet rippled sections edged with jet rise toward the back above the velvet standing collar and in front a cravat is simulated with cream lierre lace caught at the center with a Rhinestone-and-emerald button. The sleeves have fanciful puffs at the top, and the wrists are pointed in Venetian style and trimmed with a fall of lierre lace. black velvet Gainsborough hat adorned with black plumes and violets and red glacé kid walking gloves supplement the toilette. Taffeta moiré is also offered in evening tints.

Fancy velvet bodices are worn with changeable carré moiré velours skirts. An example of such silk has very small checks

of black and peacock-blue, with here and there a lavender thread woven through the blue, producing a sort of iridescence. Black is seen in all checked silken textiles of this type. Among the velvets adaptable for waists in especial favor are those of National-blue, American beauty, forest and Irish green, imperial-purple and flame—a vivid red.

For balls and other ceremonious occasions, *coquelicot damas*, with brocaded flowers in self scattered at rather wide intervals upon the lurid ground, is shown. It may be used to develop an entire gown or appear in combination with plain velvet or a rich plain silk of a contrasting though rather quieter tone. Another exquisite fabric for formal dress occasions, worn, like the *coquelicot damas*, exclusively by matrons, is a Louis XVI. silk in which the ground is gold and the design large black leaves

veined and outlined with ciel-blue, red or Directoire-green.

Black brocaded satins are returning to favor, the brocatello idea being suggested in the weave. These silks are very stately and of the kind that stands alone. Of equal richness are gros-grain silks with bold branching patterns in satin. Two colors are usually commingled in these. Thus, in a certain piece Directoire-green and old-rose are united. In the new figured taffetas Jacquard designs take the place of printed warps. *Caméléon poulx de soie* and plain grosgrain and faille silks will be chosen for outdoor wear in preference to satin, which just now is in disuse. A combination may be achieved in the bodice of a toilette, but in some respect the bodice must correspond with the skirt. This idea is newer than the complete contrast of skirt and waist so long in vogue.

MIDSEASON DRESS TRIMMINGS.

Smartness, hitherto the invariable ideal of the cloth gown, is now less sought than decorative effect. This is achieved by trimming, which may be lace, fur, braid or jet or a combination of two or more of these. Not only broadcloths but various other fabrics in vogue are thus embellished, the trimness which results from absolute simplicity being now relegated to melton, cheviot, tweed and kindred goods, even these being given braid garnitures. Trimming Winter garments with lace has become an established fashion, and certainly no decoration is capable of more varied dispositions or is more universally becoming. Real laces, such as point appliqué, Irish crochet, Cluny, Renaissance and Russian, are in great vogue. These laces are usually applied with little if any fulness, the better to display their beauty. There is just now an unusual demand for medallions of heavy point Venise, Renaissance, Russian and other laces in leaf, floral and geometrical devices. In a cream linen batiste lace a spray of flowers is copied, and upon an oval-shaped medallion of black chiffon are appliquéd stars of Renaissance lace in two or three sizes. Many of these motifs are oval in form and are applied across the closing of bodices after the manner of frogs. Sometimes one size is used exclusively and again the ovals are of graduated sizes. A set of oval medallions in Russian lace would improve a toilette bodice of black broadcloth. The collar, if it be in military or choker style, the sleeves and the fronts may be decorated with medallions, four sizes being included in the set. Flower, leaf and scroll shaped motifs are fixed upon accessories of gowns or applied to simulate them.

Irish crochet lace insertion is new, having hitherto been shown only in edging. Velvet furnishes a favorable background for this beautiful lace, though it is also used with success upon silk, cloth and many of the dressy woollens. Wide Irish crochet lace edging is often used for bodice girdles and for the jackets which figure so extensively in prevailing fashions. Cluny laces in écaru and twine color purchased now may be worn again on the Spring or Summer gown. Both edgings and insertions are shown in various widths. Edgings from half an inch to one inch wide are generously used for outlinings, which accentuate the ornamental effects seen upon gowns. A heavy novelty lace of an effective type is composed of narrow and flat cream silk braid made up in lace designs which are outlined with slender silk cord. Some varieties have silk net medallions let in and silk crochet buttons added, with fine result. This style of lace is suggestive of point Venise.

Another novelty lace in points has a gold net foundation, with a design in silk braid outlined with fine gold cord. Black braid is similarly used upon gold net. A gold net has a device in soft cashmere colors worked in a fine linen braid that recalls Houghton. The beauty of this net is increased by a transparency of white chiffon or silk.

Turkish lace is a cream lace-net, heavy and open-patterned and interwoven with gold threads. Over a new gold cloth, which is like a luminous film, this net is most effective. It was used with white-and-gold taffeta moiré for the accessories and decoration of a ball costume, narrow pearl-and-gold band trimming being also introduced. The skirt is a three-piece style with a wide front-gore which favors the tablier decoration composed of three of the bands applied their width apart. The

waist is a Louis XV. style. The back and sides are lengthened to form a short skirt that is sprung into decided ripples, and the neck is cut low, coming below the shoulders. Above the center seam the back is rolled over in revers, the lining being covered with a full section of the silk made with a frill heading. The revers are faced with lace over the cloth and edged with the band trimming. Jacket fronts with revers separate widely over blouse-like fronts of net and gold cloth, frilled at the top, the revers being decorated to correspond with those at the back. Beneath the blouse the waist is finished with a narrow full section of silk. Mushroom-puff sleeves, made with a frill heading are set in below the shoulders, and crossing the shoulders are bands of the trimming applied on straps of the material. White Suède gloves and white satin slippers supplement the toilette.

For the wrists of long-sleeved bodices and for neck and other flowing decorations liege lace and a Brussels net about four inches deep with an inch-wide edge of fine point Venise lace are popular. Unbounded admiration is expressed for black worsted and silk braids and passementeries. Among the former are plain and fancy varieties and among the latter are both simple and intricate devices, the scroll being the keynote upon which variations are based. These trimmings are the exclusive choice for outdoor gowns, upon which they are extravagantly used. Flat braid is applied in three or five encircling rows upon skirts and sometimes immediately above each row is coiled soutache braid. A narrow soutache braid woven in a clover-leaf pattern is frequently used upon a skirt in straight, horizontal lines, in a succession of zigzag rows at the bottom or about a quarter of a yard up from the edge, in longitudinal lines over the gore seams or in simulation of a tablier, the effect produced being that of braiding.

With a simple flat mohair braid and mohair buttons a modish effect was achieved in a visiting costume of golden-brown Venetian cloth made up with Directoire green-and-gold changeable *peau de soie*. The five-gored skirt has its fulness drawn to a narrow space at the back in gathers, and is trimmed at the bottom with three rows of braid, buttons being set on at intervals to produce a diagonal effect. The bodice is made at the back without a center seam and with full fronts of silk that are framed by rounding zouave fronts. A folded belt of silk is broad at the front and tapers to a narrow width at the back, where a flat bow is formed as a finish. A stock is arranged with silk, a bow being made at the back. Five rows of braid are applied below the collar at the back at each side of the center, rounding towards the arms'-eyes. Three rows of braid are continued across each jacket front to the edge, each row being finished with a button. Three rows are then carried from each shoulder down to the first horizontal row, a button likewise marking the end of each row. The mutton-leg sleeves are each simply banded at the wrist with three rows of braid, with buttons used at intervals as on the skirt. White linen cuffs and a white linen collar, reversed narrowly at the top and made in two sections that flare at the back and front, are worn. A Russian turban, having a black moiré crown and a brown satin-braid brim trimmed with brown quills and rosettes of white lace and black moiré ribbon, accompanies the toilette and brown glacé kid gloves complete it.

Military effects are as popular as ever. Upon the fronts of plain basques frogs or loops of braid are arranged and at the back the middle three seams are defined with braid looped in trefoils at the ends. Rather a novel effect was produced in one waist with braid set on the darts, loops of narrow soutache braid and small buttons taking the place of frogs. At the back the side seams were covered like the darts, and over the middle seam the braid started from the collar and ended about the center of the back, where the conventional trefoil was arranged as at the ends of all the other rows.

Many varieties of jackets are shown decorated with black silk and mohair braids and also with jet passementerie. Some flare their entire depth, others meet above the bust and flare below; others again are made with revers. Some are broader at the top than at the bottom and in others the reverse effect is secured. An unusually interesting specimen in jet passementerie describes a sharp point at the top and rounds away at the bottom toward the back, the end being also acutely pointed. Black *mousseline de soie* jackets heavily wrought with jet or soutache braid are very effective.

A charming decoration for a plain silk bodice is a pair of jetted chiffon notched revers, which meet some distance below

the bust and taper to a point. A cascade of white or cream lace might be used to fill in the space above the bust. The present style of stock, which may be worn either with or without a linen collar, is made of double-faced satin, velvet or moiré taffeta ribbon, and may be carried twice about the throat and tied in a cravat bow in front, like the original stock of our grandfathers, or adjusted in a sailor knot with the ends fastened to the bodice by means of a stick-pin. This is a favorite fashion for flannel and other shirt-waists.

Five rows of black velvet or satin ribbon are used upon skirts in graduated widths, running from baby ribbon up to an inch and a half in width. French belts are made of very soft double-faced satin or taffeta moiré ribbon. The ribbon encircles the waist twice and at the left side is tied in a "crush" bow—that is, the loops are carelessly tied and crushed to produce a graceful, Frenchy effect. Fancy ribbon collars are invariably trimmed with soft lace or accordion-plaited chiffon arranged to stand upright in front and in cascades at the back, the bow being well-nigh smothered beneath the fluffy frills. The frill may be reversed over the stock, the lace starting from each side of the center of the front. This arrangement is far more becoming than if the lace extended entirely across the front.

TALKS ON HEALTH AND BEAUTY.—No. 2.

BY GRACE PECKHAM MURRAY, M. D.

FUNCTIONS AND STRUCTURE OF THE SKIN.

Those who know say that each of us has about fifteen square feet of skin to take care of. This is supplied with more than two million sweat glands having ducts aggregating more than two miles and a half in length. It has also over six hundred thousand sebaceous, or oil glands. When people talk about the pores of the skin—though few of them know it—they mean both the sweat and oil glands. The sweat glands keep the skin moist, and, in a way, regulate the temperature, the respiration and the excretions of the body. The oil glands keep the skin soft and pliable. The skin is the great unifier and beautifier of the body. The irregular masses of the muscles are covered with a layer of fat, and stretched over that is the skin, soft, smooth and glossy, beautiful in texture as velvet, and delighting the eye with its coloring, if in a state of health. The color and texture of the skin characterize a race as they do an individual.

In order to understand the care of the skin, its structure should be kept in mind. It has three layers. The first, the outer or hardened layer, is composed of epidermal cells. The rows of cells composing the lower strata are continually growing and pushing up the outer rows of cells, which are flattened and hardened. There are animals which change their skins once or twice a year, casting them off in their entirety. One never thinks of man as being such an animal, but, after his own fashion, man also sheds his skin. It is not all done at once, as is the case with the snake. The outer layer of the cuticle is, or should be, ever kept on the move, ever cast off and ever renewed, in order to keep the skin healthy. The layer beneath this is the true skin. It also is composed of cells, and in them is deposited the coloring matter. Beneath that, again, is the layer which contains the nerves and blood vessels. It would take a volume to describe all the peculiarities and anatomical characteristics of the skin, but for ordinary purposes it suffices to know that there are these three layers and that each has the functions thus briefly stated.

SUPERFICIAL AND TRUE CLEANLINESS.

If the skin is perfectly normal and healthy, effort should be made to keep it so. This is a matter of bathing. Imperfectious and troubles of the skin come more from the lack of proper bathing than from any other cause. There are few people whose skins are absolutely clean. Those who live in palaces are almost as often unclean as are dwellers in the slums, though they would be very indignant if this fact were intimated. They may bathe every day and twice a day and yet not cleanse the skin. The superficial layers of epithelium which should be removed are not taken away and remain to block up the pores. A woman explained more forcibly than elegantly to a friend

who was taking a Turkish bath for the first time, the difference between an ordinary bath and the effectual bath. "You come here," she said, "thinking that you are as clean as you can be, and they will scrub a cartload off of you."

If this superficial layer of epithelial scales is not removed, the sweat glands cannot do their work and the kidneys have to take up the burden. The sebaceous glands are blocked and show as roughened points or blackheads, or become inflamed and make pimples or acne. The cells of the true skin are checked in their growth and grow irregularly, or have deposits of pigment made in them. Beneath the true skin the tiny capillary vessels are pressed upon and cannot receive their proper supply of blood. The curious nerve endings, destined to receive and convey external impressions to the brain, are hindered in their work; the perceptions are dulled and the individual who does not know how to take a bath properly sinks below the destiny to which he was born and loses his proper place in life.

A cold sponge bath or a plunge bath is an excellent stimulus. It shocks the heart, which increases its action and sends the vital fluid with a greater impetus to the uttermost parts of the circulatory system, but it does not remove the epithelial scales collected on the surface. Hence it should never be regarded as a cleansing process, but as a tonic, the same as when one takes a walk or electricity. The cold bath does not agree with every one, but to those who are benefited by it there is nothing more delightful.

HOT, TURKISH AND RUSSIAN BATHS.

In order to keep the skin in its perfection a hot bath at stated intervals is necessary. This should not be a mere washing with soap and hot water, but a soaking of the skin in order to loosen the epidermal layers which have collected. The rapidity with which these collect varies with the individual, so the frequency of bathing must vary correspondingly. Turkish baths are of the greatest aid in maintaining the perfect functioning of the skin. The dry heat, gradually increased in intensity, opens the sweat glands, stimulating them to activity, loosening the epithelial layers and increasing the activity of the capillaries. Not only the skin but the whole system is benefited, its impurities being carried off. The ancient Greeks and Romans knew what was needed for the human system, and their baths took rank along with their other great public buildings. If this were done to-day, physical and mental vigor would be improved and renewed, and added to all our modern scientific information, there would come such a union of public cleanliness and public enlightenment that the Golden Era would dawn.

A Turkish bath—not oftener than once in five days and at least once a month—will do much to keep the skin healthy and to prevent gout and rheumatism. "But are not Turkish

baths dangerous?" it may be asked. Not if properly given. One should not remain too long in the hot room, and if there be a tendency to inequality of the circulation, the feet should be placed in hot water, and a towel wrung out of cold water should be placed on the head. The stay in the hot rooms should be according to the time it takes for the perspiration to run freely. It should not be longer than half an hour, and twenty minutes will usually suffice.

The addition of a room full of steam makes the difference between a Turkish and a Russian bath. The latter is admirable for the complexion, but the vapor-laden atmosphere is trying to the lungs and, therefore, to the heart, and caution should be used not to remain in it too long.

MASSAGE AND EXERCISE.

The baths are intended mainly to remove the superficial layer of epidermis; indirectly the capillary circulation is affected, and the nutrition of the skin is improved. Exercise and massage act directly upon the capillaries and are very beneficial in increasing the blood supply. It was shown in a previous paper that to keep the capillary system—that fine net-work of blood vessels distributed through the skin—in perfect condition is to secure for the individual a state of perpetual youth. Except for the face, massage is not needed by a healthy person, as the various kinds of exercise, rowing, riding, bicycling, walking, swimming and the gymnasium, may take its place, but facial massage is very useful to maintain the beauty of the complexion. It is not at all necessary to go to a professional *masseuse*. It is better to learn to massage one's own face; every time the face is washed the muscles may be gone over, following the planes of the face and muscles with the balls of the fingers, smoothing and pressing the forehead away from the lines in which it is inclined, to wrinkle, making a circular motion around the eyes, passing the fingers down the length of the nose, rubbing the palms of the hands up and down the cheeks, and giving a circular rub around the mouth and the chin.

PRESERVATION OF THE COMPLEXION.

Pursuing the subject thus far has led up to the complexion irresistibly, for to a woman the skin and the complexion are synonymous terms, all anxiety about her skin centering in the appearance of her face. This is natural enough, for by reason of the fact that it is the portion of the skin visible to all, it is the arbiter of the question of looks. A woman with irregular features may be good-looking if she has a fine skin, but beauty is impossible with a coarse, blotchy skin, no matter how perfect may be the contour of the features.

In discussing the complexion we will consider, first, the texture, secondly the coloring, thirdly the blemishes. To make the texture of the skin fine, soft and silky it is necessary that the food should be of a proper kind, easily digested and nourishing. To illustrate the potent effect of food and drink upon the complexion, one has only to think of the 'fat, puffy red face of the gourmand, or of the inflamed, swollen, unsightly nose of the drunkard. The need of exercise and massage has been already alluded to.

The bathing of the face is a measure of the greatest importance. It has been a tradition that the use of water injures the complexion. But plenty of water, dashed against the face and applied with the hands, rubbing and massaging the face at the same time, will cleanse and open the pores, stimulate the circulation and make the skin healthy and soft. It is most desirable to keep the skin free from dirt. If necessary—and it will be necessary—soap should be freely used. The kind of soap used is important. Soap should be free from perfumes and of the purest quality, but the kind depends upon what is found to have the most beneficial effect on the skin.

IMPERFECTIONS AND BLEMISHES.

The blemishes of the skin are caused by deposits of pigment in the derma or true skin, such as freckles and moth patches, by deposits of pigment with abnormal cell growth, birth marks, moles and warts, and by the obstruction and inflammation of the oil glands. There are other conditions of the skin which call for consideration, but they pass beyond the realm of hygiene and must be considered as diseases of the skin.

Freckles are one of the mysteries of Nature. Why should the sun and wind acting upon one complexion produce deposits of pigment and leave another face quite free from these blem-

ishes? Nor can they be said to be due entirely to the influences of the wind and sun, since they appear on parts of the skin protected by the clothing. It is easier to account for the appearance of moth patches, in which the coloring is more diffused. They are due to imperfect circulation in the capillaries with the resulting accumulation of the epidermal layers. They are called "liver spots" and are generally attributed to that popular fetic, a diseased liver. There is only one way to get rid of them after they have once appeared, and that is to destroy the cells of the true skin in which the pigment is deposited. The difficulty is to do this so lightly and carefully that the lowest layer of skin shall not be disturbed, for such disturbance will result in a scar. If the spots are light, they may be acted upon by lemon juice, or diluted acids, weak solutions of bi-chloride of mercury (five grains to the ounce), colorless solutions of iodine applied so as to redden the skin but not to irritate it too much.

Birth marks, moles and warts are disturbances of the cell growth of the true skin, generally accompanied by deposits of pigment. Birthmarks usually result from the abnormal growth and distribution of the blood vessels and sometimes of the hair follicles. If they are small, they may be removed with acids, but they generally require the attention of a surgeon. Moles often render the face unsightly, and should be removed, if only for aesthetic reasons. They are not difficult to eradicate. If small, they may be burned off or removed by means of the electric needle; if very large, a small incision at the base, closed by a stitch if necessary, makes a neat little surgical operation, leaving only a tiny scar, much preferable to the unsightly excrescence.

The peculiarities of warts, their sudden appearance and disappearance, constitute another of the mysteries of cell growth in the true skin. They ought not to be tolerated, being easily removed by the application of acids or caustics.

GLANDULAR STRUCTURES OF THE SKIN.

The innumerable sweat glands with which the skin is supplied have already been alluded to and their importance cannot be over-estimated. On their proper action the health of the body largely depends. The hot bath, exercise, anything which stimulates healthy action of the sweat glands, tends to promote the bodily health and the bodily functions.

Upon the healthy action of the oil follicles depends the beauty and softness of the skin, especially that of the face which is more liberally supplied with them than any other part of the body. If they are blocked up, as is often the case, if they over-secrete, or if through improper or neglectful bathing the skin becomes rough and coarse, they are filled with little black accumulations, hardened secretion made dirty by exposure to the air—"blackheads." These accumulations prevent the action of the glands and after awhile cause irritation, as a result of which the unsightly blackheads are transformed into pimples, large and small, and these may fester and the face become covered with acne. Can this be prevented? Easily, if taken at the beginning. If the glands over-secrete so that the face is too oily, the face should be wiped with a soft cloth dipped in a mixture of equal parts of cologne and water or alcohol and water. Powders in such cases are admissible, but they should be carefully used. All powdering of the face was once considered iniquitous, but it is very useful and even necessary for some skins. Prepared chalk or pure rice powder will not injure an oily skin; on the contrary, such an application will benefit it. If through inaction of the sebaceous glands the skin becomes dry and inclined to wrinkle, powders should not be used, but the circulation should be stimulated by vigorously rubbing and pinching the face.

When blackheads have formed, they must be removed by squeezing them out, rubbing them out or scraping them away. If pimples have formed, it is necessary to steam, massage and work over the face—anything to start the circulation and make the glands take on a healthy action. Salves and ointments are no longer in fashion. They must be used with care as they often stimulate the action of the hair follicles and as a result the face and lips are covered with an unsightly growth.

The care of the skin is an immense subject, and it has only been possible to touch lightly here and there upon salient points. But, after all, the whole problem resolves itself into a matter of proper diet, proper exercise and proper bathing. As for wrinkles, to ward these off one needs to take all the precautions mentioned, with the addition of a spirit contented, happy and without malice or envy.

CROCHETING.—No. 67.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
 ch. st.—Chain stitch.
 s. c.—Single crochet.
 d. c.—Double crochet.

h. d. c.—Half-double crochet.
 tr. c.—Trebble crochet.
 p.—Picot.
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

PIN-CUSHION COVER.

FIGURE No. 1.—To make this pretty cushion cover there will be required one 3-cord, 200-yard spool of bleached linen thread

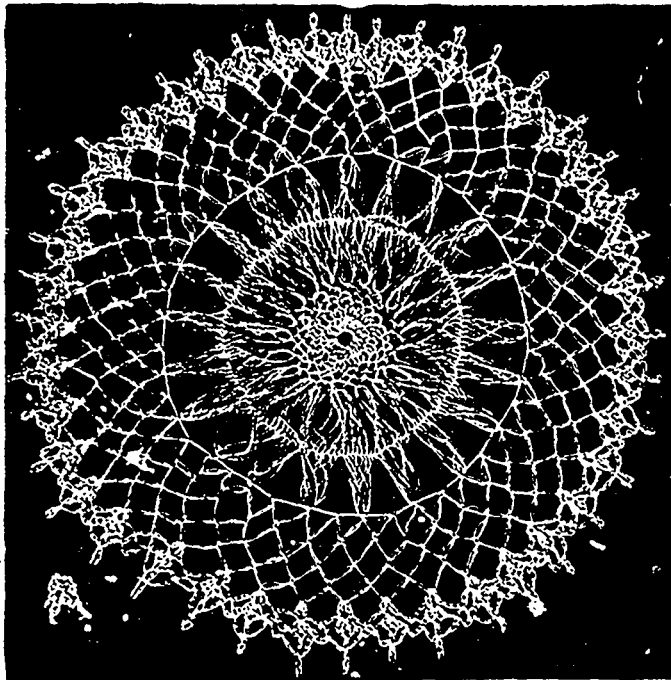


FIGURE No. 1.—PIN-CUSHION COVER.

No. 100. a fine steel crochet hook and a 2-inch hair-pin. Work as follows: ch. 8, join, work d. c. in the ring until it is filled and then join first and last d. c.

Second row.—1 d. c. in each d. c. of last row.

Third row.—* Ch. 3, sl. st. in top of third d. c. and repeat from * for the entire row.

Fourth and Fifth rows.—Like second, but widen in each row sufficiently to keep the work flat.

Now take another spool and with the hair-pin work 168 loops, or 8 for each 3-ch. in little wheel.

Now take the little wheel. * ch. 1, pass hook through 8 loops of hair-pin work, draw thread through sl. st., ch. 1, sl. st. in 2nd of 3-ch., *; repeat between stars for entire row, fasten and break thread.

On the other side of hair-pin work take up * 8 loops with sl. st., ch. 8, *, repeat between stars. Make 1 row of knot stitches, catching in top of cluster of loops and in 4th of 8-ch. between.

Second row.—Catch in center knot of last row. Make two more rows of knot stitches like 2nd.

Next row.—* Ch. 5, 2 d. c. in center knot of last row, ch. 1, 2 d. c. in same place *, repeat between stars.

Next row.—* Ch. 3, sl. st. in 3rd st. of 5-ch. in preceding row, ch. 3, 3 d. c. in 1-ch. between 2 d. c. in preceding row, ch. 3,

sl. st. in 1st st. of ch.-3, 3 d. c. in 1-ch. *: repeat between stars.
 Last row.—* Ch. 3, sl. st. in 2nd st. of ch.-3 in last row, ch. 3, sl. st. in 2nd st. of next ch.-3, ch. 3, sl. st. in 2nd st. of ch.-3 in shell, ch. 5, sl. st. in 2nd st. of ch.-3 in shell *: repeat between the stars.

CROCHET AND BRAID EDGING.

FIGURE No. 2.—The braid used for this edging is one of the kinds employed in making Battenburg lace. The engraving represents the edging full size. Fold the braid as seen in the engraving.

For the Lower Edge.—Begin at a folded corner of the braid corresponding with the left-hand folded corner represented in the engraving. * Make 3 ch., catch in the middle of the fold with a s. c., 3 ch., catch in next corner; 18 ch., catch on the angle, 1 single in last stitch of the 18-ch.; 1 double in each of the next 4 stitches, making the 1st one very close; 1 treble in the next stitch, 1 double-treble (thread over 3 times) in same stitch to form a ring, 8 ch., 1 single in next corner of the braid; repeat from * across the row.

Next row.—1 single in 1st small space, * 4 ch., 1 single in next small space, 7 ch., 11 trebles in the ring formed by the double-treble, 7 ch., 1 single in the next small space, and repeat from * for all of the row.

Next row.—1 single in the small space, 4 ch. and 1 double in the top of the single to form a picot; thread over twice and pick up a loop in the last stitch of the 7-ch. underneath; work off 2 stitches, thread over and pick up a loop through the next stitch and work off all the loops, two at a time; make another picot and repeat these points and picots as seen in the engraving for all the scallops.

To fill in the Upper Spaces.—1 s. c. in right-hand corner of braid, 6 ch., 1 double in next corner; 3 ch. skip 2 spaces, thread over twice, pick up a loop through the next space, thread over and draw through 2 loops; thread over twice, skip 1 space, pick up a loop through



FIGURE No. 2.—CROCHET AND BRAID EDGING.

the next space, and work off 2 stitches; work in this way until within 2 spaces of the angle; thread over twice, pick up a loop in the last space and work off 2 stitches; thread over, pick up a loop through the next space of the braid (at the other side of the angle) and work off 4 stitches, 2 at a time; work in the same

way as at the other side until within 2 spaces of the fold, so that there will be 4 squares at each side of the angle, and then work off the stitches that are on the hook, 2 at a time; make 3 ch., thread over twice, pick up a loop through the 2nd d. c. made in the 1st row, and work off 2 stitches; thread over twice, pick up a loop through the next double and work off 2 stitches; thread over once and pick up a loop through the next double and work off 2 stitches; thread over once, skip the angle, pick up a loop through the opposite double and work off 4, 2 at a time; repeat twice more the same as at the other side, and then work off all the stitches, 2 at a time; 3 ch., thread over twice, pick up a loop through the 2nd d. c. underneath and work off 2 at a time; thread over once, skip the angle and pick up a loop through the opposite double, and work off all the stitches, 2 at a time; 3 ch., 1 double in the next space, 3 ch., 1 double in the next space, 4 ch., 1 double in the corner, 4 ch., 1 double in next corner, repeat the filling-in in all the spaces.

Next row.—Double-crochets, with 1-chains between in alternate stitches underneath.

Next row.—Make a ch. of 3, thread over twice, pick up a loop through 1st space, work off 2 stitches, thread over and pick up a loop through the next space, and work off all the stitches 2 at a time; make 1 ch., thread over once and pick up a stitch through the top of the 2 stitches underneath and work off all the stitches, 2 at a time; this will form a cross-treble stitch. Make 1 ch., then another cross-treble, and repeat chains and cross-trebles across the row.

Next row.—Double-crochets, separated by 1-chains in every other stitch.

DOLLS' TAM O'SHANTER CAP.

FIGURE No. 3.—This cap was made of drab and yellow Saxony. Make a ch. of 3 st. with drab, join, and work over it 5 s. c.

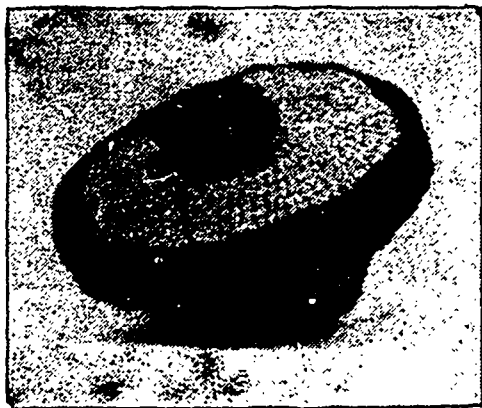


FIGURE No. 3.—DOLLS' TAM O'SHANTER CAP.

Work round and round working in the back half of the st. and widening often enough to make the work lie perfectly flat, until there are 9 rows of the drab; then make 4 rows of yellow, widening as before; next make 5 rows of yellow, narrowing often enough so that when the last row is made it will measure about 5 inches; now make 4 rows for the band without widening. Make a small pompon of the yellow and sew to the center of cap.

CROCHETING FORWARD AND BACKWARD IN SHELLS OF ALTERNATE, OR SHADED COLORS.

FIGURE No. 4.—This design is suitable for mantel lambrequins, covers for upright pianos, tidies for upholstered chairs, lounge-pillows, infants' carriage afghans, diamond-shaped scarfs for onyx tables, lamp-mats, pin-cushions, etc.

Select two colors that prettily contrast, or two shades of one color one much deeper than the other, so as to emphasize the effect.

Crochet a chain of five times as many stitches as the number of shells required. The last 4 stitches of the chain are extra, and will be needed to finish the edge later in the work. Make 6 d. c. in the 5th stitch of the chain. Assuming the colors to be blue and

pink, and having with the blue crocheted the 1st shell, composed of 6 d. c., draw the pink thread through the last blue stitch left on the hook, skip 3 or 4 stitches and make the next shell. Alternate these shells in the manner directed, until the 1st row of shells is finished. Next make a chain of 4 sts., then throw the wool

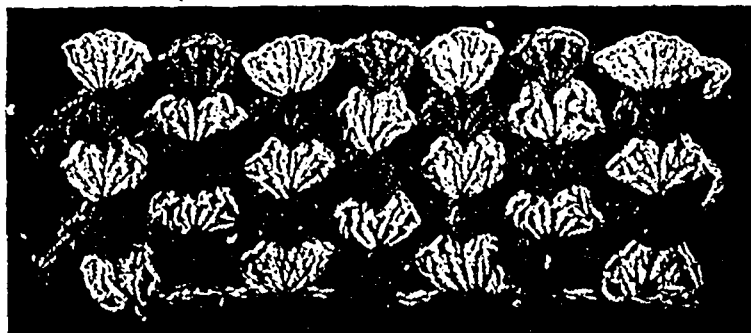


FIGURE No. 4.—CROCHETING FORWARD AND BACKWARD IN SHELLS OF ALTERNATE OR SHADED COLORS.

over the hook just the reverse of the way it is thrown in ordinary crochet, being careful to still hold the right side of work toward you; pass the hook through the middle of last shell made from front and back, wool over in the reverse manner, and draw back through the shell, over (in reverse way); work through 2, over (reverse), through last 2 on hook; repeat in this way until the shell is completed, then, being careful to always carry the thread along the back of the work, draw the 2nd color through the loop on the hook and proceed to make the 2nd shell with the other color. Any awkwardness at first is readily overcome by a little practice. Be careful to crochet the backward-crocheted shell of blue in the forward-crocheted shell of pink. The effect is very satisfactory. The work could not be accomplished by only the forward or ordinary method. The severe look of the under side of ordinary crochet is also by this method confined altogether to the wrong side of the work. The laps of the thread are likewise kept on the underside. Edge the article you are making with half d. c. stitches working blue in the pink, pink in the blue.

WHEEL FOR A TIDY.

FIGURE No. 5.—Chain 12 and join.

First row.—20 s. c. under ch., fasten with sl. st. in 1st s. c.

Second row.—* Ch. 7, skip 3 st.; s. c. in next st.; repeat 4 times from *.

Third row.—* 5 s. c. over 1st ch.; make a ball by wrapping thread over needle, inserting under chain and catching it on needle 10 times, pulling the thread through them all and fastening with a s.

c.; 5 s. c. over remainder of ch. and repeat from * for remainder of the loops.

Fourth row.—15 ch., catch on opposite side of loop between the two loops; repeat 4 times.

Fifth row.—9 s. c. over ch., a ball, 9 s. c. and repeat for each 15-chain.

The small wheel in the center is made like the first 3 rows of the larger ones. It requires one small wheel and 5 larger ones for a complete wheel, each of the 5 larger ones being fastened to a point of the smaller one.



FIGURE No. 5.—WHEEL FOR A TIDY.

A HEARTS ENTERTAINMENT.



"I've fixed upon the date for my party," announced Elise to her trio of friends, "but," she concluded with a profound sigh, "the game is quite another matter."

"What about Dominoes?" suggested Miriam Berkly, inseparable number one.

"I prefer Euchre to the adagio movement of that game," spoke up elum number two, known as "Tat," short for Carrie.

"Oh, girls," cried the fourth familiar spirit, Dorothy, who had been thinking with unwonted intentness, "I have the very idea, and if you will only listen I'm sure you'll approve!"

"Lo, a Daniel come to judgment!" quoted Miriam, but Dorothy, unheeding, proceeded, "The party is to be on St. Valentine's Day, so let's play Hearts."

"Hum-h-m," groaned Elise, "cards are necessary to play that, and you know father objects to them."

"But the cards for my game are different," went on Dorothy confidently, "for we are to make them ourselves."

"None of your sarcasm, Mistress Dolly!" said Miriam, "You know you are the only one of us who pretends to draw."

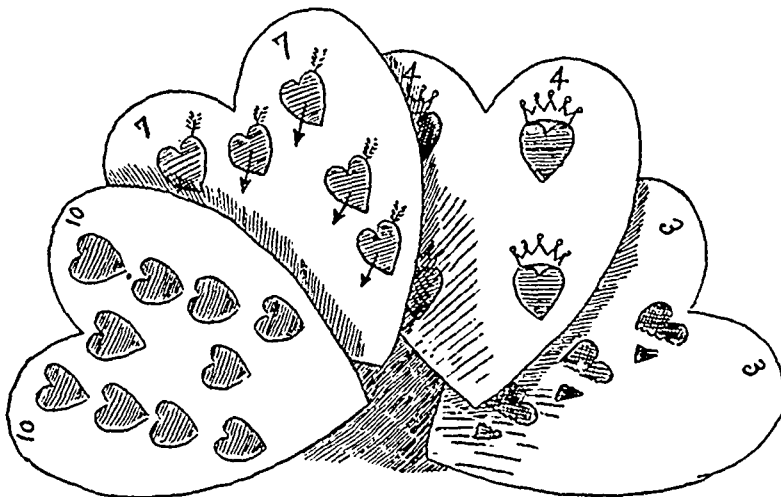
queens were omitted and the knives were replaced by Cupids. The varied outline and color of the spots made quick distinction easy, even in the hurry of a progressive game.

Charmingly fashioned were the invitations, cut after the manner of the packs from pink cardboard and touched up by gifted Dorothy with sepi and gilt, yet so simply done as not to be above the skill of an imitator possessing patience and neatness. Each represented a winged double heart. From the first heart, which bore the invitation, two cherubic wings extended, and when the second heart was folded down from the top, these wings were thrust, by slight bending, through two slits cut along the second heart's outer edges. The recipient's name and address appeared on the second heart between the wings, so, as these dainty conceits were delivered by messenger, no envelopes were required. Indeed, the graceful pinions, bent as if for instant flight, seemed quite capable of self-delivery.

Other hearts, in varying sizes and in every roseate tint from blush-pink to warmest crimson, shone among the decorations. A frieze of large crêpe paper hearts brightened the hall; cardboard hearts tied together with red ribbon encased each jardinière; between the double doors drooped a festoon of the red shapes strung upon ribbons and caught at the ends with great golden arrows. In addition, one beheld everywhere quivers, bows, arrows, all the pretty paraphernalia of Dan Cupid's warfare. Later, when all the guests had arrived, the doughty little god himself, personated by a winsome, winged tot in abbreviated attire, came forth to lend the young men his weapons to aid in finding their partners, for as yet the ladies had not appeared. Each mystified young fellow received an arrow showing his name on the stem and, under instruction, he aimed this toward a certain darkened doorway, whence floated tell-tale whisperings and sounds of feminine laughter. Immediately the maiden at whose feet the spent shaft had fallen tripped out and accepted as partner in the game, as well as for escort homeward later on, the happy archer whose arrow she held.

"Full many a shaft at random sent,
Finds mark the archer little meant,"

showing in gold lettering over the fateful doorway proved a quotation decidedly apropos. These partners paired by chance found places at the tables according to the numbers on the arrows, "one" for the first table, "two" for the second and so on. The game is simple enough yet merry withal, and, though well known, a description here may not prove amiss. Eleven cards are dealt each player (thirteen in a regular

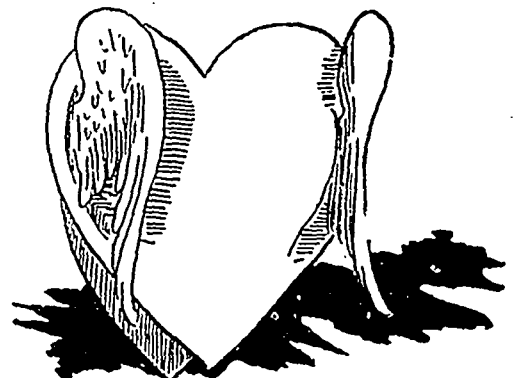


THE FOUR SUITS.

"I don't pretend," Dorothy answered innocently, "and I'm sure all of you can cut, so give me the scissors and I'll cut out a heart three and a half by three inches, as a pattern for your cards."

"Then," supplemented Elise, "the easiest way will be to outline by your model upon the cardboard sheet as many hearts as possible, afterwards cutting neatly by the pencilled lines."

Scissors, pencils and cardboard were brought and Elise's statement was quickly verified. The delicate pink of the cardboard selected made a pleasing background for the tiny hearts that replaced the familiar spots of the ordinary playing cards. As there are four suits in every pack, these little heart spots were varied in outline to constitute four corresponding suits. Thus, instead of spades, Dorothy designed plain hearts of pale red; for clubs she substituted the same hearts of a deeper tint, pierced with arrows; for diamonds there were warm red hearts cupped with golden crowns, "since Love and Riches should make a happy pair," the young designer had explained, while the real heart suit, which in the game is the suit "thrown off," was replaced by broken hearts, "because," according to the same sage authority, "broken hearts are useless things, only to be gotten rid of at the first opportunity." Pattern stencils in the four shapes had greatly facilitated the quick and correct marking of these original packs, from which the kings and



THE INVITATION.

pack): the player at the left of the dealer leads; all must follow suit if possible; any player having none of the suit led should discard a broken heart; ace is highest, then "Cupid," ten, etc.. each card capturing cards of a lower number; the object of the

game is to avoid taking in the broken hearts. When the bell rings the couple showing the smallest number of broken hearts among their captured tricks move to the upper table.

With the end of the game a pretty innovation came to light in place of the usual prize giving. The hostess held up a large pink rose and requested her merry company to make mental

roofing of airy pink nothingness, "fair and frail as the fabric of a young girl's fancy," declared an embryo poet present. At the middle point a chain of hearts depended to sustain a wedding bell of odorous blossoms. From it to each place ran a gay ribbon secured by a knot of flowers, and the hostess announced that a slight pull upon this ribbon by the one person for whom Fate held matrimony in store within the next twelvemonth would cause the bell to ring. The secret lay in the fact that only one ribbon was tied to a real bell within, while the other strands were fastened to the floral device. Beside the knot of blossoms at each plate lay a pink heart through which was thrust a golden arrow, and the guest read thereon:

THE MENU:

- Croquettes of Two Soles.*
- Crackers, Soured Hearts,*
- Cheese Love-Knots, Broken Hearts.*
- Salad in Love Apples.*
- Frozen Kisses, Iced Hearts.*

Translated, the first course was fresh fish—boiled, shredded, seasoned, rolled in cracker crumbs, then dipped in beaten egg and fried delicately brown; the "soured hearts" turned out to be mango pickles cut with a tiny heart die; the chicken salad

of the second course came on the hollowed shells of carefully skinned tomatoes, antequely christened "love apples," while the accompanying "broken hearts" were broken heart-shaped biscuits and the "cheese love-knots" were cheese straws twisted in the proper form before baking. The "iced hearts" of the last course proved to be small heart cakes coated with pink icing, and investigation revealed the companion dainty to be frozen almond cream packed in heart-shaped "kisses."

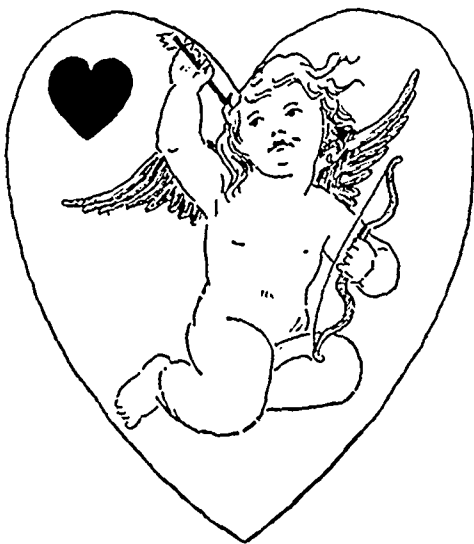
"'Tis a dish I do love," quoted Gilmer Bliss, breaking off a fragment of kiss and glancing beseechingly at Miss Tat's red lips.

"Since you like chilly things, I'll turn you the cold shoulder," quoth she with becoming severity, suiting action to word.

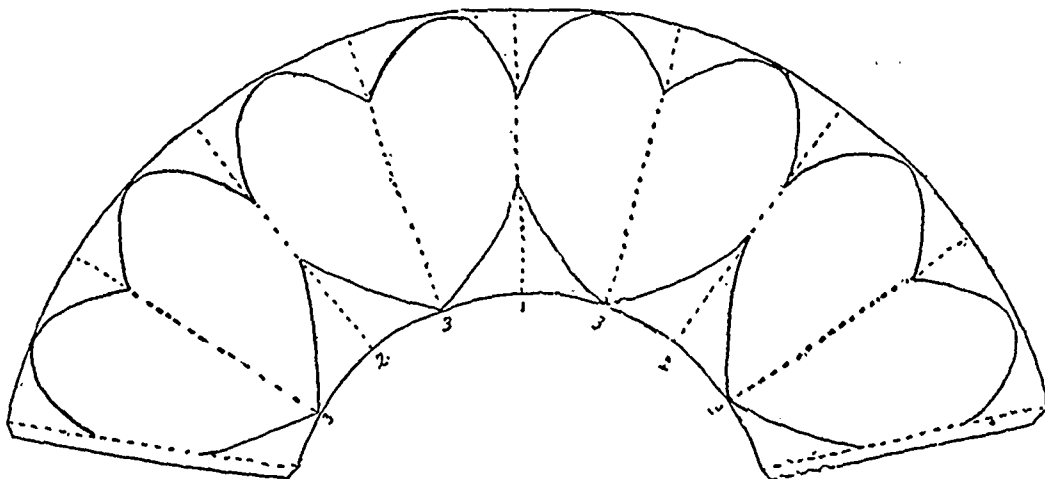
"You are literally heartless," he laughed, seeing Tat had

guesses as to the number of its leaves. Then, in the picturesque pose of Marguerite telling the daisy's petals, she tore off each pink leaf, calling clearly, "loves, one; loves not, two; loves, three; loves not, four;" until the last number, with its momentous clause, fell from her lips. The two who had guessed most nearly correct received prizes, and, *nolens volens*, took also the "fate" that accompanied the number. This chanced to be the welcome affirmative, "loves," and as lucky John Walton fastened the tiny golden heart to his watch chain, he said softly, "I accept the omen." His look spoke volumes, and Elise blushed in a silence that might be construed as consent, while Tat, slyly observant, made ready some witty onslaught. Fortunately, Gilmer Bliss, whose arrow Tat held, came just then to escort her in to supper, and began whispering something about "striving for a heart prize, too." So it was her own blushes that concerned this little mischief all the way to the dining-room.

This pretty apartment glowed under a permanent blush that streamed through heart-circled candle shades, and heart-be-fringed lamp-shades, all of rosy pink. In the illustration of the pattern for the first, the glassine foundation is represented glued in shape at the dotted extensions, while the heart decoration was made by cutting the same shape of red or pink paper, then folding according to the numbers at the dotted lines and finally cutting the heart shapes at the heavy lines. When opened these trim shapes were touching at the outer edges, so they needed only dashes of glue along the points to hold them in place on the glassine. Pink paper hearts in long strands were caught by gilded arrows at intervals below the picture rail, and thence extended to the center of the room, suggesting a ribbed



PATTERNS FOR CARDS.



PATTERN FOR CANDLE SHADES—ONE-HALF SIZE.

appreciatively eaten all of her confection, and was now busying herself with drawing a petal from the huge rose the waitress presented in a bowl. A twin flower made the round among the gentlemen, and high mounted merriment, joined with not a little

grave pondering, for these mammoth flowers pur-
tained to have grown in Love's own garden, and brought message
of fate along with the candy hearts fastened to each petal. These were some
of the messages:

I own the soft impeachment.
—SHERIDAN.

Out upon it! I have lov'd
Three whole days together,
And am like to love three more,
If it prove fair weather.
—SUCKLING.

Beware of her fair hair, for she excels
All women in the magic of her locks.
—GOETHE.

Had we never met or never parted
We had ne'er been broken hearted.
—BURNS.

Then come the wild weather, come sleet or snow
We will stand by each other however it blow.
—LONGFELLOW.

Faint heart ne'er won fair lady.
—BALLAD.

Be shee fairer than the day,
Or the flow'ry meads in May,
If shee be not so to me,
What care I how faire shee be?
—PERCY'S RELIQUES.

'Tis good in every case, you know,
To have two strings unto your bow.
—HUDIBRAS.

Take care, beware, she is fooling thee!
—SONG.

O, gentle Romeo, if thou dost love, pronounce it faithfully!
—SHAKSPERE.

O, beware, my lord, of jealousy!
—SHAKSPERE.

That thou didst know how many fathom deep I am in love!
—As You Like It.

Why so pale and wan, fond lover?
Prithee, why so pale?
—SUCKLING.

O, tell me, pretty maiden,
Will you marry me?
—Patience.

"Answer this!" said Gilmer, handing Tat the operative lines he had drawn. Something in his tone thrilled the girl's pulses, and a pretty seriousness overcame all the saucy curves of her lips as she murmured, presently, a low reply of just three letters. John Walton must have heard the same impressive monosyllable from another pair of lips that night, for Elise was afterwards observed wearing a new solitaire on the third finger of her left hand. So now it seems that two young couples hold especially dear the anniversary of good St. Valentine, the patron saint of all true lovers.
LUCIA M. ROBBINS.

SUCCESSFUL FAIRS AND THEIR FEATURES.

While a fair always calls for unceasing effort on the part of those interested in its success, yet it yields a goodly return of enjoyment and is one of the best means of raising money yet devised. The general plan of all fairs is the same—booths presided over by ladies appropriately costumed, and an entertainment of general interest. But within the scope of this outline there are almost unlimited possibilities. A description of some successful fairs which have been held in various cities will doubtless afford inventive minds suggestions for entertainments yet newer and more promising financially.

A Carnival of Holidays which proved highly successful was carried out in substantially the following manner: Booths were arranged to represent the various holidays of the year: New Year's, Thanksgiving, Christmas, Labor Day, Memorial Day, Arbor Day, Easter, Fourth of July, Washington's Birthday, St. Valentine's Day, etc. In the New Year's booth the ladies were dressed in reception costumes. Light refreshments were served to order by young girls, and various articles of fancy work marked with the date of the New Year were offered for sale. Silver novelties were also offered and on them the date was to be engraved to order. These articles were obtained from a jeweler and sold on commission. The Christmas booth was presided over by Santa Claus and his wife, and all sorts of toys, dolls and fancy work were offered for sale. The Thanksgiving booth was the main refreshment room where substantial meals were served. Colonial costumes were worn by those in charge. Labor Day was represented by a booth in which the attendants wore the characteristic costumes of various trades, and the articles for sale were of a thoroughly practical nature. Aprons, holders, sleeve protectors and dusting-caps were among the wares shown. Independence Day, or Fourth of July, had a booth trimmed with red, white and blue bunting and profusely decorated with flags. Lemonade, popcorn and gingerbread were for sale, as well as arnica and court plaster. Uncle Sam and Miss Columbia did the honors here. Arbor Day was represented by the flower booth, and costumes of pale-green were worn by the attendants. In the booth representing Memorial Day there were three attendants, two gentlemen and one lady, the former dressed respectively in a blue and a gray soldier's uniform, and the lady as a hospital nurse. Souvenir spoons, pictures and books concerning the Civil War were here offered for sale. The Easter Booth was draped in white and decorated with flowers, butterflies and doves. Stationery, pic-

tures, cards and art publications were the goods for sale. The Washington's Birthday booth, decorated with small flags and presided over by George and Martha Washington, was used for the candy table. The St. Valentine's Day booth was the home of paper dolls and hand-painted novelties. The entertainment provided for the evening consisted of music and recitations, each selection appropriate to some one of the holidays represented.

Carried out along similar lines is the Festival of Trades, the different booths representing various trades and having articles for sale pertaining to the same. Merchants may be interested in this sort of enterprise and goods can be obtained to sell on commission. The entertainment may take the form of tableaux interspersed with songs and recitations, all interpreting some phase of trade or industry. A military drill of young girls dressed in novel costumes furnished by merchants to advertise their specialties would prove an attractive feature. Another form of entertainment for the Festival of Trade would be poster tableaux. These are entirely new. A board frame must be constructed near the front of the stage or platform upon which the posters are to be shown. This frame should be black, either painted or covered with cloth. A box-like affair, not very deep, should be arranged just behind the frame as a background for the tableaux. This background will have to be covered with cloth or paper, which can be replaced by different colors as the various posters may require. Black, white and red are most often used. The posters to be represented may be copied from those of well known artists, or, if a clever local artist be interested in the entertainment, new ones may be originated. It assists very materially in making the affair a success financially to interest the merchants of the city in advertising by this novel means. For instance, the furrier who provides the costume for a poster representing Winter, may be mentioned in the programme. The elaborate poster, by Mucha, of Bernhardt as Gismonda, could be produced with fine effect, and the leading dressmaker of the city might gladly supply the blue-and-gold embroidered robe for the occasion. Among the posters which could be copied successfully are those used by the various newspapers of the country. A good example of these is a poster designed by Louis J. Rhead, representing a woman clothed in a red and green sleeveless robe, with a wreath of holly in her hair. In one hand is held a quill pen, and in the other a newspaper. The background is of so deep a purple as to

look almost black. This could be made to advertise a local newspaper. Another newspaper poster has a background of solid red upon which is pictured in yellow the sun with its radiating beams. A woman's figure stands so that the head and shoulders fall against this yellow background, the lower part of the figure being outlined against the red. The low waist with its long, full sleeves is of green and the skirt of yellow. This is very effective. Christmas is well represented by three stockings, one of red, one of blue and one of yellow, against a green background, three little children in white night-dresses peeping forth at them. From newspapers and book announcements, from magazine covers and mercantile advertisements, the list may be lengthened to suit the requirements of the evening.

A Bohemian Fair is sure to attract by its very title alone. The booths should include all sorts of gypsy arrangements, artists' studios and bachelor apartments. The first of these could be presided over by a fortune teller; the second could offer for sale paintings, sketches and etchings of all sorts, while the presiding artist should be in studio attire; and the third would be a sitting place for the sale of pipes, cigars and sporting goods. The refreshment room should be given the air of a Viennese concert garden, with small café tables and chairs. Japanese lanterns and shaded lights help to heighten the effect of the whole, and the music should be furnished by a stringed orchestra. In connection with this fair an entertainment called "The Love Songs of Great Writers" might appropriately be given. Let some well-known musician prepare a talk or informal lecture upon this theme, to be illustrated by musical numbers. Among the songs given at a recent "evening," were: Shakspeare's "Who Is Sylvia?" Schubert; Tennyson's "O, Swallow, Swallow"; "Bonnie Leslie," of Burns; Hans Christian Anderson's "Ich Liebe Dich," and songs written by Heine, Goethe and Longfellow.

A Carnival of Sports is conducted on lines similar to the Carnivals of Holidays and Trades. Each booth represents a popular sport; its attendants dress in appropriate costumes and the articles for sale have to do with the game or pastime represented. In addition, fancy articles, light refreshments, candy, hot or cold drinks and household articles can be offered for sale in whatever booth seems most appropriate. Golf, tennis, croquet, baseball, football, bicycling and many more diversions can be represented. The general entertainment could be given by a class from a well-trained gymnasium and another from a school of Delsarte.

A Carnival of Nations is always attractive and affords unlimited scope for originality. Let the booths represent different nations, the attendants dress in costumes peculiar to the nation depicted and the wares sold conform as nearly as possible to the productions and curios of that land. There will be no trouble to fill the Japanese booth with wares. Holland's counters can be stored, among other goods, with the popular Delft ware and embroideries, while the Arab who holds sway over the Arabian booth may dispense coffee and spices with various fanciful commodities. The Spanish booth should have mandolins and guitars as accessories; fruits, flowers and fans should be sold in the booths most appropriate to each. A charming entertainment to give in connection with this is a "Lullaby Concert" or Cradle Songs of the Nations. A well-known singer impersonates a Japanese mother putting her baby to sleep. The setting of the stage represents a Japanese room; the accessories may be studied in books upon Japan. The mother should sing De Koven's "Japanese Lullaby." Another singer, representing an English mother, may sing Tennyson's "Sweet and Low," while she rocks a canopied cradle. A German mother sings one of Mozart's lullabies. One rocks her baby in her arms; another, the Indian mother,

swings it in a blanket hammock and croons the song of Nakomis to Hiawatha. This makes a delightful programme—as unusual as it is taking.

JULIA DARROW COWLES.

A successful and novel church fair called the Household Bazaar is arranged and conducted in the following manner: The departments are classified as The Kitchen, Dining-Room, Parlor, Nursery and Boudoir. These may simply be tables set around the hall on which are offered for sale various articles suitable for use in that particular part of the house indicated. The effect is still more charming, however, if booths can be constructed and fitted up to represent the various apartments designated. If each is given in charge of a committee of energetic workers, the undertaking will not prove arduous. There must be a general committee to receive the contributions and assign each article to its proper booth or table, thus preventing confusion.

Beginning with the kitchen, have, if possible, a room fitted up to represent an old-fashioned living room. If refreshments are to be served, the inner man may here be satisfied with Boston baked beans, brown bread, doughnuts, pie and coffee. There are not many fancy articles that can be made for the kitchen, but useful articles usually find a more ready sale than the more expensive specimens of fancy work. At one side of the room have a table well supplied with kitchen aprons, light and dark iron holders, market lists, covers made of bags knitted in candle wicking for brooms to be used in sweeping the walls, cook books with recipes written by members of the parish, dish towels, laundry aprons, clothes-pin bags, etc. The ladies in charge may appear in gay print gowns and cook's caps and aprons.

The dining-room is beautifully arranged with daintily prepared tables at which are served sandwiches, salads, ices and cakes. Young ladies in bewitching caps and waitresses' aprons attend here, beguiling dollars from their visitors by a display of embroidered accessories for the table, buffet and side-board, hand-painted china, etc.

The drawing-room is, of course, the most elaborate booth in the matter of decoration. Some of the older ladies in handsome gowns, assisted by young girls, preside here and serve tea and wafers. If there is a flower stand, it may be placed in a corner of this room. Purchasers will find here something for all the members of the family, every sort of house beautifier being on sale—embroidered picture-frames, table-covers, opera-glass bags, book and magazine covers, bon-bon baskets, couch pillows, lamp-shades and nearly everything in the fancy-work line.

Children and young mothers will linger longest at the Nursery, with its stock of dolls and dolls' finery, home-made candies and pop-corn balls, all sorts of attire for baby and his small brothers and sisters, aprons and caps for nurse, home-made scrap-books, soft worsted balls and other toys, crib quilts and pillows. The scope of this department is well nigh limitless and it may be made the best paying feature of the bazaar.

My Lady's Bower should be a picture of daintiness with My Lady herself and a few friends in charming light-colored Empire gowns offering chocolate and tiny cakes to all who stop to examine the beautiful wares spread out for inspection. These include exquisitely embroidered dresser scarfs, handkerchief, veil and night-dress cases, shoe bags, party bags, bags for soiled handkerchiefs and laces, toilet mats and pin-cushions of every variety and price, hair-pin holders, sponge bags, bedroom slippers, etc.

Of course, these are only hints of what may constitute the stock in trade of each booth. Once the work is under way, one will be surprised how many things suggest themselves and how easily they are assigned to their proper places.

K. E. MAXWELL.

A NEW AND NOTABLE PUBLICATION.—THE GRAND ALBUM OF METROPOLITAN FASHIONS is the title of a new monthly to be issued by us beginning with the number for March, 1897. It will consist of a series of ARTISTIC PLATES illustrating in Colors and Tints the Latest Modes in Costuming, Millinery, Window Dressing, etc., with the necessary descriptive matter. It will be indispensable to Dressmakers and Milliners, and invaluable to ladies generally who like to adopt the latest effects of La Mode. It will be published in three separate editions—English, German and Spanish—at 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25 cents.

TO PARTIES ORDERING by mail from us or our Agents.

—In sending money through the mail, to us or to agents for the sale of our goods, we advise the use of a Post-Office Order, an Express Money-Order, a Check or Draft or a Registered Letter.

Should a Post-Office Order sent to us go astray in the mails, we can readily obtain a duplicate here and have it cashed. An Express Money-Order is equally safe and often less expensive. Bank Drafts or Checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery.

A registered Letter, being regularly numbered, can be easily traced to its point of detention should it not reach us in ordinary course. To facilitate tracing a delayed Registered Letter, the complaining correspondent should obtain its Number from the local postmaster and send the same to us.

THE ART OF KNITTING.—No. 67.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus. Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *, means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, three more after making it the first time, making it three times in all before proceeding with the next part of the direction.

MITT FOR LITTLE GIRL, FROM FOUR TO SIX YEARS OF AGE.

FIGURE No. 1.—Cast 15 stitches of split zephyr on each of three needles and knit around plain. Then k 2, p 2 for two rounds; then * o and n every stitch for one round; next, k plain for one round *. Continue between stars alternately, until the open work gauntlet is a little more than half a finger deep.



FIGURE No. 1.—MITT FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

Now begin the wrist thus: Knit plain one round; k plain, narrowing at every 8th st.; k plain; k plain, narrowing at every 8th st.; k plain; k plain, narrowing at every 8th st.; k plain for 5 rounds. Knit plain and th over and narrow at every 4th st., which will form the holes to run the ribbon through at the wrist. Knit plain for two rounds, and on the third round th over once in the middle of one needle, which begins the widening for the thumb. K 2 rounds plain; k plain, but th over on each side of the one hole; k 2 rounds plain. Knit 1 round plain, and th over on each side of the 2 holes; this makes the gore for the thumb. Continue thus to widen, allowing 2 rounds between the round that makes the holes, till 16 stitches have been added, besides the first hole. Knit 7 plain rounds and then cast 12 stitches on an extra needle and knit around the thumb piece. Narrow at each end of the needle with the new stitches on it until 4 are left. Knit 3 plain rounds: k 2, p 2 for six rounds. Bind off, and the thumb is finished. Pick up the 12 stitches at the base of the thumb and knit around plain for the hand part of the mitt. Narrow on each end of the needle with the new stitches on it, at every other round until 6 stitches have been narrowed off. Then knit plain for one inch, and purl 2, k 2 for 6 rounds and bind off. Turn the gauntlet under, like a hem, and sew it to place with blind stitches. Run a narrow ribbon through the holes and do it in a neat bow. A cord and tassels of zephyr may be used at the wrist of the mitt instead of ribbon, if preferred.

DOUBLE APPLE LEAF LACE.

FIGURE No. 2.—This lace together with the accompanying insertion would decorate aprons or pillow-cases very effectively. Cast on 31 stitches and purl across once.

First row.—Sl 1, k 3, p 1, p 2 to., o, k 1, o, k 1, o, k 1, p 2, k 1, o, k 1, o, k 1, o twice, p 2 to., p 1, k 6, o, n, o, n, k 1.
Second row.—P 2; k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 6, k 2, p 6, k 2, p 4.
Third row.—Sl 1, k 3, p 1, p 2 to., o, k 2, o, k 1, o, k 2, p 2, k 2, o, k 1, o, k 2, o twice, p 2 to., p 1, k 3, o, n, o, n, o, n, k 1.
Fourth row.—P 2; k 1, p 1 in loop; p 3; k 1, p 1, in loop; p 3, k 2, p 8, k 2, p 8, k 2, p 4.
Fifth row.—Sl 1, k 3, p 1, p 2 to., o, k 3, o, k 1, o, k 3, p 2, k 3, o, k 1, o, k 3, o twice, p 2 to., p 1, k 10, o, n, o, n, o, n, k 1.
Sixth row.—P 2; k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 10, k 2, p 10, k 2, p 10, k 2, p 4.
Seventh row.—Sl 1, k 3, p 1, p 2 to., o, k 4, o, k 1, o, k 4, p 2, k 4, o, k 1, o, k 4, o twice, p 2 to., p 1, k 12, o, n, o, n, o, n, k 1.
Eighth row.—P 2; k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 12, k 2, p 12, k 2, p 12, k 2, p 4.
Ninth row.—Sl 1, k 3, p 1, p 2 to., o, k 5, o, k 1, o, k 5, p 2, k 5, o, k 1, o, k 5, o twice, p 2 to., p 1, k 21.
Tenth row.—Bind off 8 stitches, p 12, k 2, p 14, k 2, p 14, k 2, p 4.
Eleventh row.—Sl 1, k 3, p 1, p 2 to., o, slip and bind, k 9, n, p 2, slip and bind, k 9, n, o twice, p 2 to., p 1, k 6, o, n, o, n, o, n, k 1.
Twelfth row.—P 2; k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 6, k 2, p 12, k 2, p 12, k 2, p 4.
Thirteenth row.—Sl 1, k 3, p 1, p 2 to., o, slip and bind, k 7,

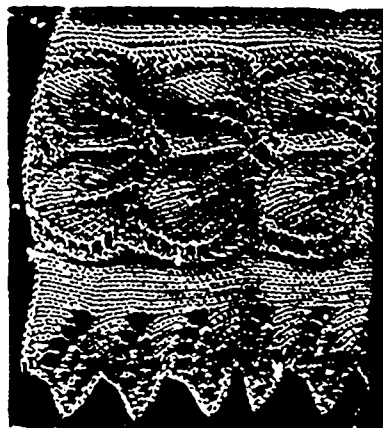


FIGURE No. 2.—DOUBLE APPLE LEAF LACE.



FIGURE No. 3.—DOUBLE APPLE LEAF LACE INSERTION.

n, o twice, p 2, o, slip and bind, k 7, n, o twice, p 2 to., p 1, k 8, o, n, o, n, o, n, k 1.

Fourteenth row.—P 2; k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 8, k 2, p 10, k 4, p 10, k 2, p 4.

Fifteenth row.—Sl 1, k 3, p 1, p 2 to., o, slip and bind, k 5, n, p 2, o, p 2, slip and bind, k 5, n, o twice, p 2 to., p 1, k 10, o, n, o, n, o, n, k 1.

Sixteenth row.—P 2; k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 10, k 2, p 8, k 2, p 1, k 2, p 8, k 2, p 4.

Seventeenth row.—Sl 1, k 3, p 1, p 2 to., o, slip and bind, k 3, n, p 2, o, k 1, o twice, p 2, slip and bind, k 3, n, o twice, p 2 to., p 1, k 12, o, n, o, n, o, n, k 1.

Eighteenth row.—P 2; k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 12, k 2, p 6, k 2, p 3, k 2, p 3, k 2, p 4.

Nineteenth row.—Sl 1, k 3, p 1, p 2 to., o, slip and bind, k 1, n, p 2, o, k 1, o twice, p 1, k 1 in next, o, k 1, o twice, p 2, slip and bind, k 1, n, o twice, p 2 to., p 1, k 21.

Twentieth row.—Bind off 8 stitches, p 12, k 2, p 4, k 2, p 3, k 2, p 3, k 2, p 4, k 2, p 4.

Twenty-first row.—Sl 1, k 3, p 1, p 2 to., o, k 3 to., p 2, o, k 1, o, k 1, o, k 1, p 2, k 1, o, k 1, o, k 1, o twice, p 2, k 3 to., o twice, p 2 to., p 1, k 6, o, n, o, n, o, n, k 1.

Twenty-second row.—P 2, k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 6, k 2, n, k 2, p 6, k 2, p 6, k 2, n, k 2, p 4.

Twenty-third row.—Sl 1, k 3, p 4, p 2 to., o, k 2, o, k 1, o, k 2, p 2, k 2, o, k 1, o, k 2, o twice, p 2 to., p 4, k 8, o, n, o, n, o, n, k 1.

Twenty-fourth row.—P 2; k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 8, k 1, n, k 2, p 8, k 2, p 8, k 2, n, k 1, p 4.

Twenty-fifth row.—Sl 1, k 3, p 3, p 2 to., o, k 3, o, k 1, o, k 3, p 2, k 3, o, k 1, o, k 3, o twice, p 2 to., p 3, k 10, o, n, o, n, o, n, k 1.

Twenty-sixth row.—P 2; k 1, p 1, in loop; p 3; k 1, p 1, in loop; p 10, n, n, p 10, k 2, p 10, n, n, p 4. Repeat from seventh row.

DOUBLE APPLE LEAF INSERTION.

FIGURE No. 3.—Cast on 22 stitches and purl across once.

First row.—Sl 1, k 3, p 1, p 2 to., o, k 1, o, k 1, o, k 1, p 2, k 1, o, k 1, o, k 1, o twice, p 2 to., p 1, k 4.

Second row.—Sl 1, p 3, k 2, p 6, k 2, p 6, k 2, p 4.

Third row.—Sl 1, k 3, p 1, p 2 to., o, k 2, o, k 1, o, k 2, p 2, k 2, o, k 1, o, k 2, o twice, p 2 to., p 1, k 4.

Fourth row.—Sl 1, p 3, k 2, p 8, k 2, p 8, k 2, p 4.

Fifth row.—Sl 1, k 3, p 1, p 2 to., o, k 3, o, k 1, o, k 3, p 2, k 3, o, k 1, o, k 3, o twice, p 2 to., p 1, k 4.

Sixth row.—Sl 1, p 3, k 2, p 10, k 2, p 10, k 2, p 4.

Seventh row.—Sl 1, k 3, p 1, p 2 to., o, k 4, o, k 1, o, k 4, p 2, k 4, o, k 1, o, k 4, o twice, p 2 to., p 1, k 4.

Eighth row.—Sl 1, p 3, k 2, p 12, k 2, p 12, k 2, p 4.

Ninth row.—Sl 1, k 3, p 1, p 2 to., o, k 5, o, k 1, o, k 5, p 2, k 5, o, k 1, o, k 5, o twice, p 2 to., p 1, k 4.

Tenth row.—Sl 1, p 3, k 2, p 14, k 2, p 14, k 2, p 4.

Eleventh row.—Sl 1, k 3, p 1, p 2 to., o, s. and b., k 9, n, p 2, s. and b., k 9, n, o twice, p 2 to., p 1, k 4.

Twelfth row.—Sl 1, p 3, k 2, p 12, k 2, p 12, k 2, p 4.

Thirteenth row.—Sl 1, k 3, p 1, p 2 to., o, s. and b., k 7, n, o twice, p 2, o, s. and b., k 7, n, o twice, p 2 to., p 1, k 4.

Fourteenth row.—Sl 1, p 3, k 2, p 10, k 4, p 10, k 2, p 4.

Fifteenth row.—Sl 1, k 3, p 1, p 2 to., o, s. and b., k 5, n, p 2, o, p 2, s. and b., k 5, n, o twice, p 2 to., p 1, k 4.

Sixteenth row.—Sl 1, p 3, k 2, p 8, k 2, p 1, k 2, p 8, k 2, p 4.

Seventeenth row.—Sl 1, k 3, p 1, p 2 to., o, s. and b., k 3, n, p 2, o, k 1, o twice, p 2, s. and b., k 3, n, o twice, p 2 to., p 1, k 4.

Eighteenth row.—Sl 1, p 3, k 2, p 6, k 2, p 3, k 2, p 6, k 2, p 4.

Nineteenth row.—Sl 1, k 3, p 1, p 2 to., o, s. and b., k 1, n, p 2, o, k 1, o twice, p 1, and k 1 in next stitch; o, k 1, o twice, o, s. and b., k 1, n, o twice, p 2 to., p 1, k 4.

Twentieth row.—Sl 1, p 3, k 2, p 4, k 2, p 3, k 2, p 3, k 2, p 4, k 2, p 4.

Twenty-first row.—Sl 1, k 3, p 1, p 2 to., o, k 3 to., p 2, o, k 1, o, k 1, o, k 1, p 2, k 1, o, k 1, o, k 1, o twice, p 2, k 3 to., o twice, p 2 to., p 1, k 4.

Twenty-second row.—Sl 1, p 3, k 2, n, k 2, p 3, k 2, p 6, k 2, n, k 2, p 4.

Twenty-third row.—Sl 1, k 3, p 4, p 2 to., o, k 2, o, k 1, o, k 2, p 2, k 2, o, k 1, o, k 2, o twice, p 2 to., p 4, k 4.

Twenty-fourth row.—Sl 1, p 3, k 1, n, k 2, p 8, k 2, n, k 1, p 4.

Twenty-fifth row.—Sl 1, k 3, p 3, p 2 to., o, k 3, o, k 1, o, k 3, p 2, k 3, o, k 1, o, k 3, o twice, p 2 to., p 3, k 4.

Twenty-sixth row.—Sl 1, p 3, n, p 10, k 2, p 10, n, p 4. Repeat from seventh row.

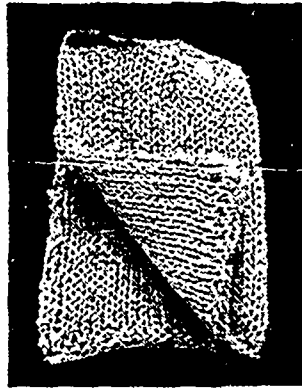


FIGURE No. 4.—DOUBLE HEEL FOR HOSE.

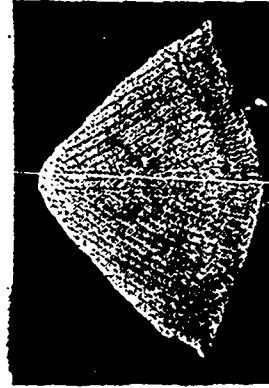


FIGURE No. 5.—DOUBLE TOE FOR HOSE.

DOUBLE HEEL FOR HOSE.

FIGURE No. 4.—This heel is knit with two needles which make two separate heels joined only by the edge stitches. This kind of a heel will wear twice as long as a single heel. The method, by a little care, can be adapted to any shaped heel and any number of stitches. The directions are correct for a ladies silk or fine cotton hose No. 8½, or, in coarser wool for gentlemen's golf or bicycle stockings. The single heel on which the double

heel is set up or begun is set the same as a single heel usually is, and has 39 stitches—a seam stitch with 19 stitches on each side of it.

To Set the Double Heel.—Knit 1, make 1 by knitting the slanting loop at the side of the stitch, and repeat across the heel. There should now be 78 stitches on the needle—2 seam stitches with 38 stitches on each side. Make one after the last stitch to fill out the 78 stitches. In working off the knit stitches be careful to pass the needle through so as to bring them in regular shape.

First row.—Sl 1, k 1, * bring yarn to the front between the needles, slip 1, put the yarn back, k 1 and repeat from * 18 times. Seam 1 by bringing the yarn to the front between the needles, slip 1, seam 1, slip 1, and put the thread back, k 1. Repeat the detail between the stars for other side of the heel.

Second row.—Follow the directions for first row exactly. The stitches that are knitted should be slipped, and the slipped ones knitted. Repeat these two rows alternately 30 times or until long enough to narrow off. Begin to narrow off on the right side of the heel, thus:

First row.—Knit the first 18 stitches like the rest of the heel, then narrow as follows: Bring the yarn to the front, slip 1, take the next stitch off on an extra needle or a hair pin, slip the next stitch, put the yarn back, put back the stitch from the extra pin on to the left needle, narrow. Always narrow like this in 1st, 3rd, 5th, 7th and 9th rows, and knit 12 stitches like rest of heel. Narrow, slip 1, seam 1, n, knit 12 like rest of heel, n, k 18.

Second row.—K 18 like rest of heel, narrow by bringing yarn to the front, slip 1, yarn back, narrow the stitches which were slipped side by side in first row. Always narrow like this in 2nd, 4th, 6th, 8th and 10th rows and knit 12 in the heel stitch; narrow, yarn to the front, slip 1, seam 1, narrow, knit 12 in the heel stitch, narrow, knit 18 in the heel stitch.

Third row.—Like first row, except that there are 8 instead of 12 stitches between narrowings

Fourth row.—Like second row, except that there are 8 instead of 12 stitches between narrowings.

Fifth row.—Like first row, except that there are but 4 stitches between narrowings.

Sixth row.—Like second row, except that there are but 4 stitches between narrowings.

Seventh row.—Like first row, but the narrowings come together with no stitches between them.

Eighth row.—Like second row, but the narrowings come together with no stitches between them.

Ninth row.—Like first row, with but one narrowing on each side.

Tenth row.—Like second row, with but one narrowing on each side.

Separate the stitches, putting the stitches of the under side or lining on one pair of needles, and the outside stitches on another pair, half of the stitches of each part being on one needle and half on another; fold the needles of the outside together and narrow or knit the first stitch on each needle together. Narrow the next two together and slip the stitch resulting from the first narrowing over it. Continue to do thus till the stitches are all bound off. Then fasten the yarn. Then bind off the lining or under side of heel the same as the outside: draw the thread through the last stitch but do not break it off, as it will be needed to take up the foot stitches.

DOUBLE TOE FOR HOSE.

FIGURE No. 5.—This toe is knitted with four needles, and makes two entirely separate toes, joined only where the rows meet. For this reason it is better to commence making the extra stitches needed for the double part at the corner of the needle which crosses the sole of the foot. The foot may have any number of stitches around it before setting in the double toe.

To Begin the Toe:—* Knit 1, make 1 by knitting the slanting loop at the side of the stitch; repeat around the stocking from *. There should be twice as many stitches, less one, as there were on the foot before beginning the toe; the full number being uneven. If there is an even number, drop one of the made stitches.

First row.—K 1, yarn to the front between the needles, slip 1, put the yarn back; repeat around the foot.

Second row.—Slip 1, k 1, and repeat around the foot, knitting the slip stitch and slipping the knit stitch in first row. Repeat these rows alternately to the narrowings.

To Narrow off the Toe:—Knit one double or three single stitches at each end of each needle. Next to these stitches narrow according to the directions for the different rows, making a narrowing very near each end of each needle; narrow in two rounds, then knit 4 rounds like rest of toe without narrowing. Always begin narrowing in a round that is knitted like first one. Repeat these six rounds—two narrowed and then four like rest of toe—alternately, until there are only stitches enough for one narrowing on each needle. Separate the stitches of lining and outside and put the lining stitches on a cord until needed. Narrow off the stitches of the outside until but one remains; draw the yarn through it, and fasten. Narrow the lining in the same way.

To Narrow In:—*First round.*—Take 4 stitches, the first of which is a slip stitch. Bring yarn to the front, slip 1, take next stitch off on an extra needle or a hair pin; slip 1, put the stitch on the extra pin back on the left needle, put yarn back, narrow; knit like the rest of the toe to the next narrowing.

Second round.—Just back of the narrowings in first round will be found two slip stitches side by side; knit them together at each narrowing in first round and knit the other parts of the round like the rest of toe.

SEASONABLE COOKERY.

IN THE MARKETS.—LESSENING THE TOIL OF THE COUNTRY HOUSEWIFE.—SUNDAY DINNERS PREPARED ON SATURDAY.

In this, the last of the Winter months, the markets show little change from January. The Spring vegetables already seen in the large city markets are either from the South or grown in the greenhouses, and are correspondingly expensive. The scientists tell us that we do not need this class of food at this season. While the cold of the Winter continues the food we eat should be such as will keep us warm. Meats, fatty foods and strictly Winter vegetables will do this. Salts and acids, which these Winter vegetables lack, are needed in the Spring but not yet. On a diet containing an excess of acids we may freeze to death, the blood being too much thinned. We, therefore, adhere to the limited supply of vegetables that Nature provides, knowing that it is quite the wisest choice.

FOR THE FARMER'S WIFE.

The farmer's wife must be numbered among the toilers of the earth. It is scarcely too much to affirm that from the commencement of her work in the early Spring to the last fruit gathering in the Autumn she is taxed beyond her strength. While there seems to be always help at hand for her husband, there is too often none for her. Labor-saving machinery of all kinds is provided for the out-of-door farm work, but seldom is anything of the kind thought necessary for her relief, being usually looked upon as an extravagance. A washing machine would greatly ease her laundry work; a dish-washer would in short order cleanse the multitude of dishes that the extra help of harvesting entails; the latest churn would yield the golden mass before any possible fatigue could be felt. The farmer's wife is wise who saves her strength and insists upon having machinery that will enable her to do so. Servants are seldom to be obtained in the country, even at high wages, and machinery is the overworked housewife's only recourse.

It is the wise woman who examines herself to determine whether, like Martha of old, she is not troubled about many matters in her housekeeping of which she might be relieved, thus saving her strength for necessities. To determine what are essentials and what are not is always a great gain in any occupation. Usually there are two work tables in the kitchen that require an almost daily scrubbing to keep them clean. By covering their tops with table oilcloth the necessity for this scrubbing will be obviated. Oilcloth needs only to be wiped to be made quite fresh. The white cloth, moreover, adding much to the neatness of the work room. A carpet sweeper will save much heavy sweeping. Wire screens at the windows will do away

in a great measure with the annoyance and defacement of flies.

Primitive arrangements and ideas still have a stronghold in many of the rural districts. Part of the labor involved could be saved the weary mother, if husband and sons were taught to take a less selfish view of her position and duties. Woman's work is looked upon as trifling, while their efforts demand appreciation from the weaker members of the family. They are kings when their outdoor work is done, and the tired mother or faithful sister, who seldom knows an hour's respite from the rising of the sun unto the going down of the same, not only receives no help from them but foolishly waits upon their slightest wish. Such self-sacrifice not only results in a lack of consideration for the mother herself but reacts upon her sons, who are thereby encouraged to grow into selfish men, heedless and blind as to the care and labor of the women of their own households.

The Sunday rest should be planned to ease the country housewife's shoulders from their daily burden. Unfortunately, this is not always done. The Sunday dinner is usually the most elaborate of the week, often taking the entire morning for its preparation. This is both unwise and unnecessary, for by proper forethought much of the Sunday dinner may be prepared on Saturday. The dessert may be made ready; the chicken, if there is to be one, may be all but cooked, and vegetables may be prepared. The following menus admit of such Saturday preparation:

No. 1.		
	Stewed Chicken.	
Mashed Potatoes.		Baked Corn.
Celery.		Cucumber Pickles.
	Rice Pudding.	
No. 2.		
	Stuffed Beef.	
Baked Potatoes.		Stewed Tomatoes.
Celery.		Boiled Rice.
	Chocolate Pudding.	
No. 3.		
	Baked Chicken.	
Plain Boiled Potatoes.		Beets.
Celery.		Pickles.
	Bread Custard Pudding.	

STEWED CHICKEN.—In the first menu the chicken may be made ready for the stew pot on Saturday, and the Sunday cooking will require but little time or attention. After the

feathers are removed—which should always be done as soon as the bird is killed, pulling the feathers toward the tail and not scalding to aid in their removal—if there are long hairs on the bird, hold it over a lighted paper to singe them off, being careful that the flesh is not blackened. When singed, brush with a dry cloth; then “draw” the bird, remove the crop, wipe out the inside of the body with a wet cloth, cut into pieces and set away in a cold place. On Sunday cover these pieces with boiling water and stew gently—for two hours if the chicken is not young. Then lift from the kettle to the platter on which slices of toast have been laid, add a cupful of milk to the kettle, thicken with flour until like cream, add salt and pepper, pour over the chicken and serve.

BAKED CORN.—For this dish allow:

1 can of corn.	$\frac{1}{2}$ tea-spoonful of salt.
$\frac{1}{2}$ cupful of milk.	$\frac{2}{2}$ tea-spoonfuls of butter.

Place these ingredients in a baking dish, cutting the butter into small pieces. If the corn is very dry, more milk will be required, as the mixture should be rather thin before baking. Cook for forty minutes.

RICE PUDDING.—This is the old-fashioned, creamy pudding, than which there is none better. To make it, take:

1 quart of milk.	3 table-spoonfuls of raw rice.
$\frac{3}{4}$ cupfuls of sugar.	$\frac{1}{2}$ tea-spoonful of salt.
	$\frac{1}{2}$ tea-spoonful of cinnamon.

Mix the salt, spice and sugar well together, add to the rice and bake for three hours. Stir often, breaking through the brown crust that forms but taking care not to stir it into the pudding. Bake slowly, that the mixture may not boil. Eat cold without sauce.

STUFFED BEEF.—The meat for the leading dish of the second menu is cut an inch thick from the entire round, both upper and under cut. Lay this slice of meat on a baking board, sprinkle over it a cupful of chopped suet, and add a layer of plain, dry stuffing made of grated or crumbed bread seasoned with butter, salt, pepper and a bit of chopped onion. Roll tightly and tie with wrapping twine. This part of the work may be done on Saturday, the meat being set in a cold place out of all draught. When ready to cook, place a flat-bottomed iron kettle on the stove, add a half cupful of suet, and when very hot flour the meat thickly and lay the roll in the kettle to brown. Turn from side to side until well browned, then add hot water to nearly cover and stew slowly for three hours. This browning process crusts over the meat and keeps in the juices. Cover the kettle while the meat is cooking. When done, lift out the meat, thicken the juices in the bottom of the kettle, pour over the meat and serve. This meat may also be baked in the oven, browning in the baking pan, then adding the water and baking. If a braising pan is at hand, use it, as the meat will then need but little attention. If such a pan is not used, baste often during the cooking. Make a gravy as above and pour over the meat.

BOILED RICE.—For this dish take:

1 quart of water.	1 cupful of rice.
1 tea-spoonful of salt.	

Boil gently for twenty minutes, drain and return to the kettle to dry. Place on the back of the range, shake frequently and serve in twenty minutes, when each grain will be quite whole and separate. Eat with the gravy from the meat, or add a lump of butter to melt over the rice just before serving.

CHOCOLATE PUDDING.—For this take:

1 quart of milk.	$\frac{1}{2}$ box of gelatine (1 oz.)
$\frac{1}{2}$ cupful of sugar.	$\frac{2}{2}$ tea-spoonfuls of vanilla.
	$\frac{2}{2}$ cupful of grated chocolate.

Heat the milk to the boiling point, using a double boiler; add

half a cupful of the milk to the grated chocolate, stir to melt the chocolate, heating in a separate stew-pan on the range until quite smooth, adding more of the milk as the chocolate thickens. When melted, stir into the remainder of the milk, cover and cook for an hour. Add half a cupful of cold water to the gelatine to soften it during the boiling. When cooked as directed, add the gelatine to the chocolate, cook for ten minutes, add the sugar, take from the fire, strain through a fine sieve into a fancy mould and when lukewarm add the flavoring. As the oil from the chocolate rises to the top, skim it off with a spoon. When cold, set on ice or in a cold place for twenty-four hours, then turn from the mould and serve with sweetened and flavored milk.

BAKED CHICKEN.—Dress the chicken on Saturday, as above directed, and for the stuffing of a bird weighing four pounds allow:

3 cupfuls of crumbed bread.	$\frac{1}{4}$ tea-spoonful of pepper.
1 table-spoonful of butter.	1 leaf of onion.
$\frac{1}{2}$ table-spoonful of salt.	1 stalk of celery.

Mix well, chopping the onion and celery very fine; lay lightly in the body and breast. Do not pack stuffing into birds, as a soggy mass is the result. Sew up the openings, skewer the wings and legs closely to the body and set away in a cold place. When ready to bake, brush over the bird with a wet cloth, then sprinkle on salt, pepper and flour. This dampening will keep the seasoning in place. Lay thin slices of pork upon the legs and breast, fastening them with toothpicks; add two cupfuls of water and bake for an hour and a quarter, basting often. If the chicken browns too fast, wring a piece of white cloth out of strongly salted water and lay it upon the bird. Cover the liver, gizzard and heart with cold water, gently bring to a boil and cook until tender. By starting with cold water these parts are made more tender. Make a gravy from the oil in the bottom of the pan, allowing one table-spoonful of flour to one of oil, cooking the flour in the oil until of a rich brown; then add the water the giblets were cooked in and as much more as is needed. Stir well from the bottom of the pan; chop the giblets fine, removing the tough center part of the gizzard, and add to the gravy just before serving. Remove the skewers from the bird and serve at once, handing the gravy around in a dish of its own.

Here again the braising pan may be used successfully. It is like two dripping pans, one fitting on top of the other, is not expensive and will relieve the cook of any attention during the baking, no basting being required until the browning begins. The upper pan is then removed and the bird is quickly browned, being basted every eight or ten minutes.

BREAD CUSTARD PUDDING.—Take these ingredients:

1 quart of milk.	$\frac{1}{4}$ cupful of currants.
3 eggs.	$\frac{1}{4}$ tea-spoonful of salt.
$2\frac{1}{2}$ slices of bread.	$\frac{1}{2}$ table-spoonfuls of sugar.
	$\frac{1}{4}$ tea-spoonful of nutmeg.

Slice the bread rather thicker than for table use, butter and cut it into inch squares and place in an earthen dish. Beat the yolks of the eggs light, add them to the milk and stir until well mixed. Rub the nutmeg into the sugar, add the salt and stir in the milk. When dissolved, taste and add more salt and sugar, if liked; then turn this mixture over the bread and sprinkle on the currants. Set to bake in a pan containing two inches of boiling water. Cook in a medium oven and when a silver knife inserted in the custard will come from it quite clear, the pudding is done. Beat the whites of the eggs dry, add one and a half table-spoonfuls of sugar, spread on the top of the pudding and after browning quickly set in a moderate heat to cook for five minutes. Serve cold without sauce. Quince jelly cut into squares and served with this pudding is delicious.

These menus show clearly how much may be done toward easing the labor in the country home for at least one day in the week in order that Sunday may not be a day of rest in name only.

BLAIR.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled “Ex-

tracts and Beverages,” in which are presented full and explicit instructions for preparing a large assortment of delicious syrups, refreshing beverages, Colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. (by post 7 $\frac{1}{2}$ d.) or 15 cents.

STATE FEDERATION OF WOMEN'S CLUBS.

By CAROLYN HALSTED.

That there is strength in numbers is a truism particularly applicable to the woman's club, for what the gentler sex has long stood in need of is organization and the power that it affords. It was the recognition of this fact that led to the formation of the General Federation of Women's Clubs seven years ago, an association so heartily approved and endorsed throughout the country that it has developed a membership of 800,000, including women's organizations in every state in the Union. Its three biennial meetings—the first in Chicago in 1892, the second in Philadelphia two years later, and the one held last Spring in Louisville—have borne witness to the enthusiasm aroused by its strong purpose and the benefits arising from its existence.

The very success of this federation had one unfortunate result, the stress of numbers excluding all possibility of considering local questions and the needs of the small club. But, the intrinsic value of the idea being demonstrated, the project of founding State federations on the same lines in order to unify local club interests, was quickly carried out in different quarters of the Union.

It has been said that the club movement began with the sewing circles of long ago, and made a great stride when some members read while others sewed. It has now reached mammoth proportions in the State, county and city federations. When the question of State federation was first mooted there were many queries as to its advantages and possible evils, queries not yet answered to the entire satisfaction of everybody. But careful study shows the advantages to be many, the disadvantages few and without special weight. Some two years ago a circular was sent out by the General Federation to its component States, asking for opinions on the subject of State Federations. This called forth from well-known club women replies both able and thoughtful, most of them favoring the scheme without reservation, though a few touched upon the possible disadvantages. It was suggested that State Federations might detract from the strength of the General Federation, that the delegates to the latter from such State Federations might also represent the clubs which formed their body, and that the clubs themselves might no longer be individually represented at the general meetings. Another objection had a financial point of view, while a third held that in some communities and among a certain class of citizens large bodies of women and clubs for women were not regarded with entire approval, being looked upon as aggressive, strong-minded and otherwise objectionable. This last objection does not appear to be very serious, it being more and more generally conceded that the ideal club of the future will be one wherein men and women will be associated on an equal footing. But until such a condition of club life becomes general the Women's clubs must work out their own ends unaided. To the objection that State Federations might cause the disintegration of the General Federation, the President of the latter organization, Mrs. Ellen M. Henriotin, replies that the usefulness of that body has been and will be increased, not diminished, by State Federation, and that "unity in diversity" is the key-note of modern civilization.

The advantages of systematized State organization are many and varied. "The fundamental idea of State Federations is equality of women and equality of clubs. This is the noblest idea of the Nineteenth Century, as it solves the problem of class distinctions. In this joining of forces associations of every sort and description come together, each being influenced by the worthy aims of the rest, for there has never been formed a woman's society without some praiseworthy purpose in view. Such a federation brings into touch with each other and with the outside world broad-minded, clear-headed women and helps them to accomplish objects that alone they would have been powerless to effect. The State is a governing unit in the club world as in the political, and intercourse between the country clubs and those of the metropolis should stimulate the talent of the latter and the strength of the former. Through this same medium it is possible for the home and the community to become better allied.

The city clubs have the greatest opportunities, with their libraries, colleges, lectures and promoters of new ideas. The town clubs are more restricted and of necessity narrower in

scope, while the village societies have a straightened environment and a comparatively non-progressive membership because of the lack of opportunity and materials and the slowness with which new thoughts and projects reach them. All these clubs come together in the State Federation, and those from the cities mingle with their country sisters, lending help and encouragement and receiving much of valuable experience in return. It is a broadening and equalizing process all around, and one tending to gradually build up a better condition of society. The gain is about the same to all, though it rather appears as if the country club was the one most benefited.

It is interesting to note the variety of organizations produced in out-of-town places. First comes the village improvement society, which has rapidly gained in popularity and done much good work. A large and flourishing association of this kind is that of Orange, N. J., which might well stand as a model for smaller places to copy. The active membership fee is only one dollar, and there are twelve working committees, viz: Finance; streets, sanitation; public schools; prevention of cruelty to children; prevention of cruelty to animals; monuments, art, etc.; public railroads, stations, etc.; public library; alms and humanitarian; children's auxiliary; preservation of the town's natural beauties. The committee on streets undertakes to interest individuals in keeping the roads and sidewalks clean and in good order. That of the children's auxiliary does all in its power toward training the rising generation in the fundamental principles of good citizenship. The committee on preservation of town beauty looks after the trees, shrubs and plants already growing, and plants new ones where needed. There is a small day nursery for children and the germ of a training school for nurses. The society has rooms and holds a regular meeting the second Friday in every month.

Next in importance comes the woman's literary club, which may be large in the towns, or modest in size as in some isolated village where a few women feel the need of greater knowledge and more companionship. In the literary club there are read and discussed books and sometimes specially prepared papers on literary or other pertinent topics. Occasionally philanthropic and social features are introduced.

Another association of women useful and popular in rural districts is the travellers' club. A thriving example is the Travellers' Club of Ilion, N. Y. During one year it confined its investigations to Germany, including German art, educational systems, philosophy, the story of Poland, German musicians and composers, the French Revolution and its relation to Germany, the cities of Germany as compared with other great cities of the world, and the religious life of the people. Much supplementary reading was required and proved a good educational drill in itself. After that course was finished the club members doubtless knew more about Germany than many people who have actually journeyed through the country. Maps and pictures are always used in connection with these stay-at-home tours.

The village art club can be made a real educator in regard to ancient and modern art. Books on art can be procured and studied by the members, both at home and at the club reunions. Photographs and engravings can be bought or borrowed, and, if the club has a room, can be placed in portfolios for reference and inspection or hung on the walls. Then the club, en masse or by two and threes, can take trips to neighboring cities to view art collections or loan exhibitions. If a number of the members are desirous of taking lessons themselves in oil or water color painting or black and white drawing, a teacher may be secured, preferably some well-known artist, to carry on the class.

Study classes in history, botany, household economics, music and a score of other subjects may be made the basis for forming societies. The mothers' club, the philanthropic club, the club for the study of parliamentary law and practice, are all excellent country organizations, as is also the current-topics club and the political-study club. The Social Science Club, of Newton, Mass., is doing good work as a practical body of women benefiting the community. Here is its programme for one season: Wages, mutual relations of employer and employed, strikes; current topics, fifteen-minute talks on politics, literature, science

and art; preventable causes of poverty and crime, cheap tenement houses; study in parliamentary usage; the Newton schools, moral purpose in literature and art, the cultivation of the artistic sense in the schools; cultivation and preservation of forests; what this club can do for the benefit of Newton as a community; the real object of clubs.

The travelling library is an effective aid to the country club. New York was the first State to undertake this enterprise, but others are following in its foot-steps. A very small place can borrow, for a certain length of time, a circulating library, for the State keeps on hand a large supply of standard books for this purpose.

The General Federation has had prepared some excellent printed rules as to how to go about forming a club in a rural district. It suggests that in any neighborhood where there is one woman desirous of inducing her friends to help form a club, that she should send invitations to them to meet at her house or any other convenient place. It is best to begin an organization very simply and with a short constitution. This document should give the name of the club, its object, the number and duty of its officers, the time of holding the annual meeting, state how many shall constitute a quorum, and how the constitution may be amended. It is well to send, before the new club is called together, for the constitutions of a few well-known organizations. From them may be formulated a constitution which will suit the circumstances of the particular case. Mrs. Shattuck's *Manual of Parliamentary Law* is recommended as the best for beginners.

In founding a club, no matter what its character, there should always be a social side and provision that male relatives and friends may be received as members or guests. Pleasant and cheery teas or informal dances, music and friendly chat are potent factors in the success of any such undertaking. Where and whenever men and women mingle for either work or play, both are always helped and made happier.

All this comes within the scope of the State Federation, in which all sorts and conditions of clubs and women join for mutual help and progress. Through this medium members of any club visiting in any of the towns or cities within the Federation's jurisdiction may have letters from the Federation secretary introducing them to the representatives of federated clubs in the places visited, and every courtesy will be extended them because of the good fellowship existing throughout the whole Federation.

From many of the city clubs thus allied members are sent as visitors into small villages to see if the need of or desire for a women's club exists, and if so to help form such an organization, needed far more in the country than in the city.

Only the federated club woman knows the broadening and wholesome influence of attending the annual meetings of her State Federation, and of the thoroughly good time afforded her, whether she attends as a delegate or merely as a member. It is one round of gaiety and enjoyment—receptions, theatre parties, excursions and general jollification. Kindness and consideration meet her on all sides and she feels that the world is full of friends.

Nearly all the States and some of the territories have such Federations, each one becoming a member of the General Federation at the time of its own organization. The first State Federation was that of Maine, formed five years ago. Others quickly following were: Massachusetts, Iowa, Illinois, Kentucky, Ohio, New Jersey, New York and Utah. The other States have joined, one by one, until now nearly all are federated.

The requirements of each State Federation, by reason of its character and environment, must of necessity differ materially from those of its neighbors, hence it is wisest for each to formulate its own scheme of work. But the plan adopted by the New York State Federation presents an original and systematic basis of operations. Here the group method has been chosen to classify the constituents and give the organization a broad foundation. This covers all existing club organizations and brings them into working relations. Each group has its own immediate management, local officers and by-laws, but each reports at the annual meeting of the parent Federation. These groups classify literary, professional, educational, industrial, scientific, reform, philanthropic, political and village improve-

ment clubs. Under this plan every interest finds a place and each obtains due recognition in the scheme of club life and work. In the "education" group, for example, are included alumnae associations, college and seminary clubs, clubs for study pure and simple, teachers' clubs and associations. Under "science" are classified social science, science of government and physical sciences clubs. The "industrial" group includes the clubs of working girls and women. The "professional" group is made up of clubs of women professionally engaged in law, art, journalism, medicine and every learned, artistic or scientific calling having enough women in its ranks to form a club. All clubs in the New York State Federation must be free from religious and political bias and must exemplify the spirit of progress on broad, humanitarian lines. No salaried officers are permitted.

The founding of the New York State Federation in New York City on the 19th and 20th of November, 1894, was a notable and a delightful event, long to be remembered by the maids and matrons who flocked from all parts of the State to take part. A call had been issued by Sorosis, the *alma mater* of women's clubs, all the known women's organizations in the State being asked to send two delegates each to the convention. One hundred and eighteen delegates assembled at Sherry's on the afternoon of November 19th, with Mrs. Fannie I. Helmuth, President of Sorosis, in the chair. She spoke of the desire "to harmonize the different elements that tend toward the development and education of our sex, and to unite in one common interest women of all ranks, professions, industries and faiths. But State Federation must be made to move toward practical ends, in order that busy women shall feel that it is worth all its costs." The afternoon brought out much fine and pertinent speaking from prominent club women. In the evening all the delegates were presented with theatre tickets and enjoyed one of the popular plays. The next morning saw all the delegates in their seats at Sherry's, while many visitors were present and evinced their interest in the movement. The day was spent in forming the Federation in accordance with the rules of parliamentary procedure, the task being lightened by a dainty luncheon served in an adjoining room, when the ladies had opportunity for renewing old acquaintances and making new ones. The day closed with the formal election of Mrs. Jennie C. Croly, as President, she being America's first club woman. The delegates and members parted feeling that a good and lasting enterprise had been brought into existence. The three subsequent reunions of the New York Federation have shown that its founders builded well.

Many of the State Federations have adopted a special line of work. Maine has taken up the visitation of the public schools and the establishing of Kindergartens and public libraries: Michigan is making a study of household economics: New York, of educational questions: Ohio, the establishing of public libraries: Colorado, the science of cities: the District of Columbia is going into the subject of the reform of laws affecting women and children. All are working earnestly for progress and reform, the subjects receiving most attention being philanthropy, education, children's culture and advancement with the aim to "translate social forces into moral progress, to improve the morals of the individual and the community."

Thus it will be seen that the federation idea as applied to both Nation and State has steadily grown in favor. "The spirit of exclusiveness has vanished, and society is awakening to the profound truth that the greatness and strength of one is that of all. In harmony with each other, the strong uplifting the weak, the General Federation and her sisters, the State Federations, will increase in power and usefulness, for they will be exponents of the new force in civilization—that of voluntary co-operation of moral and intellectual forces."

Federation among women's clubs has not stopped at the State bodies. City federation is rapidly on the increase, and here the aim is narrowed down to a few vital points. These banded women take, by mutual consent, some project or idea upon which to concentrate their energies to the great benefit of the community. And so federation has run the whole gamut—nation, State and city—and always with the outcome of higher and better living and thinking.

SMOCKING, FANCY STITCHES AND CROSS-STITCH AND DARNED-NET DESIGNS.—This pamphlet, which is one of the most popular of the Pamphlet Series, is devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that

may be appropriately used in connection with smocking, as well as independently for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-bone, Briar, Chain and Loop Stitches. Price, 6d. (by post, 7½d.) or 15 cents per Copy.

such as *cactus senilis* or "old man cactus," are seldom seen. Give very little water and full exposure to the sun.

W. J. M.—All palms need good drainage and an abundant supply of water. Common garden soil mixed with a liberal quantity of leaf mould from the woods, sand and a little charcoal is best for them. Palms do not require a continuous strong light, and direct exposure to the sun's rays often injures them. Watch for scale insects, which will be found attached to the under side of the leaves; remove them with the finger nail, giving an occasional spraying on both sides of the leaves

with kerosene emulsion. Rubber plants require a moderately warm temperature, a light, well-drained soil and plenty of water. Wash the foliage of palms and rubber plants frequently.

J. G. M.—Red spiders on plants show that the atmosphere is too dry. Sponge the foliage on both sides with water. To destroy green lice, spray the plants with weak tobacco water made by steeping tobacco or tobacco stems in the water until the concoction is about the color of weak tea. Be sure to reach both sides of the leaves. Flowering begonias require plenty of water, light and heat.

THE STUDY OF CHILDREN.

By NORA ARCHIBALD SMITH.

When a thoughtful child was asked one day why a certain tree in the garden was so crooked, he responded that he "s'posed somebody must have stepped on it when it was a little fellow." The answer was so philosophic, so unexpectedly rich in its insight into causes, that the questioner may well be pardoned if he was somewhat dismayed and regarded his companion as another example of the seers blest,

"In whom those truths do rest
Which we are tolling all our lives to find."

It was but a chance remark, one of those wise things which children often surprise us by saying, but you remember it was the bow drawn at a venture, that slew the great king Ahab. It is not trees alone that are bent and twisted in their growing by carelessness and ignorance, and many a distorted human life attests the truth of the child's saying.

It is only another proof of the infinite scope of the Divine plan that such countless myriads of human beings can be born into the world, all built on the same general lines and yet differing so widely one from another as to need as dissimilar climates and training for their best development as do the polar bear and the bird of paradise. Through carelessness, through ignorance, through dulness—sometimes, indeed, through sheer wickedness—children are often no better understood by their parents than if they were natives of another planet. Truth to tell, they often appear to many of us to be strangers and foreigners, though how the tiny creatures, born of our own flesh and blood and nurtured at our hearthstones, can so differ from each other and from their parents is a problem to puzzle the wisest. Yet, whether this be due to heredity, to pre-natal influences, or to the old, old theory of the transmigration of souls, the facts are there, as solid as the hills themselves. Every child differs from every other child as much as one star differeth from another star in glory, and not until this is understood, and training is given to suit the particular case, can we ever be sure that the budding human life will not be killed, bent, or stunted by misapplied force. Because the father was well brought up by a particular system there is no reason to suppose that it will succeed with the son; because the eldest daughter has flourished under certain discipline we need not, therefore, conclude that it will fit the youngest equally well. The polar bear must be fed on something besides seeds and fruits if he is to be a model of his kind, and the bird of paradise will pine away before he will reconcile himself to a diet of raw flesh.

We cannot devise a plan of education suited to the normal child and then wind up our own little one and "fix him," as Richter says, "exactly as if he were an astronomical, hundred-year-old chronometer warranted to show the hours and positions of the planets quite accurately long after our death." We cannot do this, for probably he is not a normal child. He may be an average one, but that is quite a different thing and it is our first and highest business in life to find out his personal equation as far as we may—that is, to discover how near he comes to the standard in one direction, how far he overlaps it in another, how he needs free rein here, curbing there, encouragement in one line, and reproof in a second. True, parents and teachers have always known this to be necessary, but knowing one's duty is not synonymous with performing it, on this planet at least.

The mother's intuition in regard to her child is, of course, a great help toward understanding him, but intuition is not enough for this line of work; it needs to be supplemented by thought and study, by careful observation and record.

Child-study as a science is the newest of new things, in this country at least, only about ten years old as yet in any distinct and systematic form, although Dr. Stanley Hall began his public work in this direction in 1880. When we reflect, however, that the first chair of pedagogics in any of our colleges and universities was established but a brief decade ago, we cannot wonder that the allied sciences should have been somewhat slow in gaining public recognition. Before 1880, however, Perez in France, Preyer in Germany, Darwin in England, with other less-known European scientists had begun to make careful observations of children on various lines and their books on the subject are of great value and interest. Perez's *First Three Years of Childhood* is a wonderful record of infant development, and it is just here that many mothers might become invaluable helpers in the general work, as well as serve their own interests meantime, by gaining a fuller comprehension of their children.

Friedrich Froebel, the father of child-study, as early as 1841 desired mothers to record in writing the most important facts about each separate child. "It seems to me most necessary," he said, "for the comprehension and for the true treatment of child-nature, that such observations should be made public from time to time, in order that children may become better and better understood in their manifestations, and may therefore be more rightly treated, and that true care and observation of unsophisticated childhood may ever increase."

Such "life books" as Froebel suggested have been kept of late years by quite a number of mothers, and if all observations are recorded while still fresh and effort is made that they shall be thoroughly impartial, they cannot but be of the greatest service to the child, to the mother and, perhaps, incidentally, to science. In turning the pages of such a book, one is struck, perhaps, by the frequent manifestation of such and such a disagreeable trait, not a pleasant thing to note for a fond parent, but much more pleasant to discover now, when there is some hope of correcting it, than to have it to struggle with by and by when it has grown a giant of strength. Again, we may note early tendencies in some specific direction, literary, musical, artistic, mechanical, which are of great service in shaping the child's future career; or, results following well-intentioned discipline which show it to have been entirely mistaken.

Careful records of the physical development of the child, his growth in height and weight, his body girths at different ages, the order in which his muscular movements and their co-ordinations appear, are frequently of great value to the family physician, and also sometimes serve to indicate coming sickness, or some lurking trouble which, though plainly shown by stoppage of growth, or loss of weight, may not for a long time declare itself in any other manner. The unfolding of the senses in their order, the progressive manifestations of the emotions, the earliest signs of intellectual life, the development of language—all these afford rich fields for observation. Mothers who are in doubt as to just what and how to observe will find great help in Mrs. Felix Adler's little hand-book, *Hints for the Scientific Observation and Study of Children*, and may also get some valuable ideas from Professor A. D. Cromwell's *Practical Child Study*.

It need not be supposed that a child thus carefully observed is held under a microscope for the process, like some rare insect or botanical specimen. The essence of the observation is that the subject shall be quite unconscious that he is being watched. Of course, as an infant he knows nothing of the record made and as he grows older it is desirable that he should still be kept ignorant in regard to it. Undoubtedly it is a difficult task to make the

observations carefully, veraciously, impartially, and still more difficult to record them before they become dim and uncertain. It would obviously be impossible for an ignorant woman to observe her child with scientific method and discrimination: it would be still more out of the question for the unfortunate mother whose children must be left to the care of others while she earns their bread away from home, or for that wretched martyr of the sweat shops who toils all day and far into the night to keep the breath of life in her little ones.

And here is just the opportunity of all others where women may lend a helping hand to each other. If you are so blessed as to hold the true position of a mother and be the constant companion of your child, you may perhaps by observing and recording his every manifestation be of the greatest service in the future to some neglected little one whom you never saw and never will see. Whoever has learned to understand one child thoroughly, who has faithfully recorded, as far as she was able to note them, each step in his physical and psychical development, has been of great service to all children, if her record is so made as to be intelligible to others. "It is probable," says Sully, "that inquiries into the beginnings of human culture, the origin of language, of primitive ideas and institutions, might derive much more help than they have hitherto from a close scrutiny of the events of childhood."

If this is so, how immeasurably may the education of the future, the physical, mental and moral training of the child, gain by the help of intelligent women if they once set themselves thoroughly to understand the children God has given them!

But if child study is to accomplish all that its devotees are prophesying, not only mothers, but physicians and teachers must work together in harmony. The observation of children must not cease at the threshold of Kindergarten and school, for here some of the worst offenses against these little ones have been committed.

Take the school-room itself and discover to your dismay how many ailments of children can be traced directly to overheating, overcrowding, poor ventilation, bad drainage and defective lighting. Ask yourself if it is not a disgrace to civilization that maladies should exist, familiarly known and spoken of as "school-bred diseases?" Ought we not to blush when we seat our children, or those of anybody else, on a bench or at a desk where it is impossible to work with the body in a proper position? Ought we to allow for a moment in our schools, any system of writing which is likely to produce curvature of the spine and which does produce it in a great number of cases? Have we not cause to be ashamed if we force children legally to attend the public schools and then provide them with books so badly printed that they permanently injure the eyes?

These are some of the indictments as to books and school-rooms. Let us see how we may be judged when we consider school curricula and systems of management. Note, of course, that all of these are not by any means bad, many of them being well suited to some children in fact, but the danger in their application lies in that they are not suited to all. The great fault in our school system is that we try to educate children in battalions. We do not individualize sufficiently, and the one sweeping reform which we hope that child-study may make, if it does nothing else, is to open people's eyes to the fact that you cannot bring up children as you can string beans, planting them at exactly the same depth, furnishing them with the same fertilizers, and providing them on the same day with twelve dozen dozen bean-poles to run on, all of the same length and diameter and stuck straight into the ground at rigidly mathematical intervals.

In many of the French and German public schools careful physical measurements are always made and recorded when the child enters, are periodically renewed and examined regularly by a physician. The sight and hearing are also tested and advice is given to the parents if anything is found amiss. The child in the French primary school also keeps a copy-book (*cahier mensuel*) of his own in which once every month he writes out his work for the day. He is usually freshly washed and dressed for this grand occasion and makes his notes in his very best style, knowing that they will be filed away as a record of his progress. Persons interested in the child's mental and physical development can, therefore, turn to these books at any time and know quite clearly where he stands.

These physical measurements have lately been begun in some schools in this country, and tests of the relative motor-abilities of children, their fatigue-points, etc., have been undertaken, while the testing of the senses is now quite common.

It is objected by those who have no sympathy with child-study that the teacher who pursues such investigations will have little time left for instruction. Push the argument to its extremes and grant the supposition and it may be replied that a little instruction given under proper conditions to a child whose mental and physical peculiarities are thoroughly known, is vastly better than hours spent, for instance, in giving oral science-lessons across a large room to a boy who is two-thirds deaf, or a whole year's blackboard work in numbers to one too near-sighted to see a foot beyond his desk. This is what the Spaniards call "preaching in the desert," and to prove that it must be an elocutionary exercise much practiced in this country, I can furnish well-attested figures to show that between one-fifth and one-fourth of all the pupils in our public schools have defective hearing, and in at least one city of the United States fifty per cent. of the five thousand school children were found to have defective vision.

Numbers of so-called "dull" and "backward" children are such only because of their impaired senses, and when this is recognized, a physician's advice obtained and conditions changed to meet their needs, they become as bright as others. Many of the school records of such children are intensely pathetic in the glimpses they give of the long and bitter suffering which these misunderstood human creatures must have endured before the new science came to their aid.

Not defective children alone, however, suffer from bad school methods, for which, by-the-way, we are more to blame than the teachers. It is well known that a nervously overwrought child, either in school or at home, becomes weak-willed and vacillating, and that mental excitement and strain, such as are caused by high-pressure examinations and rigid marking, are marvelous producers of chorea and hysteria. Continued over-pressure in childhood means weakened possibilities in adult life. Forcing a child prematurely into the conventional studies of the school may cause arrested development, and, finally, out-of-school study, so universally required, is most injurious in the brain-weariness and loss of sleep it occasions. A fine, strong, well-balanced child can, it is true, go through almost any system of education and come out unscathed, but how about those who are mentally, physically or morally handicapped for the ordeal? Is it our desire that "even the least of these little ones shall perish?"

If the mother could put into the teacher's hands when she brought her child to school a brief summary of his three-fold development for the first six years of his life; if the teacher could supplement this by a series of questions, such as are used in some parts of Germany, to determine roughly the contents of the mind before beginning regular instruction—if these two things could always be done, there would be a good working basis on which to begin education. Physical measurements made in the school, sense-tests, etc., would follow, and the teacher besides recording them would also keep a record of the child along the mental and moral lines. With these in hand, what an insight into individual peculiarities would be gained, how much more wisely and sympathetically children would be dealt with, how much more definite the work would be, and how close and warm would become the relations between teacher and pupil! It will be objected that no living man or woman could do this work for sixty children or more, except in the sketchiest way. Very true, and when this truth has once sunk deep enough into the minds and hearts of thinking people, the difficulty will doubtless be seen and removed.

It is along all these lines that the help of women is urgently needed. If the women's clubs of this country, now so strong in numbers, so vigorous and influential, would devote themselves for a few years absolutely and entirely to the study of children and their needs, to the working children, the pauper children, the feeble-minded and epileptic, the neglected and truant, the delinquent; if they would investigate school hygiene and architecture, school-bred diseases, Kindergarten work, its defects and virtues; if they would study normal as well as abnormal children so as to know what training each should rightfully receive, what a wondrous stimulus would be given to education!

Because I urge upon women subjects connected with child-study for investigation and discussion, however, it is not to be understood that I undervalue general culture for them? or decri a wide knowledge of art and literature and music. I believe that all these things are necessary to full human development, but I also believe that the children of the world are in the direct and particular charge of the women of the world, and I would not have this charge neglected, though all else were laid aside and forgotten.

ECCLESIASTICAL EMBROIDERY.—No. 7.

BY EMMA HAYWOOD.

(MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.)

In this paper will be considered the subject of banners largely used in Sunday schools at festival seasons. The little folks are always delighted to march in procession singing some soul-stirring hymn, while to carry the banners heading the various classes is an honor usually reserved for the most faithful of the flock.

The ordinary banner, decorated with, perhaps, a simple cross or monogram, accompanied by a text of Scripture, is

cannot be too rich, yet if expense must be considered, good effects may be obtained at less cost. Whatever fabric is chosen should be the best of its kind. Velvet, brocaded silk, satin damask, plain satin, corded silk—all are appropriate. A good Bengaline may be substituted for corded silk. Being a mixture of silk and wool, Bengaline is firm and durable, as well as cheap. Of the best quality, the face is very silky and bright. Superfine cloth also makes a good foundation. There are art silks manufactured especially for embroidery that make beautiful bands on a plain foundation and are also suitable for the entire banner. They are known as figured terry, rep, satin sheeting and brocatelle, and come in all the artistic colors. They contain a mixture of cotton, giving them special firmness but not showing on the face of the goods.

It is frequently desirable to make the bands or orphreys of a color contrasting with the main ground as in vestments or altar hangings. For instance, in the long banner shown at illustration No. 1 it is intended that the lily borders should be worked on a color or tone differing from the central portion. Take, for instance, a cream-white satin or brocade for the center. Upon

this work the flaming circle in gold-colored silks, or, better still, inlaid Japanese gold thread. Put in the first two letters of the sacred monogram with two shades of apricot and the "S" with a medium shade of soft gray-blue. In the bands a delicate shade of buff would look well, working the lily design in three or four shades of the same soft blue. One of the art silks would serve well for these bands. The pointed edge might be of gold satin, the design being put in with a shade of apricot. The narrow fringe must be of gold color to match the satin. The bands should be finished on each side with two or three rows of Japanese gold thread, and the sides may be edged with a cord or merely blind-stitched to the lining. The lining should be of soft silk. It may match either the bands or the gold-colored satin. A cord with tassels usually depends on each side from the rod that supports the banner. All the embroidery in this design is meant to be solid. The finished effect is extremely rich

and handsome if the work is carried out in the way suggested. Illustration No. 2 shows appliqué work, which is much more quickly executed than that just described, although the design is very full. Here, again, the ground of the border may be of a color contrasting with the upper part, though such a contrast is by no means necessary. The shield in the center is left clear

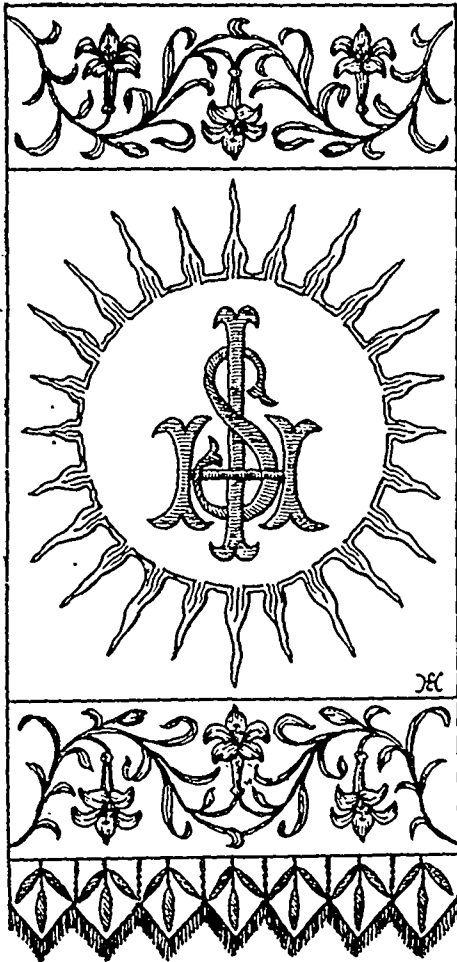


ILLUSTRATION No. 1.

too well known and easy of construction to need description here. Sometimes painted designs are brought into requisition to economize time and expense, but it goes without saying that for ecclesiastical purposes hand embroidery alone is specially appropriate.

The designs given herewith are all more or less elaborate and into them may be introduced any particular emblem or symbol desired. For instance, Nos. 1 and 3 afford a framework for any chosen filling within the circle or oval. No. 2 might have a text, monogram or figure placed above the border forming the Vandykes in lieu of the rose design here displayed.

The shapes available are many. Three typical designs have been selected from among the best of them. As to materials, the choice is also large and may be safely regulated by individual taste and the means at command. The ground material

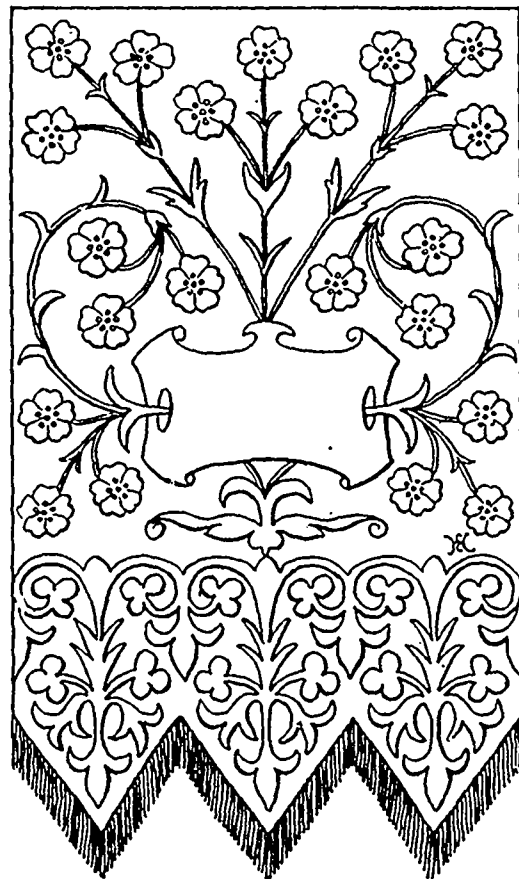


ILLUSTRATION No. 2.

For any desired inscription. Appliqué work has been brought to a state of great perfection. It no longer looks like stencilling, for by the use of a few artistic and well placed stitches it appears at a little distance as a solid, shaded embroidery. Rather a neutral medium shade of yellowish-green velvet would form a good ground for the roses, which should be of pale-salmon satin. A fine silk cord about two shades darker than the satin should be couched down upon the satin close to the edge; outside of this should be placed a row of filling silk of the same color, couched with a single strand of filo floss to give it brightness. The centers must be bold and show plainly at a distance. Japanese gold spangles with French knots to fasten them down are effective, as are also large dots worked in satin stitch with a shade of raw sienna. Just a few stitches worked from the center outwards in yellowish-greens will complete a very artistic flower. The stems might be outlined with pale-gold cord, having filling silk between and outside of it. This treatment gives a very soft finish without detracting from the strength of the design. As the blossoms are so many times repeated, it would be well to make them in two or three shades of the salmon-pink, for this will add to the effect of solid embroidery. The shield should be appliquéd in cream-white edged with gold. The border also should be in cream-white, held down with pink on the edge and with gold Japanese thread outside. The fringe might be spaced with gold and green to match the foundation, but this is not necessary.

It is best to select satin with a cotton back for the appliqué work. It is not so likely to lose its gloss in pasting down upon paper. The paper should not be very thick, and starch paste should be used, as it will not stain the satin. When dry, draw the roses on the paper backing and cut them out neatly; then affix them in position with the starch paste. For the

border the forms may easily be divided into sections. The cord will cover up the joinings; it would be found difficult to handle as a whole.

The third illustration shows a figure design embroidered in a simple yet effective manner. It may be noted that the cherub heads as placed give the form of the Greek cross between them. Sometimes the heads are appliquéd in silk slightly tinted to give roundness, the features being picked out with etching silk and the hair and wings embroidered. But the orthodox way is to work them in solid embroidery. To do this in the best way a split strand of filo floss is none too fine. All the stitches must be curved in the direction of the features in order to give roundness. Very little shading is needed. The hair should be of a golden hue, great care being taken to follow its many curves with the lines of stitches. The wings are best executed in opalescent tints.

Figure work must always be done upon fine linen in a frame tightly stretched; then, after pasting at the back, it is applied to the silk ground, sometimes with a decided outline, sometimes by means of fine, close stitches with silk exactly matching the colors in the embroidery.

For a banner in which a bold effect is desired, outline work is preferable. The background may be of a pale azure with a touch of green in it, such as is seen in a sunset sky. The oval is set with a gold silk cord, the points being worked in silk to match. It must be a tan-gold or the mixture with the blue will give it a green tone. The diaper pattern is also put in with the same gold color with coarse silk, such as the Boston art silk. The dots may be represented by French knots. The borders are in gold velvet, with the fringe to match. The roses are worked in salmon-pink and the scrolls are laid in Japanese gold thread.

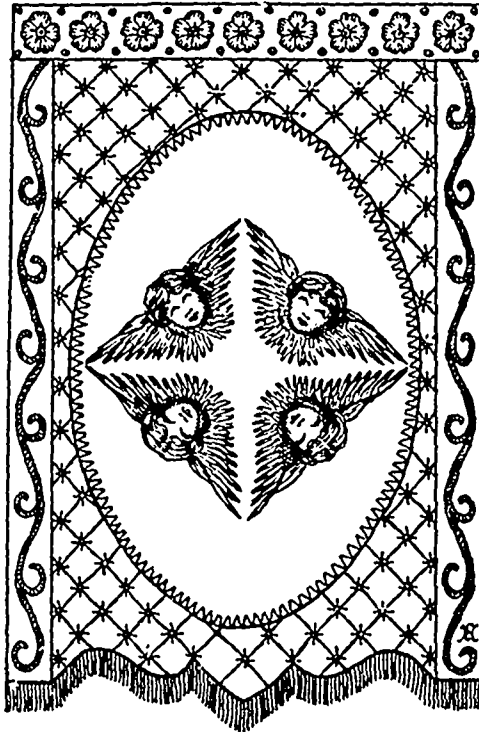


ILLUSTRATION NO. 3.

THE FEBRUARY TEA-TABLE.

WOMAN UNGRACIOUS TO HER SEX.

The new woman might well emulate the virtues in which men excel. The kindness of intercourse found among men does not characterize the attitude of woman towards woman. A man will make himself comfortable on a long journey and at its conclusion will have made an acquaintance and, perhaps, a friend of his neighbor. But for a woman to speak to a fellow traveller of her own sex without the conventional introduction is to invite a snub. Should she inform her neighbor at the dry goods counter that she has found a certain new lining for her frock most satisfactory, the information would very likely be received with a haughty stare, plainly declaring the suspicion that the informer gets a percentage on sales. There is small opportunity under such circumstances to love your neighbor as yourself. The experiment has but to be tried to demonstrate to the graciously inclined woman that there is little room for her who would, even in a small way, wish her sister woman good luck upon her way. Steamers in passing each other display a white flutter of handkerchiefs from the human freight aboard, but the wayfaring woman is considered a fool if she inclines to that sort of graciousness on land. And yet a woman is not necessarily either disreputable or designing simply, because she speaks to another woman without

introduction. Graciousness, however, need never suggest familiarity. A helpful word may be spoken with dignity and yet with kindly interest, and she who resents it is to be pitied for her lack of understanding. A gracious "Thank you!" even if the well-meant information is not needed, proclaims the gentlewoman.

THE NEW COIFFURE.

A new arrangement of the hair is always a more or less serious affair. To alter a style of hair-dressing that has long been friendly to the face should not be attempted until one is quite certain that the new arrangement will be equally becoming. For evening wear the hair is still twisted high, but for the day it is either braided low and pinned close from the nape of the neck to the crown of the head, or it is twisted like a figure eight. Still another arrangement is three closely-set puffs across the head, but whatever may be the style followed, it is invariably developed at the back, reaching from the base of the head to the crown. The front is left loose and fluffy, and when Nature has not disposed the hair to curl, this fluffiness is attained by the clever use of the curling iron. But the hair should not show any signs of the iron. The new coiffure is not a kind arrangement to the woman of scanty tresses, so false hair is once more in demand. It is some years since the switch was

laid aside, but it is again in favor. Ornaments for the hair are many; those for day wear are gold-edged combs, while the evening coiffure must not be without jewels of some sort.

CHIROGRAPHY.

There are styles even in chirography. The round hand has given place to a vertical style. This straight-up-and-down chirography is easy of acquirement and suits the paper manufacturer, for very large writing is the rule and much space is consequently needed. Four or five lines on a page with but three or four words to the line makes a bulky epistle no great task. Formerly fashionable writing was almost indecipherable, and the hurry of the times perfected this illegible style. But the new penmanship is so plain and large that he who runs may read. The shops are showing pronounced colors in stationery, deep reds, blues and even greens, but the refined woman is not numbered among their purchasers. A blue paper that is quite correct has a mottled, rough surface of a light silvery blue tint, and is known as Scotch granite. Envelopes are longer than hitherto and the flap is wide, reaching quite across the packet.

FASHION'S BEJEWELLED PARAPHERNALIA.

Two years ago we were told that the frivolous extravagance in dress and personal belongings affected by Marie Antoinette and her court was to be revived, and the prediction seems in a fair way to be fulfilled. Never before have American women so adorned themselves and their belongings with precious and semi-precious stones as at present. Jewels adorn the furnishings of the dressing-table, and writing-table appointments are resplendent with jewelled settings. There are jewelled bells, hat-pins, lorgnettes, watches, and what-not. Obviously, the jewels cannot be very costly to be used in such prodigality. Amethysts lead, while the topaz, strass and Rhinestone help out the inex-

pensive light and glitter. Amethysts have long been relegated to the bottom of the jewelry box, but the dress vogue of violet and purple has been responsible for the restoration to favor of these pretty stones. They are now set in buckles, clasps, girdles, the tops of smelling salts bottles, etc. Belts and buckles set with jewels are an innovation in high favor. Many of the smartest buckles are of Russian make, enamelled in rich colors and set with colored stones. In spite of the beautiful silver articles shown in the shops this metal is no longer a favorite, gold having taken its place. Etruscan gold, which years ago was so much admired, is again popular and is used upon pocket-book, card-case, writing-desk and toilet belongings. There are gold hat-pins, gold pomade boxes, gold-edged combs, gold purses, etc. Much of this ware is only plated, but even plate will last longer than such articles usually stay in favor.

THE CHÂTELAINE.

The châtelaine is seen in many designs. This useful bit of jewelry is not as generally worn here as in Paris, where every woman has her châtelaine and wears it constantly. The clatter and jingle of its pendants has had much to do with its lack of favor among women of Anglo-Saxon tastes. The French woman often wears chains of such a length that the pendant trinket strike the knee with a jingle that announces her coming some time before she arrives. The newest designs show a small linked chain attached to a gold safety-pin. To this chain is attached a cross-piece of gold, from which the several chains are pendant. These chains, from four to eight in number, are from an inch and a half to six inches in length, and upon them are hung the silver pencil and memorandum tablet, the vinaigrette, a watch, bonbon box, latch-key and the key that locks its owner's most cherished possessions. If the gold or silver purse is not worn about the neck, it also joins the collection.

EDNA S. WITHERSPOON.

AMONG THE NEWEST BOOKS.

From Brentano, New York:

The Stadt Huys of New Amsterdam, by Alice Morse Earle.

This pamphlet, the first number of the "Half Moon Series," is from the pen of a clever, conscientious and persistent hunter after yesterday's facts. Mrs. Earle rouses an interest that is deeper and stronger and finer than has been yet stirred by the organizations ostensibly devoted to searching after the facts which underlie our social and political structure and give it dignity, solidity and permanence. Only about two hundred years divide us from the "Stadt Huys" on the water's edge of the lower west side of Manhattan Island. To sturdy Dutchmen we owe our grateful respect, as Mrs. Earle points out in a manner quite her own and entirely convincing. One number of the "Half Moon Series" will be published each month, and each number will treat of an event, a condition or an organization important in the beginnings of life in the American Metropolis. Each paper will be prepared by a man or woman especially well equipped for the work. All Americans who are interested or who feel pride in their national beginnings should subscribe for the series.

From Chas. Scribner's Sons, New York:

Sentimental Tommy, by J. M. Barrie.

In The South Seas, by Robert Louis Stevenson.

Mrs. Cliff's Yacht, by Frank R. Stockton.

Sentimental Tommy when running as a serial through *Scribner's Magazine* proved too diverting and absorbing for the patience of most readers to work properly while waiting the next number. Now that it appears in book form it will be read all over again by those who have leisure for such indulgence. Only in part is Tommy an uncommon child, so many are there to whom imagination is more real than actualities. It is Barrie's gifts as a story teller that makes his hero seem to differ from scores of other boys with imaginations and unchecked in the use of them. Had Tommy endured anything short of actual poverty he would have been more truthful, but fancy came at his call and gave him what fortune refuse! Barrie promises to give us further account of Tommy and he

is also good enough to add that Tommy shall not be an actor

To sail the South Seas with Robert Louis Stevenson, to see its islands, its water and its skies as he saw them and compels his readers to see them, is a fresh joy in living and being. His readers are so gently and tenderly instructed by his descriptions of strange people and their ways that they are not made ashamed of their previous ignorance. Indeed, they are almost persuaded that they already knew all about this part of the world, so delicately and yet definitely has this rare mind dealt out information to the unknowing from the ample store of his own observations and experiences. There are scenes described in this book from which any person less eager for knowledge of all that has been created would have escaped and afterwards ignored, but to this brave man, for whose loss we all grieve, no place or creature was unworthy of recognition and study.

Since reading Frank Stockton's *Adventures of Captain Horn* every one has longed to know what Mrs. Cliff would do with her money. In its sequel, *Mrs. Cliff's Yacht*, this desire is gratified. Having been reared in a country village, remote from cities where the squandering of too much money has been reduced to a fine art, with a previous life of industry and economy, Mrs. Cliff could not know how to get rid of her money. Those who long for riches, but have no practical familiarity with their uses or responsibilities, soon learn that it is as difficult to spend a large fortune wisely as it is to accumulate it honestly. The story narrates many droll adventures by sea and land. Not the least diverting thing in the book is the reason given why Mr. Burke wanted to marry Milly Croup. He said he liked her because of her gift for repeating blasphemous orders correctly. His formula of proposal and Milly's acceptance are not unlike *liqueur* after a feast, and very properly end the story.

From the Century Company, New York:

The Wonderful Wheel, by Mary Tracy Earle.

Gold, by Annie Linden.

The Metropolitans, by Jeanie Drake.

Stories of a Sanctified Town, by Lucy S. Furman.

What superstition can do that is cruel to others and self-tor-

menting is told with felicity and realism by Mary Tracy Earle in *The Wonderful Wheel*. Even to those who have no interest in hoodoos and the ignorant people who believe in them the story is beautiful. Cable has written nothing more fascinating of the creoles of our Southland. The charm of illiterate sweetness and the power of evil inspired by mystery and fear are depicted with artistic skill and brilliant clearness. Not its least interesting figure is the motherless baby whose father is a gentleman, albeit unlettered. His niece is a divinity who talks *patois* and acts like an angel.

Gold is a strange and original story. Its personages are natives of Amsterdam, that commercial Venice. After a delightful picture of Dutch domesticity, the story transports its readers into the Dutch East Indies, Java, Borneo and those weird, almost unknown islands nearby, whose inland waters are said to bubble with molten sulphur and their mountains, burned-out volcanoes not yet cooled, to conceal vast stores of gold awaiting the man who dares cannibals, ghosts, lepers, quick and cruel fevers, treacherous, loathsome islanders, evil beasts, fetid odors and heats that are torturing. In this case the explorer's way is pointed out to him by a mysterious old Buddhist manuscript. Through the book runs a delightfully poetic and unreasonable love story.

The character types in *The Metropolitans*, by Jeanie Drake, will be readily recognized by any New Yorker. It will be read and enjoyed because all the absurd and bad persons in the tale are "the others, only the others." It contains many brilliant conversations, as well as many silly ones, and has vivid word picturings that stir and thrill. The writer compels New Yorkers to blush in the face of the false valuations in social preferences and of the ignoble ambitions she depicts. It is a novel likely to have its field day.

An observing wit who is also a reverent soul is Lucy S. Furman. She tells her *Stories of a Sanctified Town* with drollery and pathos. In Western Kentucky there is little to thrill anyone. Industry and thrift are not richly rewarded by its soil. Its people accept the Bible as the consensus of all wisdom, taking it in small sections to suit their immediate needs and to unravel their personal perplexities. They try—many of them—to prove by their own conduct that perfection is possible and that religion, when fully experienced, is joyful and exciting. Such ecstasy is contagious and makes dull lives glad. Those who have not been touched by the holy flame have a hard time until they are made to feel it and are set alight and shout their happiness. These tales are picturesque and strangely stirring, even to readers who know the phenomena they describe to be manifestations of periodic hysteria not uncommon in overworked, underfed communities.

From The Macmillan Company, New York:

The Wheels of Chance, by H. G. Wells.

Sir George Tressady, two volumes, by Mrs. Humphrey Ward.

Taquisara, two volumes, by F. Marion Crawford.

The title of H. G. Wells' novel is a reference to the bicycle, which figures largely in its pages. The wheel has naturally assumed an important place in up-to-date story-telling, and its appearances here are droll and vividly described. The scenes of the story are laid in England and it has much to say of class distinctions. The bicycle figures as an aid to escapes, as an equalizer of social grades and as a revealer of good and ill qualities.

Many there were who fell in love with the heroine of Mrs. Humphrey Ward's *Marcella*, in spite of the girl's egotisms and unreasonable theories. In a large way she was unselfish. In smaller ways she was—a woman, just that and she couldn't help it. She married Aldous Raeburn, who afterward became Lord Maxwell, and *Sir George Tressady* describes her life as a politician and a practical philanthropist—unwise, cranky, but lovable. A large part of the story is devoted to narrating the intrigues of English politicians, and to their work in Parliament and is likely to prove rather difficult reading for those who read to divert and rest their minds. The villain of the story—the wife of Sir George Tressady—is a mean-minded, craven-spirited little fiend of a woman who marries a man that might have been great, and ruins his life—or would have done so if he had not slipped out of it in good time. *Sir George Tressady* cannot be pronounced a masterpiece; it is clever but unsatisfying, and suggests the skillful artificer rather than the genius. Mrs. Ward's reputation will carry it, and it really does incite one to be more pitiful and helpful to "the other half."

"*Taquisara*" is the name of a Sicilian nobleman, and Mr. Crawford's story is an idealization of friendship. His heroine

is not beautiful, but she is brave, high-minded and as tender to the suffering and needy as she is pitilessly just to the craven and self-seeking. The book affords yet another proof that its author is most attractive when he goes furthest afield for his scenes, types and themes. His stories of New York are the least happy of any he has written. When the scene is laid in India or Italy he is intensely interesting, even in giving us of those nations' very worst. He sometimes wearies his readers by an excess of elaboration in description and analysis, leaving nothing for the imagination to work out or the judgment to describe; but then it is Italian, therefore poetic. *Taquisara* is fascinating, and for its character drawing will rank with Crawford's best work.

From Arnold & Company, Philadelphia:

Not Without Honor, by William D. Moffat.

The sub-title of Mr. Moffat's book, *The Story of an Odd Boy*, refers to a dreamy and poetic youth who had a practical and popular brother. The latter was commended for his usefulness by superficial observers, while the former was blamed for musing. The poetic young hero reaches success through his imagination, but only after rough experiences, while his brother attains the goal by easier, because commoner, ways. The tale will prove instructive to many parents, and may lend a ray or two of hope to lads who do not know what to do with their untrained aspirations.

From Houghton, Mifflin & Co., Boston:

The Country of the Pointed Firs, by Sarah Orne Jewett.

Friendly Letters to Girl Friends, by A. D. T. Whitney.

The sweet naturalness of Sarah Orne Jewett's descriptions of unsophisticated folk almost makes her readers wish that formalities, luxuries and even higher education did not so press upon the people of to-day who happen to be set in the swirl of living. Her Maine coast stories give us a sweet odor of sea-drift, pictures of space and sparkling white caps upon dancing blue waves, but more and better than these, a genuineness of affection, active tenderness, loyalty to convictions and quaint individualism nearly convincing her readers that the best of life is crushed out of dwellers in cities.

When did not Mrs. Whitney befriend girls and women folk by whatever she wrote? Her last book is especially attractive, its twelve subjects ranging from friendship to religion, from raiment to poetry, and from literature to marriage, each bearing messages of value to those who are willing to think or who desire to be worthy of the gift of life. Her ideas of religion are especially elevating. Her thought is that Heaven and earth are one world by continuation, just as the evening and the morning form part of the same day.

From D. Appleton and Company, New York:

The Intriguers, by John D. Barrie.

The Statement of Stella Maberly, by F. Anstey.

The Little Regiment, by Stephen Crane.

Master Ardick, Buccaneer, by F. H. Costello.

If *The Intriguers* is not from a woman's pen then John D. Barrie has a distinctively feminine gift for describing indoor details with a certain homely realism. It makes its readers more than ever value the true American girl of to-day and pity the small-minded mother of yesterday.

Only Mr. Anstey's name on the title page of *The Statement of Stella Maberly* could have persuaded its publisher to issue so painfully morbid and unwholesome a narrative. Its heroine, who tells her own story, begins life by being selfish and vicious and develops into a hysterical maniac with a murderous tendency. Its minute details of her evolution are capable of sending persons who are sensitive or have tendencies to mental disorders to join its narrator in a *maison de santé*. It is fit only for the attention of professional alienists.

Stephen Crane's latest book, *The Little Regiment*, which takes its name from the first of half a dozen more or less gory tales, appears to be a variation of *The Red Badge of Courage*. Perhaps Mr. Crane's readers were stirred so deeply by that book that they refuse further stirring of the same kind. Most of his early admirers had enough of "galloping, scrambling, plunging and bursting through high blue smoke masses and low grey smoke waves" and are tired of trying to realize "the red round eye of the sun." He is still profligate of corpses, and thunder and blasphemy, and flames that look like lances, and the ping of bullets, and so on and on, but the stories are good of their kind. Mr. Crane isn't quite just or even kind to the women of the war. He makes them sensational, whimsical,

untrue. They are variations of the women in his story of the slums—keyed a third higher.

Master Ardicke, Buccaneer, is a story of the Spanish Main and its bold pirates, and tells about a captured senorita, bloody encounters, a triumph over daggers that dealt thrusts for loot and not for liberty. It is a tale that will delight adventurous youngsters and restore a throb of youth to some of their elders.

From Roberts Brothers, Boston:

The Black Dog, by A. G. Plimpton.

Some Modern Heretics, by "Cora Maynard."

Ugly Idol, by Claude Nicholson.

Maris Stella, by Marie C. Balfour.

Poems, by Johann Ambrosius.

The Black Dog is the initial story of eight, each well told and worth telling. Fathers and mothers will find in it hints and helps for the easier and better guiding of their children, and discontented and rebellious boys and girls may reach by these stories an acquaintance with the causes of and remedies for their unhappiness.

In *Some Modern Heretics*, "Cora Maynard" (the *nom de plume* of a New York girl) deals many blows at *les conventions*. Evidently she believes society's rules stand in the way of human freedom, and they do. She also believes that they are stumbling blocks to human advancement, which she cannot prove or, at least, she has not. It is a brilliantly told tale, its conversations being wise, witty and epigrammatic at times. Her heroine has literary gifts which grow into splendid achievement after social laws are evaded or ignored. There is much to praise in the book, but at times it sinks in its values to depths that are inartistic, offensive, repellant.

Ugly Idol is an unpleasant tale. Its descriptions of life in France are not devoid of merit, but its bad portions are so bad that they are inartistic, albeit describing art, an artist and his model. The hero is weak in doing but brave in enduring. All the other characters are vain, selfish, unreasonable or vulgar. At the conclusion somebody is drowned, perhaps two somebodies, but so obscurely is the tragedy narrated that it is impossible to determine whether it is the hero, the heroine or both who are sacrificed to an ignoble ambition.

Maris Stella is a sad story of life among the peasantry of Normandy and Brittany. In many ways it reminds one of Pierre Loti's *Jeeland Fisherman*, and yet it is by no means a plagiarism. It is a rare bit of character drawing, of psychological realism. It narrates the love of a cultured woman for a man of inferior birth and breeding, because she expects him to recognize her superiority to him. She claims it for the daintiness of her attire, for the whiteness of her hands, for her use of language, and, above all, for her perfect command of herself. How and why her husband cannot be happy, and how and why the wife who adores him cannot understand his reasons for misery, is told with skill and insight.

Mrs. Mary J. Safford has translated in metrical form the *Poems* of Frau Voight, *née* Ambrosius, a meteoric singer of Russia. Frau Ambrosius is a peasant, the daughter of a poor, half-invalidated artisan and the wife of a toiler in the fields, a labor she shared even while broken in health, so poor were they. To-day she is honored by the great poets of her country, uneducated as she is and unfamiliar with other authors as she was until the world had wreathed her poor bent and suffering body with bays. How she wrought out beauty of thought and melody of expression, as one critic aptly said, "will never be known this side the hereafter." Her poems are sad and strong, but as translated into English they are neither dainty nor sweet. In this alien version much of their charm of phraseology must have been lost. To critical minds a literal prose translation would have been more satisfying.

From Frederick A. Stokes Company, New York:

A City of Refuge, by Sir Walter Besant.

A Full Confession, Anonymous.

If the book had not a printed confession of its authorship in evidence, few could believe that Sir Walter Besant wrote *A City of Refuge*. It is utterly unlike all his previous writings. Its dominant idea is of persons whose souls having left their mortal habitation come back to converse with those who by

seclusion from the stirrings of a wordly life and due meditation are able in trance to associate with them. It is the story of an American community—probably suggested by that formerly at Oneida, N. Y.—with its work and workings, its good and bad intentions and, above all, its trances. These last have a savor of unpleasantness that is both strong and pervasive.

A Full Confession will charm girls with romantic ideals about love and marriage. They will be more than gratified with its conclusion. Its author is evidently a woman—probably a young woman. By and by she will do better.

A number of publications specially intended for holiday presentation were received too late for notice last month.

In one compact and elegant volume The Macmillan Company, of New York, issues Sheridan's sparkling comedies, *The School for Scandal* and *The Rivals*, with an introduction by Augustine Birrell and numerous spirited full-page illustrations by Edmund E. Sullivan. Whether or not there is foundation for Mr. Birrell's apprehension that, so far as its stage presentation is concerned, there may come a time when the triumph of wit in *The School for Scandal* will be dimmed by the growing tendency of playgoers to consider its situations from the standpoint of truth and reality rather than as the theatric conventions for which they were intended, it is safe to say that as literature pure and simple these two virile comedies will be read with delight as long as English is understood.

Elizabeth S. Tucker's *Leaves from Juliana Horatia Ewing's "Canada Home"* is meant to supplement rather than rival the life of the English novelist written by her sister, Miss H. K. Gatty. It makes record of the two years passed by Major Ewing and his gifted wife at Frederickton, New Brunswick, a period almost untouched in Miss Gatty's narrative. It contains facsimiles of eight water color sketches by Mrs. Ewing, copies of a number of her letters, a portrait, photographic views of her home, "Reka Dom" on the bank of the River St. John and various other illustrations, and is handsomely printed on heavy plate paper. [Boston: Roberts Brothers.]

Amy E. Blanchard's *Taking a Stand* is dedicated "to five of the dearest boys in the world," her nephews, and is the story of what one manly boy did by resolutely setting about it when circumstances seemed to be against him. It narrates a variety of moving accidents by flood and field, some of which are illustrated by Ida Waugh. [Philadelphia: George W. Jacobs & Co.]

Life's Little Actions and As Others See Us, by the same author, are booklets containing a number of brief essays calculated to interest and instruct young people. [Philadelphia: George W. Jacobs and Company.]

The Pursuit of Happiness Calendar for 1897 contains a portrait of Daniel G. Branton, M. D. and selections from his writings for every day in the year. It has a picturesque brown paper cover and decorative borders boldly drawn by William Sherman Potts. [Philadelphia: George W. Jacobs and Company.]

In *Chasing Dish Recipes*, by Gesine Lemcke, are given succinct but sufficient directions for the preparation of a variety of edibles by the aid of this handy little table stove, including sauces, shell fish, fish, meats, chicken, birds and game, vegetables, eggs and omelets, canapes and sandwiches, salads and desserts. There is also a chapter devoted to mixed drinks wherein is explained the confection of cocktails, toddies, punches, lemonades and like beguilements. [New York: D. Appleton and Company.]

The Lothrop Publishing Company, of Boston, publishes these four books for the young. *The Children's History Book*, made up of a series of delightfully well told stories by Cromwell Galpin, Theron Brown, Elbridge S. Brooks, Kate Upson Clark, Paul Hamilton Hayne and others relating to the discovery and settlement of America and the successive wars by which it has become the Home of the Free; *Through the Farmyard Gate*, by Emilie Poulsson, illustrated verses and stories about domestic animals, *Rhymes and Songs for My Little Ones*, by Adolphe Charlotte Hingt and Esther J. Ruskay, illustrated by George W. Pickrel, bed-time lullabies and nursery jingles to help mothers entertain their babies; *What the Dragon Fly Told the Children*, by Frances Bell Coursen, ingeniously introduced verses by English poets from Chaucer to Tennyson—a capital idea. The last three are especially suited to Kindergarten uses.

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.

THE ART OF NETTING.—No. 61.

TABLE-CENTER.

FIGURE No. 1.—To make this center, hem and feather-stitch an oval piece of linen 8 by 11 inches in dimensions. With a

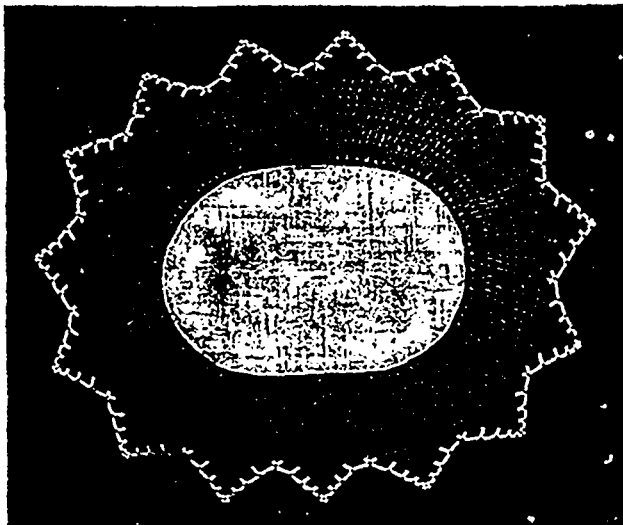


FIGURE No. 1.—TABLE CENTER.

sewing needle and No. 50 crochet cotton, net once around linen, over a No. 12 knitting needle, making 200 stitches in all.

Second and Third rounds.—Net plain.

Fourth round.—Net 3 in every other stitch of round over a half inch mesh.

Fifth and Sixth rounds.—Plain, over small mesh.

Seventh round.—Plain, over large mesh.

Eighth round.—With small mesh, draw second loop through first loop and net; draw first through second, net, draw fourth through third, net; third through fourth, net, etc. Repeat the

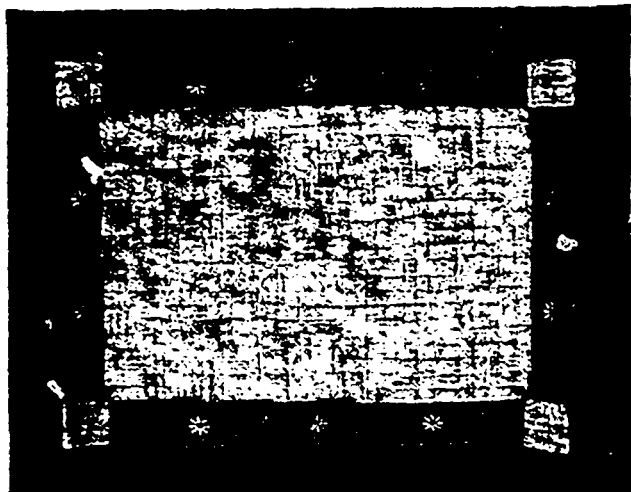


FIGURE No. 2.—TRAY-CLOTH.

last two rounds 7 times more. Now net 5 rounds plain over small mesh.

For the Points.—Net 20, turn, net 19, turn, net 18, etc.,

breaking off the thread at the point. Make 15 of these points. Daru with No. 50 white linen.

TRAY-CLOTH.

FIGURE No. 2.—To make this pretty article, hem one piece of linen 12½ by 18 inches in size, and four pieces each 2 inches square.

To make the strips use No. 50 crochet cotton and an eighth-inch bone mesh.

Begin at one corner with two stitches; increase on each edge until you have 15 stitches, then decrease on one edge and increase on the other until you have 129 stitches on the longer edge, now decrease on both edges to make the other corner.

Make two strips of this length and two others each 93 stitches long.

Sew one of the longer strips to each side, and one of the shorter to each end of the large piece of linen. Sew one of the small squares in each corner.

For the Border.—Use a No 12 knitting needle mesh for the border. Net all around the outer edge, corners included, using a sewing needle for the first round. Then with the mesh net 4

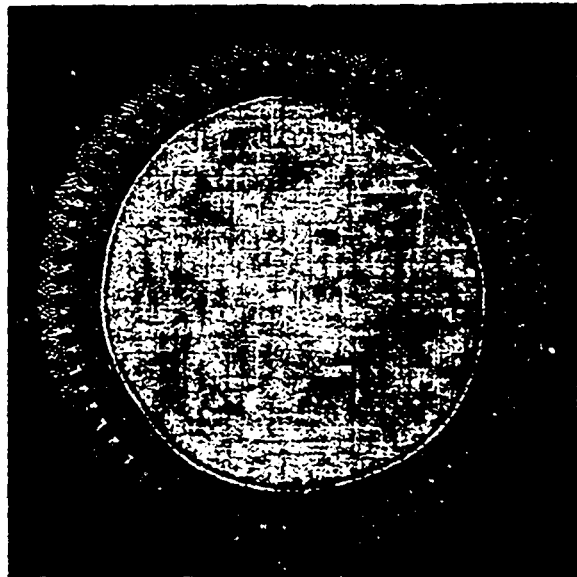


FIGURE No. 3.—PLATE DOILY.

times around plain. Next net 6, skip 1, net 6, skip 1, etc. Net 5, skip to next group, net 5, etc.

Continue in this way until in the last round when there will be but two stitches in each group.

Daru with No. 50 white linen.

PLATE DOILY.

FIGURE No. 3.—For this doily hem and feather-stitch a piece of linen 8 inches in diameter; then with sewing needle net into the linen 126 stitches over a No. 14 knitting needle, using No. 50 crochet cotton.

Second round.—Net 1, thread around mesh, net one; repeat all round.

Third round.—Plain.

Fourth and Fifth rounds.—Like second and third.

Sixth round.—Like second.

Seventh round.—Net 4 stitches in each small loop of 6th row, using a half-inch mesh.

Eighth and Ninth rounds.—Plain, over knitting needle.

Tenth round.—Net 3, skip 1, net 3, skip 1, etc.

Eleventh round.—Net 2, skip to next group, net 2, etc.

THE MELLEN IDOLATRY.—A NEW ENGLAND STORY.

BY SARAH CLEGHORN.

"Their idols—have mouths, but they speak not."
PSALM CXV.

At four o'clock the sunshine began to fade off the flowered parlor carpet. Mrs. Mellen stood up and let the brown shades fly up to the tops of the windows. She leaned against the east window for a moment, her heavy hair a black spot against the mellow light outside.

"Look here," she said to the other two women, "Look here, Mis' Chrome!" She turned an eager face over her shoulder. "You never saw it so red, all over the Webster mountains! I don't know as I ever see it so before."

"Oh, it ain't a fire, is it?" cried Eunice Mellen. She left her rocking chair to swing back violently, and pulled aside the blue plush curtain. The eastern hills glowed with the red after-glow, a row of dark pines fretting the sky with distinct crimson branches along their ridge.

The other woman kept on rocking easily.

"Just sundown," said she. "I've seen it so forty times, more or less. I'm so used to queer lights——"

Eunice faced about. A little alluring shiver ran up her back. She could feel all the small pulses in her body prick gently, in a way they had when anything excited her.

"Well, I don't know as I've ever see it just like that before," said Mrs. Mellen, with a little laugh. "Well, what was you telling about?"

"I guess you didn't take so very much interest," said Mrs. Chrome. "I s'pose you all think I take drugs; well, I don't. Lyman often sees just the same things I do. Why, the other day when he was up tinkerin' in the woodhouse chamber— There! I was telling you about Aunt Pamela, but I don't know as you'd care to hear——"

"Yes, we do," Eunice interrupted. "You'd just got to where the Medium said he'd call your aunt."

"Well, I told him what Lyman wanted I should, that we'd both seen her Friday night, and I says, 'Have her wear the same dress she had on then.' It was purple, and the basque sort of hunched up in the back. I didn't tell him what sort of a dress, nor anything. Well, she had it on. She looked just the same for all I could see."

"Did she say—anything?" asked Eunice, leaning forward.

"Didn't say a word. Lyman said he wasn't goin' to make her talk, just for a show, you know. He says it ain't right. Well, I don't know. But if folks come in the right spirit— Well, I guess Lyman was right."

"When did you get back?" asked Mrs. Mellen. She kept smoothing the rows of braid up and down her waist.

"Yesterday, on the two-forty-five. It was goin' to last another day, but——"

"How often do you see those lights—and things?" Eunice felt fascinated by this half-frightful talk of commerce with spirits.

"I see a light just the other night. I was all alone in the kitchen, when Lyman opened the door and come in. There was a lot of spangles and sort of blue and yellow streaks of light come in with him. I knew he must have seen something. It was gettin' dark, but I could see 'way into the pantry, and everything was sort of blue."

"Why, Lyme Chrome," I says, 'Where have you been?' Just as quick as I says that, I see Aunt Pamela and another thing like a woman floating round by the stove, and then they kind of petered out, and I says, 'Why, Lyme Chrome!' I says, 'I've seen Aunt Pamela at last.' That was the first time I'd seen her. 'Well, so've I,' he says. 'I've been talkin' to her all the way up from the meadow.'"

"Well!" gasped Mrs. Mellen. There was a little silence. "Eunice, go get the sittin'-room lamp!" said Mrs. Mellen again.

Eunice shivered in the dark little hall, feeling her way from the stairs back to the sitting room door. Twilight glimmered outside. There was a glass dish on the table that caught the light and seemed to palpitate. Everything twinkled softly. The furniture had surprising angles.

When she had found the matches and struck one, the warm light relieved her. She lighted the paper-shaded lamp and carried it back to the parlor.

"It gets dark most as early as it did the fore part of the

Winter," Mrs. Mellen was saying. "Set it here, Eunice." She made a place for it on the chilly marble center table.

"Well, I've got to get home some time to-night." Mrs. Chrome stood up and pinned her shawl together. It was red patterned and set off her narrow face and dark eyes, that were both wild and shrewd.

"Shan't any of us git any supper, now," she went on. "Hattie said to give you her love if I saw you. She's real well. What do you hear from Myron? Well, I've got to go."

"There's no hurry for Eunice and me; now that we ain't anybody but women folks in the house we don't try—well, remember me to Hattie." Mrs. Mellen followed Mrs. Chrome out to the windy doorstep, where a light dry snow whirled back and forth.

"Give my love to Myron and Clara," called Mrs. Chrome, her skirts fluttering darkly down the road.

"Yes, I will. Come over again," called Mrs. Mellen. Her voice quavered a little as she raised it. Eunice stood inside the door, holding it open a very little. She could see her mother wince in the wind.

"Come in, mother," she said. She slammed the door after her mother, with an increasing dislike for the unreal outside atmosphere, and for the darkening distances.

"Did you ever hear such crazy talk, mother?" she cried.

Presently she went out to the kitchen and poked the fire through the front door of the stove. A sudden wind swirled against her back. Mrs. Mellen had come up the cellar stairs with a lamp and a jar of grape jelly. The cellar door stood open. Eunice shut it loudly, and as she turned back toward the stove made a hissing with her lips.

"You as cold as that?" asked her mother sharply. "You're as white as a sheet. Don't you go out again without your rubbers."

Eunice looked up dreamily. She felt the strange fears and aversions growing uncontrollable, but something in this new mood continued to fascinate her. Her eyes dwelt on the smoky kitchen lamp until everything else grew dark close up to the flame. Her mother stopped shaking a frying pan full of sizzling potatoes. Eunice could feel her mother's eyes.

"You make me nervous, Eunice Mellen! Why don't you stir round and keep warm—git your blood to circulating? It's going to be dreadful cold to-night." Mrs. Mellen put her cheek against the window. "My, I can feel the frost so-fashion."

Eunice waited until her mother went back to the stove; then she jerked the shade down to the sill. How the cold and dark kept intruding! All kinds of possibilities lay out there in the frosty night.

After tea Mrs. Mellen jingled the glass and silver in the steaming water, while Eunice brushed up the table and floor. Then Eunice picked up a rug from the sitting room doorway and spread it in front of the stove.

"Well, I never see you act so queer, Eunice Mellen," cried her mother. "Why don't you get a chair? Well, I wish your father was to home; we're too nervous critters to be left in the house alone and I shall tell him so. If he goes away again I shall go, too. You make me as nervous as a witch."

Silence lapsed between them again. Eunice let her face burn with the strong heat from the stove. She liked the clear flame and its flickering monotony. The wind struck the house sometimes and shook the piazza railing.

By and by Mrs. Mellen untied her apron and poured the splattering dish-water down the sink. From time to time she looked helplessly at Eunice's brown skirt spread on the yellow floor. Eunice bent her face steadily toward the fire. She was getting terrified to think that nothing in the world could drag her up to Webster Centre this night. It was the vaguest sort of fear she had ever known. For that reason one could not argue with it. It was simply a terror of latent mentalities in things considered lifeless. No torture would have so crazed her then as the certainty of an eye simply looking out at her from the shelf.

Once she looked up suddenly at her mother. Suppose the familiar expressions of that face should all at once give place to a stare out of mad, stony eyes?

"There," said Mrs. Mellen. "Did you hear that upstairs?" Eunice was surprised from her fancies by the helpless fear in her mother's eyes. "That's nothing, mother," said Eunice.

She knew that she dared not go up alone among the owl-like upper rooms, but she felt some scorn for her mother's definite fright. She was not afraid of anything so human as a noise.

"Well, I don't know when I've felt so nervous as I do to-night," said Mrs. Mellen. "You act so queer and it blows so. I always was scared to death when it blew. I presume that was a blind blowing off upstairs. Well, I don't know—your father—seems as if he stayed away forever on these trips."

Eunice sat there still in silence. Sometimes she could have laughed at her foolish terrors, and again half forgot them in the shifting brilliance of the flame, in the still, warm, drowsy air, hearing the wind roar and rattle outside.

"I should feel better if I could get my mind off of myself," her mother said finally. "I know what I guess we'd better do—go in and see Sarah Spedding a little spell. We should both feel better. I don't feel now as if I should get a wink of sleep to-night. 'Tain't but a step—"

"Oh, mother!" Eunice burst out in vexation. "I never knew anybody act so. Do let's go, for pity sake! But I'd a great deal rather sit here; now as 'tis, I've got to go way upstairs for my hat. I don't see—" Her voice ceased as she passed out of the sitting-room.

Upstairs she began to feel more like going out, though still the great horizons, the cold, bright night, appalled her imagination. She distrusted the largeness of it. Once she stopped by an open window and looked out. The black-and-white landscape seemed to threaten her.

At last she got back to the kitchen. Her mother had on her Astrakhan-bordered cape.

"Well, do let's go," Eunice repeated.

"I don't feel as if I could stand it in the house another minute," her mother replied somewhat humbly.

Eunice was suddenly sorry for the ambling figure beside her.

"Mother, let's hold hands," she said, reaching out for her mother's black-mittened hand. "We're both scared to death."

A wagon jolted by as they walked up to Miss Spedding's door with clicking shoes. The wind hurried them along, and when they had reached the shelter of the storm door it whirled and whistled by them very loudly. Miss Spedding opened the door.

"Well! How come it you wa'n't blown away?" she asked cordially. "Come right in. Threatens to snow, don't it? I thought it looked a little like snow last Sunday. Well, we ain't had sleighing much so far, have we! Come right in this way. I don't pretend to heat the parlor till Spring any more. I burn such a sight of coal anyhow. Well, I don't know when I've seen you, Clara Mellen. Set right down."

Eunice laughed outright with relief. She took her mother's cape off very gently, and smiled over the four mittens as she laid them in her lap together.

"Well, Eunice Mellen!" Miss Spedding went on. "I've heard great stories about you. Flora says she dasn't go to see you any more. She knows she'll be—two's company, three's a crowd."

Eunice remembered about the young man who had twice brought her home from sociables.

"You tell Flora," she said with a pretty air. "she'd be very much s'prised to see mother and I sitting in the kitchen like two old owls."

Miss Spedding held up her finger and shook her head. Mrs. Mellen looked over with pleased, mild eyes toward Eunice.

"Well, we all know what to expect of Clara Mellen's daughters. When we was girls we used to hope and pray Clara Hope would get married so we'd have some chance, but you see I never got any. What sort of a lookin' fellow is he, Eunice? How do you like him?"

"Why, haven't you seen him yet, Miss Spedding? He's been here since before Christmas—"

"No, I aint; and good reason why, if he's forever-n-ever down to your house, and Flora says he is."

Eunice laughed with a pleasant remembrance of the young man's asking her to drive some day.

"I don't think he's so very good looking, do you, mother?" she said. "I guess he's real nice, though—"

"Well, he's what I call a real nice-lookin' young man," said Mrs. Mellen. "Eunice's terrible fussy. He's got light hair and blue eyes. I don't like the set of his coat, but— Well, Mr. Pike says he gets along first rate; hadn't been here a week before he knew all about the business."

"If I wasn't so old," began Miss Spedding, "I should try and catch him myself. I don't know as I should succeed very well. I never used to have very many beaux."

"Now, Sarah Spedding! You always had more'n any of the rest of us girls." Mrs. Mellen and Miss Spedding always fell

into reminiscences of their school-girl lives whenever they talked together. Eunice began to grow sleepy in the indoor warmth, after the windy outside weather.

When they went home at nine o'clock the upland fields had grown familiar and pleasant again. The warm house, with the kitchen lamp burning low, the coals that shone through the slits in the stove door, gratified Eunice. She helped her mother lock the doors and set a chair in front of the kitchen door to keep the bolt from rattling.

"Good night, mother," said she from the passage way at the head of the stairs, "I'll be down to help you make the fire." She stepped easily along the dark, familiar corridor.

She went to sleep very early. She dreamed annoying things, vague crises and perplexities. Once she was being pursued by a wild animal and could not gain ground. She cried out in anger and impotence. She awoke into the wide, creamy moonlight and a cold air that made her eyes smart. She could see far away to the west through her window. The moon and stars, set in immeasurable blackness, shone between great blown, gray masses of cloud. The ring of mountains loomed whitely far away, stretching immovable and gleaming into the north and the south. The white reaches of upland fields set off dark fences and feathery maple copses.

Eunice felt wild presences in the fields and the distant hills. Her pulses tingled. She dared not move, nor shut her eyes to the glaring world in view. Fear held her in a tense silence. Lights and colors flickered and fell against the dark shadows of the washstand and bureau. A terrible strangeness made her afraid and angry. She moved one hand, half stealthily, toward the window, but stopped and lay there palpitating.

"Oh, but I wish it was morning," she thought.

Her remembrances of Miss Spedding's warm and delightful room refused to seem vital. It must be hours and hours since she had come upstairs. Something rustled and hissed like a dead leaf blown against the pane. Eunice looked out and saw the branches of some trees shake. She heard them creak and swing.

It was intolerably lonely. Eunice shut her eyes once, but opened them at a stirring, as of papers, in the room. She trembled at it. She would have given anything for a sight of her father.

"I shall try and count sheep," she thought once, but her thoughts scattered in a new fright. What if the door burst open and yellow and blue lights streamed in? Impossible fancies terrified her incredibly.

"I never got so scared in all my days," she said to herself.

She began to fancy thin shapes gliding up and down the room. Great luminous eyes and hands protruding from the shadows, voices—

The church clock struck, and again and again. Three o'clock.

A voice that should speak a foreign language! A word spoken from nowhere! An eye, all alone, taking shape in the air; blows and pushes from unseen hands; crowds of people moving without sound; animals that should be able to speak—revengeful and malicious animals!

Shapes that were neither human nor beasts—shapes ghostly and quivering!

She raised her head and turned the pillow. Suppose a snake, that took up no room, should uncoil behind it and hiss out fangs in her face! There might be faces behind the shutters of the other window, the north one. Dared she turn to see? There might be breathings and pantings all about her from invisible mouths and lungs. One could almost hear them.

Eunice threw off the blankets desperately and made for the door, barefoot and shivering. Outside in the long, cold, white reaches of country it could be no worse than in here among shadows and hiding places. Eunice was seized with longing for her mother's mild face and irrelative hands. She wanted to get within touching distance of a warm creature.

Flying noiseless things might be pursuing her along the narrow hall. Eunice ran in the dark in a sort of panic. She stopped once at the turn of the hall afraid of falling down the stairs. It crossed her mind while she groped past the stairway, how much worse it was to be afraid of the dark when one was grown-up than in childhood. She remembered her childish terrors as something normal and not unpleasant.

A light dazzled and dazed her when she burst open the door into her mother's room. Mrs. Mellen sat there in bed, a knitted red thing round her shoulders, and a lamp burning beside her on the table.

"Mother, I'm just scared stiff!" cried Eunice. She sat down, all of a tremble, on the edge of the bed.

"So am I," Mrs. Mellen answered.

"Oh, what shall we do?" said Eunice hysterically. She burst out crying.

"Well, git into bed!" her mother said nervously. "Shh! what's that?"

The women sat there in the cold air, their breaths going out cloudily about the room. Eunice heard nothing but the various tickings of three or four clocks. Both women strained their eyes and ears involuntarily.

"How long you been awake, Eunice?" asked Mrs. Mellen.

"Oh, an hour, I should think! Well, what time is it? I heard it strike three."

The clock in the corner pointed to half-past three.

"What scared you? Did you hear anything?" Mrs. Mellen asked again.

"I don't know as I've heard a thing or seen a thing," Eunice answered. "I just got nervous and got to thinking all sorts of queer things, and couldn't get asleep."

"Well, I've been awake as much as an hour and a half. Seems as if I should fly to pieces. I got to thinking about Clara and wondering if that house was damp; and finally I remembered some pieces I wanted to make rag carpets out of, and then I kep' droppin' off to sleep and jumping up wide awake in no time, thinking of something I'd ought to do and hadn't done, till finally I got real nervous and fretted. So I lit the lamp and tried to read the *Christian Union* and that made my eyes ache. I should think I'd heard noises and thought it was tramps or something, a dozen times, if I have once."

"Oh, then you aren't afraid of spirits—I mean of ghosts and lights and things, like Mrs. Chrome was telling about?"

"Why, Eunice Mellen, no, I guess not. Do you mean to say— Well, I don't know but what I did think—but not real scared, when you know it's nothing in the world but fool-in-the-head with Eliza Chrome."

Eunice said nothing, wondering inwardly how it would feel to be concerned about tramps.

"Mother!" she said suddenly. "Let's get dressed and go out. We should feel a great deal better. It's light enough to read by."

"Well, if you ain't as crazy as a loon. I never heard such talk. Go out in the middle of— Why, Eunice Mellen!"

Eunice subsided again. The clocks ticked very loudly in the silence. She felt no less frightened, but the morning seemed nearer. It was strange how little relief her mother's presence was. The maddening notions about her mother's face kept troubling her. What if her mother came up close and looked at her maliciously? The expression of that cruel look outlined itself insistently in her imagination.

Something creaked out in the hall. Mrs. Mellen started.

"Oh, Eunice!" Her voice shook with appeal and dread. "What's that? S'pose you could go and look?"

Of a sudden Eunice became aware of her youth and strength, and of how she must go and look in the face of her ghostly fancies. Once when she had half risen she sank back again and made believe she had not meant to go.

"Ow, its cold!" she said. And then in a sudden shame, "Yes, I ain't afraid of your old tramps." She went straight into the

dark little hall, looked out between the shutters and stood by the stairs listening. There was no noise but the clocks.

"Ain't nothing there, is there?" her mother asked, peering out from the bed. "Well, I don't feel a mite sleepy. I don't know when— Well, I guess I shall feel better now. Sure there isn't anybody out there? Well, I shall feel better."

Eunice had a great desire for her father again. She could think of no other strong force to rest on. Yes! Yes! How had they both forgotten the Bible?

One lay on her mother's bureau. Her mother's face was turned away. Eunice reached out and opened it where it opened easiest. She began at once to read out the Psalm at the top of the page:

"Blessed be the Lord my strength, who teacheth my hands to war and my fingers to fight.

"My Hope and my Fortress; my Castle and Deliverer; my Defender in whom I trust—"

Her voice rang out exultantly. How far the ghosts receded before these high and ringing words! Mrs. Mellen had turned and was listening.

"Who subdueth my people that is under me."

"Why, mother," Eunice cried out, "do you know what we've been doing? Worshipping graven images!"

Mrs. Mellen opened her lips, but said nothing.

"Thou shalt have none other Gods before me,"

Eunice went on. "Why, mother, there's only one God. How come it we never thought of that? It's all my own fault that I was so frightened. I listened of my own accord to Mrs. Chrome telling about her idols."

"Eunice, you mustn't call 'in so," her mother remonstrated weakly.

"And then they came and plagued me. Well, I've had enough of 'em," said Eunice. "Look here, mother, wasn't it honestly Mrs. Chrome that scared you, too?"

"Well, I won't have you call her a heathen," replied Mrs. Mellen, but Eunice interrupted.

"Say, mother, let's read more." She opened the Bible again.

"Fourteenth of St. John," said Mrs. Mellen.

Eunice read it all through. Her mother's mild eyes fastened on her face and seemed to eat the words.

"Ain't that grand?" said Mrs. Mellen.

"Peace I leave with you; not as the world giveth—"

"Yes, but I like the other best," said Eunice.

"My hands to war and my fingers to fight!"

Seemed as if somebody laughed at me, out loud, and called me names; called me a little fool and said 'You better let idols alone.'

"Eunice, you better go to bed," said Mrs. Mellen. "You're getting all wrought up again. I wish you'd blow out my light. I ain't afraid of my tramps, nor your ghosts," she called out after Eunice.

"Nor anything in heaven above, nor in the earth beneath,"

Eunice called back.

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D 14.—LADIES' WINTER TOILETTE.

FIGURE D 14.—This consists of a Ladies' cape, basque-waist, skirt and girdle. The cape pattern, which is No. 8872 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 171 of this number of *THE DELINEATOR*. The skirt pattern, which is No. 8878 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 181. The basque-waist pattern, which is No. 8855 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure. The girdle is included in pattern No. 1203 and costs 5d. or 10 cents. It is in seven sizes for ladies from twenty to thirty-two inches, waist measure.

The cape is here pictured made of rough-surfaced cloaking, with a lining of bright checked silk; it is of circular shaping, with a center seam. The cape is held in at the back by a waist rib' on and the shaping causes it to fit smoothly at the top and fall in graceful flute folds at the sides. Fashionable revers that graduate from the neck to the lower edge are joined to the front

edges of the cape and the closing is made with two fancifully pointed straps that are buttoned to the cape. A gored collar and a pointed hood that extends over the front of the cape with the effect of a broad collar are practical and becoming features of the mode. The collar may be worn standing and slightly rolled or turned down all round.

The bias basque-waist of figured silk has full fronts and a broad whole back. The standing collar is covered with a velvet flock and round cuff-facings of velvet trim the one-seam sleeves, which puff out at the top. In place of the narrow girdle provided for in the pattern, one of the crush girdles is used.

A three-piece skirt with a wide front-gore and having its fulness plaited or gathered at the back accompanies the basque-waist.

Capes are worn with simple or very elegant gowns and are varied in length, shape and accessories, according to individual requirements. Their gay silk linings give them a *chic* air, and the high collars are admirable features, while the small accessories in the way of fancifully-pointed straps and novel hoods increase their dressiness and style.

Curling ostrich plumes toss gracefully over the fancy felt hat and velvet and a fancy buckle contribute to its effect.



D 14.

SIX IMPORTANT DAYS IN A WOMAN'S LIFE.

IV.—HER ENTRANCE INTO SOCIETY.—PART SECOND.

Women of to-day have learned more as to the preservation of the person than those of other centuries knew. It is true that Cleopatra wrote a small book of beauty recipes, and in a desultory way women since her time have cultivated their personal charms, but the women of this century have made a business of it—some to improve themselves, some to cater to the wants of others professionally. There are specialists—and many of them become wealthy—who doctor a woman's face in a manner as scientific as a physician would her liver. There are also specialists for her hair, her hands, her feet, and her superabundance of flesh—or the lack of it.

So it seems necessary to enlighten the girl just entering society on some of these points. Attention to one's personal appearance and toilette is a matter of duty and not of vanity. We owe the duty of looking well to ourselves as well as to others. If a gentleman invites a young lady to go to a place of amusement, he expects her personal appearance to be as attractive as possible, and a girl who has not always had the advantage of seeing how well-dressed women look will probably blunder unless she receives instruction.

The mother must make such provisions in her daughter's room as will enable her to take proper care of her person. Marjorie's mother had so many helpful ideas on the subject that, perhaps, other mothers may like to hear of them. Marjorie's bedroom was simple and sweet, as such a place should be. The floor was laid in narrow oak boards, tongued and grooved so that they fitted close together. It was then rubbed with linseed oil and stained with a little burnt umber. Two coats of this made a lovely finish and a floor which could be easily kept clean. Upon it was spread a handsome rug in shades of Delft-blue. This was large enough to cover all parts of the room where Marjorie would stand or sit, and as it could be carried out and shaken, it was more healthful than a carpet. The walls were tinted in water colors, beginning at the base board with a dark shade of Delft and gradually lightening towards the ceiling, which was of the very palest blue. The bed was of brass, without curtain drapery, but having a dainty dotted Swiss spread made over pale-blue silicia and a full, round bolster finished in the same way. There was a rather tall but narrow *chiffonier*, two chairs of white bird's-eye maple and a cheval glass swinging in a frame of the same wood. The curtains at the windows were of dotted Swiss tied back with blue ribbons.

Adjoining this was a dressing-room which contained no furniture except a dressing table and a chair of bird's-eye maple. On this table there was a china comb-and-brush tray, a pin-tray, a jewelry box, a ring tree and powder box of china, a pair of delicately-cut perfume bottles, and a tray containing a manicure set.

Then there was a small bath-room provided with a white enamel bath tub over which was a cabinet containing simple unguents for her face and hands and articles necessary for the bath, viz.: Two small soap dishes, one containing a simple soap for the face and person, and the other tar soap for the hair; a small bottle of tincture of myrrh for the teeth; a box of powdered borax; a bottle of listerine to sweeten and purify the breath; a bottle of tincture of benzoin to make the skin firm and white; a jar of lanoline and sweet almond oil to rub into the skin when harsh and dry. On a rack were rough and soft towels. It was an ideal suite of rooms for a healthy young girl.

We are becoming a nation of bathers, and it is well, as conducive to both health and beauty. We do not bathe to make ourselves clean, but to keep in that condition. A sponge bath may be taken every morning, but many authorities claim that one can bathe too often. Certainly every woman must study her own constitution and bathe accordingly. Few people can take cold baths. In the majority of cases a tepid bath will be found most beneficial. Many physicians recommend the air bath also as of great importance, but few find it convenient to take. There is no doubt but that air and sun act as tonics for the skin.

Some women never use soap on their faces, but if their complexions are good, it is in spite of and not in consequence of such a course. The face is exposed to dust at all times and cannot be properly cleaned without soap. Good soap will not injure the most delicate skin, if washed off carefully. If it leaves the skin dry, a little of the ointment previously mentioned may

be rubbed into it. The skin does not always require the same treatment. Sometimes it is dry and needs oil; again it is greasy or shiny-looking, when a little borax in the water will suffice. A few drops of the tincture of benzoin will not only whiten the skin but will give it a most delightful sensation of freshness.

Well-kept hands proclaim the lady always. It is difficult to have them if their owner assists much with the housework, but with care even this may be done. A very loose and heavy pair of gloves should be kept to wear when doing rough work. Washing dishes is hard on the hands, but if they are carefully washed afterwards and rubbed with a little lemon juice, there is no danger of their becoming stained. The nails should be trimmed once a week to a delicate filbert shape. A little pink paste may be rubbed on them once or twice a week and polished off with a chamois-skin rubber. Sometimes they become brittle and easily broken. It is said this condition is produced by too great acidity of the stomach. This may be remedied by a change in the diet.

A fine head of hair is always a charm. While women seldom grow bald, they frequently have very thin hair and it often turns gray prematurely. Both of these conditions may be avoided by proper care. Brushing is one of the greatest means of beautifying the hair. One can tell at a glance whether the lustre on the hair is produced by brushing or by oil. While it is sometimes necessary to use oil on the hair, it is in bad taste to use it regularly. It holds dust readily, giving the hair a sticky feeling. No soap is so good for cleansing and strengthening the hair as tar soap. After using it, if the hair is rinsed well with water containing a little powdered borax, it will feel delightfully clean. It is better to dry the hair in the sun than by the fire, the former method tending to keep light hair its natural shade. Attention must be paid to the brush and comb. The comb should have teeth rather coarse and not too sharp, and the brush need not be of stiff bristles. Both should be washed once a week in warm water and ammonia and dried in the sun.

Beautiful teeth so greatly improve even a homely face that it is a wonder women do not make a greater effort to have them. Mothers should teach their children to use the tooth brush as soon as they are old enough to do so, for the longer the baby teeth are kept, the stronger and better the permanent set will be.

Nature alone bestows beautiful eyes and art can do little for them. Sometimes young girls are subject to styes or granulated lids; they are painful and disfiguring and should be attended to before the lashes are injured by them. If the lashes of children are occasionally trimmed, they will always be long and beautiful; after a person has reached adult age trimming does not affect them. But they may be kept in good condition by rubbing them slightly at night with vaseline. The brows may be improved by brushing them regularly to keep them smooth, and by rubbing vaseline into their roots. This will tend to thicken and darken them. Sometimes the brows meet over the nose, much to the annoyance of the person, but it is not safe to attempt to remedy this defect one's-self; the use of depilatories may result in a permanent scar which would be more disfiguring than the hairs. A surgeon can remove these hairs with the electric needle, but the process is not a pleasant one.

Beautiful feet are rare. No wonder the artists in the Quartier Latin raved over Tribby's feet, and only Little Billee could properly draw them: Guido and Murillo painted feet as few artists have done, probably because they found their models among the peasants of Italy and Spain who never wore shoes.

"A well formed foot," writes an expert, "is broad at the sole, the toes well spread, each separate toe perfect and round in form. The nails are regular and perfect in shape as those of the fingers. The second toe projects a little beyond the others, and the first or big toe stands slightly apart from the rest and is raised a trifle, as we see in Murillo's beautiful picture of St. John."

Southern women are noted for their small, arched feet; however, feet may be small and yet not well shaped, for many feet are ruined by ill-fitting or too-tight shoes. Narrow-soled, high-heeled shoes are very injurious to the feet, but women will wear them in spite of warning and the pain they cause. Perhaps in time they will come to see the beauty of the foot of the Venus

de Milo, as they are beginning to see that of her ample waist.

For the *débutante*, then, there are many things to learn. Some of them seem insignificant, but altogether they make a charming woman. She must not think that mere beauty of person is all that is necessary; it amounts to little if there is not beauty of mind and heart behind it. She must not only cultivate her manners, complexion, dress and personal appearance generally, but she must particularly cultivate her mind and heart, for they shine in the eyes and lines of the face in unmistakable characters, and he who runs may read. After a woman passes middle life her face shows what her life has been. There is a dignified reserve which a girl should cultivate if she wishes to have

the respect of all classes. She may have this, and yet have no particle of false pride. Her treatment of inferiors may be condescending and yet full of kindness, but her conduct with her equals is of even more importance. Experience proves that it is seldom wise to have many intimate friends. A girl may be friendly with her associates and yet confide no secrets. Familiarity seems too often to have been the foe of friendship. Those families and friends are bound together by the most loving ties of affection where all the actions and thoughts are prompted by politeness and consideration for each other. Only in this way can a young girl hope to make herself and others happy.

MAUDE C. MURRAY-MILLER.

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NEW YORK.—BY MARY CADWALADER JONES.
FIRST PAPER.

In many ways New York is not a representative American city, but it certainly is the largest, at least for the present, and by far the most cosmopolitan, being made up of so many different elements that one may find in it almost anything, provided he will be content with human beings, and not expect historic monuments. The situation of a town must always affect its development, and one's first impression of the three great Eastern cities is that Boston was settled as a protest, Philadelphia out of leisure, and New York for trade. It may be remembered that the Pilgrim Fathers fully expected to land several hundred miles further South, and the captain of the *Mayflower* was accused at the time of having been bribed to go out of his course by the careful Dutch burghers who had already established themselves on Manhattan Island, and who were fully aware, having known them for twelve years in Holland, that the Puritans were prickly neighbors. It is always possible for an inland town to surround and protect itself by the outlying fortifications of its own suburbs, but New York lies open to the world through her great harbors and the two wide rivers, like mighty arteries with the tide for pulse, which sweep so close on either side of her that in many quarters, whether one goes to right or left, the street ends in a group of masts, and in foggy weather the anxious whistling of ferryboats and tugs is heard through the noise of wheels. A trip to Europe is very much easier for a New Yorker than one to the West, as within an hour after leaving his own house he may be deposited with all his belongings on board a steamer, and after a week, during which no messenger-boy can come through the car with a telegram, and he is free to walk up and down as much as he likes, he finds himself landed on "the other side." This naturally makes a restless and migratory population, and a society which is full of contrasts, and, therefore, interesting. To many Americans New York is simply a colossal hotel, to which they come for a few days' pleasuring, or on their way to Europe, and they cannot know any more of the real life of its people than they can judge of the homes of the French by the crowd of a Paris boulevard. Society in any large city must be like the scales of a fish; each set or clique seems complete in itself, and yet it overlaps the next until they all form a whole.

The sets in New York are many, and the stranger who comes to live there feels at first an almost overpowering sense of loneliness. It is so large and all the people seem so busy, as if they never could have time to sit quietly with those who are ill, or even stop to mourn for their dead. But after awhile one finds one's own place by natural attraction, and then one sees why New York is so much misunderstood by those who never stay there long enough to get below the surface. The letters written from there to the newspapers throughout the country are often especially misleading, as they deal with all sorts of startling scandals, failures and rascalities generally as if they habitually took place among people whom everyone might be supposed to know, instead of forming only a part of the police report of any great city. When a New York woman wonders why it can possibly be of the slightest consequence to a "society reporter" whether she means to wear a blue or a pink frock at a certain entertainment, the answer often is that women in distant states are interested to know what others in New York wear and do. Unfortunately it happens in that, as in everything else, that the people most willing to talk about themselves are not always the

most competent to speak. Society is just as much a game, with definite rules of its own, as chess or dominos; there is usually no obligation to play it unless one chooses, but if one does one should know how to make the proper moves. In Europe all this is regulated by the existence of a court, or the remembrance of one, as in England or France, but here there is no such guidance, and the result is often confusing, especially to a looker on. Our Civil War changed social conditions as much as it did political. Old barriers of caste and tradition were broken down, and the rapid growth of wealth and extravagance tempted people to bring back from older countries habits and belongings for which there is yet no appropriate setting here, whatever there may be a couple of centuries hence. In Europe if a woman marries a marquis, she has a right to wear a marchioness' coronet on her head or have it embroidered on her handkerchiefs, but she would no more think of appearing at the opera in the coronet of a duchess than of wearing her husband's hat. An American woman, on the contrary, often will choose any sort of crown or diadem which she thinks becoming, to the extreme bewilderment of foreign jewellers who have heard that we have no orders of nobility. But that is, after all, an innocent amusement, not deserving any severe comment, as it does nobody any harm.

From the days of Isaiah and Juvenal to our own, the fashionable woman has been berated and abused by the satirist and reformer, and in this country the "society women" of New York are supposed to be above all others frivolous and selfish. Let us take the day of one of them as she really lives it and see whether it is given only to pleasure. In the first place, she does not lie in bed until noon, for if she did she could not possibly get through all she has to do. With her breakfast comes her mail, which is often calculated to give one not only an idea of how much trouble there is in the world, but how much time some people must have to spare. There are begging letters of all kinds—from a little church in a far-off State, asking her to send a cheque for a hundred dollars, "which she will never miss," to help get an organ; from a girl who would like to study singing abroad if some kind fellow-countrywoman will support her while she is doing so; from a man who has always heard she was good to the poor and who will bless her if she will send him five dollars, as he cannot pay his rent; from a woman who has seen better days, asking her to buy some family heirloom; and occasionally a touching letter, written under one of the strange influences which stir us sometimes, by some man or woman whose name she does not know and whom she will probably never see, asking her advice or help in some personal matter. Then there are the notes of her personal friends; does she, perhaps, remember the address of a governess of whom she spoke warmly three years ago; will she lend some of her pictures, or her lace, for an exhibition in aid of a worthy charity; will she be at home at two o'clock to give the reference of a servant who has just left her; will she be one of the patronesses of a concert; will she join the board of managers of a new hospital? Add to that invitations, letters from all her family who may be abroad, business notes and the inevitable bills, and one will have a fair idea of a New York woman's morning mail. Even if she should have a secretary, to whom the work she gives is often a great help, she must investigate many of these cases herself, or have them looked into by someone whom she can

trust. Her children have probably been romping over her bed before she was out of it, but there is her housekeeping to be done, orders to be given, invitations sent and answered, someone seen who will only keep her for a minute and who stays half an hour; also a workman who does not quite understand something which she wants done, but at last she is dressed and out. There are always errands for the children or the house which no one can attend to but herself—their little girl's coat was sent home without a warm lining, or a lamp-shade burnt up the evening before. Very often there is a morning meeting of the managers of a charity for which she really works hard, and that takes time. To judge by the newspapers, she almost always goes to large luncheons at which all the things to eat are blue or pink or green, but in real life she usually lunches on mutton chops when her children have their dinner. She may hurry off afterwards to a concert, to rest there quietly for awhile, or she, perhaps, belongs to a club or class which meets to talk about books or study the writings of some poet. And there are visits to be paid, and, oftener than anyone knows, hours spent in hospital wards, or in reading to the blind or cheering some poor old body who is all the better pleased that she comes in a frock which is pretty to look at, and can bring news of the outside world. The aggregate of downright hard work given by fashionable women in New York to charity and the amount of good done by them, is not by any means understood. To take only a few instances during the past twenty-five years, the first training school for nurses in this country, the great association for keeping the official charities of the State, the movement which led to improved methods of street-cleaning, all these were begun and carried out by women who, if they were too busy to give much time to society, yet had their own places in it and were welcome wherever they chose to go.

The word society, in the narrower sense in which we generally use it, means the social intercourse of people who come together principally to amuse themselves. As young girls are much more considered and consulted in this country than anywhere else, and they naturally love to dance, the result is that dancing practically monopolizes every entertainment at which one is expected to move about at all. New York society has outgrown all but a few private houses, so the custom has gained ground year by year of giving dances by subscription, in one or other of the hotels or restaurants which have ball-rooms, until now an energetic *débutante* can dance to her heart's content almost every night during the season. The two Assemblies are given by fifty women, and the Patriarchs' Balls by as many men, who each subscribe a fixed sum for which they receive a limited number of invitations to place as they please among their friends. Of course, it sometimes happens that a popular person will be asked over and over again by different subscribers, and, on the other hand, the next time he may chance not to be invited at all, because every one is sure that somebody else must have done so. But that rights itself gradually, as checkers come into their places on a board, and one of these large balls is a very pretty sight. It is easy to see that the business of the evening is dancing. The musicians are up out of the way in a gallery wreathed with flowers and green and sometimes older people may also sit there and look down, but, as a rule, they stay along the sides of the ball-room itself. No matter how conscientious a chaperon may be, it is scarcely to be expected that she should gaze at her charge all the time, but one can often tell by a woman's eyes whether she has come with her own daughter, for these eyes all the time unconsciously follow one white or pink frock as it moves about the room. It seems impossible to get people together at a large ball much before midnight, and a girl in her first season, who has been accustomed to early hours, finds it hard to get used to hearing her friends say that eleven o'clock will be too early to go. There is some general dancing before supper, and then the German cotillon, which is the serious business of the evening, begins. Again and again the experiment of doing without it has been tried at balls in New York, but this has always proved a failure, and its hold upon society is as strong as it is hard to understand. In Europe the cotillon is a frolic at the end of the evening, where people invite their partners on the spur of the moment and sit wherever they can find places, but here, on the contrary, the chairs around the ball-room have solemn little numbered tickets

tied on their backs, and there is often a second row also duly numbered. Other little tickets with corresponding numbers are doled out to the dancers, in order of precedence or favoritism, and if after the cotillon has begun too many couples try to dance at the same time, the leader brings them to order by clapping his hands, at which the music stops abruptly and they are left standing on the floor like mechanical figures that have suddenly run down. The whole thing is a curious mixture of a kindergarten and a drill-ground, and it must hold its own as it does because the majority of girls find partners easily; but to those who do not it is a recurrent terror, and although one knows that they will live through it, and even laugh at their own misery when they are a few years older, it is painful to see the tense and anxious look on some young faces as the evening wears on and they are not yet engaged. Besides the large balls there are many smaller and more informal gatherings called dancing-classes, each of which is managed by a committee of ladies, and in most of them members subscribe individually, but there is always the inevitable cotillon. This established habit of doing all entertaining except dinners on the co-operative plan has its advantages in sparing private houses the dislocation of furniture and general domestic upheaval inseparable from even a small dancing party, but, on the other hand, when people meet constantly, sometimes two or three times a week, in the same common-place and semi-public rooms it is impossible that there should ever be the distinction of personal hospitality; there must always be just the difference that there is between a private carriage and a street-car. Nobody denies that the latter is an indispensable convenience, but it does not tend to improve manners.

Dinners in New York until a few years ago used to be rather ponderous affairs, with at least a dozen courses and half as many different kinds of wine, but the opera season and the prevalence of gout have combined to shorten and simplify them, until now people spend little more than an hour in the actual process of feeding. Elaborate table decorations are also, for the present at least, out of fashion, and one only sees at most houses a few flowers or a plant and two or three pretty pieces of china or silver. Boxes at the opera, which is now by far the best in the world, give to those who can afford them a means of entertaining their friends, and as men go in and out from one to the other paying visits during the evening, the effect of the box tiers is somewhat that of a long drawing-room divided into pigeon-holes.

New York is far too large to admit of what used to be called sociability. Only in one old-fashioned quarter is there any approach to neighborliness, and even there one may live for months without knowing so much as the name of the family next door or across the street. The shape of the island obliges the city to be long and narrow, and the distances up and down are so great that if one lives near Washington Square and happens to have friends in the new quarters along Central Park, it is an expedition of three miles and a half to get to them. As people are, therefore, not likely to see much of each other informally unless they agree to come together at a fixed time and place, clubs of all kinds play an important part in social life, and among the best known of these are the Nineteenth Century and the Thursday Evening. The former has a large number of members and meets regularly throughout the season, when some distinguished person, either a member or an outsider, reads a paper or gives an address upon some subject on which he is an especially competent authority, and if the topic admits of argument two speakers of different opinions are chosen, each to defend his own side. The Thursday Evening Club has two hundred members, and meets every three weeks at the houses of its members, each host choosing his own form of entertainment, with the advice of a committee of management. Then there are the great German social clubs, like the *Liederkrantz*, to which many Americans belong, and smaller ones of all kinds, and for every bent of mind, from musicians to mineralogists.

The faults and follies of New York society are evident enough and are only too eagerly commented upon throughout the country, while its merits pass comparatively unnoticed. When a pot boils fast there must be froth, but underneath may be stuff strong and generous enough to nourish a fuller social life than has yet had time to develop in America.

OF INTEREST TO YOUNG MOTHERS.—We have lately published another edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well-known authority and contains instructions for the inex-

perienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, with full information regarding layettes and their making. Price, 6d. (by post, 7½d.) or 15 cents.

DOMESTIC SCIENCE.

TO CLEAN BRONZES.—Wash them clean in hot soap suds, wipe dry and polish with sweet oil, which must be entirely rubbed off with a soft cloth.

BACKGROUND FOR PICTURES.—When wall-paper is of a color or pattern that detracts from the effect of the framed photographs, etchings or engravings hung upon it, a piece of plush, velvet or velours of a hue that suits both the room and the pictures may be hung behind each picture or group of small pictures. The effect is excellent.

TO REMOVE TEA AND FRUIT STAINS FROM CLOTH.—Before being otherwise wet, tea-stains in cloth may be removed by pouring slowly over them clean boiling water, allowing it to run through the cloth. Most fruit stains may be removed in the same way, although the process is sometimes slow. Ink stains fade under a persistent stream of boiling water.

WATER vs. MILK.—Bread, rolls, sponge-cakes, indeed, anything of the kind mixed with water requires a much hotter oven than is needed when milk is used for the mixing.

TURPENTINE IN THE WASH.—A table-spoonful of turpentine added to a boiling of white clothes will increase their whiteness.

SODA FOR GREASE STAINS.—Cold rain water and soda in solution will remove machine-grease stains from washable fabrics as well as from the hands. When used upon the hands, there should be a subsequent application of cocoa butter, lanoline or vaseline rubbed well into the skin to prevent roughness.

TO FIX FROSTING.—If a little flour is rubbed over a cake, frosting will not run off easily but will remain where it is wanted.

SALT IN MILK.—If milk is to be used for a sauce or for gruel, do not add salt until the food is cooked, because if the milk be not entirely fresh the salt may curdle it.

TO BLANCH NUTS.—Pour plenty of boiling water over them and let them stand until cool enough to be handled, when they will easily slip from their brown skins while held between the fingers.

TO PRESERVE THE YOLKS OF EGGS.—When only the whites of eggs are required, cover the yolks with cold water and set them in a cool, dark place where they will keep fresh for several days.

FISH SALAD.—A little finely-chopped pickle or a few capers sprinkled over fish before a mayonnaise is poured upon it greatly improves the flavor of the salad.

BUFFALO BUGS.—In houses heated by furnace or steam buffalo bugs are as likely to be mischievous in Winter as in Summer. To destroy them, sprinkle the edge of the carpet with a whisk broom dipped in the following liquid: In two quarts of water dissolve three table-spoonfuls of salt, one of alum and one of chloride of zinc; shake well; next day drain off the sediment and apply.

TO KEEP BUTTER SWEET.—When a quantity of butter must be kept in store the following liquid will preserve its sweetness: Boil together for three or four minutes in six quarts of water a quart of salt, two table-spoonfuls of sugar and a heaping tea-spoonful of saltpetre. Make the butter into rolls, wrap each in a piece of cotton cloth and pack in a tub or jar. When the brine is cold, cover the butter with it and lay a weight upon it to prevent the rolls from floating. As some salt appears to have less strength than other kinds, it is well to test the brine when cold and before using it to find out whether an egg will float in it. If the egg sinks, salt enough must be added to sustain it. This brine, if reboiled and skimmed whenever wanted, will serve many times. As cool a place as one can secure is best for butter under all conditions.

BAKED POTATOES.—Baked potatoes are always wholesome and dainty, if properly cooked. They should be scrubbed with a brush, wiped dry, the tip cut from each end and baked in a quick oven. When they can be broken open by squeezing in a napkin they are ready to serve.

INK STAINS ON THE HANDS.—To readily remove the stains of ordinary writing ink from the hands, rub the spots vigorously with vaseline and then remove it with soft paper. After this soap and water will restore the skin to its original color. *Ergo*, a pretty jar of vaseline is useful among the furnishings of the writing desk.

TO FRESHEN DRY BREAD.—To restore sliced bread to

freshness when it has become dry, pile the pieces together, wrap them in a cloth that has been wet in cold water, enclose them in a paper bag and leave them for fifteen minutes in a hot oven.

TO CLEAN MICA.—A cloth wet in vinegar will clean and make bright mica plates set in the doors of stoves and ranges.

CRACKERS SHOULD BE HEATED.—Crackers to be served with soup or cheese should be heated and brought at once to the table. Unless they are very thin they should be divided and buttered before going into the oven when they are to be eaten with celery or cheese.

FIXING THE COLORS IN FABRICS.—A cupful of salt to each gallon of hot water is a safe liquid in which to wash fabrics when the colors are not "fast." Fading may follow this washing in salted water, but it will be lessened by the process.

LARGE PATTERNS FOR SMALL ROOMS.—Large patterns in carpets or wall paper make rooms seem smaller than they are.

ORIENTAL RUGS.—The colors of the wall paper and the carpet should harmonize. The dyes of Oriental rugs are less likely to be out of harmony with walls and furniture than any other floor coverings. Since Japan sends us cotton and pile rugs that are inexpensive, any room may be made to look pretty.

LAMP WICKS.—Lamp wicks soaked a day or two in vinegar and then dried are said to give out a clearer light. Lamp wicks should be changed at least once in two months.

FOR THE MOUSE TRAP.—Mice like pumpkin seeds and will enter a trap containing them in preference to one baited with any other dainty.

LAUNDRY SOAP.—Laundry soap should be purchased in large quantities, cut up into lengths convenient for use, piled up loosely with spaces between and left to become hard. This will be found a real economy. High shelves are excellent places for ripening soap.

TO REVIVE A BOUQUET.—A bouquet that is drooping should be sprayed with cold water and put under a close cover to keep out the air until it revives. A large bell glass is kept for this purpose by many women who love flowers.

STAINED CHINA.—A little very fine salt rubbed upon stained china will remove spots and lines made by tea and other liquids.

FISH-BONE IN THE THROAT.—A raw egg swallowed at once after a fish-bone has stuck in the throat will usually dislodge it.

CREAKING DOOR HINGES.—When oil is not at hand, soap dissolved in a very little water may be applied with success. Vaseline is also effective.

IN PLACE OF WHIPPED CREAM.—When whipped cream is required and a beater is not at hand, the cream should be cooled in a fruit jar or wide-mouthed bottle placed near the ice. When wanted it should be shaken and will be found an excellent substitute for the whipped cream.

HOME-MADE LARD.—Home-ried lard is much better and sweeter, and, perhaps, cleaner than that bought ready-made. Leaf lard may be purchased of the butcher, if it is not a product of one's own farm. It should be tried out with care to preserve it from scorching. A few minutes before it is turned out from the trying kettle into jars and while it is still hot, but not too hot, a tea-spoonful of salt for each quart of fat should be added, the lard being cooked slowly for five minutes longer. The salt will keep it sweet. The jars containing it should be set in a cool, dark place.

MENDING CLOTH WITH MUCILAGE.—To mend a tear in soft woollen goods, smooth out the edges of the rent carefully with two fingers and place under it a piece of the same material lightly brushed over with mucilage. Over this lay a paper upon which place a weight to keep the broken threads in place until the parts are dry. Iron or press it smooth.

ACID SPOTS.—Yellow spots on clothing are often due to acid. A weak solution of ammonia and water applied to them is likely to restore the cloth to its original hue.

APPLE-AND-CRANBERRY SAUCE.—Apples that have too little flavor are made delicious by mixing them with stewed cranberries or by cooking the two together, adding a moderate amount of sugar. Strain through a colander. This sauce is very savory with ducks, geese or roast pork.

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who desires to retain as long as possible her youthful looks can do so if she spends on her complexion about half the time she devotes to either her teeth or hair. If she is in any way troubled

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ANSWERS TO CORRESPONDENTS.

X. Y. Z.:—Deep wrinkles resulting from years cannot be removed, nor can they be materially lessened. The formation of wrinkles may be discouraged by the manner in which the face is washed, taking care to rub across the line in which the wrinkles are disposed to form. Do not rub downward, as the lines of the face tend that way, and following their direction will, of course, accentuate them.

BERTHA NILL:—The hands should be cared for as carefully as any other part of the person. Hands that are abnormally red may be whitened by using a lotion composed of

- 1 ounce of honey.
- 1 " lemon juice.
- 1 " eau de Cologne.

Apply at night, rubbing well into the skin. Ridges on the surface of the nails are often caused by bruises at the roots, and will then seldom grow smooth. When they result from other causes, however, they may be largely diminished by carefully polishing with nail powder. A lady is not expected to assist a gentleman in putting on his overcoat.

K.:—A gentleman lifts his hat in addressing a lady or offering her a service, whether he is acquainted with her or not.

TYRO:—Most of the business colleges give a general business training that is of great assistance to one desirous of taking a position as cashier, but there is no special training for this position.

PRIDE AND FOLLY:—Gray hair cannot be restored to its natural color, but a wash to prevent hair from turning gray is made of four ounces of bay rum and one ounce of sulphur in small lumps. Sulphur will strengthen the natural coloring matter of the hair to a certain extent. We have no knowledge of the proprietary hair invigorator you mention. The manufacturers may answer your questions regarding it. Mention **THE DELINEATOR** when writing them.

PAULINE:—If the spots on your face are moth patches, they may be obliterated by using the following ointment:

- 2½ ounces of cocoa butter.
- 2½ " castor oil.
- 45 grains of zinc oxide.
- 2 " ammoniated mercury.

A thick coating of the salvo should be applied to the discolorations at night. See reply to "Eulolia D." elsewhere in these answers regarding the treatment of blackheads. See also Dr. Murray's "Talks on Health and Beauty," published elsewhere in this number. Write to W. Stoffregen, 126 Fourth Avenue, New York City, regarding goldfinches.

C. B. D.:—It would be foolish to dye the hair black and then use a lotion to prevent it from falling out. We would advise you to avoid the use of a dye. The best wash for softening and whitening the skin, so it is claimed, is made of 2 grains of cascarrilla powder, 2 grains of muriate of ammonia, 8 ounces of emulsion of almonds. Apply with a chamois skin or soft cloth. Brides do not wear low-necked wedding gowns.

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ANSWERS TO CORRESPONDENTS.

(Continued.)

INEXPERIENCE:—Wear white Suede moustaire gloves with your white organdy dress.

A SUBSCRIBER:—There is no rule for the pronunciation of proper names. Paderewski is pronounced *Pah-der eff-see*; Bonheur, *Bun-er*; Les Miserables, *Lay Miz er ahble*; Carafe, *ka-raf*, the a's to be pronounced as in carry; mayonnaise, *my-ohn-nays*.

A %:—To shell beans easily, pour upon the pods a quantity of scalding water, and the beans will slip out easily. By pouring scalding water upon apples the skin may be easily slipped off.

JULIA:—A small quantity of collodion applied with a brush to a cut or wound will produce a perfect artificial covering, more elastic than plaster and sufficiently insoluble in cold water.

A WESTERN READER:—You might learn the whereabouts of your missing relative through the Salvation Army, which has a bureau for tracing lost and missing friends, thousands being thus found every year. The Salvation Army is specially efficient in this work, because it has agents throughout the world. No charge is made save for postage. Letters should be addressed "Inquiry Department," 122 West Fourteenth Street, New York City.

A CONSTANT SUBSCRIBER:—Time will remove the red spots left by pimples.

READER:—The wedding ring is worn on the third finger of the left hand. A plain band, not too wide, is proper.

Mrs. E. L.:—We have published a number of knitted edgings which show sections like your sample, but have issued none combining them all.

TWINS:—To clean marble, mix quicklime with strong lye so as to form a mixture having the consistency of cream, and apply it immediately with a brush. If this composition be allowed to remain a day or two and then washed off with soap and water, the marble will appear as though new.

OLD WAR HORSE.

A Grand Army Man Crosses Swords With Heart Disen and Wins a Glorious Victory With the Aid of Dr. Agnew's Cure for the Heart.

"Dr. Agnew's Cure for the Heart cannot be over estimated," says H. M. Musselman, a well-known G.A.R. man of Weissport, Pa., and he continues: "My ailments were palpitation and fluttering of the heart. I used two bottles of your valuable cure and feel like a new man. I have taken bottles and bottles of other medicines without help. I introduce it to my friends at every opportunity possible. It is a great medicine. Inside of thirty minutes after the first dose I had relief."

TRUSSES
Testimony from a Mother

O. P. R., Tuche P.O. 2 Babi.s Cured.

Am over so thankful for speedy relief given baby. He wore Navel Truss 25 days, when completely cured. My other child (two years old), ruptured both sides in groin, is also cured by Truss sent same time. I shall ever recommend your Trusses as the best in the world.

Mrs. J. V. McDONALD.

The EGAN TRUSS CO.,

266 WEST QUEEN STREET, **Toronto**
P. O. BOX 539.



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 hips and in back of skirt. It is not only very stylish, but it renders admirable service by relieving the weight of the full skirt now worn.

Price, 75 cents.



Peerless Dress Stays

Won't break nor stay bent; They are good from the start; They can't cut the dress, And won't melt apart.

Price, 20c. per doz.

For sale by leading stores, or sent, postpaid, on receipt of price.



**BRUSH & CO.,
Toronto.**

Baby's Own



Is a pure unadulterated Toilet Soap for the nursery, toilet and bath. It is made from the very best materials and contains no ingredients injurious to the finest complexions. Be sure you get **BABY'S OWN**, those recommending a substitute have an interest—a monetary one—in doing so.

THE ALBERT TOILET SOAP CO., MONTREAL.

ANSWERS TO CORRESPONDENTS.

(Continued.)

LOUISE B.:—Oxide of zinc in conjunction with spermaceti ointment and attar of roses is used as a salve for sores at the corners of the mouth.

READER FROM OHIO:—Nothing is more soothing to an irritated skin than oatmeal used as follows: Cut a yard of cheese-cloth to form bags four inches square. Stitch the bags twice on the machine, taking care not to leave any untied threads, then mix these ingredients:

- 2½ pounds of fine oatmeal.
- 8 ounces of powdered Castile soap.
- 4 " " " " Italian orris-root.

Stir all well together, fill the bags loosely with the mixture, sew up the opening in each, and lay the bags away for use as required. Dip a bag in warm water, and apply it like a sponge in washing the face. It will make a thick velvety lather, wonderfully softening to the skin.

EULALIA D.:—Black-heads are caused by a torpid skin. They may be removed by first washing the face with hot water and then pressing the tube of a watch-key over each spot. This will cause the black-heads to exude. These disfigurements, when in a mild form, simply mean a lack of cleanliness on the part of the person afflicted, for they are simply little plugs that fill the pores of the skin. After using the watch-key anoint the spots with cold cream. See also Dr. Murray's "Talks on Health and Beauty" in this number of **THE DELINEATOR**.

CONSTANT READER:—Vegetable face powders are generally composed of fine starch made from arrowroot or wheat. Rice powder is finely ground rice-meal. Cornstarch is often used as a face powder, and on some skins has a very good effect. Mineral face powders, which are whiter and more adhesive, are usually formed of chalk, bismuth, oxide of zinc or magnesia. To make a good toilet or face powder, pulverize a quarter of a pound of wheat starch and sift it through net; then add eight drops of the oil of rose, thirty drops of the oil of lemon and fifteen of the oil of bergamot, and rub thoroughly together. In making this powder, the French pour the powdered starch into alcohol, and after shaking it thoroughly, let it settle; they then pour off the alcohol, dry the powder, and finally add the perfuming oils.

BEE:—The agate and cat's-eye are the birth-stones for June.

S. H. F.:—At a place of amusement a man does not relinquish his seat in favor of a lady unless she is a friend of the latter, or is aged or infirm, and then not without first receiving his companion's consent.

PAULINE C.:—One should drink tea, coffee and chocolate from the cup and never from the saucer. Put your spoon in the saucer in sending your cup to be refilled.

GLADYS AND BERTHA:—Scarfs are no longer used for adorning furniture, pictures, etc. Silk gowns are stylish for evening wear. Suggestions for holiday gifts are given in an article published elsewhere in this number of **THE DELINEATOR**.

RELIEVES YOUR COUGH IN TEN MINUTES



For Influenza, Coughs, Colds, etc.

"Never known it to fail to give relief."—Mr. Eli Boucher, Fern Cottage, Lambourn.
"Find it invaluable for bad coughs and colds."—Mrs. Eason, London Road, Slough.

STOPS COLD! CURES COUGH!
Sold everywhere. Price 30c and 75c.

Sole wholesale Agents for Canada—

EVANS & SONS, Montreal and Toronto.

The New Models of the REMINGTON STANDARD TYPEWRITER

NUMBER

6

76 CHARACTERS



NUMBER

7

84 CHARACTERS

MANY NOTABLE IMPROVEMENTS.

More Perfect and Permanent Alignment. Lighter, Stronger, Steadier, and Wider Paper Carriage. Improved Paper Feed. Readily Adjustable Paper and Envelope Guides. Ingenious Marginal Stops. Marginal Release Button, extending writing upon margins. Automatic Ribbon Reverse. Improved Letter-spacing Mechanism. Block Signal, indicating end of line. New and More Perfect Shifting Mechanism. Light and Easy Touch. Manifolds Better and Easier. Matchless Construction, Unequaled Durability, Unrivalled Speed. Send for New Illustrated Catalogue.

SPACKMAN & ARCHBALD,

Montreal and Toronto

LARGEST TYPEWRITER DEALERS IN CANADA.

The DELINEATOR

The Woman's Favorite Magazine

The Canadian Edition of which is identical with that published by **THE BUTTRICK PUBLISHING CO., LTD.**, 7-17 West 15th Street, New York.

THE DELINEATOR is issued Monthly, and covers the Field of Fashion, Women's Work and Recreation. Each Issue contains over One Hundred and Twenty-five Pages of interesting Reading on the Fashions, Fancy Work (including special contributions on Lace-making, Knitting, Crocheting, Tying, etc.), Household Management, The Toilet, The Garden, etc., etc., and has in addition each month Articles by distinguished Writers on the Topics of the Time, Women's and Children's Education, Women's Handicrafts and Occupations, Suggestions for Seasonable Entertainments and a Variety of Other Matter Instructive and Helpful to all women. **THE DELINEATOR** is the Cheapest and Best Women's Magazine published.

Price of Single Copies, 15c. Each.
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The DELINEATOR PUBLISHING CO.
Of Toronto, Ltd.,

33 Richmond St. West, TORONTO, ONT.

THE

Glass of Fashion

UP TO DATE

(Formerly the LADIES' MONTHLY REVIEW)

A FORTY-EIGHT PAGE JOURNAL, CONTAINING ILLUSTRATIONS AND DESCRIPTIONS OF THE LATEST FASHIONS, INSTRUCTIONS IN FANCY WORK, ARTICLES ON THE HOUSEHOLD AND KINDRED SUBJECTS, AND A VARIETY OF GENERAL READING.

Terms of Subscription, 50 Cts. per Year.

Price of Single Copies, 5 Cts. Each.

THE DELINEATOR PUBLISHING CO.
OF TORONTO, LTD.,

33 Richmond St. West, TORONTO, ONT.

ON THIS and the succeeding two pages will be found some Illustrations of Patterns for Ladies'

TEA-GOWNS and WRAPPERS.

which our readers will no doubt be pleased to inspect. They represent the latest and prettiest modes available for indoor, bath and comfortable home wear. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods.

In ordering, please specify the Numbers and Sizes desired.

The Butterick Publishing Co.
(LIMITED).

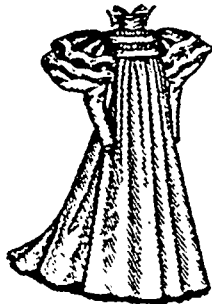


8565



8565

Ladies' Tea-Gown or Wrapper, with Fitted Body-Lining (To be Made with a Slight Train or in Round Length and With or Without the Frill); 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8397



8397

Ladies' Empire Tea-Gown (To be Made With or Without the Sleeve Caps and with Slight Train or in Round Length); 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8007



8007

Young Ladies' Tea-Gown, with a Fitted Lining and a Star Collar Separated at the Front and Back. 18 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cents.



8577



8577

Ladies' Comfort Gown, Specially Designed for Winter Ladies (To be Made With or Without the Collars and Sleeves); 13 sizes. Bust meas., 30 to 48 inches. Any size, 1s. 6d. or 35 cents.



8497



8497

Ladies' Empire Tea-Gown, with Fitted Body-Lining and Three-Quarter Length Sleeves; 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 40 cents.



8687



8687

Ladies' Princess Wrapper (To be Made with a Standing or Turn-Down Collar and with a Slight Train or in Round Length); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



8172



8172

Ladies' Tea-Gown or Wrapper (To be Made with a Demi-Train or in Round Length and with Full-Length or Three-Quarter Length Full Sleeves); 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8635



8635

Ladies' Wrapper (To be Made With or Without the Fitted Body-Lining); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

FOR ALL CHILDREN.

Such fun for the children these wintry days, when they can frolic outdoors with their skates and sleighs, building snow men, wading through drifts and pelting each other with snow balls. Such healthy sport it is, too, if they are properly dressed. But let no mother make the mistake of muffling a child to excess till the very weight of clothing makes activity impossible. Children should be lightly and warmly clad—and the ideal fabric for the purpose is Fibro Chamois. It adds no burden to the suit or wrap, yet keeps out every breath of wind and cold, and is the most healthful and economical warmth giver you can find. By "keeping out" the cold, it preserves the natural healthy warmth and glow of the body without hampering one's movements in any way.

The Righty Waterproofed line of Fibro Chamois is quite impervious to rain or sleet, so that with this "all weather" defying preparation your little men and tender maidens can enjoy their hearty tumbling about in the snow without any chance of the chill dampness penetrating their garments, to result, perhaps, in a serious cough or croup.

The advantages to be gained by using this popular interlining are now so well known and appreciated that this hint is only to remind you that it is of just the same serviceable importance for the children's clothes as for those of older people.

PEACH BLOOM SKIN FOOD

Is the natural Skin Food. It removes Blackheads, Freckles, Pimples and Wrinkles; is soothing.

PERFECT HEALTH-PILLS

Purify the Blood, Tone up the System and give new Life and Vigor.

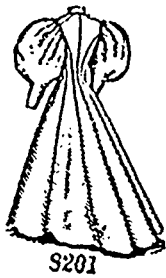
Either for 50 cents at Drug stores, or sent free on receipt of price.

CROWN MEDICINE CO., TORONTO.

ANSWERS TO CORRESPONDENTS.
(Continued.)

F. M.:—THE DELINEATOR gives information from time to time on etiquette, fancy work, house furnishing and decoration, etc. We know of no magazine touching all these topics. Leave one of your own and two of your husband's cards in calling on a lady who is not at home.

SIEMLA:—Much of the excellence of Boston Baked Beans depends on the kind of bean-pot used. It should be of earthenware with a narrow mouth and bulging sides. Soak a quart of pea-beans in cold water over night; in the morning place them in fresh water and simmer gently until soft enough to pierce with a pin, being careful that they do not boil long enough to break. When they are soft, turn them into a colander, pour cold water through them and place them, when drained, in the bean-pot. Pour boiling water over one-quarter of a pound of salt pork that is part fat and part lean. Scrape the rind until white, cut it in half-inch strips and bury the meat in the beans, leaving only the rind exposed. Mix together a teaspoonful of salt, a teaspoonful of dry mustard and a fourth of a cupful of molasses. Place these in a cup, fill the cup with hot water, stir until well mixed, and pour the liquid over the beans and pork. Add enough water to cover the beans, and bake eight hours, adding water to keep them covered, until the last hour, when the pork should be raised to the surface to crisp. If pork is disliked it may be omitted; more salt must then be used together with a third of a cupful of butter; or half a pound of fat and lean corned beef may be substituted.



Ladies' Wrapper, with Fitted Under-Front (To be Made with a Standing or Byron Collar and with a Slight Train or in Round Length); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



Ladies' Princess Dress, Robe or Wrapper, with Under-Arm Gore (To be Made with a Rolling or Standing Collar and with a Slight Train or in Round Length); 12 sizes. Bust measures, 28 to 40 inches. Any size, 1s. 6d. or 35 cents.



Ladies' Tea-Gown (To be made with a Slight Train or in Round Length). 13 sizes. Bust measures, 28 to 40 inches. Any size, 1s. 6d. or 40 cents.



Ladies' Round Yoke Wrapper, with Under-Arm Gore (To be Made with Standing or Turn-down Collar); 13 sizes. Bust measures, 28 to 46 inches. Any size, 7s. 6d. or 35 cents.



Ladies' Princess Wrapper or Gown, with Loose Front and Short, Fitted Lining-Front (To be Made with a Standing or Byron Collar and with a Slight Train or in Round Length); 13 sizes. Bust measures, 28 to 46 inches. Any size, 7s. 6d. or 35 cents.

Ladies' Tea-Gown or Wrapper (To be Made with Full-Length or Three-Quarter Length Sleeves and with or without the Jabots and Fitted Lining); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

CATARRH!

Dr. Chase's Catarrh Cure

SPEEDY, INEXPENSIVE AND ABSOLUTELY PAINLESS.



See, Bessie, this is the way mother does

You insert the tube and give one good blow and away she goes. And do you know, I have never had bad breath or a touch of headache since using it. Now just let me try it on you and I am sure it will help that cold in the head and fix up that red nose.

Is the breath foul?
Is the voice husky?
Do you ache all over?
Is the nose stopped up?
Do you snore at night?
Does your nose discharge?
Does the nose bleed easily?
Is there tickling in the throat?
Is the nose sore and tender?
Do you sneeze a great deal?
Is this worse towards night?

Does the nose itch and burn?
Is there pain in the back of the head?
Is there pain across the eyes?
Is there pain in the back of the eyes?
Is your sense of smell leaving?
Is there a dropping in the throat?
Is the throat dry in the mornings?
Are you losing your sense of taste?
Do you sleep with the mouth open?
Does the nose stop up at night?

If so it is sure and certain indication of Catarrh.

DR. CHASE'S CATARRH CURE

Gives instant relief—in less than a minute after the first application the air passages are freed and the breathing becomes natural and easy—the most acute attacks of cold in the head are cured in a few hours—cures incipient catarrh in a few days—and will permanently cure most chronic cases in from one to three months—it allays pain—counteracts all foulness of the breath—heals the ulcers—and in an incredibly short while absorbs and dries up all discharge. It contains no injurious ingredients, such as cocaine, the use of which, like morphine, in many cases has been the means of contracting the dreaded narcotic habit. Beware of catarrh cures containing such ingredients. Dr. Chase's Catarrh Cure is sure, pure, harmless and easily applied. Dr. Chase's Improved Inhaler accompanies every box free of charge. Follow directions closely. Here are a few from a thousand or more testimonials who have been helped and cured.

A Bad Case but a Permanent Cure

For years I have suffered from that dread disease—catarrh—I spent a small fortune in medicines without receiving any relief—I had the disease in a very bad form, and nothing seemed to reach the seat of the trouble until I procured and used Chase's Catarrh Cure. I got almost instant relief, and I declare that, though I can hardly credit it myself, I have been permanently cured, and gladly give my testimony to the merits of this great cure.

ARTHUR P. THORNE,
Charlottetown, P.E.I.

Chronic Catarrh for 15 Years.

I had been a sufferer from catarrh for fifteen years—it became chronic. I have spent a lot of money and tried many doctors. I also treated with a catarrh specialist in London—in fact had tried almost everything I saw advertised without getting any benefit. I was directed by the advertisements and testimonials I read to try Dr. Chase's Catarrh Cure. I used three boxes and a complete cure was effected. I heartily recommend it to all sufferers from catarrh.

Clachan, Ont. JAMES SPENCE.

Dr. Chase's Catarrh Cure with Blower free—at all Drug-ists, 25 cents.

METEOR

Corded Velveteen Skirt Binding

gives a stylish and neat finish. Made with a WOOLLEN CORD, and produces an even edge. USED BY ALL STYLISH DRESSMAKERS.

Triumph Waist Steels ARE NOW ON THE CANADIAN MARKET
MACDONALD BROS., Sole Agents, **MONTREAL.**



8523



8523

Ladies' Wrapper, with Fitted Body-Lining:
 13 sizes. Bust measures, 23 to 46 inches.
 Any size, 1s. 6d. or 35 cents.



7858

Ladies' Wrapper or Tea-Gown (To be Made with
 a Short Train or In Round Length): 13 sizes.
 Bust measures, 23 to 46 inches.
 Any size, 1s. 6d. or 35 cents.



7858



8694



8694

Ladies' Blanket Wrapper (To be Made with
 a Standing or Turned Collar): 13
 sizes. Bust measures, 23 to 46 inches.
 Any size, 1s. 6d. or 35 cents.



8583

Ladies' Princess House-Dress or Wrapper (To
 be Made with a Rolling or Standing Collar
 and with a Slight Train or In Round Length):
 13 sizes. Bust measures, 23 to 46 inches.
 Any size, 1s. 3d. or 30 cents.



8583



8774



8774

Ladies' Bath-Robe or Blanket Wrapper (To
 be Made with a Sailor Collar or a Rolling
 Collar): 10 sizes. Bust measures,
 23 to 46 inches. Any size,
 1s. 8d. or 30 cents.



8123

Ladies' Wrapper or Tea-Gown, with Fitted
 Lining: 13 sizes. Bust measures, 23 to 46
 inches. Any size, 1s. 6d. or 35 cents.



8123



7934



7934



7934

Ladies' Tea Gown or Wrapper (To be made with a
 High or Square Neck and with Full-length or
 Elbow Puff Sleeves): 13 sizes. Bust measures,
 23 to 46 inches. Any size, 1s. 8d. or 40 cents.

ANSWERS TO CORRESPONDENTS

(Continued.)

FLOSSY C.—As you live in a large city, you should have no difficulty in securing a physician to treat you. Such simple remedies as we prescribe would not help you. A good drink for a stout person is lemonade only slightly sweetened. This is especially recommended for summer use, as it cools and thins the blood, and thus aids in disposing of superfluous flesh. A good lemonade is made of two lemons, one-fourth ounce of tartaric acid, two ounces of lump sugar, and one quart of boiling water. Cover closely, and when cold drink without icing.

LUELLA L.—Stiffen the puff portion of a leg-o'-mutton sleeve with grass cloth or crinoline, and use the usual tight lining.

KOEVESSY—The National Conservatory of Music, 126 and 123 East Seventeenth Street, New York City, offers tuition gratis to all persons without means who possess remarkable aptitude for receiving musical instruction.

DOROTHY—Following is a formula for a correct wedding invitation:

*Mr. and Mrs. William C. Dash
 request your presence
 at the marriage of their daughter
 Josephine*

*to
 Mr. Frank H. Blank,
 Wednesday evening, September twentieth,
 at half-past eight o'clock,
 St. Thomas Church,
 Fifth Avenue and Fifty-third Street.*

One form for announcement cards reads thus:

*Mr. Frank H. Blank,
 Miss Josephine Dash,
 Married,*

*Wednesday, September twentieth, 1897,
 New York.*

Still another form is:

*Mr. and Mrs. William C. Dash
 announce the marriage of their daughter
 Josephine*

*to
 Mr. Frank H. Blank,
 on Wednesday, September twentieth, 1897.
 At Home,
 after January First,
 at 33 Linden Avenue.*

AN IGNORANT GIRL—We cannot undertake to supply words to fit hypothetical cases. Send regrets if you cannot attend a party.

MURIEL—Any surgeon in Boston or elsewhere can remove superfluous hair by means of the electric needle, the only safe and effective way.

**ITCHING, BURNING SKIN DISEASES
 CURED FOR 35 CENTS.**

Dr. Agnew's Ointment relieves in one day and cures tetter, salt rheum, piles, scald head, eczema, barbers' itch, ulcers, blotches and all eruptions of the skin. It is soothing and quieting and acts like magic in the cure of all baby humors; 35 cents.

On this page is illustrated an assortment of

Collarettes and Miscellaneous Articles,

which styles our readers will no doubt be pleased to inspect. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes or Ages desired.

THE BUTTERICK PUBLISHING CO. (LIMITED).



1266

1266

1263

1263

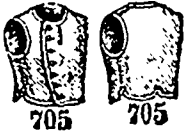
708

708

Ladies' Chamois Vest: (To be Made With or Without Sleeves): 3 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Under-Jacket (For Wear Beneath Capes and Loose Outside Garments): 3 sizes. Bust measures, 32, 38 and 46 inches. Any size, 10d. or 20 cents.

Men's Single-Breasted Under-Vest (For Chamols, etc.): 4 sizes. Breast measures, 32 to 44 inches. Any size, 1s. or 25 cents.



705

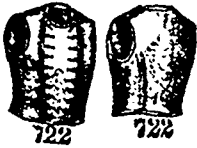
705

Men's Double-Breasted Under-Vest (For Chamols, etc.): 4 sizes. Breast measures, 32 to 44 inches. Any size, 1s. or 25 cents.



1231

Pattern for Cap (Known as the St. Lawrence Wedge): 7 sizes. Cap sizes, 6 to 7 1/4; or, Head measures, 19 1/4 to 23 1/4 inches. Any size, 7d. or 15 cents.



722

722

Men's Chamois Vest, with Center-Front Buttoned to Side-Fronts (For Wear Outside the Vest when Riding, Driving, etc.): 7 sizes. Breast measures, 32 to 44 inches. Any size, 1s. or 25 cents.



1260



1260

Pattern for a Gauntlet Mitten: 5 sizes. Hand measures, 5 1/2 to 9 inches. Any size, 5d. or 10 cents.



1261

Pattern for Cap, with Uprturned Band (known as the Dominion or Canadian Cap): 7 sizes. Cap sizes, 6 to 7 1/4; or, Head measures, 19 1/4 to 23 1/4 inches. Any size, 7d. or 15 cents.



1226



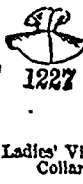
1226

Ladies' Victorine, Pelorine or Collarette, with Tabs: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cts.

Ladies' Victorine, Pelorine or Collarette, with Tabs: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cts.



1227



1227

Ladies' Victorine, Pelorine or Collarette with Tabs: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



1227



NOTICE Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the Delineator.

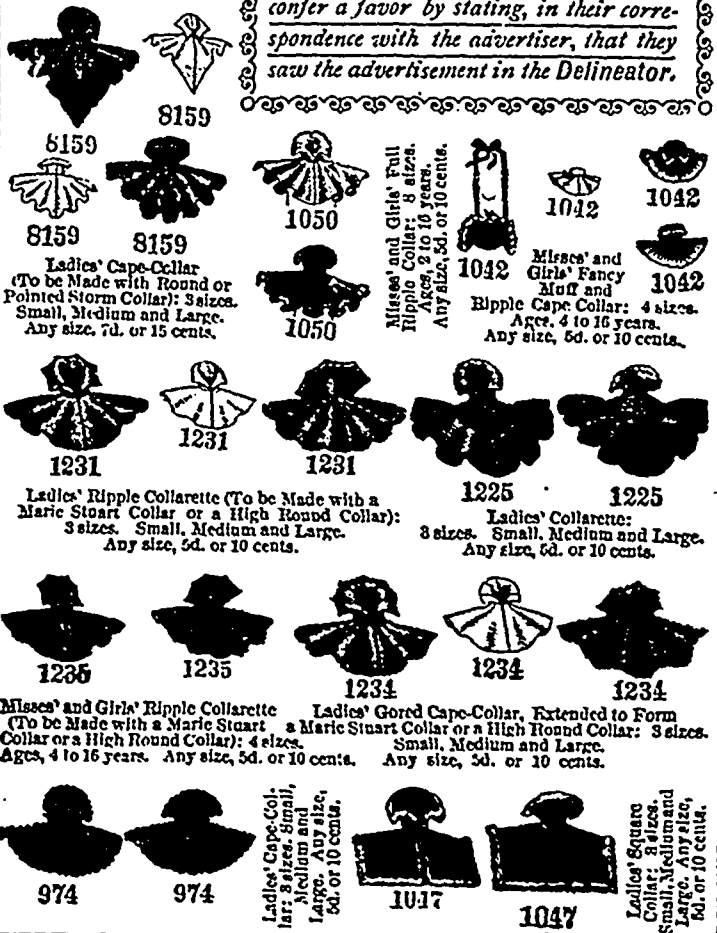
"Eagle Parlor" Matches

Smokers and house-keepers alike find them faultless.

Their odorous qualities make them luxuries to use.

THE E. B. EDDY Co

HULL, MONTREAL, TORONTO.



8159



8159



8159

Ladies' Cape-Collar (To be Made with Round or Pointed Storm Collar): 3 sizes. Small, Medium and Large. Any size, 7d. or 15 cents.



1050



1050

Misses' and Girls' Full Ripple Collar: 3 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



1042



1042

Misses' and Girls' Fancy Hat and Ripple Cape Collar: 4 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



1231



1231



1231

Ladies' Ripple Collarette (To be Made with a Marie Stuart Collar or a High Round Collar): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



1225



1225

Ladies' Collarette: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



1236



1235



1234



1234



1234

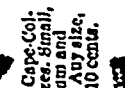
Misses' and Girls' Ripple Collarette (To be Made with a Marie Stuart Collar or a High Round Collar): 4 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



974



974



1037



1047

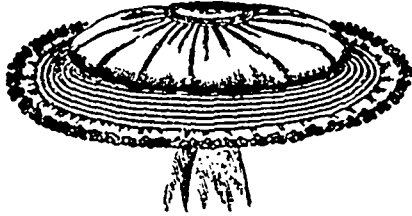


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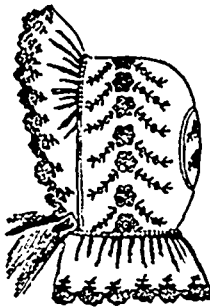
Ladies' Cape-Collar: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

Ladies' Square Collar: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

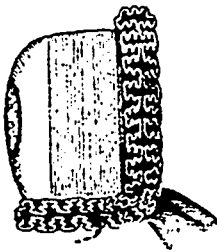
Children's Millinery.



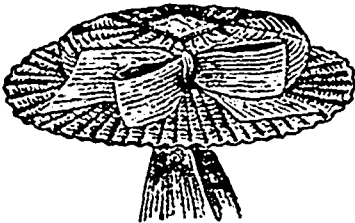
No. 2132. White Corded Lawn Wash Hat, 65c.



No. 2607. Embroidered White Lawn Cap, double poke of Irish point edging, cape of same, 75c.



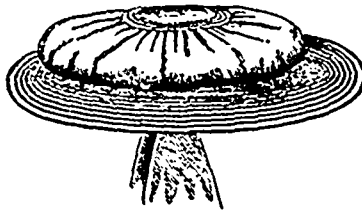
No. 2557. White Corded Lawn Cap, with full lace ruche, 50c.



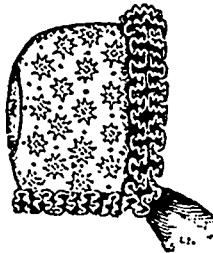
No. 2109. White Striped Lawn Hat, fluted, with bows, 40c.

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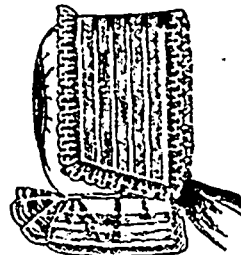
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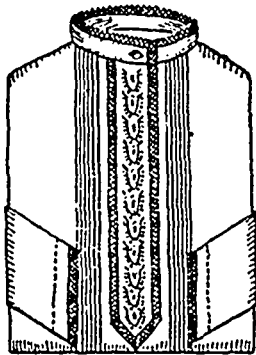
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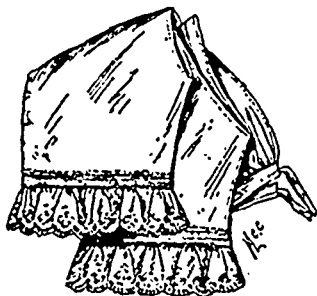
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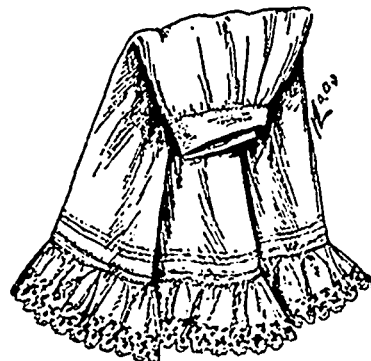
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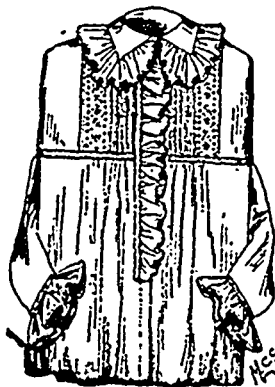
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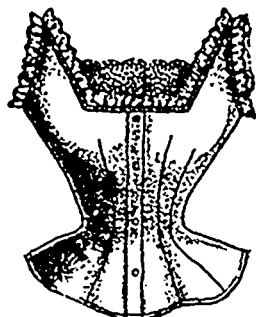
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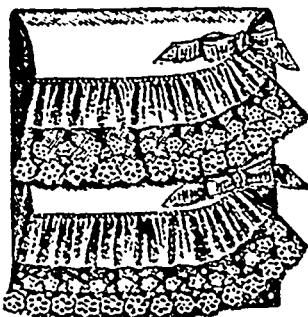
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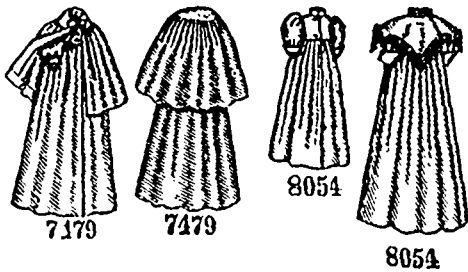
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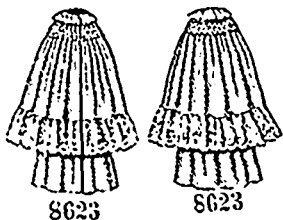


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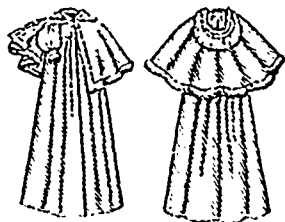
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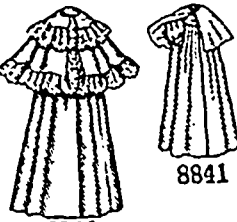
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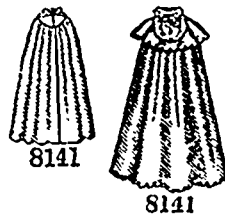
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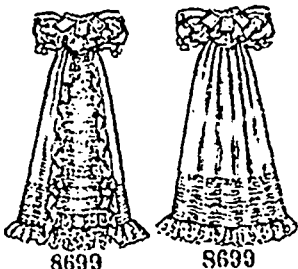
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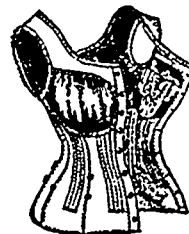
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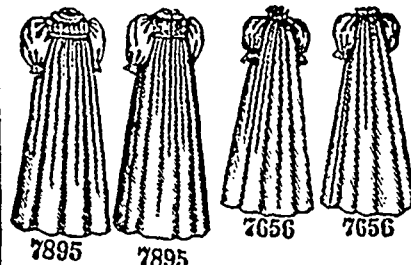
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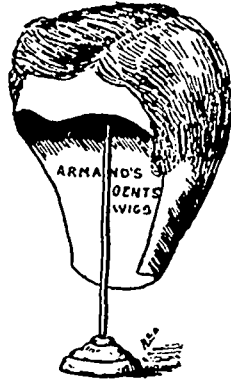
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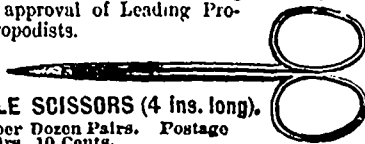
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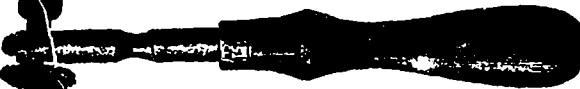
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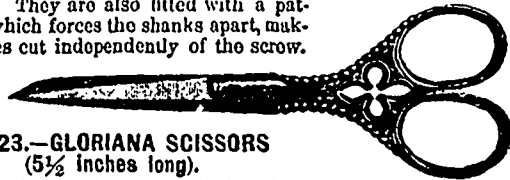
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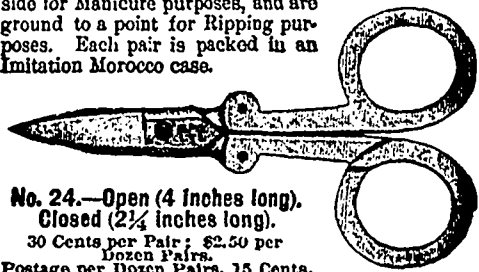
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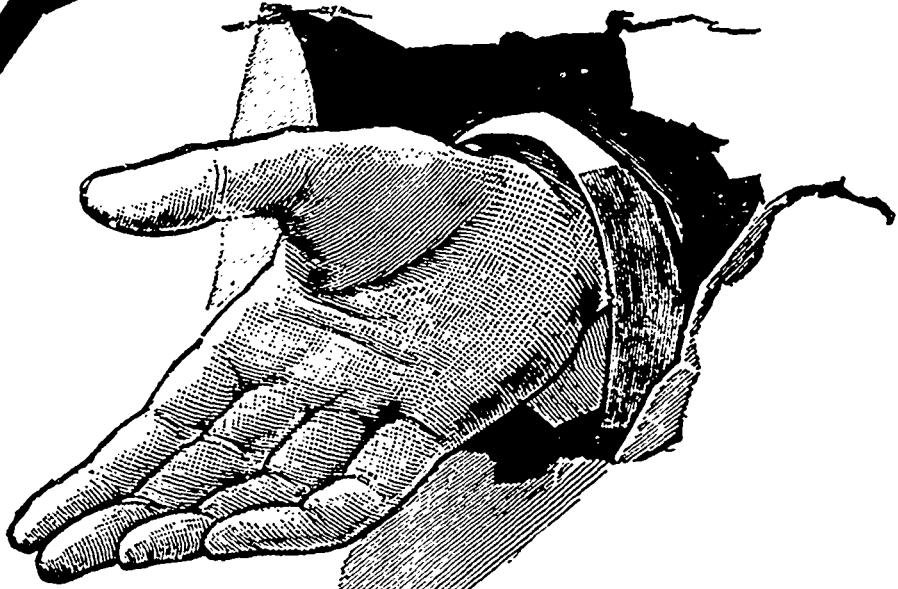
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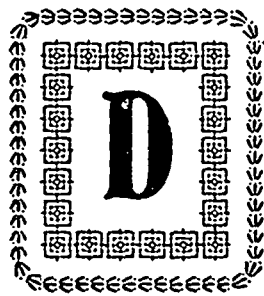


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