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AND
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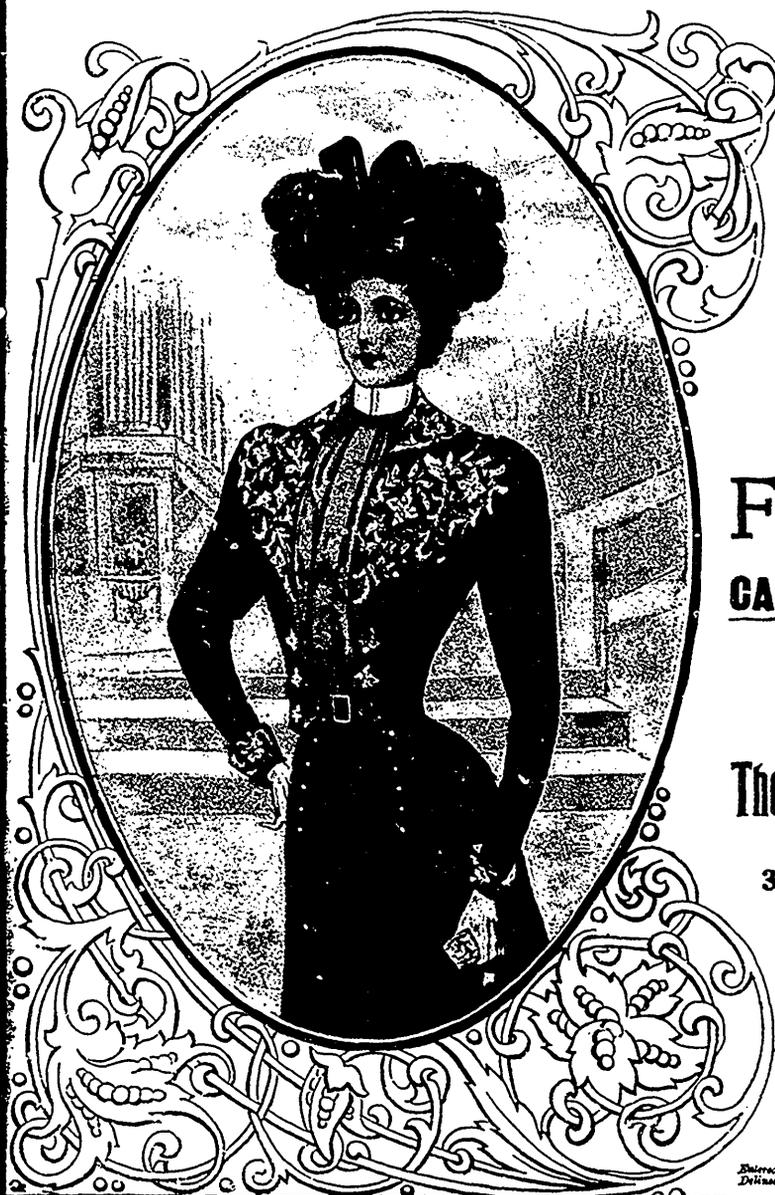
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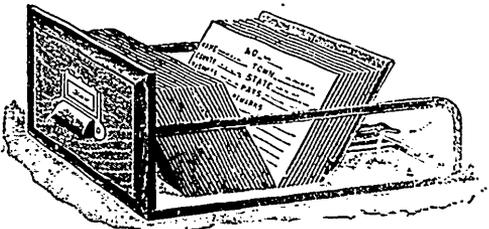
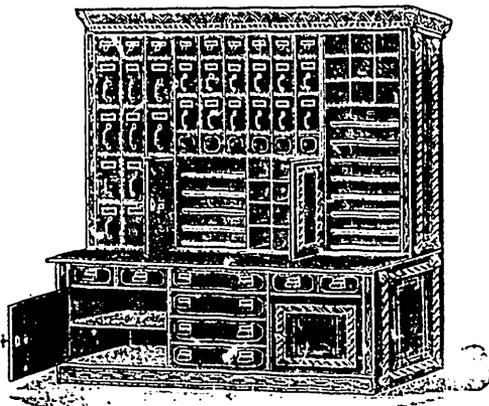
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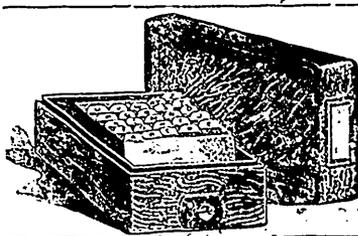


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THE DELINEATOR FOR FEBRUARY.

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House Furnishing and Decoration.

Cosy corners are a delight to æsthetic tastes and suggest almost innumerable possibilities in decorating and furnishing, though the best evidence of success is the air of comfort which should pervade. Fitments are sometimes made to aid in the scheme, and where expense is an item to be considered beautiful printed cotton draperies which may be purchased at reasonable prices are used with artistic effect. Their draping qualities are not surpassed even by richer stuffs. Cretonnes, chintzes and Liberty prints are chief among these decorative fabrics.

Heavy damasks, rich silks and brocaded satins are employed for rich elaborate effects. A low broad couch or quaint seat built in and upholstered in some stuff to match the draperies is the distinguishing feature of these little nooks. Pillows without number may be placed upon the couch or piled upon an Indian stool nearby. Indeed, there are inexhaustible ways and means of making this the most fascinating spot in the house.

A cosy corner in the boudoir is shown in the first illustration. The floor is covered with an exquisite velvet carpet having a deep cream ground and showing large figures in deep rose upon it. The wall paper carries out this same color scheme, though a mossy green is included in the frieze. Noticeable features are the mantel and cabinet of bird's-eye maple and the fitment of the same handsome wood built in the corner and joining the mantel. A plate mirror of odd shape is placed in the center of the mantel cabinet, and carving simulates a frame around it and relieves the severity of the side-panels, cornice top and the lower part of the mantel. A handsome Dresden clock is placed on the mantel-shelf with a choice bit of bric-a-brac. In the open fireplace is a brass grate to hold a blazing gas-log. The entire outfit is of polished brass. A quaintly shaped seat upholstered in rose brocade built beneath the corner fitment invites the weary visitor. A cabinet and shelf for books is over one end of the seat, while directly over the back there is an open space in which a drapery of rose and cream



satin is gracefully hung. The pillow of polished maple stands

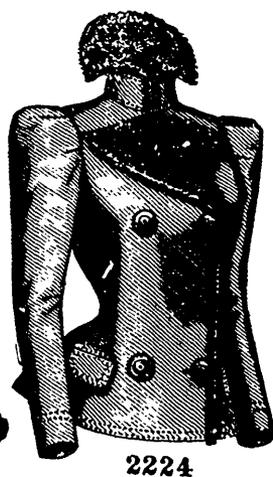
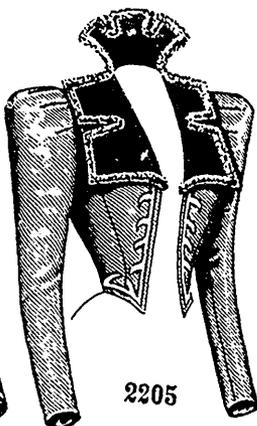
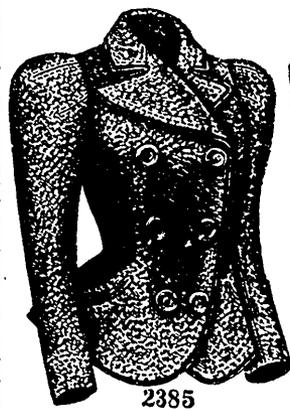
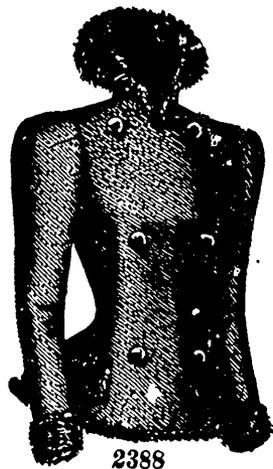
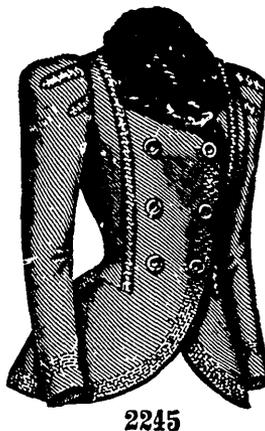
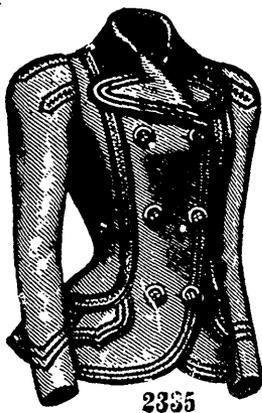
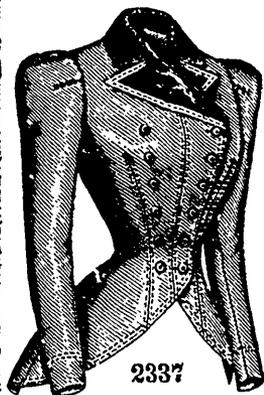
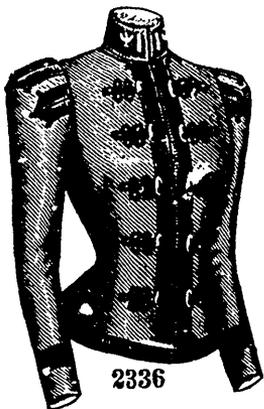
out in bold relief at the other end. Handsome lace curtains are hung in the bay-window, and rose satin lined with cream and edged with ball fringe is draped over the lace at the top, brought down on the side in graceful lines and held back with a heavy cream silk cord. A uniquely shaped screen stands in this deep window. The upper part is of plate glass, and the lower part is of hand-painted satin in the colors chosen for the decorations; the frame is of gilt. An arm-chair in heavy brocade with framework of gilt stands near the corner seat. The same scheme may be carried out in any of the cheaper materials.

The second illustration shows a convenient accessory to the bedroom—highly polished mahogany clothes-prer or wardrobe. A first-class cabinet-maker will reproduce this design in any wood desired; however, if one has any knowledge of woodcarving, it may be made at home, a carpenter providing the plain closet to be beautified by the carving. There are apartments for hat-boxes, skirts, shoes, etc., in one side which are protected by long double door closing over them; and in the other side are small drawers for collars, cuffs, gloves, etc., with long drawer for waists and underclothing beneath, over which doors close. Mirrors should form the doors. An open cabinet holding jewel and powder box is an attractive feature. Above this is a small compartment for miscellaneous articles, and dainty ribbons and laces may be laid in the two small drawers just beneath the cabinet.



Some Stylish Coats and Jackets

(Described on Pages 187 to 190.)



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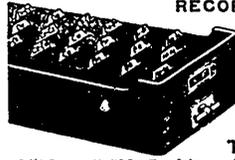
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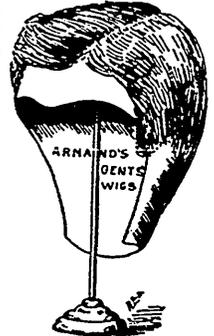
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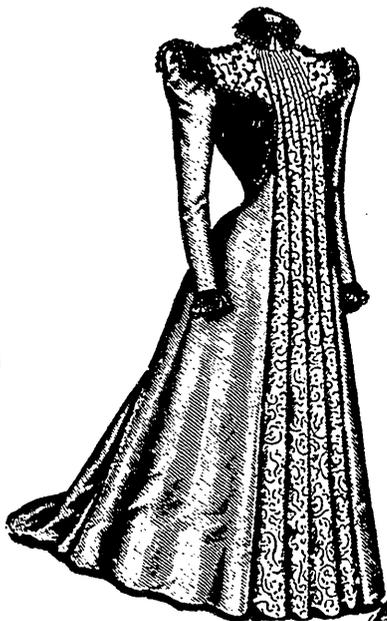
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(Described on Pages 190 to 193.)



1851



1896



2145



2148



1897



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(Described on Pages 190 to 193.)



9430



1730



1958



2119



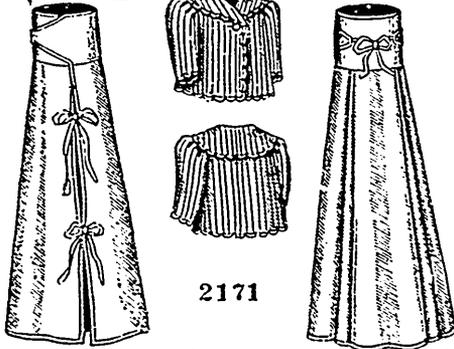
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2003

Infants' Layettes

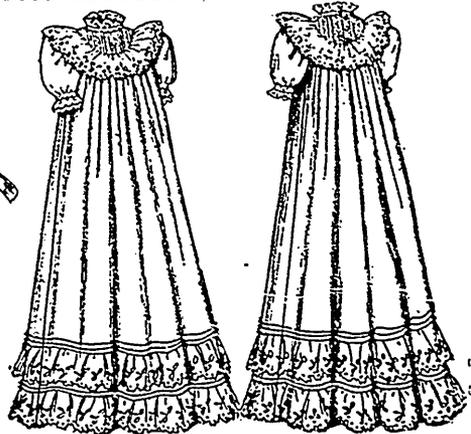
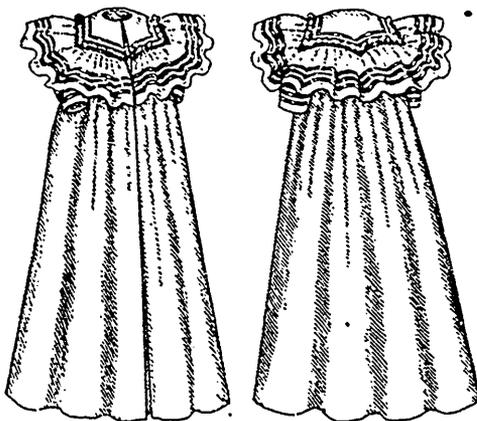
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BABIES' FIRST SHORT CLOTHES.

(Described on Pages 193 to 195.)



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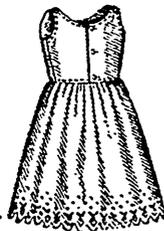
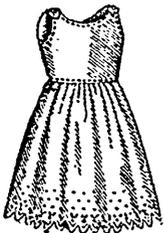


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February, 1899.

No. 2.

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ILLUSTRATION AND DESCRIPTION OF A LADIES' STYLISH THEATRE WAIST.

FIGURE No. 42 L.—This illustrates a Ladies' waist. The pattern, which is No. 2444 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is differently portrayed on page 185.

The persuasive powers of Dame Fashion were not called into play to convince the feminine world of the merits of the pinafore waist, its grace and beauty being sufficient arguments. A variation of this admired type of waist, known as the Paget bodice, is here pictured. The mode is distinguished by a fancifully shaped pinafore over-front arranged over a full bloused front which, with the perfectly plain back, is cut low at the top to reveal a dainty yoke. A broad military effect is induced at the shoulder by a stylish cap that stands out over the sleeve, which is of novel shaping; plaits at each side of gathers give a decidedly unique touch to the sleeve, which extends well over the hand in bell effect. A plain standing collar and a soft ribbon belt furnish a desirable completion for the neck and waist, respectively. Pale-blue silk or-



FIGURE No. 42 L.—This illustrates LADIES' THEATRE WAIST.—The pattern is No. 2444, price 10d. or 20 cents.—(For Description see this Page.)

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namented with small silk buttons and braid appliqué was selected for the waist, while the yoke and collar were developed in lace over white silk.

A strikingly handsome costume suitable for an afternoon tea will result if French-gray poplin be employed for the waist and pale-corn silk for the yoke, dainty decoration being provided by jewelled passementerie and cut crystal buttons. The skirt may be circular or made with a polonaise drape, the latter mode being a graceful innovation of the season. Broadcloth, Venetian cloth or repped silk will stylishly develop the waist, and effective ornamentation may be obtained by utilizing quillings of ribbon or platings of chiffon or Liberty silk. For a broadcloth waist a unique device would be the use of bow-knots of the same material as the waist outlined with silver cord.

The hat is one of the shapes that are prettiest when worn tilted over the face. Its rich ornamentation is furnished by large black plumes and a Rhinestone buckle, the brilliancy of which is well brought out by the background of black velvet.

DESCRIPTIONS OF FIGURES IN COLORS, TINTS, ETC., SHOWN ON PAGES 135, 137 AND 153 AND FROM 155 TO 164 INCLUSIVE.

FIGURES Nos. 38 L AND 39 L.—MIDWINTER STREET TOILETTES.

FIGURE No. 38 L.—This consists of a Ladies' coat, skirt and over-skirt. The coat pattern, which is No. 2432 and costs 10d. or 20 cents, is in five sizes for ladies from thirty-two to forty inches, bust measure, and is again pictured on page 175. The skirt pattern, which is No. 2393 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure. The over-skirt pattern, which is No. 2477 and costs 7d. or 15 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is also seen on page 192.

This exquisitely graceful coat is in the style known as the Directoire coat and is here shown developed in smooth cloth edged with narrow bands of Persian lamb. It is cut on the most approved lines and lengthened by a circular coat-skirt which is smooth at the waist, the symmetrical ripples being entirely the result of the circular shaping. The deep-pointed revers, high flaring collar and dart-fitted sleeves are modish features of the design.

Over a circular skirt, which fits without darts or fulness at the back, is arranged a polonaise drapery in two sections that meet at the front and back for a short distance and then flare, forming points at the lower edges. The skirt and over-skirt are made of cloth, the drapery being finished with machine-stitching and decorated with small buttons.

Cloth or velvet will be suitable for the skirt and jacket, and fur also is appropriate for the latter. A pretty color scheme may be carried out by developing the over-skirt and skirt in cloth of contrasting shades.

Velvet, a buckle and quills adorn the stylish hat of braided chenille.

FIGURE No. 39 L.—This represents a Ladies' jacket and skirt. The jacket pattern, which is No. 2448 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 176. The skirt pattern, which is No. 2439 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also pictured on page 191.

Severe tailor suits are being more and more worn as the season advances, and as there is little or no trimming on these gowns, their beauty depends entirely on the cut and finish. Venetian cloth in a rich dark shade was here selected for the smart costume, which shows an inlay of velvet on the collar and is finished with machine-stitching. The coat, of medium length, is tight-fitting at the back and sides but loose in the front, where it is closed in a fly below small lapels that extend in points beyond the ends of the turn-over collar. The fronts are in dip style and are a conspicuously graceful feature of the design. The sleeves are quite small but so shaped that they stand out from the shoulders, where they show stylish darts.

The skirt, circular in shape, fits like a glove over the hips, the slight fulness at the back being arranged in plaits that flare into a sweep at the bottom. It is lapped and closed at the left side of the front, and the rounding lower front corner corresponds with that of the jacket.

Red, blue or gray cloth is most effective for this design, these shades being the most popular of the year. Serge or cheviot may also be employed, and braid or fur may be used for decoration if the severe effect be not liked.

The hat of velvet, raised high at the left side, is made effective by the plumes and clusters of flowers.

The fancy muff matching the suit was cut by pattern No. 2244, which is in one size only, and costs 5d. or 10 cents.

FIGURES Nos. 40 L AND 41 L.—FASHIONABLE CALLING TOILETTES.

FIGURE No. 40 L.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 2460 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again shown on page 186. The skirt pattern, which is No. 2447 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be again seen on page 190.

There was a rumor earlier in the season that shirt-waists

were to be banished from the feminine wardrobe, but the protests were so vigorous that the decree has been indefinitely suspended. For the shirt-waist here pictured striped silk was selected, a neat tailor finish being given by machine-stitching. The back is gathered at the top and waist-line and is topped by a pointed yoke which extends for a short distance over the shoulders at the front. The fronts are in full gathered style, and the right front is formed in a box-plait through which the waist is closed with buttons and button-holes. The sleeves are finished with link cuffs and show the customary openings above the cuffs. A linen standing collar and satin tie stylishly complete the neck of the waist, with which is worn a leather belt fastened with a buckle.

The center-front seam of the two-piece circular skirt, which is lengthened by a graduated circular flounce, makes it particularly desirable for plaid or checked materials. In this instance plaid goods were selected for the skirt, a pretty feature of which is the becoming fulness below the hips at the back—the result of the stylish shaping.

Silk, woollens and washable fabrics are suitable for the shirt-waist. A stock of satin ribbon or a lace tie may replace the linen collar, thus giving a dressy touch to a silk waist made by the mode. Velvet, silk or cloth are equally appropriate for the skirt. The graceful outlines of the flounce may be emphasized by a velvet piping or a row of braid.

The large hat is becomingly and fashionably trimmed.

FIGURE No. 41 L.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 2434 and costs 10d. or 20 cents, is in six sizes for ladies from thirty-two to forty-two inches, bust measure, and is differently pictured on page 180. The skirt pattern, which is No. 2468 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and may be again seen on page 188.

In the present development velvet is associated with silk and all-over lace in this decidedly stylish basque, which is daintily trimmed with lace appliqué. The distinctive features of the waist, which is known as the Ormonde bodice, are the pinafore over-b blouse, the fronts of which are rolled at the top in tiny revers, and fancy vest-pieces arranged on the full fronts. A fancifully shaped flaring collar appears at the back above the straight standing collar, lending a touch of originality to the design. At the top the sleeve is cut out to reveal the gathered puff applied to the lining, while at the wrist it is finished with a flare cuff and a frill of lace, the whole effect being highly ornamental.

Over the skirt, which consists of a five-gored upper portion lengthened by a rippling circular flounce, is arranged a polonaise drapery, shallow at the sides but extending in deep points at the front and back. Both the skirt and polonaise are fitted without any fulness at the top, and the placket at the back is outlined by buttons. Cloth ornamented with braid was selected for the development of this attractive skirt.

Velvet or cloth associated with silk in some contrasting shade will be effective for the costume, which is susceptible of many pleasing variations, both in color and decorative schemes.

Plumes and ribbon adorn the velvet hat.

FIGURE No. 43 L.—LADIES' FANCY WAIST.

FIGURE No. 43 L.—This presents a Ladies' waist and jacquette. The waist pattern, which is No. 2327 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure. The jacquette pattern, which is No. 2408 and costs 7d. or 15 cents, is in six sizes from thirty to forty inches, bust measure, and is differently portrayed on page 175.

Jacquettes of various outlines are stylish and becoming a part of a costume. The originally designed jacquette here shown is effectively developed in black velvet decorated with lace appliqué in a conventional design. Pale-green taffeta supplies a dainty lining for the jacquette. The jacquette is in fancifully low outline at the top, and the shaping causes it to stand out over the shoulders in stylish epaulettes. A graduated circular frill follows the graceful lines of

the lower edge and narrows to a point at the bust, where the *jaquette* is closed invisibly. Soft dotted silk was selected for the full waist, which is daintily finished at the neck and waist-line with a soft crush collar and belt of ribbon; while three graduated ruffles of plain silk are included in each arm-hole, and single ones are gracefully arranged at the wrists.

White cloth with a scroll design embroidered in gold thread or cream lace over white silk will develop a dainty little *jaquette* for wear with full evening waists of chiffon, net or Liberty silk. Black cloth embroidered in silver will be effective for wear with waists suitable for theatres or receptions. If black spangled net over white taffeta be utilized for the mode, a very attractive waist will result. The beauty of the design will be greatly enhanced if the lining be cut low to reveal the neck beneath, this effect being particularly fashionable this season.

FIGURE No. 44L.—LADIES' THEATRE TOILETTE.

FIGURE No. 44L.—This pictures a Ladies' two-piece costume. The pattern, which is No. 2464 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen differently developed on page 154.

Though separate waists are still being worn with black skirts, costumes are coming steadily to the fore, as there is a peculiar elegance about them that is never seen in the individual waist and skirt, no matter how handsome they may be in themselves. Strikingly beautiful and original is the design here shown developed in a combination of velvet, silk and all-over lace, attractive decoration being supplied by ribbon and spangled trimming. The waist is characterized by a full ornamental portion, which is effectively revealed between the edges of the narrow left front and extended right front, both of which are in fancifully low outlines at the top to display the stylish yoke of lace over silk. A yoke to correspond is shown in similar outline at the back. The waist pounces becomingly in front, but the slight fullness at the back is collected in gathers and drawn down smoothly at the waist-line. An oddly shaped slashed collar, flare cuffs and full puffs arranged on the sleeves are features of the design.

The skirt is made with smooth front-drapery sections separating at the left side and held in place over a full silk panel by spangled bands, repeating harmoniously the becoming lines of the waist. The back is plaited and falls in rolling folds.

If the mode be developed in nut-brown satin-faced cloth, combined with rich red taffeta trimmed with *passementerie*, the yoke and sleeve puffs being of tuckéd taffeta of the same hue, a very handsome street toilette will result.

FIGURE No. 45L.—LADIES' STREET TOILETTE.

FIGURE No. 45L.—This illustrates a Ladies' waist and skirt. The waist pattern, which is No. 2465 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again seen on page 183. The skirt pattern, which is No. 2439 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again portrayed on page 191.

This uniquely designed gown induces the air of slenderness so much admired this season. Blue broadcloth was here combined with white in the gown, garniture being supplied by Hercules and soutache braid and appliquéd bow-knots of ribbon. The waist blouses stylishly at the front, where it is cut in low Pompadour outline to reveal a white cloth *chemisette* ornamented with bow-knots, this effect being also carried out in the standing collar and the inside of the flaring collar. The fullness of the fronts is formed in plaits at the shoulders, where sleeve caps give the fashionable broad-shoulder effect. The caps and also circular cuffs are covered with Hercules braid, and the braid takes the place of the belt and the strappings which outline the fronts, both of which are included in the pattern.

The skirt shows the modish close adjustment about the hips while rippling below; and plaits are laid at the back. The distinguishing feature of the skirt is seen in the lapping at the front, where the closing is made.

Velvet, heavy silk, serge and other heavy materials will successfully develop the mode, and effective garniture may be obtained by utilizing wide and narrow velvet ribbon, milliners' folds of satin or *passementerie*. Venetian-red ornamented with bands of sable and with the vest of cream-white lace appliquéd over pale-blue silk, would produce an exceedingly

handsome toilette suitable for receptions, calling, the theatre and kindred wear.

The velvet hat is picturesquely trimmed with plumes, a ruching and bow of satin ribbon and a brilliant buckle.

FIGURE No. 46L.—LADIES' PROMENADE COSTUME.

FIGURE No. 46L.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 2490 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be again seen on page 184. The skirt pattern, which is No. 2500 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also shown on page 186.

Flowered silk associated with lace appliquéd over plain silk was here utilized for developing the graceful gown, decoration being supplied by lace-edged ruffles of plain silk and ruches of ribbon. The fronts of the waist are in the ever popular surplice style and are gathered at the shoulders and waist-line. The crossed fronts reveal the *chemisette*, which is finished with a plain standing collar. A ribbon sash tied in bow at the left side is becomingly arranged around the waist.

The six-gored skirt is plain save for the slight gathered fullness at the back.

Taffeta, foulard, novelty goods, serge, etc., will suitably develop the design. Lace, bands of insertion, frills of chiffon, ruches of ribbon or braid will furnish appropriate decoration. An effective outing suit will result if gray mohair adorned with rows of braid be employed for the gown, the *chemisette* being made of white cloth. A leather belt fastened with a harness buckle and a plain sailor or walking hat should be worn with the costume.

The large hat turns up jauntily at the left side and is trimmed with ostrich feathers and ribbon.

FIGURE No. 47L.—LADIES' CARRIAGE TOILETTE.

FIGURE No. 47L.—This illustrates a Ladies' cape and skirt. The cape pattern, which is No. 2420 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty-two to forty-four inches, bust measure, and is again shown on page 174. The skirt pattern, which is No. 2330 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

This season there are so many different designs in capes that it is difficult to decide which mode is the most desirable. There are long capes and short capes, and though some are quite plain the lavishly trimmed modes seem to be more in demand for driving. The cape here pictured shows several delightful features, the most unique being the darts at the top which shape the large flare collar, the rounding front corners of which roll becomingly away from the chin. Two circular flounces that are narrowed toward the neck and ripple gracefully all round give the needed depth to the cape, and a tie-string holds it snugly to the waist at the center of the back. Tan broadcloth ornamented with black braid appliquéd was selected for the cape, which is lined with water-blue taffeta.

The skirt, developed in black satin-faced cloth decorated with chenille fringe, is also fashioned with two circular flounces, repeating harmoniously the lines of the cape.

Velvet, fur or cloth will suitably develop the cape, which should always be lined with taffeta or satin if a stylish finish be desired. *Passementerie* or fur bands may be used for decoration, or the cape may be simply finished with machine-stitching. Cloth, velvet, silk or satin may be utilized for the skirt, for which almost any desired ornamentation may be effectively employed.

The large velvet hat is trimmed with black plumes.

FIGURE No. 48L.—LADIES' PROMENADE TOILETTE.

FIGURE No. 48L.—This represents a Ladies' cape and skirt. The cape pattern, which is 2498 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be again seen on page 173. The skirt pattern, which is No. 2383 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

For a tall, slender woman there is no wrap more becoming than the long circular capes so much worn this season. The one here shown is unexcelled for style and grace. A combination of dark-green velvet and chinchilla was selected for its development, effective decoration being supplied by black silk embroidery. A graduated circular ruffle narrowing toward

the neck and a sectional flare collar which rolls becomingly from the chin are distinguishing features of the cape, which is in three-quarter length and fitted smoothly about the shoulders by darts. Water-blue taffeta provides a dainty lining.

The three-piece skirt is modishly adjusted at the waist without darts or fullness, but below the hips it falls in becoming ripples. Three ruffles form a soft fluffy trimming at the bottom. Caetis-green silk was utilized for the skirt, the center ruffle being of silk and the others of dark-green velvet.

If broadened silk decorated with lace appliqué be selected for the design a very handsome opera cape will result. A pretty effect may be obtained by arranging ruffles of chiffon and lace in the collar and under the circular flounce. The skirt may be developed in velvet or satin-faced cloth.

The felt hat is adorned with green velvet and black plumes.

FIGURE No. 49 L.—LADIES' TAILOR-MADE SUIT.

FIGURE No. 49 L.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 2492 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 179. The skirt pattern, which is No. 2393 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The English tailor suit is in high favor this season, as its severity accentuates the lines of a perfect figure. Green checked cheviot-serge ornamented with black braid was here employed in developing this charming costume. The double-breasted basque is severely plain and is closed with buttons and button-holes at the left side. The lower edge is in fanciful outline, and the neck is appropriately completed by a plain standing collar below which is applied a braid ornament, others of the same style decorating the wrists.

The graceful skirt in circular shape is smoothly fitted without darts or fullness at the top all round, and is closed invisibly at the left side of the front.

Broadcloth, diagonal, camel's-hair, Venetian cloth and other firmly woven woollens are suitable for the design. Rows of braid arranged in bayadère style will effectively trim the skirt if plain cloth be selected for its development.

The black felt hat is becomingly tilted over the face and is effectively trimmed with a jaunty bow of black satin ribbon, chenille-dotted plumes and a large gilt buckle.

FIGURE No. 50 L.—LADIES' RECEPTION TOILETTE.

FIGURE No. 50 L.—This illustrates a Ladies' jacket and skirt. The jacket pattern, which is No. 2491 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen differently developed on page 177. The skirt pattern, which is No. 2487 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is again depicted on page 189.

Few jackets are as becoming to the tall, slender woman as the short jacket known as the Eton, and, in consequence, modistes have prolonged their popularity by introducing various graceful and ingenious modifications of the design. A striking variation of this attractive mode is here pictured developed in dark-green velvet, with the wide lapels covered with dainty white corded silk. A graceful coat-skirt arranged at the belt and oddly shaped fronts—known as spade fronts—that are reversed in full-length lapels characterize the jacket, which in this instance is closed invisibly. A flaring collar that daintily frames the face and flare cuffs are other becoming features. The ribbon belt closes under the fronts.

Mixed cheviot was selected for the skirt, which is effectively ornamented with braid. The great attraction of this skirt lies in the scalloped polonaise drapery, below which flares a circular flounce that is joined to the seven-gored upper portion.

Satin-faced cloth, with the lapels and collar of fur, will be effective for the jacket. The skirt may be developed in silk or in a combination of plain cloth and novelty goods. Lace appliqué, jet or bands of fur will provide desirable decoration.

The large hat of green velvet flares becomingly at the left side and is picturesquely trimmed with sweeping ostrich plumes and a fancy silver buckle.

FIGURE No. 51 L.—LADIES' VISITING TOILETTE.

FIGURE No. 51 L.—This consists of a Ladies' waist and skirt.

The waist pattern, which is No. 2413 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be again seen on page 183. The skirt pattern, which is No. 2365 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

A fancy waist combining heliotrope and canary silk and a stylish skirt of plaid cheviot compose the pleasing toilette here shown. The skirt, which is in five-gored style, fits smoothly at the top, and plaits laid at each side for the placket flare stylishly into a sweep. The closing is made at the left side-front seam with visible buttons and button-holes.

The waist is made with a draped center-front revealed between graceful side-fronts. The material for the back, which has flares in the lower part, is uniquely tucked, and that for the side-fronts, the stock collar, the cap-tops of the novel sleeves and for the circular cuffs is also tucked, the label accompanying the pattern containing directions for the tucking. A softly wrinkled belt of the canary silk encircles the waist and closes in front with a buckle.

Two shades of silk will combine attractively in the waist, and instead of the tucks ribbon may be applied in the same manner. The skirt may be of any fashionable woollen.

The black velvet hat is trimmed with black plumes and ribbon relieved by a white plume and a steel buckle.

FIGURE No. 52 L.—LADIES' RECEPTION TOILETTE.

FIGURE No. 52 L.—This illustrates a Ladies' basque and skirt. The basque pattern, which is No. 2433 and costs 10d. or 20 cents, is in five sizes for ladies from thirty-two to forty inches, bust measure, and is again portrayed on page 178. The skirt pattern, which is No. 2333 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

Several of the season's latest fancies are shown in this smart toilette. In this instance the basque, known as the d'Orsay bodice, is characterized by a coat-skirt at the back and oddly shaped bolero jackets of violet velvet arranged over violet silk fronts, which are reversed at the top in velvet-faced revers. A smooth vest in water-blue silk is effectively revealed between the fronts, and a yoke of the same is seen at the back. The fancy flare collar matches the vest and is edged with a ruching. Stylish puffs of the blue silk and fanciful flare cuffs are the distinguishing features of the velvet sleeves, and a soft wrinkled section of the violet silk furnishes the waist completion. The revers, boleros and sleeves are ornamented with lace appliqué.

The peculiar shaping of the one-piece skirt, which is snugly fitted about the top and closed at the front, gives an attractive fluted effect to the back, and the front flares slightly.

In a combination of black velvet and white silk this toilette will be exceedingly handsome, but if a less dressy costume be desired broadcloth or serge may be selected.

Plumes, ribbon and a jet buckle adorn the stylish velvet hat.

FIGURE No. 53 L.—LADIES' MOURNING TOILETTE.

FIGURE No. 53 L.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 2446 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again shown on page 185. The skirt pattern, which is No. 2365 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

Henrietta was chosen for this tasteful mourning toilette, crape being used for the fancy high collar and also for ornamentation. The blouse waist is made over a fitted lining, and the back and fronts, which are joined in shoulder and under-arm seams, are left loose about the arm-holes and extended to form pointed shoulder-caps. Gathers collect the fulness in the lower part of the back and fronts, and the fronts are shaped to accommodate a chemisette, being turned back in small revers at the top and lapped widely below. The simple sleeves are finished with fancy cuffs that flare over the hands.

The skirt, a five-gored mode, fits with perfect smoothness at the top although plaited at the back, where it is ornamented with cord laced on buttons; it is closed at the left side of the front.

The mode is extremely graceful and will be charming in colors as well as in all the mourning materials, which include: créponette, cheviot and lustreless silk.

Fashions of To-Day.

A Russian closing characterizes a blouse-waist of newest shaping.

A bodice that may be made with a round or square neck and a guimpe—the use of which is optional—compose an attractive new waist.

A full basque-waist may be made attractive by a fancy bolero jacket, should individual taste so direct; a removable stock-collar is at the neck. The mode is admirably suited for a combination of textiles.

In the style known as the d'Orsay bodice extreme novelty is expressed in the fancy flare collar and coat-skirt; a plain standing collar may be substituted, if desired, and the use of the coat-skirt is optional.

A simple but very effective waist has cap-top sleeves and may be tucked or fancifully trimmed.

An exceptionally neat and stylish shirt-waist has full bloused fronts, a pointed back-yoke and a removable stock-collar.

Extreme grace characterizes a dainty surplice waist especially adaptable to soft fabrics.

Unusually charming is the pinafore evening waist, which closes at the left side.

Particularly good style is expressed in a new double-breasted basque.

Eton fronts make especially attractive another basque, which may be made with or without a center-back seam.

The Paget bodice has a blouse front characterized by a pinafore over-front.

Blouse portions that extend to form shoulder caps impart a decided novelty to another blouse-waist.

Dip fronts either square or rounding at the lower corners and either dart-fitted or gathered sleeves will make a stylish jacket equally attractive. The mode is known as the American reefer.

A very fashionable Eton jacket has the season's latest fancy expressed in the coat-skirt that falls quite deep in the back and is graduated from the hips; the fronts form rounding scollops, and the flare collar is a noticeable feature.

Another Eton jacket may be made with or without the coat-skirt and with the sleeves either dart-fitted or gathered.

Of most approved style is a double-breasted Eton jacket that may be worn either open or closed and made with or without the coat-skirt.

For tall, well-formed figures the Directoire coat is a mode of unusual grace; a flare collar adds to its comfortable appearance.

An exceedingly graceful cape is dart-fitted at the top and extended to form a flare collar; it may be emphasized by one or two circular ruffles.

A two-piece circular upper portion is lengthened by a graduated two-piece circular flounce in one of the newest skirts, which is especially adapted to develop plaid or striped fabrics, but is suitable also for plain goods.

The closing at the left side of the front distinguishes a skirt of circular shaping that may have a round or square lower corner and be made with a sweep or in round length.

A pointed over-skirt or polonaise drapery emphasizes another fashionable skirt having a five-gored upper portion lengthened by a circular flounce and which may be made with a sweep or in round length.

The polonaise drapery or over-skirt that distinguishes a new skirt is cut in broad scollops around the lower edge. The skirt consists of a seven-gored upper portion lengthened by a circular flounce.

An exceptionally stylish skirt consists of a seven-gored portion extending to the

foot and having a flounce that may be omitted and from beneath which the skirt may be cut away. A circular over-skirt adds the distinguishing feature. It is known as the double skirt.

The Alexandria gown is illustrated in a costume characterized by a side panel introduced in both the waist and skirt; the tops of the sleeves and an attractive yoke add to the pleasing effect.

A five-gored skirt and shirt-waist bodice combine to make an extremely neat house-dress. The mode is admirably adapted for developing wash fabrics, though soft woollens may also be used.

The rounding sailor-collar and graceful loose fronts are points of interest in an attractive tea-jacket or dressing-sack.



FIGURE NO. 43 L.—This illustrates LADIES' FANCY WAIST.—The patterns are Ladies' Jacquette No. 2409, price 7d. or 15 cents; and Waist No. 2327, price 10d. or 20 cents.

(For Description see Page 150.)

LADIES' COSTUME, WITH REMOVABLE STOCK. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) KNOWN AS THE ALEXANDRIA GOWN.

(For Illustration see this Page and Figure No. 44 L.

No. 2464.—Pompeian-red cloth, white silk and all-over lace are here associated in this beautiful costume, and black passementerie and black velvet ribbon supply the garniture. The costume is known as the Alexandria gown and is an exceedingly effective mode. The waist is made with a basque-fitted lining closed at the center of the front and is in low, fanciful outline at the top, where it displays a smooth yoke closed at the left side. The blouse front and seamless back have gathered fulness at the waist and are joined in under-arm seams. The wide right front and narrow left front separate in V outline at the left of the center to admit a full ornamental portion that is arranged on a smooth lining, joined to the right front and secured to the left front. A standing collar concealed by a fancy removable stock-collar completes the neck. The upper portions of the two-seam sleeves are V-shaped at the top, where gathered puffs are arranged on the lining. Fanciful cuffs complete the sleeves.

The skirt introduces a full panel of silk at the left side in harmony with the waist. The edges of the panel are overlapped by smooth drapery portions dart-fitted at the top and mounted on a wide front-gore, also dart-fitted. The two back-gores have fulness arranged in a backward-turning plait at each side of the placket, the plaits spreading in rolling folds toward the lower edge, where the skirt in the round length measures three yards and seven-eighths in the medium sizes. If the figure is slight, hip conformers or pads may be used to give graceful roundness.

The mode is decidedly dressy and may be used for developing silk, satin and fine woollen fabrics. A plain effect at the left side between the draperies of the skirt and the full fronts of the bodice may be attained by omitting the panel and full ornamental portion, and in that case effective ornamentation could be arranged with ribbon, chenille trimming, lace or passementerie, or all-over lace or rich brocade might appear in the openings with handsome effect.

We have pattern No. 2464 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the costume, except the yoke, puffs, stock, panel and ornamental portions, for a lady of medium size, requires five yards of goods forty inches wide; the yoke, puffs, stock, panel and ornamental portions need two yards and a half of material twenty inches wide, with five-eighths of a yard of lace net twenty-seven inches wide to cover the yoke and stock. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DRESS, CONSISTING OF A SIX-GORED SKIRT WITH SLIGHT FULLNESS AT THE TOP AND A SHIRT-WAIST. (TO BE MADE WITH A PLAIN OR TURN-UP CUFF.) DESIRABLE FOR GINGHAM, PERCALE, ETC.

(For Illustrations see Page 167.)

No. 2499.—The becoming design here shown, which has the additional merit of being particularly cool and comfortable in warm weather, is developed in blue chambray. The waist is in the popular shirt-waist style made with a round yoke. At the back the waist, which is arranged over a fitted lining, is in full gathered style at the top and bottom, but at the front the tops only are gathered, the fulness at the waist being held in place by tapes attached to the under-arm seams. The neck is completed by a standing collar having a pointed overlapping end. A box-plait is arranged on the right front and extended to the neck, and the closing is made through the plait with buttons and button-holes. The one-seam sleeve, gathered at the top and bottom, is completed by a deep cuff that may be made with or without a lace-edged turn-up por-



2464

Front View.

LADIES' COSTUME, WITH REMOVABLE STOCK.
(TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) KNOWN AS THE ALEXANDRIA GOWN.

(For Description see this Page.)

2464

Back View.

tion. The six-gored skirt is plain at the front and sides but has gathered fulness at the back. Three narrow ruffles, lace-edged and set on with cordings, are applied on the skirt and make a becoming fluff at the lower edge. The skirt is three yards and a half round at the foot in the medium sizes. A leather belt is worn with the gown.

In thin lawn or dimity, the yoke, sleeves and skirt trimmed with lace, this dress will be a very dainty affair. Gingham and percales will be more serviceable waist materials, and for trimming them embroidered edging and insertions will be suitable. If gray or blue mohair decorated with braid be selected a very jaunty outing dress will result.

(Descriptions Continued on Page 167.)



FIGURE No. 44 L.—This illustrates Ladies' Theatre Toilette.—The pattern is Ladies' Costume No. 2464, price 1s. 3d. or 30 cents. (Described on page 151.)



FIGURE No. 45 L.—This illustrates Ladies' Street Toilette.—The patterns are Ladies' Waist No. 2465, price 10¢ or 20 cents; and Skirt No. 2439, price 1s. or 25 cents. (Described on page 151.)



FIGURE No. 46 L. — This illustrates Ladies' Promenade Costume.—The patterns are Ladies' Waist No. 2490, price 10d. or 20 cents; and Skirt No. 2500, price 10d. or 20 cents. (Described on page 151.)

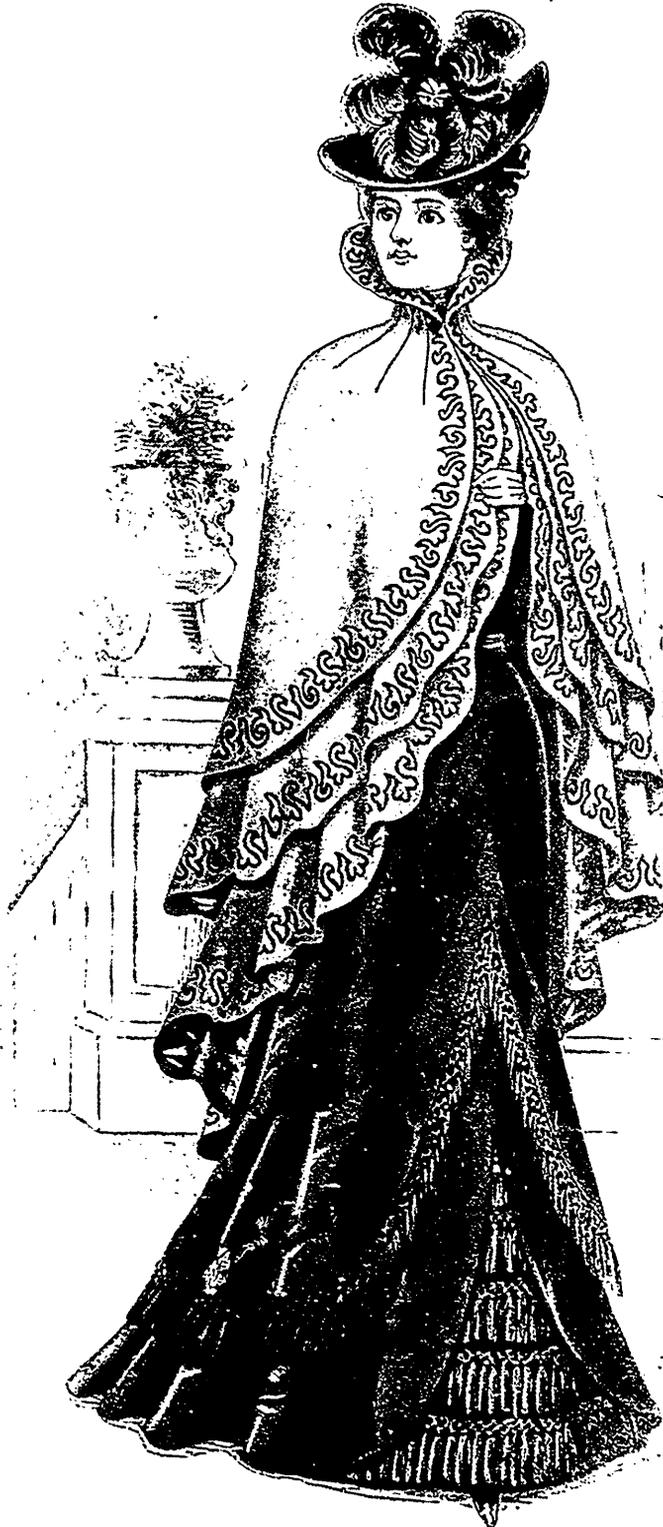


FIGURE No. 47 L.—This illustrates Ladies' Carriage Toilet.—The patterns are Ladies' Cape No. 2420, price 1s. or 25 cents, and Skirt No. 2330, price 1s. or 25 cents. (Described on page 151.)



FIGURE No. 48 L.— This illustrates Ladies' Promenade Toilette.—The patterns are Ladies' Cape No. 2498, price 1s. or 25 cents; and Skirt No. 2383, price 10d. or 20 cents. (Described on page 151.)

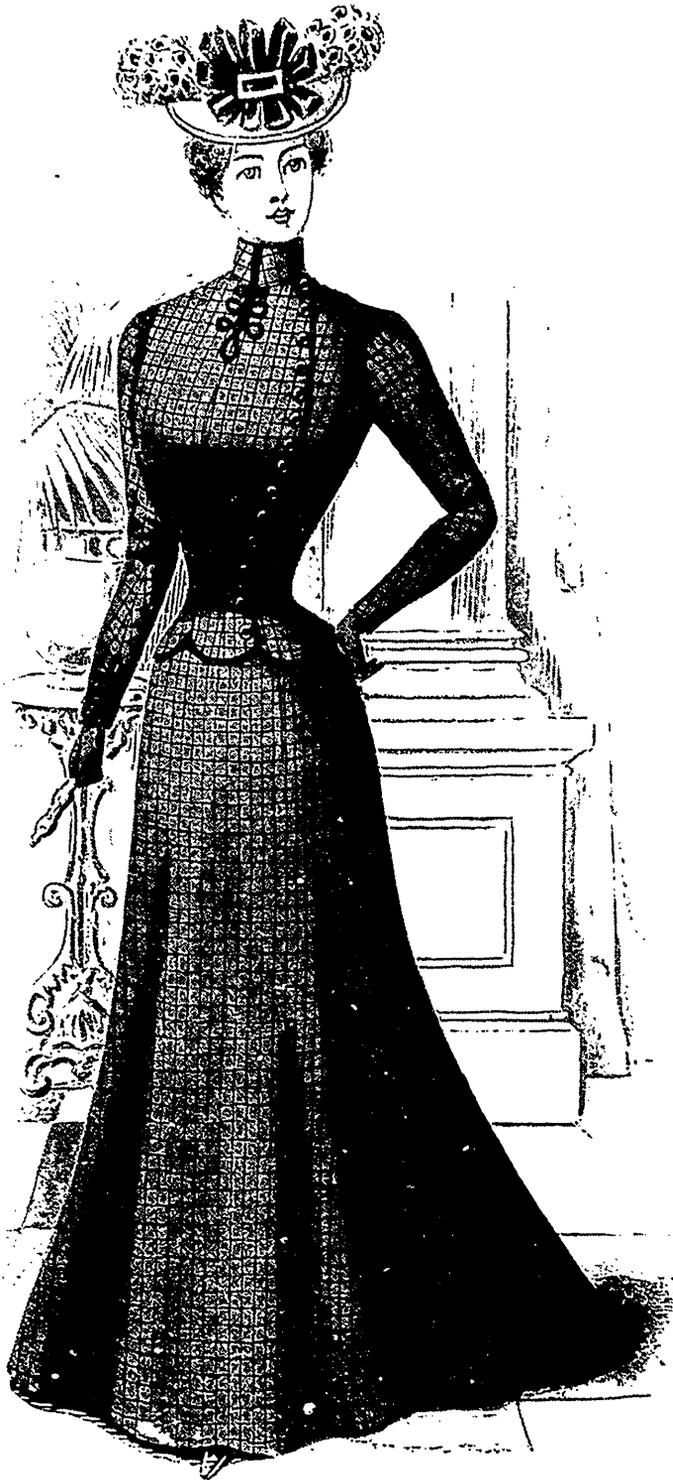


FIGURE No. 49 L.—This illustrates Ladies' Tailor-Made Suit.—The patterns are Ladies' Basque No. 2492, price 10d. or 20 cents; and Skirt No. 2393, price 10d. or 20 cents. (Described on page 152.)



FIGURE No. 50 L.—This illustrates Ladies' Reception Toilette.—The patterns are Ladies' Eton Jacket No. 2491, price 10d. or 20 cents; and Skirt No. 2487, price 1s. or 25 cents. (Described on page 152.)



FIGURE No. 51 L.—This illustrates Ladies' Visiting Toilette.—The patterns are Ladies' Waist No. 2413 price 10d. or 20 cents; and Skirt No. 2365, price 10d. or 20 cent's. (Described on page 152.)



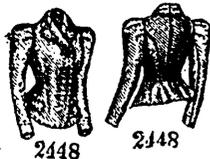
FIGURE No. 52 L.—This illustrates Ladies' Reception Toilette.—The patterns are Ladies' Basque No. 2433, price 10d. or 20 cents; and Skirt No. 2333, price 1s. or 25 cents. (Described on page 152.)



FIGURE No. 53 L.—This illustrates Ladies' Mourning Toilette.—The patterns are Ladies' Waist No. 2446, price 10d. or 20 cents, and Skirt No. 2365, price 10d. or 20 cents. (Described on page 152.)

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(Descriptions Continued from Page 154.)

We have pattern No. 2499 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dress for a lady of medium size, requires six yards and five-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' GYMNASIUM SUIT, CONSISTING OF A BLOUSE, BLOOMERS AND SKIRT.

(For Illustrations see Page 168.)

No. 2410.—This gymnasium suit will prove very acceptable to those who desire a comfortable as well as becoming suit. It consists of a blouse, bloomers and skirt, but the use of the skirt is optional. Gray serge was chosen for making the

hems finishing the lower edges of the legs regulate the fullness below the knee.

The straight full skirt is gathered at the top. A sash gathered up tightly at the ends and finished with tassels encircles the waist and is knotted at the left side, the ends falling almost to the knees.

Serge, chevrot, hannel, brilliantine, etc., will develop serviceable garments by the mode, and machine-stitching or braid will supply a neat finish. If preferred, the collar and cuffs could be of some contrasting material or color, or they could be ornamented with rows of braid or braid ornaments. Blue is the favorite selection as it does not easily become soiled and may be brightened by a small quantity of red, tan or white cloth or trimming of white, red or gold braid.

We have pattern No. 2410 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the blouse, bloomers and sash call for seven yards and an eighth of material forty inches wide. The blouse, bloomers and skirt need nine yards and an eighth forty inches wide. Price of pattern, 1s. 3d. or 30 cents.



2499

Front View.



2499

Back View.

LADIES' DRESS, CONSISTING OF A SIX-GORED SKIRT WITH SLIGHT FULLNESS AT THE TOP AND A SHIRT-WAIST. (TO BE MADE WITH A PLAIN OR TURN-UP CUFF.) DESIRABLE FOR GINGHAM, PERCALE, ETC.

(For Description see Page 154.)

and rows of soutache braid provide a neat trimming. The blouse is shaped by shoulder and under-arm seams and is drawn in at the bottom by an elastic inserted in the hem, the whole drooping in characteristic fashion. The fronts are V-shaped at the top to display a shield which is sewed at the right side and closed at the left side, and below the shield the buttons are fastened with buttons and button-holes. A becoming feature is the deep sailor-collar, which frames the shield and curves gracefully over the shoulders; it has broad fanci-shaped ends that meet at the top of the closing. The one-seam sleeves are gathered at the top and bottom and finished with round cuffs.

The bloomers, which are shaped by a center seam and side leg seams, have abundant fullness arranged in backward forward turning plaits at the top, the arrangement of the plaits forming a box-plait over each hip; and the closing is made under the box-plait at the left side. Elastics inserted in

the top, below which it falls away loosely from the figure. At the neck is arranged a large pointed collar the ends of which extend to a short distance below the shirring; lace softens the outline of the collar and is cascaded to the waist at each side of the front, forming a vest effect. The collar is held out stylishly over the shoulders by full gathered puffs placed on the sleeves, which are in the two-seam style and trimmed with dainty lace frills. When the neck is high a standing collar gives the completion.

Challis, crépon, crêpe de Ohine and India silk will successfully develop this becoming design, and ornamentation may be provided by quillings of ribbon, self-ruffles or frills of chiffon.

We have pattern No. 2455 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the tea-gown for a lady of medium size, requires eight yards and three-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' TEA-GOWN

OR WRAPPER. (TO BE MADE WITH HIGH NECK OR SLIGHTLY LOW IN FRONT, WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 169.)

No. 2455.—Pale-blue crépon was selected for the cosy, graceful tea-gown here presented. The tight-fitting back is adjusted by side-back gores and a center seam, underfolded fullness being introduced below the waist-line at the center and side-back seams and falling in symmetrical folds to the bottom of the wrapper, where it forms a slight sweep. The fronts are arranged on short fitted lining-fronts and are rendered smooth under the arms by darts, while the fullness at each side of the closing, which is made to a convenient depth down the center, is collected in three rows of shirring at

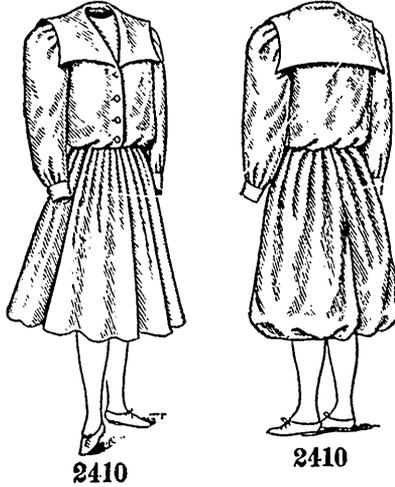
LADIES' WRAPPER OR TEA-GOWN, WITH FITTED LINING.

(For Illustrations see Page 170.)

No. 2456.—Tea-gowns are exceedingly dainty articles of feminine apparel and, beside their beauty, have the merit of being decidedly comfortable and convenient. The one here illustrated is developed in pale-heliotrope cashmere combined with corn silk, which is tucked for the yoke. Over a fitted lining of basque depth is applied a round yoke below which a full back and full fronts are arranged, the fronts being ad-

the hands in the becoming way now so highly approved. China silk with a yoke of tucked or gathered chiffon will develop the design very pleasingly. Challis and novelty goods are also suitable materials. If frills of lace are arranged over the Bertha they will greatly enhance its beauty.

We have pattern No. 2456 in nine sizes for ladies from thirty to forty-six inches bust measure. To make the wrapper for a lady of medium size, requires six yards and five-eighths of cashmere thirty-six inches wide, with a yard and a half of silk twenty inches wide for the yoke, stock and for lining the Bertha and cuffs. Price of pattern, 1s. or 25 cents.



2410

2410



2410

Front View.

LADIES' GYMNASIUM SUIT, CONSISTING OF A BLOUSE, BLOOMERS AND SKIRT.

(For Description see Page 167.)

justed smoothly under the arms by darts. Gathers at the top produce the graceful fulness that falls in soft, symmetrical folds to the foot. A graduated circular Bertha, silk-lined and made with deep points on the shoulders, where graceful fulness is given by underfolded box-plaits, outlines the yoke. The neck is completed with a crush collar of silk arranged over a plain standing collar, and the garment is closed to a suitable depth down the center of the front. The tops of the two-seam sleeves are gathered, a decorative finish being given the wrists by graduated circular cuffs that are lined with silk and ripple over



2410

Back View.

LADIES' WRAPPER.

(For Illustrations see Page 171.)

No. 2461.—To the matron who is wise enough to begin her Spring sewing at this time this wrapper will be particularly acceptable. It is pictured developed in fancy striped lawn effectively trimmed with narrow cotton braid. It is fashioned with a uniquely pointed yoke, smoothly fitted by shoulder seams, to which the front and back are joined. The back is arranged in a broad box-plait, the sewing of which is discontinued a little below the waist; and gathers across the top of the plait produce abundant fulness that falls to the lower edge in graceful Watteau effect. The wrapper is given a comfortably close adjustment at the sides by under-arm and bust darts and side seams, and short stays sewed underneath to the bust darts hold the garment in place. The fronts are in full gathered style, the fulness being held in trimly to the figure at the waist-line by pointed belt-straps inserted in the bust darts, and below it falls in becoming folds to the foot. The closing is made to a convenient depth at the center. A turn-down collar finishes the neck. The top of the two-seam sleeve is in full gathered style.

For this design challis, cambric, cashmere, dimity, gingham or organdy may be selected. Frills of ribbon or lace will furnish dainty ornamentation for a fancy cloth wrapper, the yoke of which may be made of plain material and either tucked or trimmed with insertion.

We have pattern No. 2461 in nine sizes for ladies from thirty to forty-six inches bust measure. To make the wrapper for a lady of medium size, will require seven yards of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' WRAPPER OR BATH-ROBE.

(For Illustrations see Page 172.)

No. 2424.—This most convenient garment is shown made of eider-down, with the edges neatly bound with ribbon. The back is joined by side seams to the fronts, which are rendered smooth under the arms by darts, and the shaping gives desirable width in the skirt. The fronts lap broadly, the closing being made at the left side with cord loop over olive buttons; at the top they are reversed in rounded revers that meet deep round collar in seams on the shoulders. A small patch pocket is placed conveniently high on the left front. The two-seam sleeves, which are gathered at the top, are extended into form rolling cuffs.

The effect of this comfortable wrapper when made of cashmere

mere or flannel in figured or plain varieties would be heightened by fancy stitching done in colored silk; the edges of bath-ropes, for which Turkish towelling is much liked will usually be bound and the closing made as in this instance.

We have pattern No. 2424 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrapper will require nine yards of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

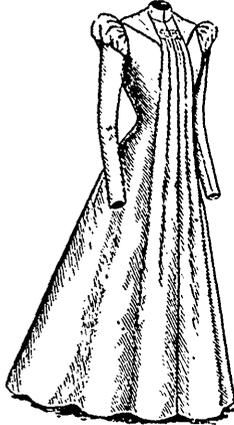
LADIES' CAPE, WITH CIRCULAR FLOUNCE EXTENDING TO THE NECK IN FRONT. (TO BE MADE WITH THE CAPE EXTENDING UNDER OR CUT OFF BENEATH THE FLOUNCE.)
(For Illustrations see Page 173.)

No. 2498.—Another view of this cape is given at figure No. 48 L.

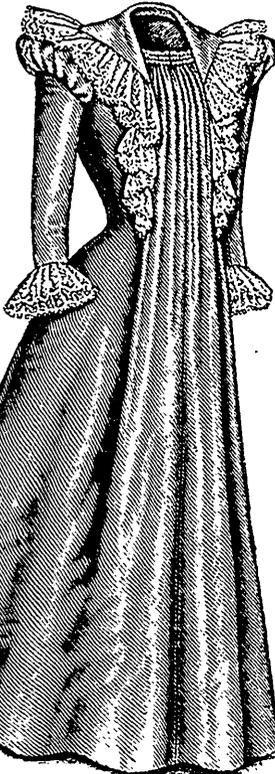
The cape is of fashionable circular shaping and is here shown made of castor-colored cloth finished with stitching and lined with water-blue silk. It is in three-quarter length and shaped with a center seam. Smooth adjustment is secured at the top by double shoulder darts, and below the cape ripples slightly and is rounded away at the front. A dressy air is given by a rippling circular flounce, which extends with tapering ends to the neck at the front and is seamed at the back like the cape. A high flare collar in six joined sections gives stylish completion to the neck. The cape may be closed invisibly or pointed straps, which are included in the pattern, may be used to secure it.

Serviceable capes may be made of blanketing and plain or double-faced cloth; for evening wear silk, satin or light satin-faced cloth may be selected, with lace, ruchings, chiffon, fur, etc., for garniture.

We have pattern No. 2498 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape for a lady of medium size, requires four yards and three-fourths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.



2455



2455

Front View.

LADIES' CAPE, DART-FITTED AT THE UPPER PART TO FORM THE FLARE COLLAR. (TO BE MADE WITH ONE OR TWO CIRCULAR RUFFLES).

(For Illustrations see Page 174.)

No. 2420.—

This cape is shown at figure No. 47 L in this issue of THE DELINEATOR. The cape is of unique design and is here pictured made of velvet cloth, with stitching for a finish. The cape is of fashionable length and is shaped with a circular upper part that has a center seam and is rounded away at the front in the prevailing style. It is extended to form the high flare collar and is neatly fitted about the neck and shoulders by darts. Two

circular ruffles of graduated depth which lengthen the cape are sewed underneath a little in from the edge and are extended to the neck, the ends tapering to points; the ruffles are seamed at the center of the back and ripple becomingly, displaying a pretty lining. The garment may be allowed to fall loosely all round or be held in to the figure at the back by a ribbon belt-tie tacked underneath to the center seam at the waist.

For this cape velvet, satin and cloth may be appropriately selected. For evening wear a handsome cape could be made of light-blue miroir velvet and decorated with lace and feather trimming.

We have pattern No. 2420 in seven sizes for ladies from thirty-two to forty-four inches, bust measure. To make the cape with two circular ruffles for a lady of medium size, will require four yards and three-fourths

of material fifty-four inches wide. The cape with one circular ruffle will need four yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.



2455

Back View.

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

(For Description see Page 167.)

becoming Directoire style is here shown made of cloth edged with feather trimming and completed by a belt of velvet. The seamless back is separated from the fronts by wide under-arm gores placed well to the back. The fronts are closely fitted by single bust darts that are left open at the bottom, the velvet belt being passed through the openings and closed underneath in front. The fronts lap diagonally and are reversed in large lapels below which an invisible closing is made; they may be worn open and rolled back softly, if preferred. The coat is lengthened by a skirt joined on smoothly at the waist; the skirt falls gracefully at the back in soft ripples that result from the circular shaping and rounds at the front, deepening gradually to form a point at the back. The high flare collar ends just in front of the shoulders.

LADIES' DIRECTOIRE COAT. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)
(For Illustrations see Page 175.)

No. 2432.—
This coat in the

The two-seam sleeves are dart-fitted or gathered, as preferred.

This coat would be extremely elegant made of black velvet, which will be handsomely offset by bands of fur.

We have pattern No. 2432 in five sizes for ladies from thirty-two to forty inches, bust measure. To make the coat for a lady of medium size, requires two yards and an eighth of material fifty-four inches wide, with an eighth of a yard of velvet twenty inches wide (cut bias) for the belt. Price of pattern, 10d. or 20 cents.

curved upward at the center. The fronts taper to points at the closing, which is made at the left side of the front under a stylish bow of ribbon. A becoming feature is the smooth Bertha, which may be plain or scalloped to correspond with the other parts and is joined to the neck of the jaquette. Narrow silk passementerie outlines all the free edges of the

LADIES' JACQUETTE.

(For Illustrations see Page 175.)

No. 2408.—At figure No. 43 I. this jacquette is differently portrayed.

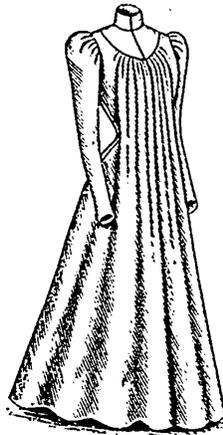
The bolero is again in vogue, and the jacquette here shown developed in velvet edged with fancy braid and trimmed with an appliqué design in braid is extremely stylish. It is adjusted by under-arm and shoulder seams and is cut fancifully low at the neck, the shoulders being extended to form smooth epaulettes that show a rounding lower outline and fall over the sleeve tops. The closing is effected over the bust by a hook and eye, and below the closing the fronts curve away in a flaring manner, while at the back the jacquette is curved out at the center. A graduated circular frill shaped with side seams and narrowed to points at the front gives a soft, graceful finish to the lower edge. The frill ripples all round, and the jacquette is lined with pale corn-colored satin.

To a pale-blue chiffon waist this jacquette developed in white satin covered with all-over lace will be a decorative accessory. Lace appliqué and spangles will be effective trimming for the mode, and taffeta and satin in any shade will furnish suitable lining.

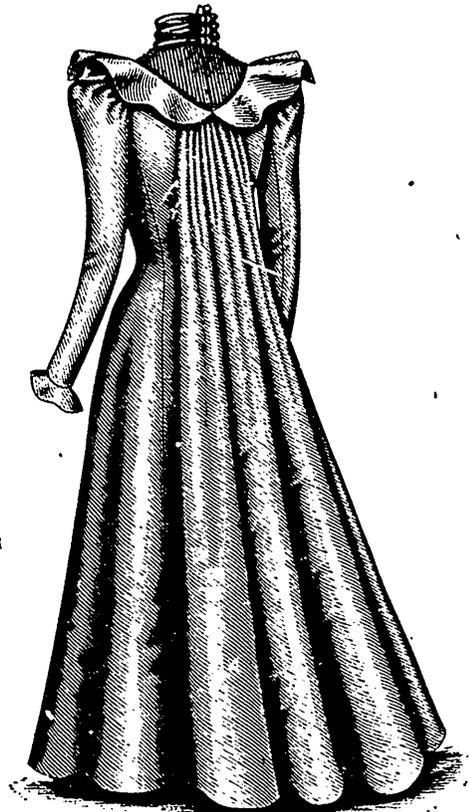
We have pattern No. 2408 in six sizes for ladies from thirty to forty inches bust measure. To make the jacquette for a lady of medium size, needs a yard and three-eighths of goods twenty inches wide. Price of pattern, 7d. or 15 cents.

LADIES' JACQUETTE, CLOSED AT THE LEFT SIDE OF THE FRONT. (TO BE SCALLOPED OR PLAIN.) (For Illustrations see Page 175.)

No. 2409.—This new and attractive jacquette is appropriate for wear with silk blouses, etc.; it is illustrated made of black velvet and lined throughout with silk. The jacquette, which is quite short so as to show the waist stylishly, is adjusted by under-arm and shoulder seams and is in low round outline at the top. The lower edge may be plain or shaped in a series of scallops, as preferred, and the back is



2456



2456

Back View.

LADIES' WRAPPER OR TEA-GOWN, WITH FITTED LINING. (For Description see Page 168.)



2456

Front View.

garment, and jet appliqué arranged on the Bertha and the lower part of the jacquette completes the handsome garniture.

Velvet, silk, satin and all-over lace will handsomely develop this stylish accessory, and for or silk gimp, chenille trimming or any preferred decoration may be used.

We have pattern No. 2409 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the garment will need a yard and three-eighths of material twenty inches wide. Price of pattern, 7d. or 15 cents.

LADIES' ETON JACKET. (TO BE MADE WITH OR WITHOUT THE COAT-SKIRT AND TO HAVE THE SLEEVES DART-FITTED OR GATHERED.) (For Illustrations see Page 176.)

No. 2472.—The Eton jacket is still popular and deservedly so, as it is becoming to most people and particularly desirable for slim figures. The one here pictured is made of army-blue cloth, dressy garniture being provided, shirred ruchings of black ribbon and small fancy buttons. The jacket fits smoothly and is simply adjusted by shoulder and broad under-arm gores. Deep revers having rounded

mers and forming notches with the ends of the rolling collar are effectively arranged on the fronts, which are perfectly shaped and fitted without darts. A novel feature of the design is seen in the unique, circular coat-skirt, which curves away gracefully at the sides; at the back it ripples becomingly, the fulness being entirely the result of the shaping. The sleeve is in the two-seam coat style, with the top showing modish darts, four in number, that adjust it smoothly about the arm-hole. It may be gathered if preferred. At the wrist it is finished by a fanciful turn-over cuff.

Chinchilla will furnish appropriate decoration if green cloth be used for the jacket, and a very dressy garment will result if fur be chosen. Effective garniture may be provided by braid or milliners' folds of satin, if either rough or smooth cloth be used.

We have pattern No. 2472 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the jacket

edges of the box fronts are reversed in pointed lapels, which form shallow notches with the ends of the turn-over collar, and below the lapels the coat may be closed in double-breasted fashion with the regulation buttons and button-holes or with a fly. The jacket is deeper at the front than at the back, the rounded dip fronts being a conspicuous feature of the mode. Oblong pocket-laps conceal openings to inserted hip-pockets. The sleeve is in the two-seam coat style and may be made with the modish four darts which fit the sleeve smoothly about the arm-hole, or it may be gathered.

This design is suitable for either plain or figured cloaking or fine cloth. Self-strappings or flat braid will trim the jacket if a severe effect be desired, while fancy frogs and olives may replace the buttons and button-holes if a more ornamental closing be preferred.

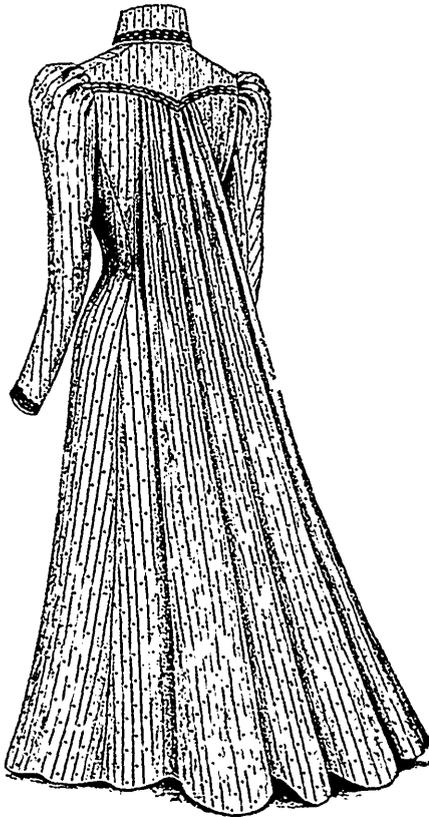
We have pattern No. 2448 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket

for a lady of medium size, needs two yards of goods fifty-four inches wide. The price of the pattern is 10d. or 20 cents. By using the pattern check in this issue of THE Delineator the purchaser can get the pattern for 6d. or 10 cents.



2461

Front View.



2461

Back View.

LADIES' WRAPPER.

(For Description see Page 168.)

LADIES' ETON JACKET, WITH COAT-SKIRT THAT MAY BE OMITTED. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)

(For Illustrations see Page 177.)

No. 2462.—Black velvet was used for the stylish Eton jacket here illustrated, and appliqué lace supplies the handsome garniture. The jacket is shaped with wide under-arm gores which connect the seamless back and the dart-fitted fronts. The fronts are deepened in front of the darts to form round tabs which are a stylish feature of the mode, and they are reversed at the top in broad, pointed revers. The neck is completed with a high flare collar in two joined sections which are rounded at the front. The coat-skirt is perfectly smooth at the top. It lengthens the jacket back of the tabs and rounds away toward the back, where

it is slightly pointed and ripples gracefully. The two-seam sleeves may be fitted with five darts at the top or gathered, as preferred, and are finished with fanciful turn-up cuffs that are lined with silk. A velvet belt passed under the tabs and fastened with a jewelled buckle completes the stylish garment.

Velvet in any of the rich dark shades and cloth will generally be selected for the jacket, and appliqué trimming or fur bands will provide rich and handsome garniture. If preferred, the garment when made of cloth could be plainly finished with rows of machine-stitching or with strappings of the material stitched to position.

We have pattern No. 2462 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, requires five yards and an eighth of material twenty inches wide. Price of pattern, 10d. or 20 cents.

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

LADIES' JACKET, WITH DIP FRONTS. (TO BE FINISHED WITH ROUND OR SQUARE CORNERS AND WITH SLEEVES THAT MAY BE DART-FITTED OR GATHERED.) KNOWN AS THE AMERICAN REEFER.

(For Illustrations see Page 176.)

No. 2448.—This jacket is again pictured at figure No. 391. The jacket is here shown developed in navy-blue cloth finished with stitching. The back and sides are snugly fitted by under-arm and side-back gores and a center seam, the latter terminating above coat-laps, and coat-laps are introduced at the side-back seams. The upper

LADIES' DOUBLE-BREADED ETON JACKET. (TO BE CLOSED OR LEFT OPEN AND TO BE MADE WITH OR WITHOUT THE COAT-SKIRT)

(For Illustrations see Page 177.)

No. 2491.—Another view of this jacket is presented at figure No. 59 L in this magazine.

Eton jackets are favored for the coming season. A pretty variation of this popular short coat is here shown, the coat-skirt and tab-fronts being effective features. The jacket is here pictured developed in cloth and finished with machine-stitching, and the dainty silk lining is displayed in the lapels and collar, which are ornamented with frills of ribbon. The back and sides are snugly fitted by a center-back seam and under-arm gores. The double-breasted fronts are made with single bust darts that end a short distance above the waist, and in front of the darts the jacket is extended in broad, round



2421

Front View.



2424

Back View.

LADIES' WRAPPER OR BATH-ROBE.

(For Description see Page 168.)

tabs. A rippling circular coat-skirt is added at the sides and back, the joining being concealed by a crush belt of ribbon that is passed under the tabs and closed with a buckle. A sectional flare collar that rises high at the back and is softly rolled gives the neck completion. The two-seam coat-sleeve, gathered at the top, may flare over the hand or be finished plain at the wrist. The fronts may be lapped and closed to the throat or rolled in small lapels or may be reversed all the way and worn open or closed, the various effects being shown in the illustrations.

Narrow bands of fur or rows of braid may be utilized to decorate the loose edges of the jacket. A fancy girdle of enamel and silver or gold will provide a dressy waist-completion. Broadcloth, satin-faced cloth or fur will be the most appropriate materials for developing the design.

We have pattern No. 2491 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, requires a yard and five-eighths of

material fifty-four inches wide, with four yards and five-eighths of silk twenty inches wide for the inside of collar and for lining the jacket. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE, WITH ETON FRONTS. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM.)
(For Illustrations see Page 178.)

No. 2466.—This attractive basque possesses several novel features. It is illustrated made of gray cloth and white silk with black velvet ribbon for garniture. Under-arm and side-back gores are introduced in the adjustment, and the basque may be made with or without a center seam. The side-back gores and backs are extended to form a deep skirt that is thrown into ripples by the shaping. The dart-fitted fronts are in Eton style and extend in points below the waist in front of the darts. They are reversed in long pointed revers and open over a vest composed of a full lower portion gathered with frill heading and joined to a smooth upper portion. The vest is closed at the left side, and wrinkled belt-secures covers its lower edge. The front is given comfortable adjustment by closely fitted lining cloth at the center; and neck is completed with a standing collar. The close-fitting two-seam sleeves, which have shaped linings, are gathered at their upper edge and downward-turning plaits at each side form the fulness into shirred puffs that stand out prettily; at the bottom they flare over the hands in bell effect.

The basque may be handsomely reproduced in silk, satin and cloth and trimmed with preferred garniture, such as ribbon, lace and applique, being appropriate.

We have pattern No. 2466 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque for a lady of medium size, requires two yards and a half of dress goods forty inches wide, and seven-eighths of a yard of silk twenty inches wide for the collar and revers. Price of

pattern, 10d. or 20 cents.

LADIES' BASQUE. (TO BE MADE WITH A FANCY FLARE COLLAR OR PLAIN STANDING COLLAR AND WITH OR WITHOUT THE COAT-SKIRT.) KNOWN AS THE D'ORSAY BODICE.
(For Illustrations see Page 178.)

No. 2433.—Another view of this basque is given at figure No. 52 L in this number of THE DELINEATOR.

This stylish basque, which is known as the d'Orsay bodice, is very unique and effective. It is here illustrated made in a combination of blue poplin and velvet with white for the vest. The basque is handsomely trimmed with fancy braid and finished with a ribbon belt and bow. It has a closely adjusted body-lining closed at the center of front. The seamless back is perfectly smooth and is

low in two large scolops to display a smooth back-yoke. The loose fronts separate over a plain vest that is sewed to the right lining-front and closed at the left side, and they are reversed at the top in stylish pointed revers; they have loosely gathered fulness at the waist, and round-shaped boleros arranged over them add to the ornamental effect. The basque is lengthened at the back by a plain rounding coat-skirt and is slightly pointed in front. The neck may be completed with a plain standing collar or a fancy flare collar composed of four joined sections which shape a series of points. The upper portion of the two-seam sleeves is shaped in scolops at the top over a velvet puff that is gathered with the coat-shaped lining and stands out becomingly. The sleeves are finished with circular cuffs which flare over the hands.

Combinations will afford the most pleasing results in developing this basque, silk, satin, velvet and woollen materials being appropriate; and any preferred garniture may be used. If desired, the vest could be of lace or tucked satin and bands of passementerie used for garniture. In an especially dainty waist the vest was covered by tiny frills of chiffon set on in overlapping horizontal rows.

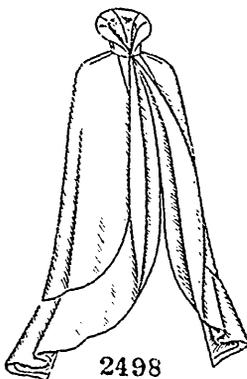
We have pattern No. 2433 in five sizes for ladies from thirty-two to forty inches, bust measure. For a lady of medium size, the jacket fronts, backs, coat-skirt, sleeves and cuffs require a yard and three-eighths of material forty inches wide; the full fronts, back-yoke, collar and puffs need two yards and a fourth twenty inches wide; and the vest calls for five-eighths of a yard twenty or more inches wide.

Price of pattern, 10d. or 20 cents.

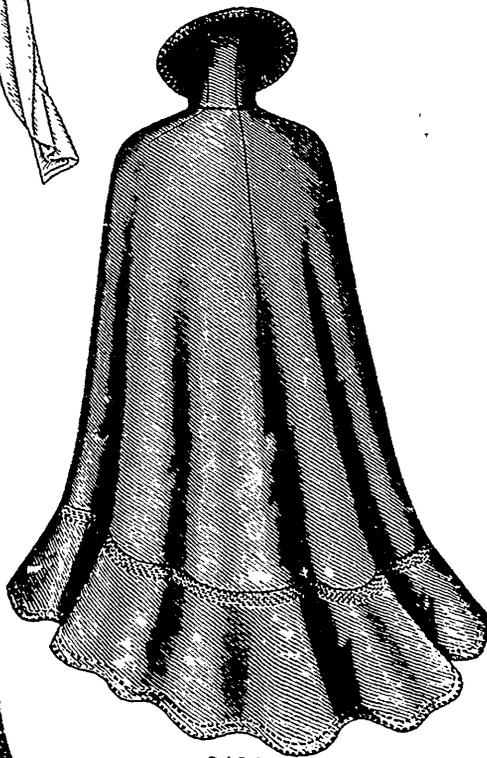
thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, calls for a yard and seven-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE, WITH COAT-SKIRT. (TO BE MADE IN EITHER OF TWO LENGTHS.)
(For Illustrations see Page 179.)

No. 2436.—This new style basque with coat-skirt is illustrated handsomely developed in black broadcloth, with pink satin for the vest, violet satin for the chemisette and standing collar and white satin for the revers facing. Fancy gilt trimming, lace appliqué and ribbon provide the garniture. The basque has a perfectly smooth seamless back joined to the loose fronts in shoulder and under-arm seams and is



2498

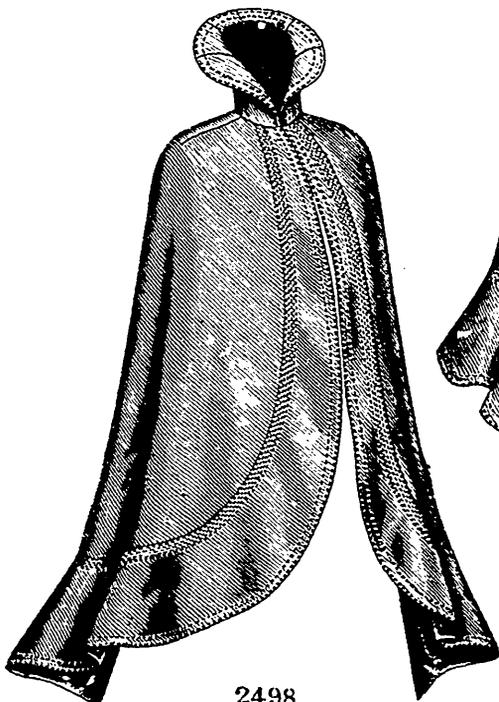


2496

Back View.

LADIES' CAPE, WITH CIRCULAR FLOUNCE EXTENDING TO THE NECK IN FRONT. (TO BE MADE WITH THE CAPE EXTENDING UNDER OR CUT OFF BENEATH THE FLOUNCE.)

(For Description see Page 169.)



2498

Front View.

LADIES' DOUBLE-BREADED BASQUE.

(For Illustrations see Page 179.)

No. 2492.—At figure No. 49 L is depicted a different view of this basque.

A jaunty basque in English tailor style is here shown developed in checked cheviot and finished with narrow black braid and buttons. It is perfectly adjusted by made bust darts, under-arm and side-back darts and a center-back seam. The fronts are made double-breasted by a lap joint to the right front, and the closing is made at the left side with buttons and buttonholes; the standing collar is closed in front. The garment is stylish depth and becomingly scooped at its lower edge, the necessary spring

of the hips being given by the shaping. The two-seam sleeves, gathered at the top, is close-fitting and has its inside left open for a short distance at the wrist.

Large, heather mixtures, diagonals, English Oxford and plaid materials may be employed in developing the Narrow gilt braid and buttons or narrow bands of lamb will effectively decorate the design if broadcloth is selected for developing it. The openings at the wrists may be closed by means of silk cord loops fastened over tiny buttons.

We have pattern No. 2492 in nine sizes for ladies from

made over a basque-fitted body-lining. The fronts are reversed all the way in rounding revers which taper to points at the ends. They separate to display vest-fronts, which extend to the shoulder and under-arm seams and are rounded at their front edges, where they are broadly lapped. Both the vest and fronts are perfectly smooth at the top, but have fulness taken up at the lower edges in forward-turning plaits, the fronts puffing out slightly. The chemisette is arranged on the lining and a standing collar is at the neck. The coat-skirt lengthening the basque rounds away from the front toward the back, where it forms a point and ripples slightly. The two-seam sleeves are gathered at the top and shaped to flare over the hand in the fashionable way.

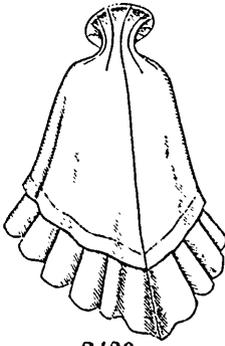
Drap de soie, a fine silky cloth, would develop the basque handsomely with silk or satin for the vest, chemisette and facings. Lace appliqué and passementerie are appropriate garnitures. A basque of nut-brown cloth with facings of yellow and vest of blue silk would be very effective, and for decoration brown silk passementerie could be used.

We have pattern No. 2436 in five sizes for ladies from thirty-two to forty inches, bust measure. For a lady of medium size, the basque requires a yard and seven-eighths of cloth fifty inches wide, with five-eighths of a yard of dark satin twenty inches wide for the plastron and collar, a yard and a fourth of light satin twenty inches wide for the vest and for facing the revers, and a yard and a half of silk twenty inches wide to

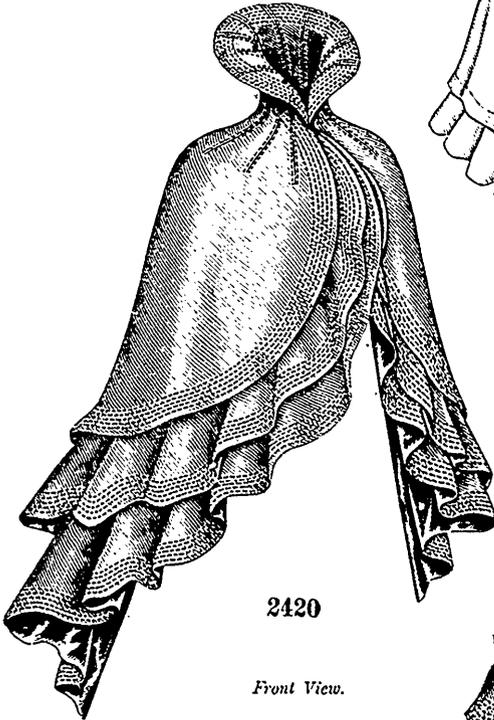
above the bust by link buttons. The basque-waist is closed invisibly at the center of the front, and the neck is finished with a standing collar above which rises a fancy collar in two sections connected at the back by link buttons, the effect being odd and pleasing. The two-seam sleeves have coat-shaped linings, and the upper portions are shaped in narrow straps that lap over puffs; the wrists are completed with flaring cuffs.

Many combinations will suggest themselves to the modiste who selects this pattern for making up a waist for theatre or other dressy uses. Appliqué lace, which is sometimes run with chenille or ornamented with spangles, will be found most effective for overlaying the vest-pieces and collar ornaments. A very rich and pleasing effect could be produced by associating violet silk, pale-blue crêpe de Chine and white satin overlaid with cream lace, the satin being used for the vest-pieces and fancy collar and the crêpe de Chine for the full front, back-yoke and the sleeve puffs.

We have pattern No. 2434 in six sizes for ladies from thirty-two to forty-two inches, bust measure. For a lady of medium size, the full fronts, vest-piece, back-yoke, puffs and collars require a yard and a fourth of material forty inches wide; the over-b blouse, cuffs and sleeves call for a yard and three-fourths of goods thirty-six inches wide. The price of the pattern is 10d. or 20 cents. By using the pattern check in this issue of *THE DELINEATOR*, the purchaser can get the pattern for 6d. or 10 cents.



2420



2420

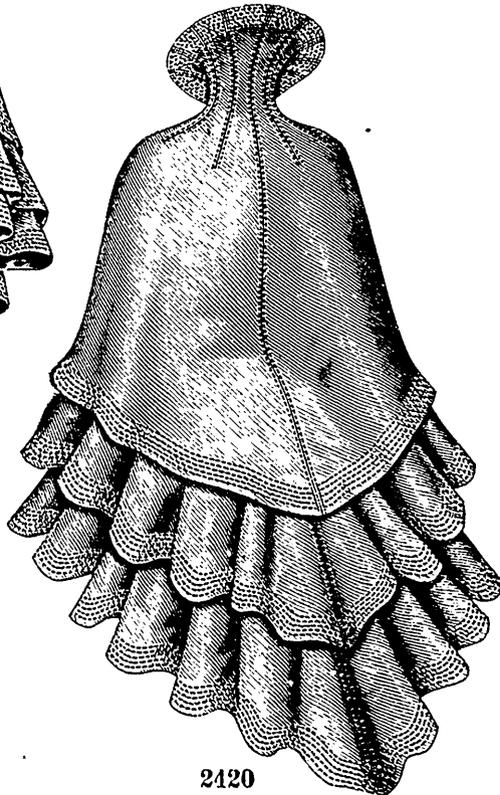
Front View.

LADIES' CAPE, DART-FITTED AT THE UPPER PART TO FORM THE FLARE COLLAR. (TO BE MADE WITH ONE OR TWO CIRCULAR RUFFLES.)
(For Description see Page 169.)

line the coat-skirt and for underfacing the sleeves. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST, WITH PINAFORE OVER-BLOUSE AND FANCY VEST-PIECES. (KNOWN AS THE ORMONDE BODICE.)
(For Illustrations see Page 180 and Figure No. 41 L.)

No. 2434.—The Ormonde bodice, one of the novelties of the season, is here shown made up in a combination of fine dark-blue cloth and white satin, elaborate ornamentation being given by lace appliqué and iridescent trimming, lace wrist-frills and a ribbon belt. On a fitted lining are arranged full gathered fronts and a smooth back-yoke that are joined in short under-arm seams and effectively revealed by a pinafore over-b blouse cut rounding at the back and large at the arm-hole and opening in the front, where it is extended to form tiny revers just above the bust. The unique effect is heightened by fanciful vest-pieces arranged on the full fronts and gracefully curved at their front edges; the vest-pieces are lapped at the bottom and connected just



2420

Back View.

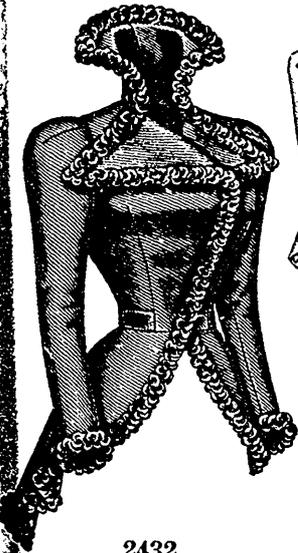
visibly at the center of the front. It is finished at the neck with a standing collar which is concealed by the velvet stock closing in the back. The sleeves are in mousquetaire style and their plentiful fullness is collected in gathers at the top and along the inside seam. They are closely fitted to the wrist by an outside seam that terminates in dart some distance below the elbow, and at the lower edge the flare over the hands in cuff effect, forming points at the side seams. The bolero jacket is shaped by short shoulder under-arm seams and is cut large in fancy outline about

LADIES' FULL BASQUE-WAIST WITH REMOVABLE STOCK AND FANCY BOLERO JACKET THAT MAY BE OMITTED (For Illustrations see Page 180.)

No. 2435.—Ornamentality and beauty are combined in the handsomely finished basque-waist with fancy bolero jacket here pictured. The fancy white waist was used for a long time for the jacket stock, which is elaborately decorated with lace piqué. The waist is shaped by short under-arm seams and is abundant fullness at the shoulders and every hole as well as at the neck and center. It is made with a closely adjusted body-line and is closed by white velvet stock which will be nearly a chest. The bolero jacket is cut large in fancy outline about the stock and have

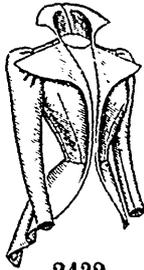
arm-holes. The back is in low pointed outline at the top, and the fronts round away, revealing the waist between. The jacket is of extremely fanciful lower outline, being short at

thirty to forty-four inches, bust measure. For a lady of medium size, the guimpe requires three yards and a fourth of material twenty inches wide, with a fourth of a yard of velvet (cut bias) to line the cuffs. Price of pattern, 7d. or 15 cents.

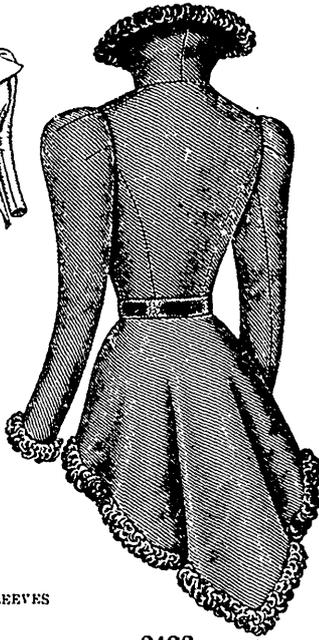


2432

Front View.



2432



2432

Back View.

LADIES' DIRECTOIRE COAT. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)

(For Description see Page 169.)

the sides but extending in points to the belt at the front and back. Oddly shaped straps cross the arms a little below the shoulders, and the ends are tacked to the bolero at the arm-holes, Rhinestone buttons concealing the tacking. The crush belt of velvet is fastened under velvet loops and a Rhinestone buckle.

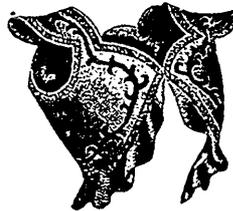
Lace net and soft silks are appropriate materials for the bolero-waist, and velvet, satin or silk for the bolero jacket which adds much to the attractiveness of the mode. Lace appliqué, passementerie or ribbon ruchings may be used to trim. We have pattern No. 2435 in six sizes for ladies from thirty to forty inches, bust measure. To make the jacket and stock for a lady of medium size, calls for a yard and five-eighths of material twenty inches wide; the waist needs four yards and three-eighths twenty-seven inches wide. Price of pattern, 40c. or 20 cents.

LADIES' GUMPE, CLOSED AT THE BACK AND PERFORATED FOR SHORT LENGTH. (EQUALLY SUITABLE FOR PLAIN, TUCKED AND FANCY FABRICS.) (For Illustrations see Page 180.)

No. 2421.—Heavy silk in pale corn-color was selected for the guimpe here pictured, which is designed for wear with low-necked sleeveless waists. It is shaped in a very simple manner by double bust darts and under-arm seams, the closing being made down the center of the back. A stock of velvet ribbon having a frill end covers the standing collar. The two-seam sleeve, gathered at the top, is finished at the wrist by a fancifully shaped turn-over which is lined with velvet.

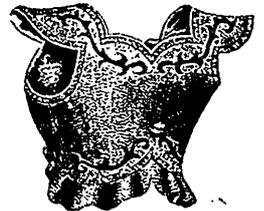
White broadcloth embroidered in either gold or blue will develop this guimpe effectively. Owing to the plainness of the front, the design is particularly adapted to high-chested women, but if the chest is low, the guimpe may serve as a foundation over which to arrange full trimmings of chiffon or spangled nets. A frill of lace over the hand or a ruffle of chiffon or will make a becoming finish at the wrist. The stock may be of ribbon to match the belt worn. We have pattern No. 2421 in eight sizes for ladies from

spangled net over satin will make very dressy guimpes, and a lace scarf tied stylishly under the chin in a bow will furnish a becoming neck-completion. If two or three guimpes in different colors be made up and worn with a black taffeta gown,



2408

Front View.



2408

Back View.

LADIES' JACQUETTE.

(For Description see Page 170.)

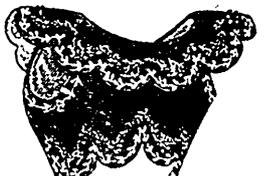


2409

Front View.



2409



2409

Back View.

LADIES' JACQUETTE, CLOSED AT THE LEFT SIDE OF THE FRONT. (TO BE SCOLLOPED OR PLAIN.)

(For Description see Page 170.)

an effect of variety in the wardrobe will result at little expense. We have pattern No. 2419 in eight sizes for ladies from

thirty to forty-four inches, bust measure. To make the guimpe for a lady of medium size, calls for two yards and three-eighths of material thirty-six inches wide, with a fourth of a yard of velvet twenty inches wide for the collar ornaments and the inside of cuffs. Price of pattern, 7d. or 15 cents.

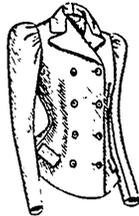
satin ribbon of a rich heliotrope hue. The waist is made over a fitted lining and is simply adjusted by under-arm and very

LADIES' PINAFORE EVENING WAIST, HAVING THE PINAFORE PORTION CLOSED AT THE LEFT SIDE.
(For Illustrations see Page 181.)

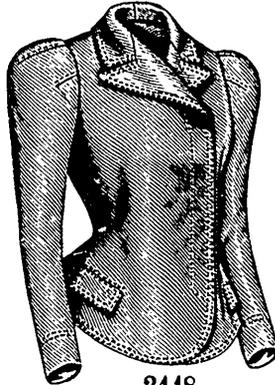
No. 2489.—A combination of white *mousseline de soie* and gray silk trimmed with a dainty scroll design in frilled white satin ribbon was selected for the singularly stylish waist here shown. It is fashioned with a fitted lining, on which is applied a deep, full yoke finished with a frill heading, and closed at the center of the front with the lining. The yoke is effectively revealed by a full front and back cut in low pointed outline at the top and large about the arm-holes in pinafore style. Gathers at the waist-line collect the fulness in the front, which blouses stylishly, but in the back the fulness is collected in backward-turning plaits and brought down trimly at the waist-line. The final closing is made invisibly at the left side. The sleeves consist simply of short puffs gathered at the top and bottom and arranged over plain linings. A soft crush belt of ribbon completes the lower edge, closing at the left side like the waist.

In blue satin decorated with jewelled *passementerie* associated with white chiffon the design will be very effective. Black velvet combined with spangled chiffon in either white or black will develop the mode handsomely.

We have pattern No. 2489 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, needs a yard and an eighth of silk twenty inches wide, with three-fourths of a yard of *mousseline de soie* forty-five inches wide for the yoke and sleeves. Price of pattern, 10d. or 20 cents.



2448



2418

Front View.



2448

Back View.

LADIES' JACKET, WITH DIP FRONTS. (TO BE FINISHED WITH ROUND OR SQUARE CORNERS AND WITH SLEEVES THAT MAY BE DART-FITTED OR GATHERED.) KNOWN AS THE AMERICAN REEFER.

The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

(For Description see Page 171.)

short shoulder seams, the bias back being seamless and fitting without a wrinkle. The neck is cut in low rounding outline, and the fulness at the waist in the fronts is collected in three rows of shirring. The right front is lapped over the left, and the closing is made invisibly a little to the left of the center. A narrow strap crosses the arm just below the shoulder and forms a foundation for the lace trimming. The shoulder shows effectively between the strap crossing the arm and the narrow portion of the front and back.

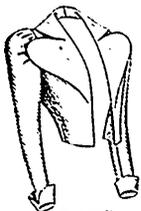
In white satin enriched by wide black velvet ribbon and cream lace this waist will be very handsome. For a matron, black velvet, Duchesse lace and bands of jet will effectively develop the design. A very dainty waist made of pink satin Duchesse was bordered at the neck with chinchilla fur and trimmed with chiffon plaitings, which produced a charming, fluffy effect. For also trimmed the lower edge of the waist.

We have pattern No. 2493 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, requires a yard and seven-eighths of goods twenty inches wide. Price of pattern, 10d. or 20 cents.

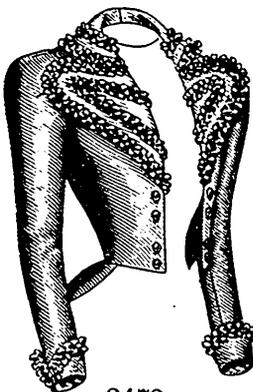
LADIES' EVENING WAIST.

(For Illustration see Page 181.)

No. 2493.—A design particularly becoming to maid or matron with prettily rounded shoulders is illustrated in this



2472



2472

Front View.



2472

Back View.

LADIES' ETON JACKET. (TO BE MADE WITH OR WITHOUT THE COAT-SKIRT, AND TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)

(For Description see Page 170.)

LADIES' WAIST DECORATION.

(For Illustrations see Page 182.)

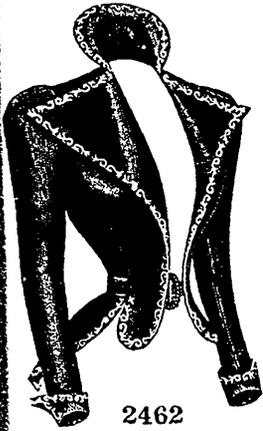
No. 2475.—This unique and dressy decoration will add much to the attractiveness of a plain waist. It is illustrated made of white satin and violet velvet, the latter being used for the revers facings and the shallow yoke-facing outlining the low round neck. Chiffon ruchings, steel beading and a fancy design wrought in steel beads supply the garniture. The smooth back and fronts are joined in shoulder seams and taper quite narrowly at the waist, below which they extend in tapering round-cornered tabs. The fronts meet for a short distance at the top and waist-line, where they are closed invisibly, being reversed between in round-cornered revers to display the waist effectively, and at the side of the revers they form a shallow scollop, while two deeper scollops stand out in cap effect over the shoulders. The ribbon belt, to which the fronts and back are tacked at the waist, is fastened under a button at the left side.

Velvet, satin, plain or corded silk and lace over silks desirable materials for developing this beautiful accessory which may be worn with perfectly plain basques with those having simply arranged fulness. Lace, pique, *passementerie*, chenille trimmings, pearl beading, ruchings of ribbon will provide appropriate garniture.

dainty evening waist, which is shown developed in pale-corn silk and beautified by soft frills of lace, buckles and wide

We have pattern No. 2475 in three sizes, small, medium and large. To make the waist decoration in the medium size,

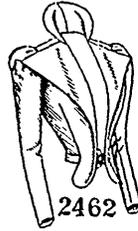
veal the chemisette in Pompadour outline, and the right front is extended to overlap



2462



2462



2462

Front View.

Back View.

LADIES' ETON JACKET, WITH COAT-SKIRT THAT MAY BE OMITTED. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)

(For Description see Page 171.)

requires a yard and a half of goods twenty inches wide, with three-eighths of a yard of velvet twenty inches wide for the yoke facing and for covering the revers. Price of pattern, 5d. or 10 cents.

Heavy silk, poplin, satin-faced cloth and velvet will successfully develop the design. Plain cloth, on which a scroll of ribbon is appliqued or plain silk may be utilized for the chemisette and collars. Passementerie, bands of any admired fur or jewelled trimming may replace the self-strappings, if preferred. A handsome waist made after this mode and forming part of a toilette of maroon cloth had the strappings made of cream white cloth and the chemisette and collars of white satin covered with heavy cream lace. The shoulder caps and cuffs were lined with the white cloth.

We have pattern No. 2465 in eight sizes for ladies who are from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, will require two yards and three-eighths of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide for the chemisette, standing collar and for the inside of flaring collar and cuffs, and half a yard of lace net twenty-seven inches wide

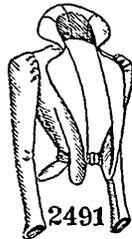
LADIES' WAIST DECORATION.

(For Illustrations see Page 182.)

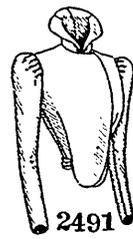
No. 2474.—Black velvet was used for developing this handsome waist decoration, with applique lace and chenille trimming for a completion. The back and fronts are joined in seams on the shoulders, where they extend well out in square-cornered epaulettes. At the top they are reversed in pointed revers between which the dress is revealed in V outline. The fronts are closed invisibly below the revers and narrow toward the waist, below which they widen and form long tabs. The seamless back is shaped in a similar way to form a V below the waist and is tacked to a ribbon belt that is arranged under it and is fastened over the fronts with a jewelled buckle.

This beautiful accessory will enhance the dressy appearance of new waists as well as impart an air of newness to old ones. Miroir velvet would develop extremely handsome waist decorations by the mode, with passementerie, lace or ruchings for garniture. Silk, satin and velvet are also appropriate materials.

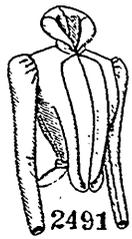
We have pattern No. 2474 in three sizes, small, medium and large. To make the waist decoration in the medium size, requires a yard and three-fourths of material twenty inches wide, with seven-eighths of a yard of ribbon two inches and a half wide for the belt. Price of pattern, 5d. or 10 cents.



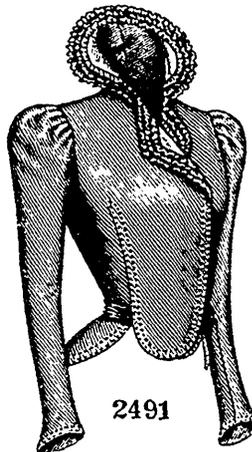
2491



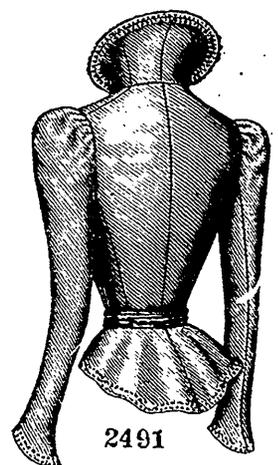
2491



2491



2491



2491

Front View.

Back View.

LADIES' DOUBLE-BREADED ETON JACKET. (TO BE CLOSED OR LEFT OPEN AND TO BE MADE WITH OR WITHOUT THE COAT-SKIRT.)

(For Description see Page 172.)

No. 2465.—Another view of this waist is given at figure No. 45 L in this magazine.

Self-strappings fastened to position with many rows of stitching form a prominent feature of the originally designed waist here shown developed in broadcloth combined with silk overlaid with lace. The waist, adjusted for a tight lining, is shaped by under-arm seams, and the back is plain save for slight gathered fulness at the waist. Backward-turning plaits dispose of slight fulness at the shoulders in the fronts, but the lower edge is gathered full. The fronts blouse stylishly and are shaped to re-

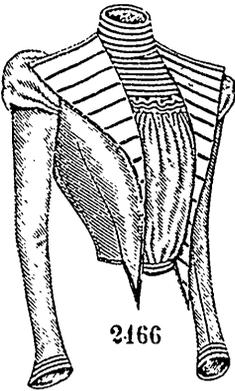
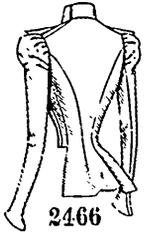
quire for covering the chemisette, the standing collar and the inside of the flaring collar. Price of pattern, 10d. or 20 cents.

LADIES' WAIST, WITH CAP-TOP SLEEVE WHICH MAY BE TRIMMED AS ILLUSTRATED OR TUCKED.

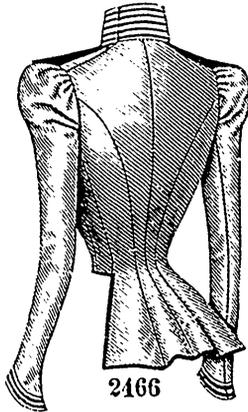
(For Illustrations see Page 183.)

No. 2413.—Another view of this waist is given at figure No. 51 L.

A new style is introduced in this attractive waist, which is here pictured made of white taffeta and trimmed with narrow black ribbon; a broad ribbon belt



Front View.



Back View.

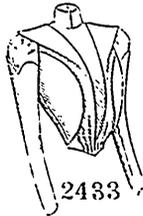
LADIES' BASQUE, WITH ETON FRONTS. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM.)

(For Description see Page 172.)

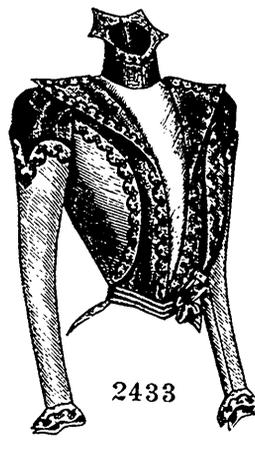
giving a stylish waist-completion. The waist is shaped by under-arm and shoulder seams and is supported by a fitted lining closed at the center of the front. The seamless back has slight fulness at the waist drawn to the center by gathers, and the fronts, which puff out becomingly, are each laid in a backward-turning plait some distance back of their front edges, becoming fulness at the waist being collected in gathers. The fronts separate all the way to reveal a full vest that is secured at the left side and effectively draped by three plaits at each side of the center at the neck, the fulness at the bottom being plaited in to the center. A smooth cap-top having its lower edge outlined by cording is fitted to the upper part of the two-seam sleeve, and a circular flare cuff falls over the hand. The neck is finished with a standing collar lapped to the left side. Tucks made in groups of three and following exactly the same lines may take the place of the ribbon garniture here illustrated, directions for their arrangement being given in the label accompanying the pattern.

Silk and soft woollens, with lace and ribbon for decoration, are appropriate for waists of this kind.

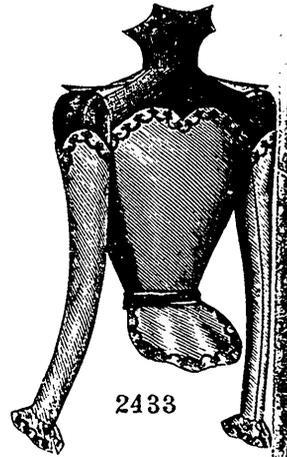
We have pattern No. 2413 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, will require two yards of material forty inches wide. Price of pattern, 10d. or 20 cents.



2433



Front View.



2433

Back View.

LADIES' BASQUE. (TO BE MADE WITH A FANCY FLARE COLLAR OR A PLAIN STANDING COLLAR AND WITH OR WITHOUT THE COAT-SKIRT.) KNOWN AS THE D'ORSAY BODICE.

(For Description see Page 172.)

LADIES' SURPLICE WAIST.

(For Illustrations see Page 184.)

No. 2490.—By referring to figure No. 46 L in this publication, another view of this waist may be obtained.

The design shows a stylish variation of the over popular surplice waist. In this case it is shown made of satin-faced cloth, with the chemisette and collar of silk overlaid with lace net, and the crush belt of silk. The waist is fitted smoothly at the sides by under-arm gores, and the fulness at the back, which is made without a seam, is drawn in trimly at the

waist-line by shirrings. The fronts are in full, gathered style at the top and bottom, the right front overlapping the left in surplice style below the bust; the chemisette, which is applied to the fitted lining, is effectively revealed above in V outline. The standing collar has a ribbon-bordered frill becomingly arranged at the back. The collar and chemisette close invisibly at the left side, and the lining closes at the center of the front. A crush belt having its overlapping end finished in a frill gives a neat completion at the waist. The two-seam sleeve, made over a plain lining, is gathered at the top, and a frill corresponding to that on the collar finishes the wrist.

An effective touch of color may be added to a black cloth waist if burnt-orange taffeta overlaid with lace be utilized for the vest. Lace may replace the frills at the collar and wrists if desired. Figured foulard or plaid taffeta combined with plain silk will develop a waist for wear with tailor suits.

We have pattern No. 2490 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the waist for a lady of medium size, requires a yard and seven-eighths of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide for the belt, chemisette and collar, and three-eighths of a yard of lace net twenty-seven inches wide for covering the chemisette and collar. Price of pattern, 10d. or 20 cents.

LADIES' WAIST, CONSISTING OF A BODICE (TO BE MADE WITH ROUND OR SQUARE NECK) AND A GUILMPE (WHICH MAY BE OMITTED).

(For Illustrations see Page 184.)

No. 2423.—This stylish and becoming design is characterized by the popular guimpe. Black velvet was selected for the gracefully severe bodice, while the guimpe was developed in white Liberty silk combined with the velvet, both the guimpe and the bodice being effectively decorated with dainty pearl trimming. Comfortably close adjustment is given the smooth bodice by double bust darts and under-arm and side-back gores, and the bodice is gracefully pointed at the lower edge both front and back. The neck is cut low in either square or rounding outline to reveal the guimpe, which is closely fitted and has arranged on it a full yoke. The neck is completed by a standing collar having oddly shaped, turn-over sections of velvet. The sleeve is made over a two-seam lining and is wrinkled in mousquetaire style above the elbow by gathers

the seam; it is smooth and plain below the elbow and finished at the wrist by a velvet flare cuff. Both the guimpe and bodice are closed invisibly at the center of the back.

The design will be effective in Venetian-red and pinkish chiffon. If plain broadcloth be utilized for the over-bodice and plaid silk for the guimpe, a trim waist will result.

We have pattern No. 2423 in eleven sizes for ladies from

thirty to forty-four inches, bust measure. For a lady of medium size, the waist requires a yard and three-fourths of velvet twenty inches wide, with two yards and an eighth of Liberty silk thirty-six inches wide for the yoke, sleeves and collar. Price of pattern, 10d. or 20 cents.

LADIES' WAIST.

(For Illustrations see Page 184.)

No. 2486.—For the attractive simple waist here shown figured novelty goods were selected, decoration being provided by satin ribbon and narrow lace. The waist, which is made over a fitted lining, is simply adjusted by shoulder seams and under-arm gores; the back fits smoothly at the top, while at the waist the slight fullness is collected in gathers and drawn down trimly. At each side of the closing, which is made invisibly down the center, the fronts are in full gathered style and pouch out prettily. A ribbon stock formed in a loop and end at the left side conceals the plain standing collar, which is surmounted at the back by a flaring circular frill. A soft crush belt of ribbon finished in a loop at the left side completes the waist effectively. The two-seam sleeve is made on a coat-shaped lining and has fullness at the top which stands out in puff effect and supports a circular sleeve-cap that induces a stylish broad-shoulder effect. A circular cuff completes the wrist.

In foulard or taffeta this design will make up very effectively.

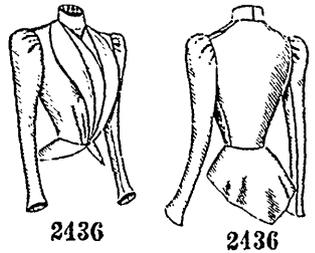
We have pattern No. 2486 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the waist for a lady of medium size, requires two yards of goods forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' WAIST, WITH BLOUSE FRONT AND PINAFORE OVER-FRONT. (KNOWN AS THE PAGET BODICE.)

(For Illustrations see Page 185.)

No. 2441.—At figure No. 42 L in this number of THE DELINEATOR this waist is differently portrayed. The handsome waist, known as the Paget bodice, introduces a novelty in the fanciful pinafore over-front. It is here shown made of tan faced cloth, with white satin for the yoke and collar, which are trimmed with rows of silver soutache braid. White appliqué braid, Rhinestone buttons and ribbon contribute further decoration. The waist is shaped by

each side where it is secured to the fronts; the fullness is arranged in a broad box-pleat at the bottom and puffs out with the blouse fronts. The standing collar is closed at the back. The two-seam sleeves have coat-shaped lin-



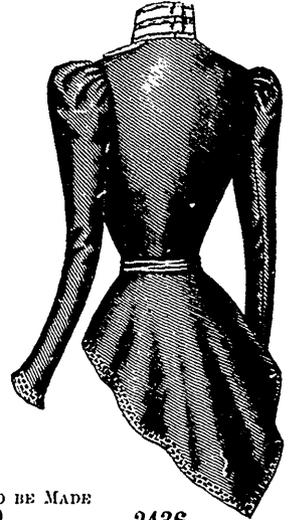
2436

2436



2436

Front View.



2436

Back View.

LADIES' BASQUE, WITH COAT-SKIRT. (TO BE MADE IN EITHER OF TWO LENGTHS.)

(For Description see Page 173.)

ings and flare over the hands; they are formed in puffs by gathers at the top and closely lapped downward-turning plaits below the ends of smooth rounding sleeve-caps.

Silk, satin, velvet, Venetian cloth, poplin, camel's-hair, cashmere, drap de soie, etc., will develop stylish waists by the mode, and any preferred decoration may be used, appliqué lace, braid or passementerie being particularly desirable.

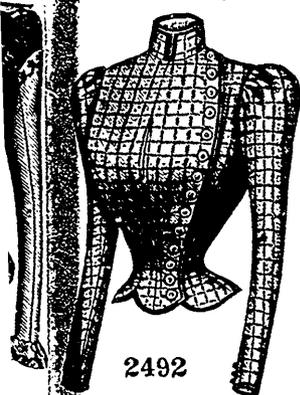
We have pattern No. 2441 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist requires a yard and three-fourths of cloth fifty inches wide, with half a yard of white satin twenty inches wide for the yoke and collar. Price of pattern, 10d. or 20 cents.

LADIES' BLOUSE, WITH RUSSIAN CLOSING.

(For Illustrations see Page 185.)

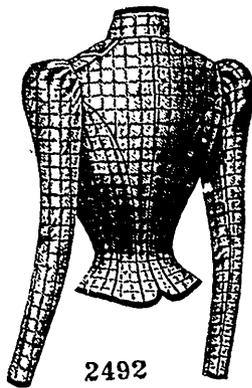
No. 2422.—Bright-red cloth was selected to develop this stylish blouse, and rows of black braid and small gilt buttons give a decorative finish. The blouse, which is made over a fitted lining that closes down the center of the front, is simply fashioned with shoulder and under-arm seams. At the back the waist is smooth across the top but has gathered fullness at the bottom that is drawn well to the center. The left front is made quite narrow and is plain at the top but gathered at the waist-line, while the right front is quite broad and is extended to lap over the left front, the closing being made in Russian style. The right front is gathered at the neck and waist-line, and the fashionable blouse effect is seen. A braid-trimmed standing collar is about the neck and closes at the left side, where the braid encircling it is finished with small loop ends held in position by gilt buttons; the same attractive style of decoration is shown along the closing. The two-seam sleeve is made with gathered fullness at the top and is braid-trimmed about the wrist. A leather belt fastened with a gilt buckle is worn.

A particularly pleasing waist made by this mode was of plaid silk ornamented with rows of narrow gilt braid. It



2492

Front View.



2492

Back View.

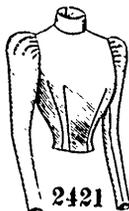
LADIES' DOUBLE-BREADED BASQUE.

(For Description see Page 173.)

shoulder and under-arm seams and is made with a close-fitting lining. It is cut low in fanciful outline at the front and extending at the back to display a smooth yoke closed on the shoulder. The back is perfectly smooth, while the blouse-fronts have fullness at the lower edge arranged in two backward-turning plaits at each side of the closing at the center. The pinafore over-front is fancifully shaped to form tabs at

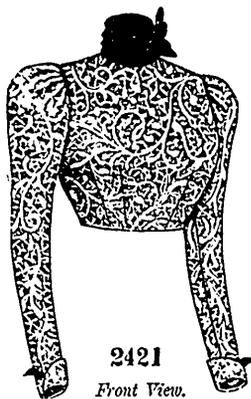
would prove very stylish if made of corduroy, taffeta or any of the new wool novelty goods. Rows of milliners' folds, narrow velvet ribbon, braid, frills or ruchings of ribbon, passementerie, fancy braiding designs or heavy lace insertion will give decorative results. A ribbon tie and belt would be a tasteful completion.

We have pattern No. 2422 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the blouse calls for two yards and an eighth of goods forty inches wide. 10d. or 20 cents.



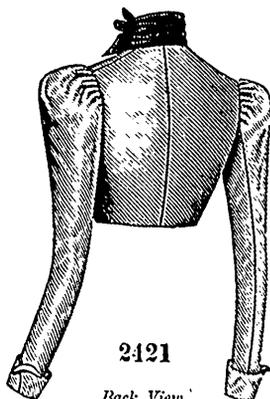
2421

Price of pattern,



2421

Front View.



2421

Back View.

LADIES' BLOUSE-WAIST, WITH THE BLOUSE PORTIONS EXTENDED TO FORM SHOULDER CAPS.

(For Illustrations see Page 185.)

No. 2446.—This stylish blouse waist is shown differently made up and trimmed at figure No. 53 L in this magazine.



2434

Front View.



2434

Back View.

LADIES' BASQUE-WAIST, WITH PINAFORE OVER-BLOUSE AND FANCY VEST-PIECES. (KNOWN AS THE ORMONDE BODICE.)

The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

(For Description see Page 174.)

LADIES' GUIMPE, CLOSED AT THE BACK AND PERFORATED FOR SHORT LENGTH. (EQUALLY SUITABLE FOR PLAIN, TUCKED AND FANCY FABRICS.)

(For Description see Page 175.)

small buttons and écu lace for decoration. The waist is made with a simply fitted lining that is closed down the front. The blouse portions are made separate from the lining and joined in shoulder and under-arm seams. They are extended to form pointed shoulder-caps and are cut large about the lower part of the arm-holes. The seamless back is smooth at the top, but has gathered fullness at the bottom drawn down closely in gathers. The blouse fronts have two small forward-turning plaits taken up at the top and are gathered at the waist; they lap broadly below the bust, the closing being made to the left of the center with small buttons and button-holes. Above the closing the fronts are reversed in pointed revers to display a smooth chemisette ornamented with two cascades of lace. The neck is completed with a standing collar having a pointed, overlapping end and displaying two fanciful flare portions. The two-seam sleeves are made over linings and gathered at the top, and fanciful circular cuffs fall over the hands.

Satin, velvet, serge, poplin, Venetian cloth, crépon, camel's-hair, etc., may be selected for this mode.

We have pattern No. 2446 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, it requires four yards of material twenty inches wide, with three-eighths of a yard of velvet twenty inches wide (cut bias) for the belt.

Price of pattern, 10d. or 20 cents.



2435

Front View.



2435

Back View.

LADIES' FULL BASQUE-WAIST, WITH REMOVABLE STOCK AND FANCY BOLERO JACKET (THAT MAY BE OMITTED).

(For Description see Page 174.)



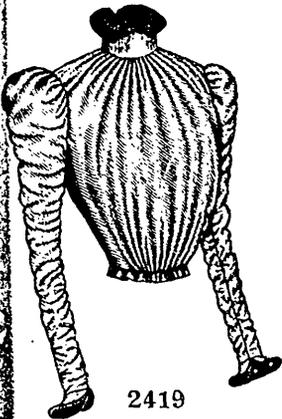
2435

LADIES' SHIRT-WAIST, WITH REMOVABLE COLLAR.

(For Illustrations see Page 186 and Figure No. 40 L.)

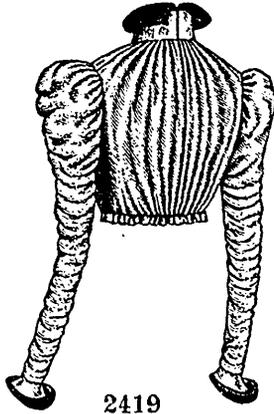
No. 2460.—Pretty shirt-waists are both becoming and convenient, hence their steady popularity. The one here pictured is developed in striped gingham finished with machine-stitching, and with it is worn a white linen collar, black satin tie and black leather belt. Under-arm seams adjust the waist smoothly at the sides, and the back, which has pleasing fullness at the center, is gathered at the top and joined to a square yoke that is covered by a bias, pointed yoke made with a center seam. The yoke extends well over the shoulders to meet the fronts, which stand out at the center, where they are in full gathered style both at the top and waist. The fullness in the back is held in place at the waist by a draw-string run through a casing and tied over the fronts, and the closing is made with buttons and button-holes through a box-plait made in the right front. The collar is attached to a fitted neckband. The sleeve is made in the usual shirt style, with slash at the back of the arm finished with an underlap and a pointed overlap. A straight link cuff finishes the sleeve. The design is also suitable for silk or cloth. Narrow-

Heliotrope silk was here selected for making the blouse-waist, with velvet for the crush belt and narrow velvet ribbon,



2419

Front View.



2419

Back View.

LADIES' FULL GUMPE. (TO BE MADE WITH OR WITHOUT THE COLLAR ORNAMENTS AND CUFFS.) FOR WEAR WITH LOW-NECKED SLEEVELESS WAISTS, GARMENTS THAT OPEN TO THE BELT, JACQUETTES, ETC. (PERFORATED FOR SHORT LENGTH.) (For Description see Page 175.)



2419



2419

by two darts at each side, and the closing is made invisibly at the center of the back, where the flounce and over-skirt are seamed. The circular shaping causes the skirt to break into ripples at the back and sides and will be improved by hip conformers or pads if the figure is slight. In the round length the seven-gored portion measures three yards and a fourth at the foot in the medium sizes.

All sorts of dress materials are appropriate for the skirt, and bands of jet passementerie, appliqué trimming, braid and ribbon may be used for garniture. Bands of fur arranged on the lower edge or the over-skirt and flounce would handsomely decorate a cloth skirt. Braiding in a pretty scroll or conventional design would also provide a suitable finish in tailor style.

We have pattern No. 2488 in seven sizes for ladies from twenty to thirty-two inches waist measure. To make the skirt for a lady of medium size, needs five yards

of ribbon belts fastened with fancy buckles are much used at present with silk or woollen shirt-waists, in which case stocks to match the belt are generally worn.

We have pattern No. 2460 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, requires three yards and a fourth of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

and five-eighths of material forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.) (For Illustrations see Page 187.)

No. 2501.—The shirt-waist here shown is made of flannel, with the collar of linen and machine-stitching for a finish. It is arranged over a lining consisting of only a front and back

LADIES' SIX-GORED SKIRT. (TO BE MADE WITH A SLIGHT SWEEP OR IN ROUND LENGTH.) DESIRABLE FOR WASHABLE AND THIN FABRICS. (For Illustrations see Page 186.)

No. 2500.—At figure No. 46 L in this issue this skirt may be again seen.

This mode will be appreciated by the provident woman who plans her Summer wardrobe at an early date. A pretty, washable material was here selected for the skirt, and two bands of insertion contribute tasteful decoration. The skirt, which is in six-gored style, is smooth-fitting at the front and sides, and gathers collect fullness at the back, which falls in full, graceful folds to the foot, where the round-length skirt measures four yards in the medium sizes.

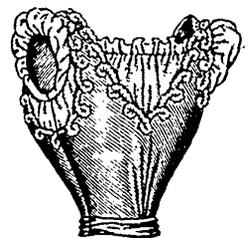
This skirt made of soft silk, with ruffles edged with narrow ribbon or lace edging, would be extremely effective. All washable goods and seasonable woollens are suitable, and the trimming may consist of braid or lace, according to the material.

We have pattern No. 2500 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will need seven yards and a half of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



2489

Front View.



2489

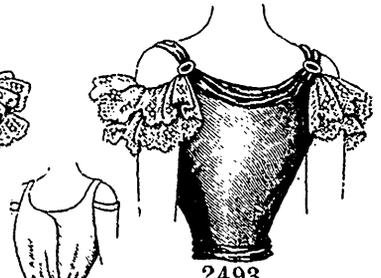
Back View.

LADIES' PINAFORE EVENING WAIST, HAVING THE PINAFORE PORTIONS CLOSED AT THE LEFT SIDE. (For Description see Page 170.)



2493

Front View.



2493

Back View.

LADIES' EVENING WAIST. (For Description see Page 176.)

LADIES' SKIRT, WITH CIRCULAR OVER-SKIRT OR POLONAISE DRAPERY, THE SKIRT CONSISTING OF A SEVEN-GORED PORTION EXTENDING TO THE FOOT AND HAVING A FLOUNCE WHICH MAY BE OMITTED OR FROM BENEATH WHICH THE SKIRT MAY BE CUT AWAY. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) KNOWN AS THE DOUBLE SKIRT. (For Illustrations see Page 187.)

No. 2488.—This stylish skirt is conspicuous for its originality and is illustrated developed in blue madeloth and plainly finished with machine-stitching.

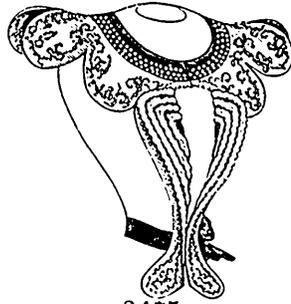
The seven-gored portion, which is smoothly gathered at the front and sides, is gathered at the back and encircled at the foot by a circular flounce. All the fullness is removed from the top of the over-skirt or polonaise drapery

and is made with a pointed bias back-yoke shaped by a center seam and extending well over the shoulders. The back is

formed in plaits spreading toward the top and is joined in under-arm seams to the full fronts, which are gathered at the top and waist-line. The closing is made through a box-plait arranged in the right front, and the standing collar is attached to a fitted neck-band. The sleeves are gathered at the top and bottom and made with the customary slashes finished with underlaps and overlaps; the slashes are closed with a button-hole and button just above straight link cuffs. A black leather belt fastened in front with a neat silver buckle completes the waist stylishly.

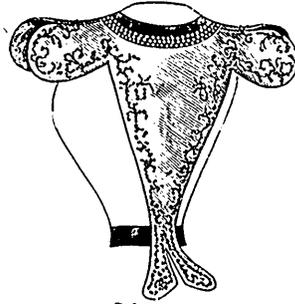
A waist of this fashion would be very pleasing made of fancy striped or checked silk; a dainty stock of ribbon combined with chiffon would give a neat finish at the throat.

We have pattern No. 2501 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, needs three yards and a fourth of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



2475

Front View.



2475

Back View.

LADIES' WAIST DECORATION.

(For Description see Page 176.)

LADIES' SKIRT, WITH POINTED OVER-SKIRT OR POLO-NAISE DRAPERY, THE SKIRT CONSISTING OF A FIVE-GORED UPPER PORTION LENGTHENED BY A CIRCULAR FLOUNCE. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 188.)

No. 2468.—A novel feature of the gracefully unique design here pictured is the over-skirt drapery. Army-blue cloth was selected for the flounce and over-skirt, the latter being neatly finished with machine-stitching. The five-gored upper portion of silk or other lining material is dart-fitted at the top, where it is smooth all round, and is lengthened by a graduated circular flounce which ripples and forms a graceful sweep at the back. The circular over-skirt is quite short at the sides, but is deepened in a decided point at the front and back. At the waist it is adjusted by double hip darts and fits without any fullness at the back, where the placket is made above the center seam, an ornamental touch being given by small silk buttons. Hip conformers or pads are especially prepared to be worn with the smooth skirt, if the hips are small, and add materially to the appearance of the garment. If the gored upper part extended to the foot, the round-length skirt would measure three yards and a fourth about the lower edge in the medium sizes.

Bands of baby lamb will furnish an attractive decoration for a skirt developed after this pattern in mode cloth lined with water-blue taffeta. Bands of the fur might outline both the flounce and over-skirt. Lace appliqué or chenille trimming will effectively outline the polonaise if silk be selected for the design.

We have pattern No. 2468 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, requires six yards and seven-eighths of material forty inches wide. Price of pattern, 1s. or 25 cents.

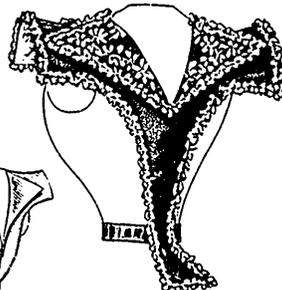


2474

Front View.



2474



2474

Back View.

LADIES' WAIST DECORATION.

(For Description see Page 177.)

LADIES' ONE-SEAM SLEEVE FOR COATS, FITTED AT THE TOP BY FOUR DARTS.

(For Illustrations see Page 188.)

No. 2485.—This very plain one-seam sleeve is fitted into the arm-hole by four darts, which give it a decidedly attractive appearance. It is plainly finished at the wrist with a narrow hem.

The darts may be outlined by fancy braid, fur or several rows of machine-stitching, any of which trimmings would add to the severe but stylish effect. The wrist might be trimmed to correspond.

We have pattern No. 2485 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, needs seven-eighths

of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM SLEEVE FOR COATS, HAVING A BOX-PLAIT AT THE TOP WITH A DART AT EACH SIDE.

(For Illustrations see Page 188.)

No. 2484.—The two-seam sleeve here illustrated shows novelty in the disposal of the fullness at the top, a wide box-plait at the center and a dart at each side fitting the sleeve into the arm-hole. The sleeve is comfortably wide and stands out broadly at the top; it is finished at the wrist with a medium-size hem.

The sleeve might be decorated with braid or fur to correspond with the trimming on the coat, or a cuff effect might be simply simulated by strappings of the material stitched to position.

We have pattern No. 2484 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, require seven-eighths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' ONE-SEAM DRESS SLEEVE, GATHERED AT THE ELBOW. (TO BE MADE WITH OR WITHOUT THE CUFF.)

(For Illustrations see Page 180.)

No. 2440.—A simple dress sleeve for ladies here illustrated. Overlining made in coat style, the sleeve is adjusted by a single seam at the side of the arm. It has only slight gathered fullness at the top, and comfortable adjusting at the elbow is insured by slight fullness introduced at the under side of the arm and collected in gathers at the seam. A fanciful shaped circular cuff lined with silk makes a desirable completion.

The sleeve is always developed in the same material decorated to match the ornamentation of the waist. Lace insertion or braid will furnish adornment, and a lace

will finish the wrist stylishly if the circular cuff is not liked. Lace frills may also be arranged under the circular cuffs.

We have pattern No. 2440 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires seven-eighths of a yard of goods forty inches wide. Price of pattern, 5d. or 10 cents.

circular flounce which shows attractively all round below a scooped over-skirt or polonaise drapery that falls nearly to the edge at the back but is considerably shorter at the front and sides. The over-skirt is of circular shaping seamed at the back. It is fitted perfectly smooth over the hips by darts, and all the fulness at the back is taken up in a backward-

turning plait at each side of the placket, the plaits falling out in rolling folds. In the round length the skirt would measure three yards and a fourth at the bottom in the medium sizes if the seven-gored portion extended to the foot. Hip conformers or pads, which may be purchased, will give desirable roundness to slight figures.

Silk, satin, cloth, camel's-hair, poplin, etc., may be selected for the skirt, with passementerie, ribbon and braid for garniture. A silk skirt for evening wear would be enriched by having the flounce covered with lace and the over-skirt trimmed with chiffon ruchings.

We have pattern No. 2487 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, will require five yards and five-eighths of material forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' TWO-SEAM DRESS SLEEVE.

(For Illustrations see Page 180.)

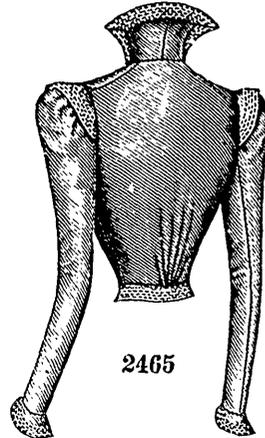
No. 2450.—This plain sleeve is of correct outlines and is fashioned in two-seam style, fitting comfortably close to a considerable distance above the elbow, while at the top it has gathered fulness standing out stylishly from the arm, giving the broad-shoulder effect so popular this season.

This design is suitable for silk or any other dress material and lends itself effectively to any style of embellishment. Lace appliqué, passementerie, quillings of ribbon or milliners' folds of satin may be utilized for a dressy sleeve developed in silk, while machine-stitching or Hercules braid will provide a trim finish in severe tailor style. The decoration of the sleeve must always correspond with that of the waist. Encircling rows of trimming are often applied from the wrist to above the elbow. A pretty braid trimming consists of pointed tabs of Hercules outlined by soutache coiled at the corners.

We have pattern No. 2450 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require seven-eighths of a yard of goods forty inches wide. Price of pattern, 5d. or 10 cents.



Front View.



Back View.

LADIES' WAIST, WITH BLOUSE FRONT.
(For Description see Page 177.)

LADIES' SKIRT, CONSISTING OF A TWO-PIECE CIRCULAR UPPER-PART LENGTHENED BY A GRADUATED TWO-PIECE CIRCULAR FLOUNCE. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 100.)

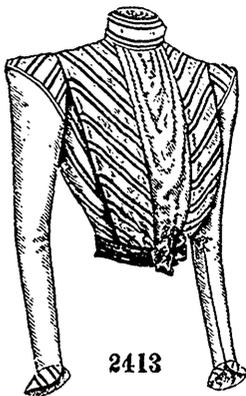
No. 2447.—At figure No. 40 L in this number of THE DELINEATOR another view is shown. The skirt is here shown made of plaid poplin, a velvet cording emphasizing the outlines of the flounce. The two-piece circular upper part is seamed at the center of the front and back and is smooth at the top, the fulness about the hips being removed by darts. Below the placket, which is made above the center-back seam, the skirt falls in symmetrical folds that are the result of the shaping. The skirt is lengthened by a two-piece circular flounce having seams corresponding to those of the upper part; the flounce is quite narrow at the front but widens gradually toward the back, where it forms a graceful sweep. The skirt in round length would measure at the foot, if the upper part were continued under the flounce, three yards and three-fourths in the medium sizes. Hip conformers or pads specially made for close skirts will be

LADIES' SKIRT, WITH SCOLLOPED OVER-SKIRT OR POLONAISE DRAPERY, THE SKIRT CONSISTING OF A SEVEN-GORED UPPER PORTION LENGTHENED BY A CIRCULAR FLOUNCE. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

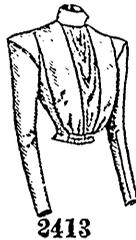
(For Illustrations see Page 189.)

No. 2487.—At figure No. 50 L in this number of

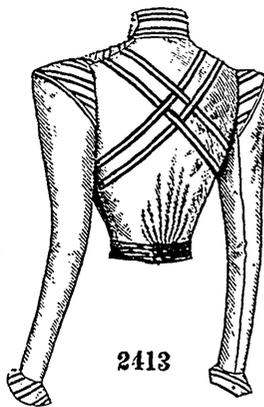
THE DELINEATOR another view of this skirt may be obtained. This skirt is one of the novelties of the season; it is here pictured made of light-tan cloth and trimmed with rows of braid. The seven-gored upper portion is made of silk or the lining material and is fitted smoothly at the front and sides and gathered at the back. It is lengthened by a rippling



Front View.



2413



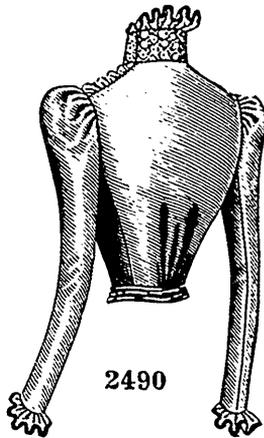
Back View.

LADIES' WAIST, WITH CAP-TOP SLEEVE WHICH MAY BE TRIMMED AS ILLUSTRATED OR TUCKED.
(For Description see Page 173.)



2490

Front View.



2490

Back View.

LADIES' SURPLICE WAIST.
(For Description see Page 178.)

worn with this mode when the figure is not well rounded.

The center-front seam makes the design a particularly desirable one for plaids, checks or diagonals. Braid may replace the cording.

We have pattern No. 2447 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs four yards and a half of goods forty inches wide. Price of pattern, 1s. or 25 cents.



2423

LADIES' FANCY COLLARS. (For Basques, etc.)
(For Illustrations see Page 100.)

No. 2459.—Any of the three collars here pictured will be an effective waist adjunct.

The large sailor-collar is shown developed in violet silk all-over decorated with lace appliqué; it rounds up slightly at the back and stands out broadly over the shoulders in epaulette effect, while at the front it extends in points that meet at the waist-line.

The smaller sailor-collar is made of black velvet, beaded net, passementerie and fancy ribbon furnishing dainty decoration. It is in square outline at the back, but fanciful in front, where it is shaped to form pointed revers, the ends meeting a little below the bust.

For the third design cloth trimmed with fancy braid in two widths was selected. It is shaped in scoops at the outer edge, and its ends, which meet in points, extend below the bust. In all three designs the dress-waist shows in vest effect between the ends of the collar.

The collars may be made of velvet, silk, satin or of the material to match the gown and may be developed in a harmonizing hue or in some contrasting tint. Any desired decoration may be used, such as quillings of ribbon, all-over lace, spangled chiffon, milliners' folds or fur.

We have pattern No. 2459 in three sizes, small, medium and large. To make either the scalloped collar or small sailor-collar in the medium size, requires five-eighths of a yard of material thirty or more inches wide. The large sailor-collar needs three-fourths of a yard twenty inches wide. Price of pattern, 5d. or 10 cents.

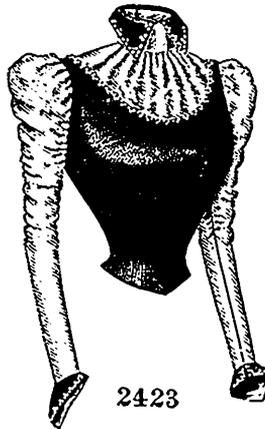
LADIES' CIRCULAR SKIRT, OVERLAPPED AND CLOSED AT THE LEFT SIDE OF THE FRONT. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH AND WITH A SQUARE OR ROUND LOWER FRONT CORNER.)
(For Illustrations see Page 101.)

No. 2439.—Other views of this skirt may be obtained by referring to figures Nos. 45 L and 39 L in this publication. The stylish skirt is hereshown made of fine black cloth, two

rows of black braid outlining the overlapping front edge and extending round the bottom. The skirt is in two sections of circular shaping joined in a seam at the center of the back. It is smoothly fitted at the top by three hip darts at each side, and the sections are lapped broadly at the front, the right section being lapped over the left and the closing made to a convenient depth, the sections being tacked together at intervals below. At the back a backward-turning plait is laid at each side of the center seam, the folds of the plaits meeting for a short distance from the belt under fancy frogs and falling in full, graceful lines below. For slight figures hip conformers or pads are used, giving to the hips the necessary roundness. The skirt in round length measures three yards and three-fourths at the foot in the medium sizes.

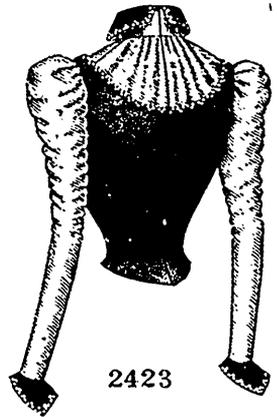
Made of largo plaid camel's-hair the skirt would be wonderfully attractive and, if decorated with braid to match the most prominent shade in the plaid, would be suitable for dressy use. Plain cloth skirts or those of chevot, serge, poplin or a fashionable crêpon weave might be relieved by velvet cordings, silk passementerie, jet or chenille trimming or appliqué braid.

We have pattern No. 2439 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady



2423

Front View.



2423

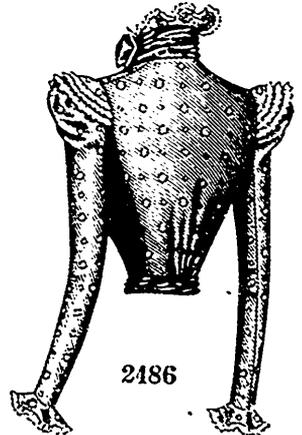
Back View.

LADIES' WAIST, CONSISTING OF A BODICE (TO BE MADE WITH ROUND OR SQUARE NECK) AND A GUMPE (WHICH MAY BE OMITTED).
(For Description see Page 178.)



2486

Front View.



2486

Back View.

LADIES' WAIST.
(For Description see Page 170.)

of medium size, the skirt calls for four yards and a fourth of material forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' POINTED OVER-SKIRT OR POLONAISE DRAPERY. (TO BE LEFT OPEN OR SEAMED AT THE BACK AND CUT TO SUIT EITHER A ROUND OR SWEEP SKIRT.)

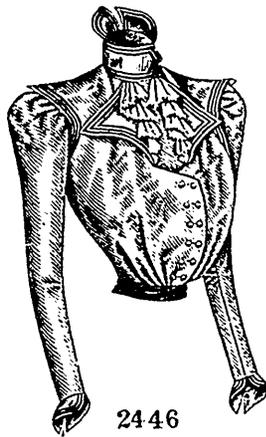
(For Illustrations see Page 192.)

No. 2477.—At figure No. 38 L another view of this over-skirt is given.

Over-skirts are again in high favor and are equally stylish for evening and street wear. The one here shown is of unusual grace and is pictured developed in cloth, finished with stitching. Double hip darts at each side adjust the over-skirt, which is in two sections, at the waist, but the peculiar shaping gives an attractive fluted effect below the hips. At the front the sections meet for a short distance below the waist, being held together by invisible fastenings, and they flare to reveal the skirt effectively below; at the back they may be joined in a short seam, separating below to correspond with the front, or they may be seamed all the way. Rows of buttons outline the closing at the front and the short seam at the back in an ornamental manner. Deep points are formed at the lower edge both front and back, while the over-skirt curves up gracefully at the sides. The over-skirt may be developed to match the under-

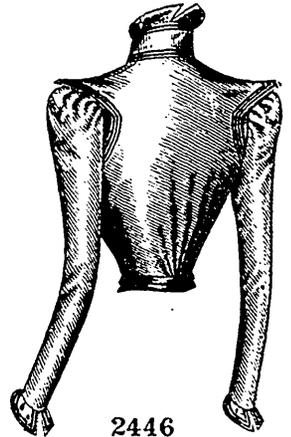


2446



2446

Front View.



2446

Back View.

LADIES' BLOUSE-WAIST, WITH THE BLOUSE PORTIONS EXTENDED TO FORM SHOULDER CAPS.

(For Description see Page 180.)



2444

Front View.

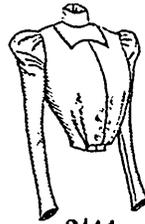


2444

Back View.

LADIES' WAIST, WITH BLOUSE FRONT AND PINAFORE OVER-FRONT. (KNOWN AS THE PAGET BONICE.)

(For Description see Page 179.)



2444

LADIES' DRESSING-SACK. (TO BE MADE WITH SAILOR OR TURN-DOWN COLLAR.)

(For Illustrations see Page 193.)

No. 2427.—This simply fashioned dressing-sack is shown made of cashmere trimmed with lace edging. It is trimly fitted at the back and sides by under-arm gores and a center seam, the shaping giving desirable width in the skirt; the fronts are loose and are closed at the center with buttons and button-holes. The neck may be high and finished with a rolling collar or may be V-shaped in front to accommodate the tapering ends of the triple-pointed sailor-collar which is in that case used. Edging trims the sailor collar and also the shallow pointed cuffs that roll up from the wrists of the two-seam gathered sleeves.

Cashmere, fine French flannel or eider-down, which may be procured in striped or polka-dot effects, is appropriate for this dressing-sack. Insertion or narrow ribbon may be used as lavishly as desired to trim the collar and cuffs, the outlines of which will be becomingly softened by a frill of lace or plaitings.



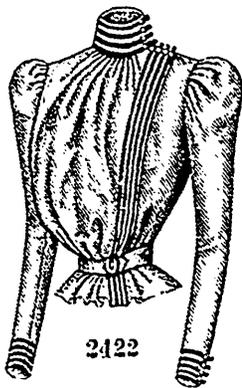
2422

of goods forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' TEA-JACKET OR DRESSING-SACK.

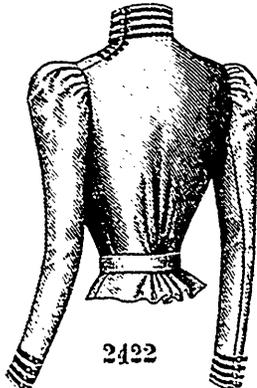
(For Illustrations see Page 193.)

No. 2412.—Pale-blue China silk was employed in making this tea-jacket or dressing-sack, and lace and ribbon supply attractive garniture. The jacket is closely fitted at the sides and back by under-arm and side-back gores and a center seam. At the front the neck is cut in slightly low, square outline, and the center-front and side-fronts are arranged over fitted lining fronts which close at the center and reach only a little below the waist. The



2422

Front View.



2422

Back View.

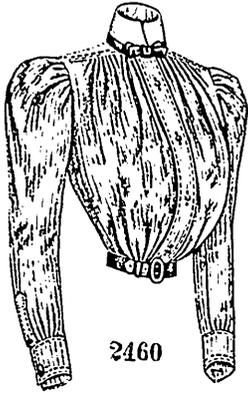
LADIES' BLOUSE, WITH RUSSIAN CLOSING.

(For Description see Page 179.)

skirt or in some contrasting shade. Plain cloth skirts are frequently made with an over-skirt of a pretty novelty weave.

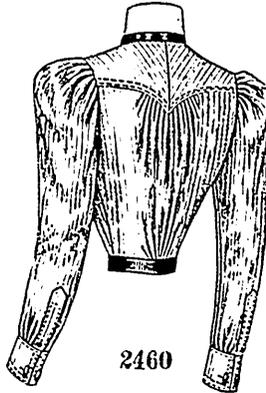
smooth side-fronts hang perfectly loose and frame the full center-front, which is sewed underneath to the right side-front

arranged at the top in a double box-plait that falls in Watteau effect. The right front has its fulness drawn well to the center by rows of shirring, but the left front is narrow and without fulness and meets the right front at the left side of the center, where the closing is made invisibly. The neck is low in front, and a fanciful collar shallow at the shoulders is arranged about the neck and extends nearly to the bust at each side of the shirrings at the front. The sleeve is made with a single seam and gathered at the top and bottom, the gathers at the lower edge being held in place by a narrow wristband.



2460

Front View.



2460

Back View.

LADIES' SHIRT-WAIST, WITH REMOVABLE COLLAR.

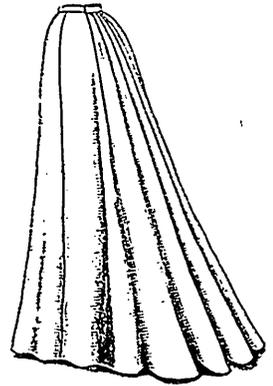
(For Description see Page 180.)



2460

A successful variation of the mode may be obtained by utilizing all-over embroidery or fancy tucking for the collar and cuffs. For a lounging-robe the design may be developed in cashmere, eider-down, flannelette or China silk, appropriate decoration being furnished by braid or rows of baby ribbon. Wider ribbons may also be utilized for quillings and plaitings that form very tasteful trimmings. Extremely dainty night-gowns are made of mussook or India lawn, with decorations of insertion and edging and ribbon-run beading.

We have pattern No. 2457 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, will require seven yards and three-fourths of material twenty-



2500

along the hem finishing its front edge and closed under the hem at the left side. The center-front is turned under at the top to form a frill finish, and below the fulness is collected in rows of shirrings to yoke depth, the shirrings being tacked to a stay. A large sailor-collar trimmed with a frill of lace and having rounding lower corners falls smoothly across the back, and its ends are sewed to the side-fronts as far down as the shirrings in the center-front. The one-seam sleeves are comfortably full and are gathered at the top and bottom and completed with narrow wristbands that are covered with satin ribbon bowed on the upper side of the arm and finished with deep lace frills.

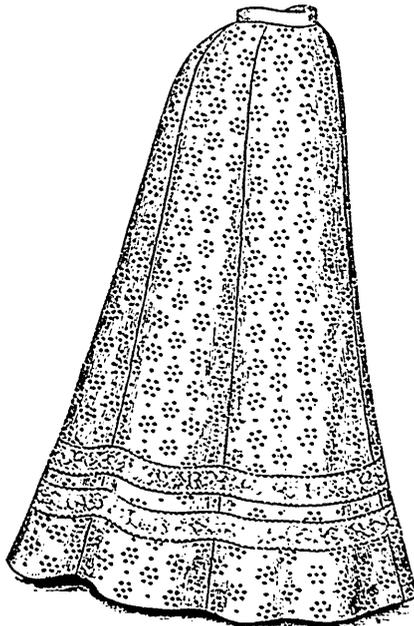
Cashmere and soft silks are particularly appropriate for the mode, and the garniture may be as simple or elaborate as desired. Rows of baby ribbon about the collar and crossing the fronts below the shirrings will be effective.

We have pattern No. 2412 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the tea-jacket needs five yards and three-eighths of material twenty inches wide, with a yard and three-fourths of edging four inches and a fourth wide for the wrist frills. Price of pattern, 10d. or 20 cents.

LADIES' NIGHT-GOWN OR LOUNGING-ROBE.

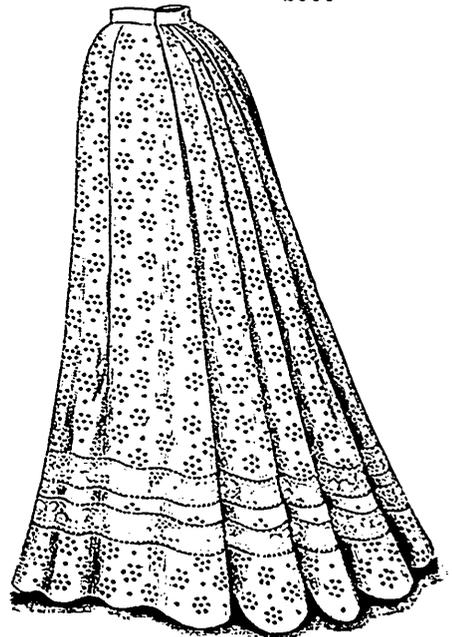
(For Illustrations see Page 184.)

No. 2457.—Cambric, with lace edging for the sleeve frills and similar edging and insertion for trimming, was chosen for this night-gown or lounging-robe, the exquisite daintiness of which will insure its popularity with all lovers of dainty *lingerie*. It is simply constructed with



2500

Side-Front View.



2500

Side-Back View.

LADIES' SIX-GORED SKIRT. (TO BE MADE WITH A SLIGHT SWEEP OR IN ROUND LENGTH.) DESIRABLE FOR WASHABLE AND THIN FABRICS.

(For Description see Page 181)

seven inches wide, with a yard and a half of edging four inches wide for the sleeve frills. Price of pattern, 1s. or 25 cents.

SOME STYLISH COATS AND JACKETS.

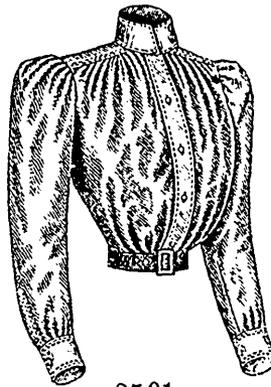
(Illustrated on Page 141.)

The cutaway coat, both single and double breasted, is the ultra-fashionable top-garment of the season, though the reefer jacket has by no means been discarded; the reefer, indeed, will on account of its serviceability always remain a favorite. Decorations may be applied upon either type according to individual taste, perfect freedom being allowed in this respect at present. When developed from heavy cloaking or cloth, machine-stitched strapings of the material furnish the ornamentation, with perhaps a velvet collar and pearl, crystal or bone buttons. Braiding and fur give an air of distinction to

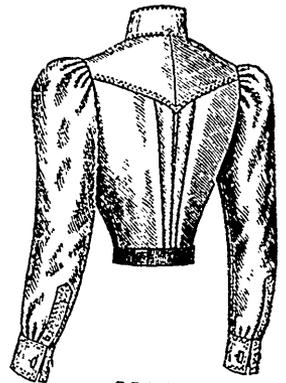
most appropriate. Military effects, too, are exhibited and are admirably suited to youthful wearers. The patterns employed



2501

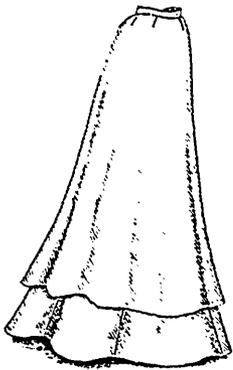


2501
Front View.

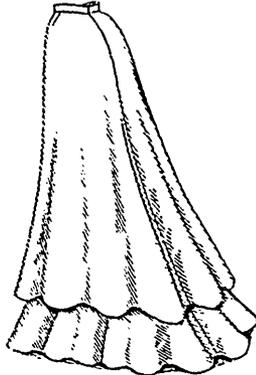


2501
Back View.

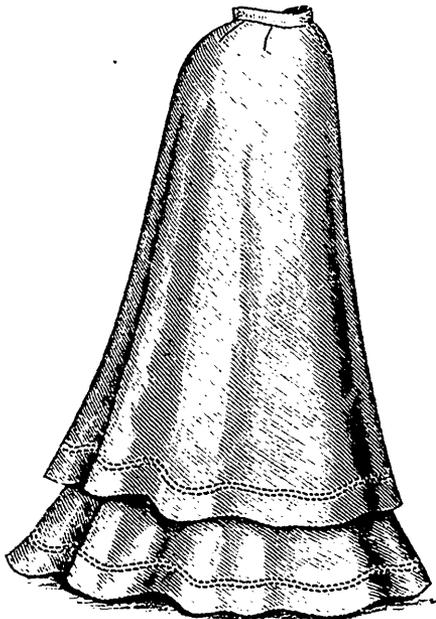
LADIES' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)
(For Description see Page 181.)



2488

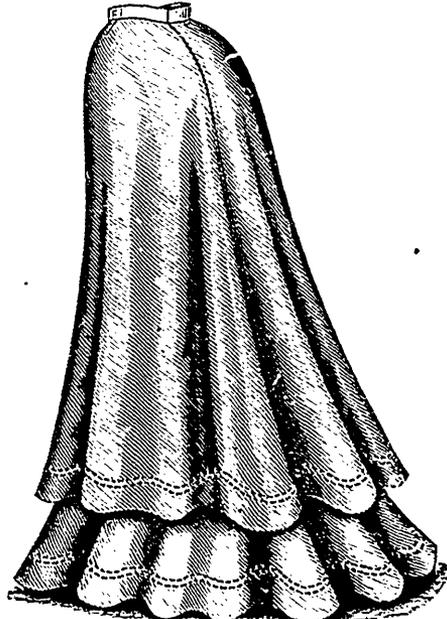


2488



2488

Side-Front View.



2488

Side-Back View.

LADIES' SKIRT, WITH CIRCULAR OVER-SKIRT OR POLONAISE DRAPERY. THE SKIRT CONSISTING OF A SEVEN-GORED PORTION EXTENDING TO THE FOOT AND HAVING A FLOUNCE WHICH MAY BE OMITTED OR FROM BENEATH WHICH THE SKIRT MAY BE CUT AWAY. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) KNOWN AS THE DOUBLE SKIRT.

(For Description see Page 181.)

for the fashionable modes illustrated are cut in the different sizes given in the descriptions, and each costs 10d. or 20 cents.

Diagonal el eviot in heavy weight was used to develop the exceptionally stylish cutaway jacket cut by pattern No. 2334, which is in nine sizes from thirty to forty-six inches, bust measure. A curving center seam and under-arm and side-back gores give the faultless adjustment at the back that marks the mode, and single bust darts extending to the lower edge fit the fronts to the figure. The usual coat laps and plaits are found at the back. The fronts are gracefully rounding at their lower edges and are reversed at the top in small lapels that form wide notches with the ends of the rolling velvet collar. The sleeves are fitted into the arm-hole by four darts. The closing is made with a fly. Machine-stitching gives a neat finish to the edges and seams and also outlines cuffs on the sleeves.

The double-breasted cutaway jacket embraced in pattern No. 2337, which is in nine sizes from thirty to forty-six inches, bust measure, was here developed in mode kersey, with the collar of broadtail and the revers inlays of black satin, machine-stitching furnishing the completion. The jaunty mode is perfectly close-fitting, and the fronts are made double-breasted by joined-on laps and are reversed at the top in lapels that form notches with the ends of the rolling collar; the lower front cor-

these garments not obtainable in any other trimming, though to wear with tailor skirts a simple finish of machine-stitching is

ners are rounding. The jacket is closed with buttons and button-holes in double-breasted style. The two-seam sleeves are fit-

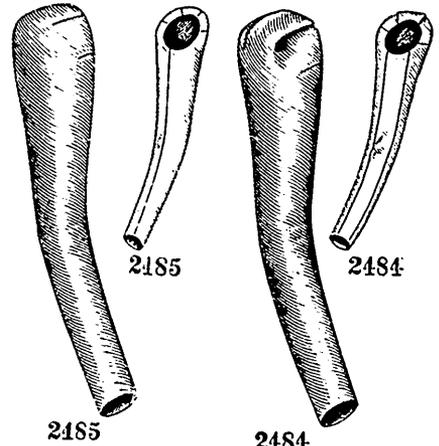
ted with four darts at the top, and a cuff effect is given by two rows of stitching, which also provides a neat finish for the jacket.

Chinchilla cloth was utilized for the stylish coat or jacket embraced in pattern No. 2385, which is in nine sizes from thirty to forty-six inches, bust measure. A single row of braid on the edges of the garment and machine-stitching provide the simple decoration. The back is adjusted smoothly, while the fronts are loosely fitted and are reversed at the top in pointed lapels which extend in points beyond the ends of the rolling collar. The closing is made in double-breasted style with large buttons and button-holes. Side-pockets with curved openings are made in the fronts. The sleeves are dart-fitted. When plain cloth is used braided garnitures may bestow the necessary decoration, though stitched straps may be used if preferred.

The Hobson or naval jacket is attractively shown in pattern No. 2336, which is in seven sizes from thirty to forty-two inches, bust measure. National-blue satin-faced cloth, with a decoration of black soutache and wide Hercules braid, black frogs and gilt emblems, was chosen in making this novel jacket. It is shaped with wide under-arm gores and has a broad, seamless back. The fronts are rather loosely fitted without darts and closed to the throat with buttons and button-holes in a fly. The standing collar is of velvet and is ornamented with naval insignia. The front and lower edges of the jacket as well as the side seams are trimmed with flat Hercules braid outlined with soutache coiled at the corners, and the braid is continued up the under-arm seams a short distance. The braided frogs give an additional decoration to the fronts. The sleeves are in two-seam style and are fitted into the arm-hole by three darts, giving the essential broad effect: the darts are concealed by a fanciful arrangement of the braid. A cuff is simulated by a row of the Hercules between rows of soutache braid. If a more elaborate decoration be desired, gold braid may enter into the scheme.

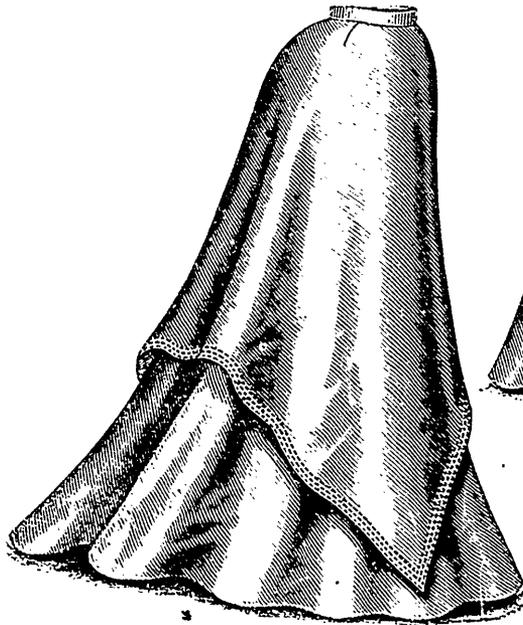
Pattern No. 2335, in nine sizes from thirty to forty-six inches, bust measure, was employed in making an unusually jaunty coat shaped in double-breasted style and having dart-fitted sleeves. A mode cloth of heavy weight was selected for the garment, with velvet of a darker shade for the collar, and strap-pings of the material machine-stitched and narrow brown braid as its decoration. The coat is adjusted by the usual seams. The fronts are reversed at the top in lapels which form notches with the ends of

the coat are gracefully rounded. Oddly shaped pocket-laps conceal openings to the side pockets in the fronts, and a strap of the material extending from the shoulder seam and curving across the top of the pocket-lap in a graceful manner adds to the attractiveness of the garment. Rows of the narrow braid outline the edges of the coat, pocket-laps and straps and decorate the back at each side of the center seam, crossing in a unique way at the waist. The sleeves are dart-fitted, the darts being out-

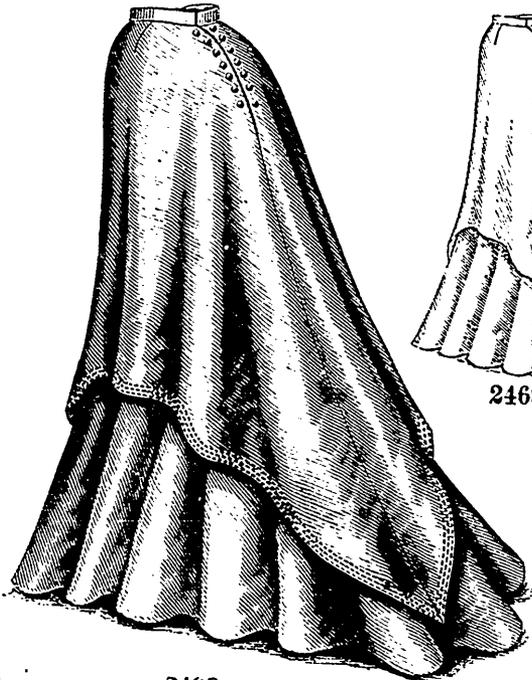


2185
LADIES' ONE-SEAM SLEEVE (FOR COATS), FITTED AT THE TOP BY FOUR DARTS. (For Description see Page 132.)

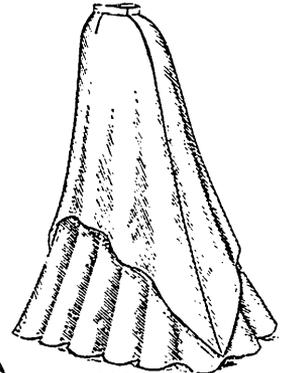
2184
LADIES' TWO-SEAM SLEEVE (FOR COATS), HAVING A BOX-PLAIT AT THE TOP WITH A DART AT EACH SIDE. (For Description see Page 132.)



2168
Side-Front View.



2168
Side-Back View.
LADIES' SKIRT, WITH POINTED OVER-SKIRT OR POLYONAISE DRAPERY, THE SKIRT CONSISTING OF A FIVE-GORED UPPER PORTION LENGTHENED BY A CIRCULAR FLOUNCE. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) (For Description see Page 132.)



2168

lined by stitching and braid. Cuffs are simulated by three rows of the braid arranged fancifully.

There is an air of youth and good style in the Blon jacket cut by pattern No. 2205, which is in nine sizes from thirty to forty-six inches, bust measure.

Gray cloth and velvet were chosen for its present development, and ornamentation is provided by appliqué trimming and chinchilla fur. The mode is shaped upon most approved lines by single bust darts and under-arm and shoulder seams:

the rolling collar. The closing is made in double-breasted style with buttons and button-holes, and the lower front corners of

the back may be made with or without a center seam. The points at the lower edge of the fronts give grace to the figure and accentuate the length of the waist.

The revers of velvet are shaped in large tabs, and the high collar carries out the same idea. Bands of the fur give a becoming, stylish completion to the edges of the revers and collar. The sleeves are fitted into the arm-holes by four darts and are devoid of decoration, though if individual taste so directs, cuffs may be simulated by a band of the fur. The entire jacket developed from velvet and fur-trimmed

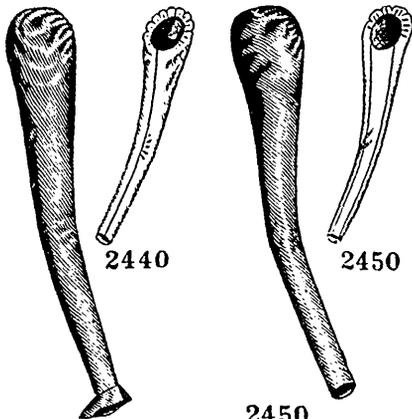
der straps outlined with a piping of white cloth are placed over the shoulder seams, a gilt button securing them at each end. The collar of white cloth is in correct military style and black braid edges it. Coat-skirts joined on in hip seams constitute a most important feature of the mode, and in their joining are included oddly shaped pointed pocket-laps piped with white cloth. The sleeves are gathered into the arm-hole, and laps to correspond with the pocket-laps are inserted in the lower part of their outside seams.

Castor kersey and Russian sable are combined effectively in the stylish coat shown in pattern No. 2245, which is nine sizes from thirty to forty-six inches, bust measure. Charming new features are illustrated in its outlines and adjustment. The sides terminate a little below the waist, and side-front gores are fitted into fronts that curve in cutaway style toward the back and are extended to form coat-skirts, which are smoothly fitted by single hip darts and form coat-plaits at the back. The fronts are reversed at the top in round-cornered lapels extending beyond the rolling collar. Both the lapels and collar are of sable. The closing is effected in double-breasted style with buttons and button-holes. Straps of the material cover the side-front and side-back seams, also the darts in the top of the sleeves. The edges of the garment are stitched.

An unusually rich-looking Eton jacket is developed in Persian lamb and black marten, with ornamentations of black silk frogs. It is embraced in pattern No. 2037, which is in eight sizes from thirty to forty-four inches, bust measure. The design is novel and pleasing. A high flaring collar, double-breasted fronts and vents below the waist are the salient features. Single bust darts in the fronts and under-arm and side-back gores secure the proper adjustment. The fronts are reversed in large lapels of the marten, meeting the becoming Medici collar of the same handsome fur. They are lapped in

double-breasted style, and frogs suggest a military closing. Black marten outlines the loose edges of the jacket. The sleeves are gathered into the arm-holes and finished with the fur at the wrists.

Black velvet was selected for the extremely dressy double-breasted cutaway coat, with Persian lamb facing the high collar and handsome braid ornaments for trimming shown in pattern No. 2240, which is in seven sizes from thirty to forty-two inches,



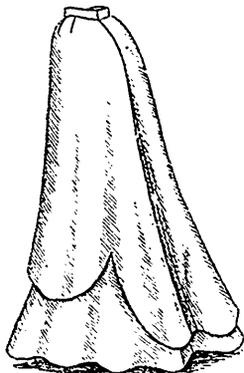
2440

LADIES' ONE-SEAM DRESS SLEEVE, GATHERED AT THE ELBOW. (TO BE MADE WITH OR WITHOUT THE CUFF.) (For Description see Page 182.)

2450

LADIES' TWO-SEAM DRESS SLEEVE. (For Description see Page 183.)

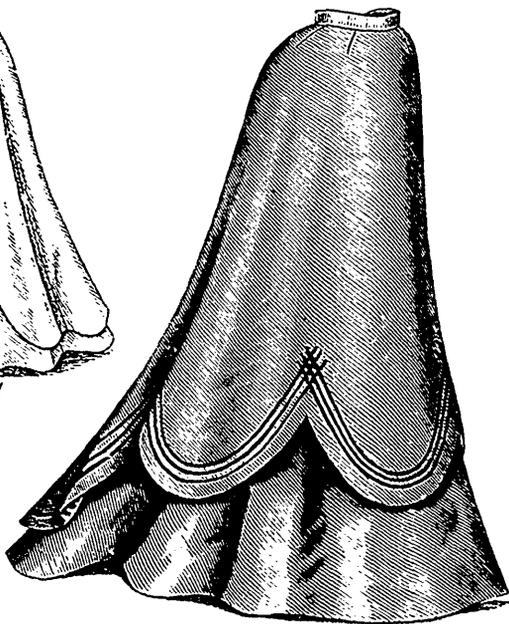
taste so directs, cuffs may be simulated by a band of the fur. The entire jacket developed from velvet and fur-trimmed



2487

would be extremely handsome.

Jauntiness is expressed in the close fitting military jacket embraced in pattern No. 1792, which is in nine sizes from thirty to forty-six inches, bust measure. It is represented made of cadet-blue and white cloth, with black braid ornaments and gilt bullet buttons for decoration. A perfect adjustment results from under-arm and side-back gores, a curving center seam and single bust darts. The fronts close invisibly and are trimmed with black braid ornaments in graduated sizes, producing a strictly military air. A double row of gilt buttons arranged down the closing adds to the decorative scheme. Pointed shoulder

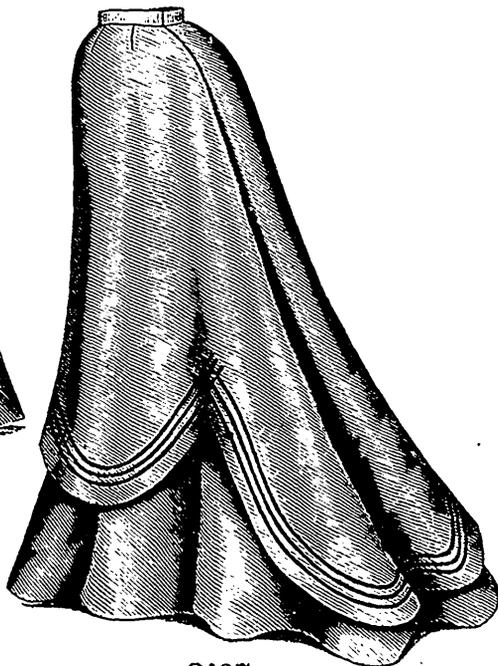


2487

Side-Front View.

LADIES' SKIRT, WITH SCOLOPED OVER-SKIRT OR POINONSAISE DRAPERY, THE SKIRT CONSISTING OF A SEVEN-GORED UPPER PORTION LENGTHENED BY A CIRCULAR FLOUNCE. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 183.)



2487

Side-Back View.

bust measure. The fronts are closed diagonally from the neck to below the waist and are given a fashionable air by braided

ornaments and buttons. The coat shows splendid lines in its adjustment and is admirably suited for a tall, graceful figure. Below the closing the fronts are cut rounding and flaring, and the coat becomes gradually longer toward the back. Pocket-laps are placed far back—nearly to the coat-plaits—and are rounding at the front ends. The flare collar with its facing of fur is extremely becoming. An appliqué trimming of braid and bindings of the Persian lamb complete the ornamentation. Five darts remove the fulness at the top of the sleeves. The coat is entirely protective as well as dressy and will give excellent service if made up in chinchilla or vicuna.

Pattern No. 2338, which is in nine sizes from thirty to forty-six inches, bust measure, was used to shape a very stylish coat or jacket with loose fronts closed to the throat in double-breasted style and the smooth-fitting regulation coat back. Bouclé cloaking and sable were associated in the mode. The flaring collar, pocket-laps and cuffs are of the fur, a narrow strip of fur giving attractive completion to the edges of the garment. The sleeves are dart-fitted and are becomingly broad over the shoulders. Buttons and button-holes effect the closing in double-breasted style. The design is an excellent choice for general wear, as it protects the throat and chest well and at the same time has a decidedly smart air. The rough suittings, also camel's-hair, foulard and English Oxfords in the coating weight are admirable selections for this purpose.

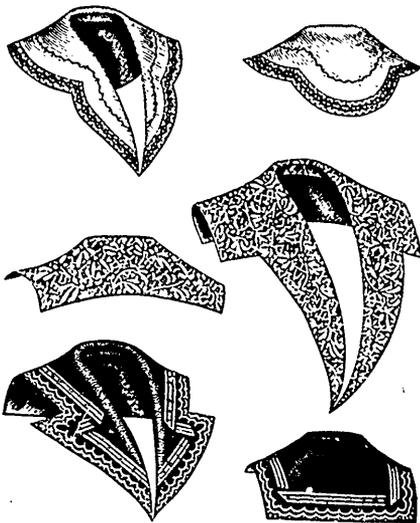
A coat of especially fine shaping was made by pattern No. 2224, which is in nine sizes from thirty to forty-six inches, bust measure. Melton and fur are combined in the mode. The

NEW FANCIES IN TEA-GOWNS AND WRAPPERS.

(Illustrated on Pages 143 and 145.)

Chief among the numerous fabrics suitable for developing the dainty house-garments so dear to woman's heart are delicately

tinted silks, crêpes de Chine, soft woollens and handsome silk-and-wool crêpons—so beautiful that the ribbons and laces shown for their adornment seem almost unworthy of application to them;

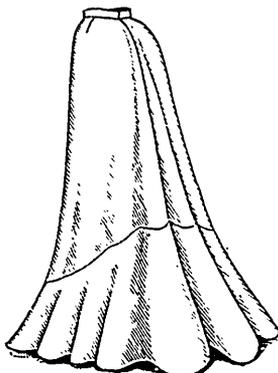


2459

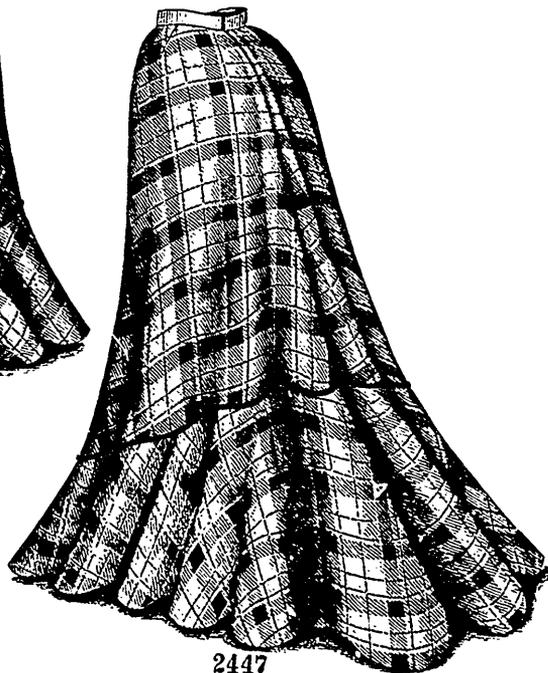
LADIES' FANCY COLLARS. (FOR BAFFQUES, ETC.)
(For Description see Page 184.)

however, they may be disposed by the skillful hand of the modiste or the woman who marks her garments with her own individuality in a manner to produce most delightful results. Long, flowing lines accentuating the

grace of the figure characterize the modes, and where breadth is deemed an essential feature it may be most attractively achieved by a Bertha frill of lace or chiffon or even of the same material, prettily trimmed with bands of satin or velvet ribbon in a contrasting shade or an edging of lace. Yokes and revers of all-over lace add to the decorative schemes, and there are endless uses for both narrow and wide ribbons, jewelled and spangled

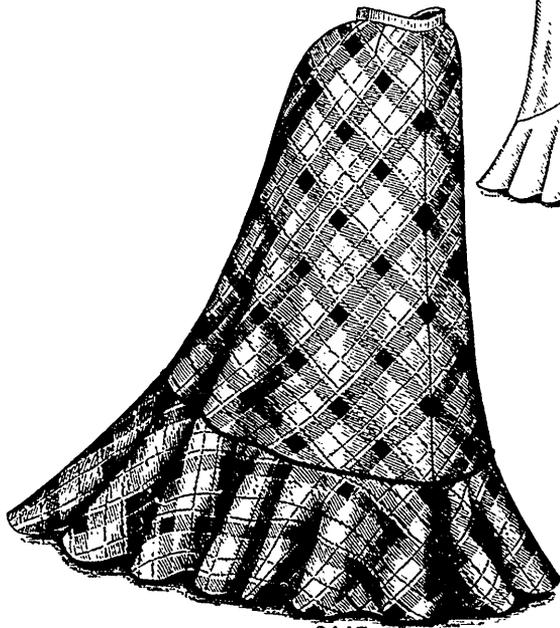


2447



2447

Side-Back View.



2447

Side-Front View.

LADIES' SKIRT. CONSISTING OF A TWO-PIECE CIRCULAR UPPER PART LENGTHENED BY A GRADUATED TWO-PIECE CIRCULAR FLOUSSE. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 183.)

fronts are loose-fitting and are reversed at the top in pointed lapels, along which they are invisibly closed to the throat; below the lapels they close in double-breasted style with buttons and button-holes. Square-cornered pocket-laps conceal openings to inserted side-pockets. The flaring collar is joined to the upper edge of a closely-fitting standing collar and forms a comfortable and very becoming neck completion. The sleeves have two seams and are dart-fitted, a feature of approved late modes.

passementerie bands and heavy lace insertions may be effectively disposed upon tea-gowns developed in rich fabrics and in which

one may fittingly receive her intimate friends. The illustrations show designs of especially attractive types that will be readily carried out by the aid of the patterns.

Deep old-rose Henrietta, figured silk and moss-green velvet are united in developing a very attractive tea-gown, the decorations consisting of all-over lace and ribbon ruching. The pattern employed for its shaping is No. 1851, which is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. 3d. or 30 cents. The back and sides of the gown are smoothly fitted by under-arm gores and a center seam ending a little below the waist and concealed by the Watteau, which is formed in a double box-plait at the neck. The broad silk center-front is gathered full and falls gracefully in full folds. The boleros of velvet are made additionally attractive by hatchet-shaped revers that turn back at the top; the revers are covered with all-over lace. Ribbon ruching finishes the edges of the revers, boleros, tab-shaped shoulder-caps, cuffs and neck decoration. A demi-train enhances the beauty of the gown, which, however, may be made in round length if preferred.

Pattern No. 2148, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents, embraces an unusually attractive tea-gown with a perfectly adjusted Princess back and a loose front that is held in at the waist by ribbon ties. Spotted challis showing a creamy ground, silk and all-over lace were associated in making the gown, and elaborate decoration is furnished by herre lace appliques, straight bands of insertion and narrow ribbon frills. The fronts are turned back to form large triangular revers that fall softly and gracefully and are finished with a ruffle of the material edged with ribbon frilling; bands of insertion are applied

on the revers. The graduated circular flounce characterizing the gown is elaborately trimmed with large bow-knots of herre lace joined together with a wavy strip of insertion. A band of insertion edged on each side with ribbon frilling conceals the joining of the flounce to the upper portion. A chemisette of the silk, lace-covered, is revealed between the fancy revers. A becoming flare-collar shows around and above the chemisette collar at the back and sides. Circular cuffs with rounding corners and trimmed with ribbon frills complete the bottom of the sleeves, and two bands of insertion are arranged above them; double circular caps edged with frilling ripple over the tops of the sleeves.

The Portia gown shown in pattern No. 2145, which is in eight

sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. or 25 cents, was developed from brocaded silk showing exquisite tints of violet, velvet of a very dark shade and *mousseline de soie* of the palest tint, deep lace edging, lace insertion and bands of sable providing the trimming. The robe presents the effect of an open-fronted loose gown of rich brocaded silk over an under-dress of *mousseline*. The full fronts are gathered at the neck and at the waist, and also a little above the bust in round-yoke outline nearly to the front edges; they reach only to the waist and are finished with a smooth belt of velvet. A skirt-front that is gathered at the upper edge across the center and smoothly fitted back of the gathering by a dart at



Side-Back View.
LADIES' CIRCULAR SKIRT OVERLAPPED AND CLOSED AT THE LEFT SIDE OF THE FRONT. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH AND WITH A SQUARE OR ROUND LOWER FRONT CORNER.)
(For Description see Page 184.)

each side is attached to the belt underneath; it is elaborately trimmed at the bottom with two soft ruches of *mousseline* and a deep lace flounce over a plaiting of silk. The narrow loose fronts are rounding at the lower front corners, and with a wide circular back having a center seam form the flowing part of the gown. The low upper rounding outline is finished with a graceful Bertha of velvet edged with fur; and fur headed with a lace insertion follows the edge of the flowing fronts. The elbow sleeves are in mousquetaire style and are finished with a frill of lace and a band of fur above it. The standing collar of velvet encircled by a band of lace insertion is completed with the fur in a becoming manner. The demi-train adds to the elegance of the mode, which is distinctive and stately.

An exceptionally dainty tea-gown developed from figured challis combined with velvet, plain challis and lace edging, with ruchings of light ribbon and ties of dark for decoration, was shaped by pattern No. 1997, in nine sizes from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents. Under-arm gores give a smooth effect at the sides, and the loose fronts are held in at the waist by ties. Both the fronts and back are shaped in low Pompadour outline at the top. The fronts are gathered, and the back is arranged in a wide gathered box-plait that falls in a graceful Watteau; both are joined to the smooth yoke of velvet. A

Bertha ruffle of lace, self-headed, follows the outline of the yoke. The neck is finished with a ruching of light ribbon. The mousquetaire sleeves, which are formed in triple tuck-shirrings at the outside of the arm, are of plain goods finished with double ruffles of light ribbon.

A tea-gown of rare style is embraced in pattern No. 1896, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. Brocaded satin in a delicate blue is associated with ivory-white Liberty satin, with elaborate decorations of point de Gène insertion and lace edging. The back is fitted smoothly by the usual gores and falls in a graceful demi-train. Smooth-fitting side-fronts are adjusted by single bust and under-arm darts; they open broadly over a center-front of Liberty satin upon which is introduced a lattice design of lace insertion. Pointed revers are joined to the side-fronts above the waist. A full wide frill of lace outlines the revers and extends down the front edges of the side-fronts in full cascades. A frill of lace is arranged on the bottom of the center-front. The softly folded collar is of Liberty satin. The lower part of the sleeves is finished in small tabs that fall over frills of the lace, forming a soft and stylish wrist completion. Caps of lace encircle the sleeves at the top contributing the desired breadth to the figure and adding another charming feature to the gown which is very dainty though not elaborate.

Pattern No. 9933, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. 3d. or 30 cents, was used to make a tea-gown of which simplicity and grace are distinguishing features. The materials selected were satin-striped challis showing a floral pattern in a delicate contrasting tint and velvet; broad and narrow velvet ribbon furnished the decoration. The back and fronts extend to within deep pointed-yoke depth of the top on the lining and have their fulness collected in gathers at the top and in three rows of shirring at the waist; there is a slight blouse effect all around. Above the full portions the lining is faced with velvet, giving a smooth pointed-yoke effect. Bertha sections that flare in points at the front and back and separate in shorter points on the shoulders give a picturesque appearance to the tea-gown. The neck is completed with a high standing collar on which is mounted a circular turn-down portion. Smooth epaulette-caps stand out on the top of the one-seam sleeves. A frill of lace falls gracefully over the hand from the wrist, a twist of velvet ribbon giving an effective heading. The Bertha, collar and caps show a dainty decoration of narrow velvet ribbon.

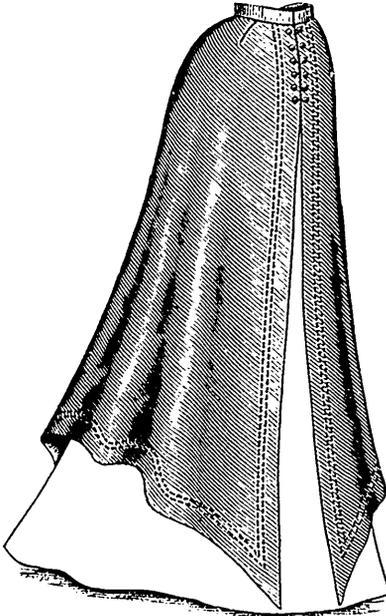
Neatness and simplicity characterize the wrapper embraced in pattern No. 9490 which is in nine sizes for ladies from thirty to

forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. A satin-striped challis bearing a floral design was used to make the garment, and ornamental touches are given by bands of creamy lace insertion and wide and narrow satin ribbon, the ribbon matching the hue of the rose on the material. The mode is attractively shaped with a Watteau back and a square front-yoke, from which the material falls full and gracefully; the garment may be in round length or with the universally graceful and becoming sweep.

An attractive tea-gown was made of pearl-gray crêpon and pale-violet silk, with a trimming of all-over cream lace, lace edging, plaited violet chiffon frilling and broad violet satin ribbon. A smooth, pointed yoke characterizes the upper part of the gown, and additional grace is imparted by the deep circular flounce at the bottom. The back falls out in large flutes that result entirely from the ingenious circular shaping, and the full fronts are comfortably confined at the waist by ribbon, which is tied in a bow with long, flowing ends. The elbow sleeves are finished with deep circular backward-turning cuffs that are lined with the violet silk. The pattern, which is No. 2119, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. or 25 cents.

Pattern No. 1730, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents, was used for a Watteau tea-gown cut low in Pompadour outline in front and having a fancy collar. The collar is in two sections that show the fulness between at the front and back and form points over the shoulders. This flowing fulness, produced by cross-rows of shirring, is exceedingly graceful. Figured India silk and white taffeta were here associated, with lace ruffles and wide and narrow velvet ribbon for trimming. Any soft woollen fabric would be appropriate for the mode associated with silk or velvet, the latter fabric to be used for the collar. Lace and ribbon are the most suitable trimmings for a gown of this simple style.

Point d'esprit was chosen for the dainty wrapper modelled by pattern No. 1596, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents; and pleasing decoration is arranged with frills of the material, lace insertions, lace edging and ribbon. Pale-blue silk gleams from beneath this airy textile, and the ribbon is in the same shade. Fine tucks are taken up in the back and fronts in Pompadour-yoke effect, and the closing is made with tiny pearl buttons and

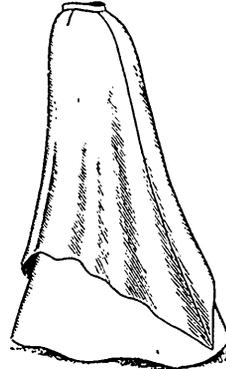


2477

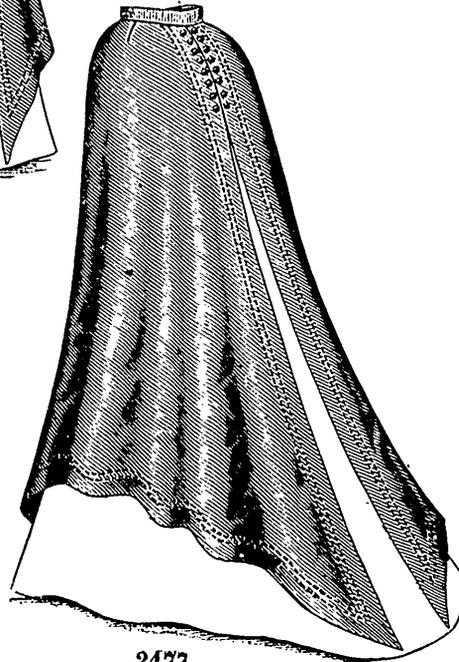
Side-Front View.

LADIES' POINTED OVER-SKIRT OR POLONAISE DRAPERY. (TO BE LEFT OPENED OR SEAMED AT THE BACK AND CUT TO SUIT EITHER A ROUND OR SWEEP SKIRT.)

(For Description see Page 185.)



2477



2477

Side-Back View.

button-holes in the center of the front. The fulness at the waist in the back is secured by shirrings, the fronts are held in by the dainty ribbons. The required breadth is given by the bretelles over the shoulders trimmed with bands of insertion bordered by two lace-edged frills. The collar is completed with a soft standing frill of the material, lace-edged. Nun's-veiling or cashmere would develop effectively by this mode and would be especially suitable for this season.

A very stylish tea-gown uniquely designed with a cascade revers from the shoulder to the waist and with a flat revers below the waist at the right side of the front, is embraced in pattern No. 1958, which is in nine sizes from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. The mode is developed in foulard and plain silk with velvet, all-over lace and ribbon for decoration. The back is adjusted in Princess fashion and falls out below the waist-line in rolling folds that spread in a graceful sweep. The front opens over a full vest of plain silk; the cascade revers of velvet are overlaid with lace, while the one on the lower part of the gown is graduated and similarly covered. The sleeves are finished with tab cuffs that flare over the hands. The broad ribbon is folded at the waist and is gracefully tied in a bow with long ends and short loops. Crêpe, nun's-veiling or any of the soft, dainty woolsens will develop the mode admirably, and suitable decoration may be chosen from among the innumerable dainty laces, ribbons, beaded or spangled bands, chenille trimming, etc., to be found among the newest fancies in garniture.

Pattern No. 2003, in nine sizes from thirty to forty-six inches, bust measure, price 1s. or 25 cents, was used for making the wrapper, a figured challis being selected, with decorations of ribbon ruching and broad ribbon ties. A graduated Spanish flounce about the bottom and gathered caps over the shoulders give a most approved air to the garment. The back is in Princess style, and the fronts are simply gathered at the top. The closing is made at the center of the front. About the bottom of the graduated flounce the ribbon ruching is arranged, and this trimming gives a pleasing finish also to the caps and the full ruffle that falls over the standing collar; cuffs are simulated by its disposal on the sleeves.

INFANTS' LAYETTES AND BABIES' FIRST SHORT CLOTHES.

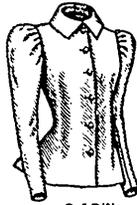
(Illustrated on Pages 146 and 147.)

The garments of the ruler of the household—the baby—of necessity suggest all that is pure and dainty. Practical mothers will plan these little garments for ordinary wear upon the most simple and comfortable lines, while fluffy lace frills and endless rows of insertion are reserved for the robe to be worn when the wee tot is, so to speak, on parade. Sheerest lawns and nainsook are the materials best suited for the dresses and slips, and fine cambric and lawn will be used for the petticoat. The flannel skirts should be soft in texture and of creamy whiteness, with the daintiest embroidery for ornamentation. Most charming little sacks are made from imported flannel, either plain or figured, and the cloak may be of bengal' se silk, white cloth, or crêpon with a wool back. The illustrations show the most approved models upon which these clothes are designed. The patterns are cut in one size only and uniformly cost 1s. 3d. or 30 cents.

No. 2171.—An unusually attractive set of clothes for baby consists of a dress, slip, petticoat, pinning-blanket, sack and

bib. The yoke of fancy tucking, prettily scalloped at the lower edge, is a very decorative feature of the dress; it is closed at the back with a tiny set of gold buttons. The full front and back are gathered at the upper edge, where they are joined to the yoke. Two rows of shirring at the waist regulate the fulness in the front, and an applied belt-section of insertion covers the shirrings. Ties of the material are bowed at the back. A row of insertion, run in between two clusters of tiny tucks, and a frill of embroidered edging trim the bottom of the dress. The sleeves are gathered at the top and bottom and are finished with wristbands. The simple little slip is made of fine lawn and is gathered all round the neck, which is finished with a narrow binding and a lace frill. The sleeves are similarly trimmed at the bottom and are gathered into the arm-hole at the top. Hemstitching fastens the hem in place. The petticoat is made of fine cambric, with a cluster of tucks above the hem at the bottom; and narrow lace edging finishes the low, round neck and the arm-holes of the smooth waist to which the full skirt is joined. Flannel was used for the pinning-blanket, the skirt of which is laid in a broad double box-plait at the center of the back, its edges meeting at the center of the front. Silk tape binds the edges and is used for tie-strings that serve to close the skirt at the front. The top of the skirt is joined to a wide band that has its ends narrowed nearly to points. The loose edges of the band are bound with tape, and in closing one end is slipped through a bound slash in the other side of the band; the tapes are tied at the back. The sack is made of striped French flannel, and the edges are scalloped and finished with button-hole stitching. It is closed with a tiny button and button-hole below the ends of the shawl-collar that finishes the neck. The sleeves are gathered at the top and scalloped at their lower edge. Nainsook fashions the bib, which is made with an upper and under part alike in shaping, but of different depth; they are joined at the neck and trimmed with frills of embroidery at the other edges. This charming outfit is known as the Gretchen set.

No. 9732.—A pretty little outfit for baby's use on his daily outing is here shown. The dress is made of Persian lawn, fancy tucking and embroidered edging, the edging being used for the Bertha frill following the lower edge of the round yoke. The front and back are gathered at the top, and an upright frill of narrow edging and a feather-stitched band complete the neck. The sleeves are finished with wristbands that are feather-stitched and bordered with a frill of narrow edging. The bottom of the dress is finished with two frills of embroidery of different widths and rows of tucking, one row between the frills and the others above the upper frill. White cloth was employed for the little cloak, the upper part of which is in square-yoke effect and closes at the front with button-holes and buttons. The full skirt is joined to the yoke. A deep fancy collar is a tasteful accessory; it has slightly flaring ends and is curved to shape points at the back and front. The lower edge is followed by a full, deep frill of the material, which is ornamented with three rows of narrow velvet ribbon on its lower edge and a row of fur and a single row of velvet ribbon conceal the joining of the Bertha frill to the fancy collar. The sleeves are trimmed at the wrist with velvet ribbon. White silk was selected for the cap. A box-plaited ruffle of lace and a band of fur follow the front and lower edges of the cap. A row of fur also decorates the circular center, and a bow of wide ribbon ornaments the cap at the top. Ribbon ties are sewed to the lower front corners. The little bootie is of glove kid and decorated with feather-stitching, and consists of a sole



2427



2427

Front View.



2427

Back View.

LADIES' DRESSING-SACK. (TO BE MADE WITH SAILOR OR TURN-DOWN COLLAR.)

(For Description see Page 185.)

and upper. The bootee is laced with silk cord drawn through worked eyelets.

No. 9827.—The dainty set of garments here illustrated comprises a band, shirt, pinning-blanket, skirt, dress, slip and sack. The band is made of flannel with a crocheted edge done with silk. The little shirt is made of fine linen. The upper edges of the shirt are folded over at the front and back and across the shoulders to form revers that are in rounding outline, and a frill of lace edges the arm-holes and revers. The skirt of the pinning-blanket is made of flannel, and its edges are bound with silk tape. At the top it is arranged in plaits at each side and is finished with a wide double band of cambric that extends beyond the front edges of the skirt to allow for a wide lapping. The skirt is made of nainsook and trimmed about the bottom with two frills of lace, the upper frill being headed by a row of lace insertion. It is joined at the top to a double band of cambric that extends beyond the placket at the center of the back in order to lap widely. Sheerest nainsook was used for the dress, with lace insertion, feather-stitching and narrow lace edging for decoration. The front and back are gathered at the top and joined to a yoke that forms a point at the front and is square at the back. Gathered frills having square ends fluff out over the sleeves, which are finished at the bottom with wristbands of insertion decorated with frills of lace edging. Two lace-edged frills of the material trim the bottom of the skirt. The slip is made of fine lawn and trimmed with lace insertion and edging. The fulness is collected in gathers at the neck, at the center of the front and at each side of the closing, which is made at the center of the back with buttons and button-holes. Creamy white flannel was used to make the sack, which is shaped with shoulder and under-arm seams; it closes at the throat with ribbon ties. The sleeves are gathered at the top and finished with roll-over cuffs, the ends of which lap on the upper side of the arm. The rolling collar has square ends flaring at the throat, and its edges, like all the edges of the sack, are scalloped and button-hole stitched, this finish being much liked for these garments.



2412
Front View.



2412
Back View.

LADIES' TEA-JACKET OR DRESSING-SACK.

(For Description see Page 185.)

BABIES' FIRST SHORT CLOTHES.

The period in baby's life when the long clothes are laid aside and the more comfortable short garments are adopted is most important, and the mother's hands are busy planning and making these dainty creations. Simplicity rather than elaborate decoration should be the feature of the garments. Nainsook and sheerest lawns are used for the little dresses, with a pretty decoration of fine lace or Swiss embroidery; the lower part is preferably hemstitched, though in some examples an ordinary hem is made with bands of insertion set in above it. Cambric trimmed with lace or embroidered edging, rows of tucks or insertion is used for the petticoat, while the daintiest soft white flannel, hand-embroidered, will be used to make the warm petticoat essential in this little wardrobe. There are exquisite French flannels with a creamy ground and a delicately embroidered flower or figure upon them that may be employed for the little sacks or wrappers. The edges of these garments are scalloped and finished with button-hole stitching in a shade to match the figure in the material, and a bow of baby ribbon at the neck adds an attractive touch. Henrietta, crêpon with an eider-down back and bengaline silk are appropriate fabrics for developing the coat the little man or woman will don when out for the daily promenade. An interlining of flannel or cotton bat-

ting will be necessary to give the required warmth. Velvet will be suitable on the woollen fabrics, while the rich silks will have exquisite laces, ribbons, etc., for decoration; fur is also a desirable trimming. The illustrations shown will furnish suggestions which will be most acceptable to mothers and may be easily developed by the use of the patterns.

Pattern No. 9731, which is in six sizes for children from one-half to five years and costs 1s. 3d. or 30 cents, was used to make a set of short clothes comprising a dress, sack, petticoat and drawers. The dress is made of fine striped dimity, plain lawn and fancy tucking and trimmed with feather-stitching and narrow edging. The round yoke is fitted by shoulder seams and is closed at the back with button-holes and tiny pearl buttons; the dress portion, which is shaped by shoulder seams only, is gathered at the top and has a straight lower edge deeply hemmed. The neck is completed with a band above which rises a frill of lace, and a Bertha cut in even points and gathered at the top follows the lower edge of the yoke. The full sleeves are gathered at the top and bottom and finished with narrow wristbands. The sack is made of cream-white flannel with a tiny forget-me-not embroidered upon it; the edges are scalloped and button-hole stitched. The sack is closed at the throat and has square lower front corners. A turn-over collar completes the neck, and the sleeves are gathered at the top. The petticoat of cambric is made with a round-necked, sleeveless waist and closed at the back with buttons and button-holes; it is hemmed at the bottom and has a band of insertion set in between two rows of tucks. The drawers are also made of cambric and trimmed with tucks and frills of lace edging.

A set of short clothes comprising a dress, cambric skirt and flannel skirt is embodied in pattern No. 1423, which is in four sizes for children from one-half to three years of age, and costs 1s. 3d. or 30 cents. Nainsook was used to make the simple little dress, with embroidered edging and feather-stitching as decorations. The square yoke is elaborately ornamented

with feather-stitching. Bretelles of the embroidered edging fall over the shoulders, and a narrow band of feather-stitching follows the outline of the yoke. The neck is completed with a standing frill of embroidery, and the full sleeves are finished with a narrow wristband. The skirt is gathered at the top and joined to the yoke, and hemstitching and two rows of fine tucks decorate the lower part. The skirt is made of cambric, with a ruffle of embroidery on the bottom and a row of tucks above it; it is made with a round-necked sleeveless waist and closed at the back with button-holes and buttons. The flannel skirt is daintily embroidered on the lower edge and is also made with a round-necked sleeveless waist which closes at the shoulder and back with buttons and button-holes.

An attractive little dress made of finest nainsook combined with tucking and trimmed with narrow lace was made by pattern No. 2359, which is in seven sizes for children from one-half to six years of age, and costs 7d. or 15 cents. The dress is simply fashioned with a pointed yoke of the tucking. A narrow band edged with a lace frill completes the neck. The full dress-portion, gathered at the front and back but fitting smoothly under the arms, is joined to the yoke. The one-seam sleeves are gathered at the top and bottom and are finished at the wrist by a narrow band trimmed with a frill of lace. A lace frill also follows the outline of the yoke. The bottom of the skirt portion is hemstitched.

Finely checked India silk showing blue and pale-yellow on a cream ground is associated with all-over lace in an elaborate

little dress trimmed with lace edging and ribbon-run beading. The pointed yoke is covered with all-over lace and is quite short on the shoulders. The dress portion is gathered at the top both front and back and is gracefully shaped by shoulder and under-arm seams and arranged over a short body-lining, which, however, may be omitted. The bishop sleeves are finished with round cuffs covered with all-over lace and decorated at the wrist with a frill of edging. The neck is completed with a standing collar overlaid with lace and decorated with a frill of edging. A Bertha ruffle in two sections gives becoming breadth over the shoulders; it is headed with the ribbon-run beading and is finished on the edge with a lace frill. This approved model is shown in pattern No. 1782, which is in seven sizes for children from one half to six years of age, and costs 7d. or 15 cents.

The little dress shown in pattern No. 1787, which is in seven sizes for children from one half to six years of age and costs 7d. or 15 cents, was developed in daintily figured challis and fine tucking, with feather-stitching, insertion and lace edging for ornamentation. The yoke of tucking is additionally decorated with rows of feather-stitching and is shaped in double points at the front and back. Pointed bretelles that ripple gracefully over the shoulders are an attractive feature. A band of insertion is applied on the bretelles, and lace frills effectively complete the edge. The bishop sleeves are finished with wristbands of insertion decorated with a frill of edging. The neck is finished with a band and a frill to match. A single row of feather-stitching ornaments the hem in the skirt portion.

Pattern No. 9807, which is in six sizes for children from one half to five years of age and costs 1s. 3d. or 30 cents, embraces a most attractive set of first short clothes comprising a dress, guimpe, petticoat and drawers. Figured organdy and white embroidered edging and insertion are combined in the little dress. A shallow yoke covered with insertion is cut square, and the ends of the insertion are mitred at the corners to fit smoothly. Frills of embroidery stand out over short puff sleeves that are finished with bands. A band of insertion is run in above the hem on the full skirt-portion. Nainsook and fancy tucking were used for the guimpe, with lace edging as a trimming. The tucking extends about half the way to the waist. A tape inserted in a casing draws the guimpe in closely at the waist. The full

sleeves are gathered at the top and bottom and finished with narrow wristbands and a frill of lace. The neck is completed with a band above which rises a frill of lace. The petticoat is made of cambric and ornamented with tucks and lace edging; it is gathered at the top and joined to the waist, which is round-necked and sleeveless. Cambric was used for the drawers, which are trimmed with tucks and lace edging; they are gathered across the top and finished with waistbands having buttons and button-holes for attaching them to an under-waist.

A most attractive little set of first short clothes is shaped by pattern No. 2159, which is in four sizes for children from one half to three years old and costs 1s. or 25 cents. The garments provided for in the set are a dress, long coat and bonnet. Dotted Swiss with fancy tucking and trimmings of insertion and lace edging was used to develop the dainty little dress. The square yoke is of fancy tucking, and to this is joined the full body-portion. The skirt of the dress is gathered all round and sewed to the waist, which is finished with a belt of insertion. A band of insertion is arranged at the top of the hem in the skirt. Lace frills outline the lower edge of the yoke, and gathered bretelles, also lace-edged, fall gracefully over the sleeves. At the neck is

a narrow band of insertion softly finished with a lace edging. A band of insertion and a lace frill finish the bottom of the sleeves. Castor Henrietta and golden-brown velvet were associated in the dressy little coat, silk braid and handsome lace providing the decoration. It is shaped with a smooth short body-lining. The fulness at the back and front is laid in plaits at the neck, the back fulness being arranged in a broad double box-plait, while in front two deep forward-turning pleats are laid at each side of the closing, which is made down the center but concealed by the plaits. A large fancifully curved collar of velvet bordered with a lace frill and having a row of braid as a heading falls gracefully about the top of the coat. A roll-over collar trimmed with braid completes the neck. The coat sleeves have a cuff effect produced by coils of braid. A belt of velvet or kid may be worn with this jaunty little garment if desired. The bonnet is of velvet, lined with silk and trimmed with fur about the edges. The joining of the short cape to the bonnet is concealed by a twist of ribbon bowed at the back and forming ties that are tied under the baby chin.



2457

Front View.



2457

Back View.

LADIES' NIGHT-GOWNS OR LOUNGING-ROBE.

(For Description see Page 186.)

THE GRAND ALBUM OF METROPOLITAN FASHIONS.

The latest form of *The Grand Album* makes it more practical and, therefore, more widely useful than ever before. Several of the Large Plates which have been a feature of the publication are discontinued and a number of Small Plates in Half-Tone are given with two or more Large Plates. This change was made at the suggestion of many of our subscribers, and we are sure will be generally appreciated. The Reading Matter in the Descriptive Book is, as before, in Three Languages—English, Spanish and German. Of the Plates there are usually included in each Number:

One Large and Ten Smaller Plates of Ladies' Fashions, Two or more Small Plates of Misses', Boys' and Children's Fashions, Plates Illustrating the Latest Ideas in Millinery, a Plate exhibiting the Newest Styles in Blouse-Waists, Basques or Skirts, etc., as may be most seasonable, a Plate representing Styles from Twenty to Thirty Days in Advance of all our other issues. The Number for February contains also Plates of Fancy Dress Costumes and a Plate showing Confirmation and First-Communion Dresses. Subscription price, 12s. or \$2.00 per year. Single copy, 1s. (by post, 1s. 3d.) or 25 cts. THE BUTTERICK PUBLISHING CO. (LIMITED).

THE DRESSMAKER

Daring color schemes devised by artistic modistes produce charming effects in present modes, vest fronts, odd revers and similar features offering special opportunities for such combinations as blue and heliotrope, canary and plum, violet and green, etc. In trimming fur is associated with lace or chiffon platings on gowns for indoor uses, the effect being beautiful on either silk or woollen fabrics. For the street tailor suits finished with braid, stitching or strappings are decidedly *en règle*. The newest strappings are cut in generous width and fastened to position with closely spaced rows of stitching. Strappings outlined at the edges by soutache braid are also used in the tailor style of finish. Little trimming is used on tailor gowns, their beauty depending almost entirely upon the cut and finish. Silk embroidery, spangles or paillettes of iridescent steel characterize elaborate costumes.

The most recently designed skirts show a perfectly close-fitting effect all round at the top, although plaits are often introduced at the back to give desirable width in the lower part. They are still trimmed profusely to agree with the bodice, except when made up for wear with odd waists, in which case a simple braid sign or a band of fur or velvet at the foot is usually the only ornamentation.

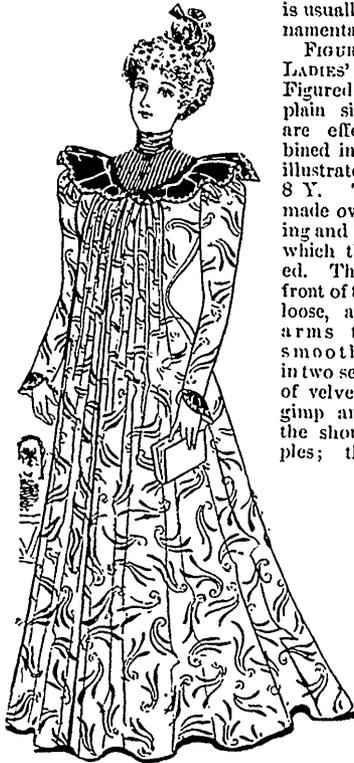


FIGURE NO. 8 Y.—LADIES' TEA-GOWN.—(Cut by Pattern No. 2436; 9 sizes; price 1s. or 25 cents.)

FIGURE NO. 8 Y.—LADIES' TEA-GOWN.—Figured challis and plain silk and velvet are effectively combined in the tea-gown illustrated at figure No. 8 Y. The gown is made over a fitted lining and has a yoke for which the silk is tucked. The back and front of the gown hang loose, and under the arms the effect is smooth. A Bertha in two sections is made of velvet edged with gimp and falls over the shoulders in ripples; the Bertha is lined with silk. Velvet cuffs matching the Bertha finish the sleeve at the wrists. A stock of the silk completes the neck. This simple gown is embraced in pattern No. 2456, price 1s. or 25 cents.

FIGURES NOS. 9 Y, 10 Y, 11 Y, 12 Y AND 13 Y.—LADIES' FANCY WAISTS.—Good style and elaborateness of design is achieved

in each of the waists represented, for which the patterns cost uniformly 10d. or 20 cents. Figure No. 9 Y shows a basque with fancy flare collar and fancifully shaped fronts. Velvet,

satin and all-over lace are united in the mode, with a narrow appliqué trimming and lace edging as decorative features. The vest and collar are of satin covered with the all over lace, and several frills of lace edging decorate the revers. The puffs at the top of the sleeves and the fronts are of satin, while the jackets, the whole smooth back and sleeves are of velvet. Appliqué follows the loose edges of the velvet portions, and a ribbon belt gives a neat completion at the waist. Pattern No. 2433 was used to shape this fashionable basque.

At figure No. 10 Y is depicted a very dressy waist made of point d'esprit over taffeta and black velvet, with an elaborate decoration of narrow Russian lace appliqué band trimming and

handsome separable lace appliques, and ribbon for the stock and belt. The waist is full over the taffeta lining, and the bolero in fanciful outline adds an air of distinction; if preferred, this feature may be omitted. The pattern is No. 2435.



FIGURES NOS. 9 Y TO 13 Y.—LADIES' FANCY WAISTS.

FIGURE NO. 9 Y.—(Cut by Pattern No. 2433; 5 sizes; price 10d. or 20 cents.) FIGURE NO. 10 Y.—(Cut by Pattern No. 2435; 6 sizes; price 10d. or 20 cents.) FIGURE NO. 11 Y.—(Cut by Pattern No. 2436; 5 sizes; price 10d. or 20 cents.) FIGURE NO. 12 Y.—(Cut by Pattern No. 2444; 8 sizes; price 10d. or 20 cents.) FIGURE NO. 13 Y.—(Cut by Pattern No. 2434; 6 sizes; price 10d. or 20 cents.)

One of the most attractive of the fashionable basques with coat-skirts is shown at figure No. 11 Y. The pattern is No. 2436. The curved front edges of the vest, which is revealed between the prettily shaped revers of the over-front, form a distinguishing feature of the basque. Velvet, satin and all-over lace with jewelled buttons and trimming to match are united in this elegant mode. The basque is of velvet, and the vest is of satin; the revers are faced with satin and are ornamented with jewelled embroidery. The vest is made especially attractive by the jewelled buttons at the top. The chemisette and stock collar are of lace over satin and the belt is of ribbon.

A blouse front and pinafore over-front characterize the fashionable mode known as the Paget bodice, illustrated at figure No. 12 Y and embraced in pattern No. 2444. Dotted velvet and white satin were used to make the graceful waist, and the yoke and collar are trimmed with encircling rows of velvet baby ribbon. A folded belt of satin ribbon tied in a jaunty bow at the left side is a becoming accessory

The last fancy waist in the group, figure No. 13 Y, is made of

plain and figured silk and velvet, with artistic decorations of narrow jet beading and lace frills. The design is embraced in pattern No. 2434; it is distinguished by a pinafore over-b blouse and fancy vest-pieces and is known as the Ormonde bodice. The pinafore over-b blouse is of figured silk, and the sleeves are of the same material with small puffs of the plain silk. The full front is of the plain silk, as is also the standing collar. Velvet is used for the uniquely shaped vest-pieces and for the inside of the fancy flaring collar rising at the back of the standing collar. The jet trimming outlines the loose edges of the waist, and cuffs with a lace frill inside complete the sleeves at the wrists. A folded girdle of ribbon is worn.

FIGURES Nos. 14 Y, 15 Y AND 16 Y.—LADIES' OUTDOOR TOI-

piece circular flounce. There is an unusually graceful flare at the bottom of the skirt, which is made with a sweep. A drop skirt of taffeta in a shade to match the predominating color expressed in the material would enhance the charm of the mode. The mode is embraced in pattern No. 2447, price 1s. or 25 cents.

A suit shaped upon most approved lines is shown at figure No. 15 Y; it comprises a double-breasted basque and a circular skirt overlapped and closed at the left side of the front. Military-blue cloth, trimmings of Persian lamb and black braiding are associated in the mode. The basque is admirably adapted for a well-developed figure; it closes with buttons and button-holes at the left side. The lower edge forms a rounding scollop in the front and curves out over the hips. A

handsome braiding design ornaments the front at the top. The high standing collar is fitted closely at the neck and is edged with a narrow band of Persian lamb, which also neatly finishes all the loose edges of the basque. The perfectly plain sleeves are gathered into the arm-hole at the top. The fur trimming follows the outline of the bottom of the skirt, also the overlapping edge. An elaborate braiding design decorates the skirt, reaching almost to the waist. The skirt may be made in round length or with a graceful sweep, as preferred. Pattern No. 2492, price 10d. or 20 cents, was used to shape the basque, and pattern No. 2439, price 1s. or 25 cents, embraces the stylish skirt.

Another stylish street toilette, represented at figure No. 16 Y, shows a double-breasted Eton jacket, which may have the coat-skirts omitted, if preferred; it is made of a very delicate shade of gray cloth associated with velvet and chinchilla. The skirt is of the latest shaping and is of gray cloth in a darker shade and trimmed with bands of chinchilla. The jacket is perfectly adjusted, and the fronts close in double-breast-



FIGURE No. 14 Y.

FIGURE No. 15 Y.

FIGURE No. 16 Y.

FIGURES Nos. 14 Y, 15 Y AND 16 Y.—LADIES' OUTDOOR TOILETTES.

FIGURE No. 14 Y.—(Cut by Jacket Pattern No. 2448; 9 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2447; 9 sizes; price 1s. or 25 cents.) FIGURE No. 15 Y.—(Cut by Basque Pattern No. 2492; 9 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2439; 9 sizes; price 1s. or 25 cents.) FIGURE No. 16 Y.—(Cut by Jacket Pattern No. 2491; 7 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2488; 7 sizes; price 1s. or 25 cents.)

LETTES.—Extreme good style is expressed in the toilette shown at figure No. 14 Y. The fashionably shaped jacket is especially characterized by dip fronts and dart-fitted sleeves. The back is adjusted by the usual seams. Side pockets are inserted in the fronts and are concealed by square pocket-laps. Small lapels made in the upper part of the fronts form notches with the ends of the rolling collar. Mode kersey was used to develop the jacket, with dark-brown velvet to inlay the collar and machine-stitching for a finish. The closing is made with buttons and button-holes in a fly. The pattern employed was No. 2448, price 10d. or 20 cents. Plaid cheviot showing mode, green, red and dark-brown in its weave, with dark-brown braid to trim, was used to make a very stylish skirt which carries out the season's latest mode in its shaping; it consists of a two-piece circular upper part lengthened by a graduated two-

ed style with large buttons and button-holes below the revers of chinchilla that meet the ends of the flaring collar, which is faced with the fur. The coat-skirt is a distinguishing feature. The loose edges of the garment are finished with rows of stitching. About the waist is a folded girdle of velvet which is brought under the loose front and fastened. An over-skirt or polonaise drapery emphasizes the novel skirt, which has a seven-gored portion extending to the foot and having a flounce which may be omitted or from beneath which the skirt may be cut away. The mode is known as the double skirt and is a graceful mode for tall women. A band of the fur trims the bottom of the over-skirt and flounce, and a second row is arranged midway between the two on the flounce. Pattern No. 2491, price 10d. or 20 cents, was used to design the jacket, and the skirt was shaped by pattern No. 2488, price 1s. or 25 cents.

Styles for Misses and Girls.

FIGURE No. 54 L.—MISSSES' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 54 L.—This represents a Misses' jacket and skirt.

The jacket pattern, which is No. 2449 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is again pictured on page 210. The skirt pattern, which is No. 2452 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years old, and is again portrayed on page 215.

The simplicity of this stylish toilette makes it particularly desirable for school or general wear. Mixed cheviot was here employed in the development of the garments, with velvet for the jacket collar; machine-stitching supplies the tailor finish. The jacket is known as the American reefer and has the fashionable dip fronts, which are reversed in lapels by the rolling collar. The sleeves are of fashionable shaping, and their fullness is removed by darts at the top.

The circular skirt is one of the latest designs, smoothly fitted at the top and rippling at the bottom. It is overlapped and closed invisibly at the left side of the front.

Fur may be used as a garniture. Cloth, serge, cheviot, tweed, etc., will develop serviceable toilettes by the mode.

The hat is prettily trimmed with feathers.

MIXED INTER STYLES FOR YOUNG PEOPLE.

(For Illustrations see Page 199.)

FIGURE No. 55 L.—LITTLE GIRLS' COAT AND BONNET.—This illustrates a Little Girls' coat and bonnet. The coat pattern, which is No. 2425 and costs 7d. or 15 cents, is in four sizes for little girls from two to five years of age, and is again pictured on page 216. The bonnet pattern, which is No. 2441 and costs 5d. or 10 cents, is in three sizes from three to seven years old, and is also seen on page 218.

Bolero fronts impart a very jaunty air to the little coat, for which bright-red silk was here chosen, bands of black marten fur contributing the decoration. The boleros are held together by a cord ornament over full fronts closed at the center. The back of the body is perfectly plain, and the skirt, which is in four sections, is formed in two box-plaits at the back but gathered at the front and sides, and is joined to the body with a cording of black velvet. A rolling collar completes the neck,

and the full sleeves are neatly finished with roll-up cuffs.

The fanciful Bo Peep bonnet combines silk matching the coat and white Liberty silk, and is adorned with fur, a handsome plume and ribbon, which is also used for the ties.

The coat would be pretty made of cloth, with silk for the full fronts, and bands of fur will add a seasonable and tasteful decoration. The bonnet will usually match the coat.

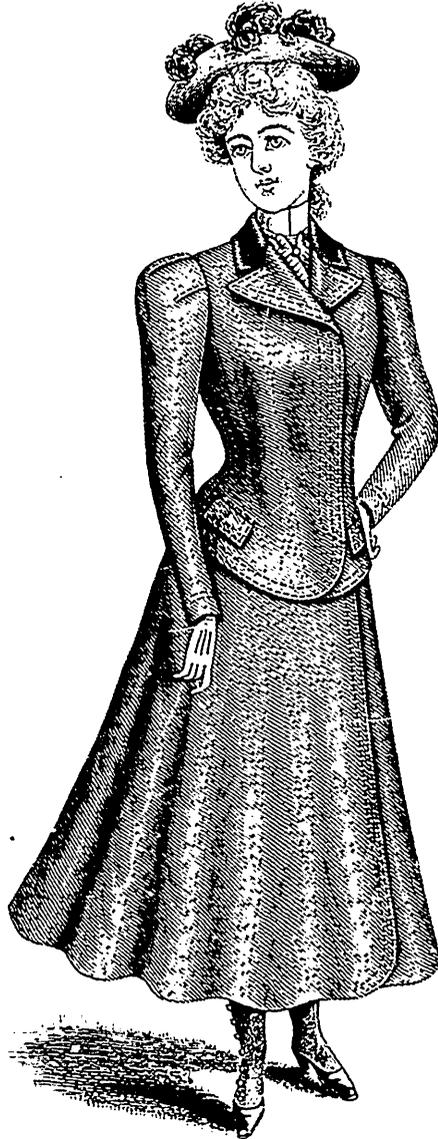


FIGURE No. 54 L.—This illustrates MISSSES' STREET TOILETTE.—The patterns are Misses' Jacket No. 2449, price 10d. or 20 cents; and Skirt No. 2452, price 10d. or 20 cents.

(For Description see this Page.)

FIGURE No. 56 L.—GIRLS' LONG COAT.—This represents a Girls' coat. The pattern, which is No. 2445 and costs 10d. or 20 cents, is in nine sizes for girls from four to twelve years old, and is differently portrayed on page 208 of this magazine.

Velvet in a dark shade of blue was here selected for the coat, with pale-blue silk for the lining, which is effectively displayed in the circular frill about the cape-collar and in the circular flounce that lengthens the garment and extends up the front to the neck. The coat is accurately fitted at the back and sides, where ripples in the skirt result from the shaping; but the fronts are loose and close invisibly. Beaver fur decorates the sleeves in cuff effect and covers the standing collar, and a narrow band also borders the cape-collar, which rounds away from the throat.

Brown, tan or gray cloth with a pink silk lining will make a dressy yet not expensive coat, and for ordinary use mixed coatings with dark silk linings will be satisfactory. Fur bands or braid may be used for decoration.

The velvet hat shows a bracing of pink silk, and a cluster of tips rises at the front.

FIGURE No. 57 L.—CHILD'S COAT AND HAT.—This depicts a Child's coat and hat. The coat pattern, which is No. 2431 and costs 7d. or 15 cents, is in seven sizes for children from two to eight years of age, and is again pictured on page 216. The hat pattern, which is No. 2429 and costs 5d. or 10 cents, is in four sizes from three to nine years old, and is also shown on page 218 of this issue.

This very dressy though simply constructed coat is here pictured made of light cloth decorated with fur bands. The loose fronts are closed to the neck in double-breasted style with button-holes and large buttons, and the smooth back is lengthened by a skirt laid in two box-plaits at the center. A deep cape-collar bordered by two circular ruffles is a stylish addition; it spreads broadly over the sleeves, giving

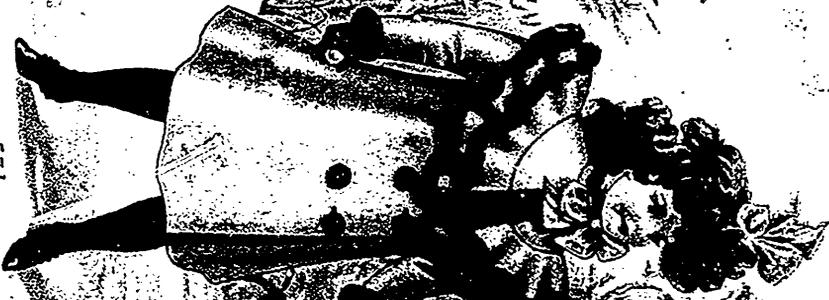
(Descriptions continued on Page 203.)



55 L.



56 L.



57 L.



58 L.



59 L.

THE DELINEATOR.

Made in America by the Delaney Dress Co.



60 L.

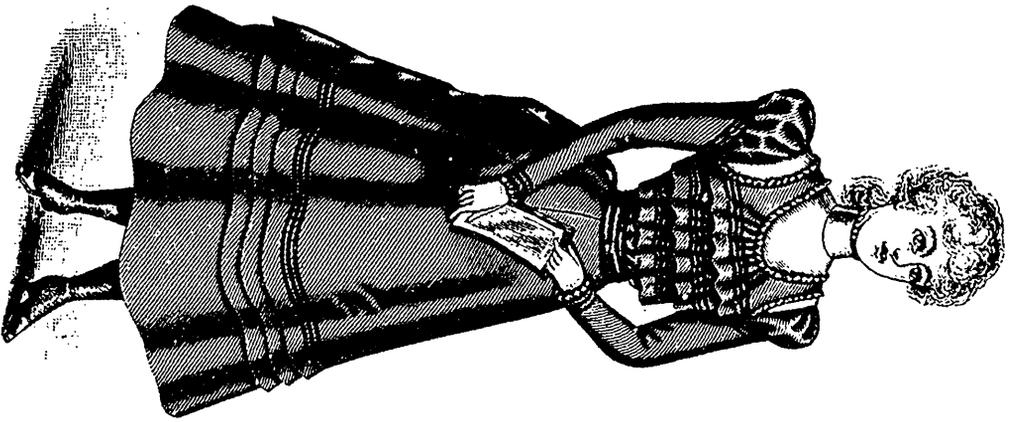
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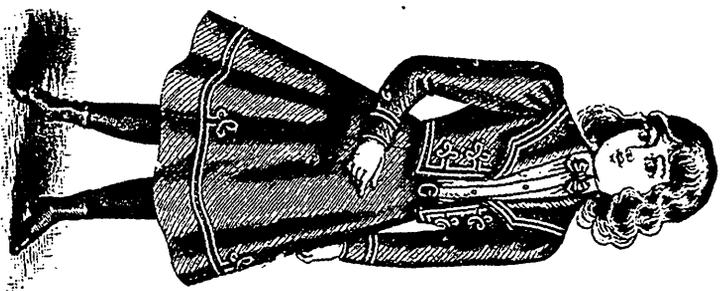
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Crissy, Petticoats for Misses and Children.



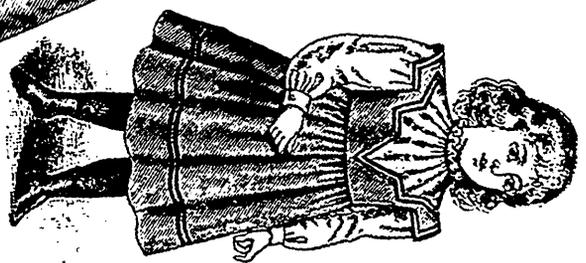
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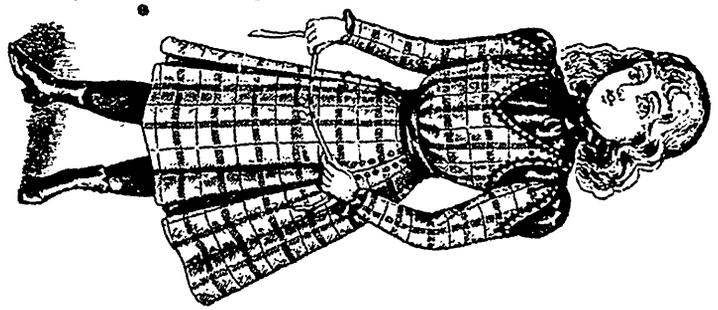
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67 L.

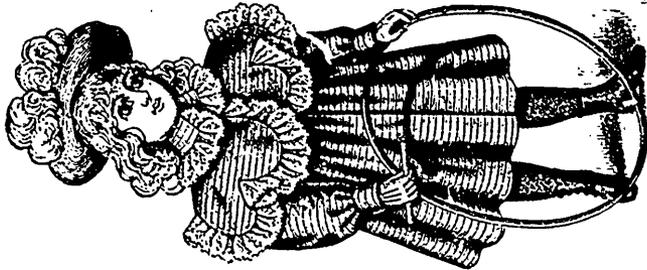


68 L.

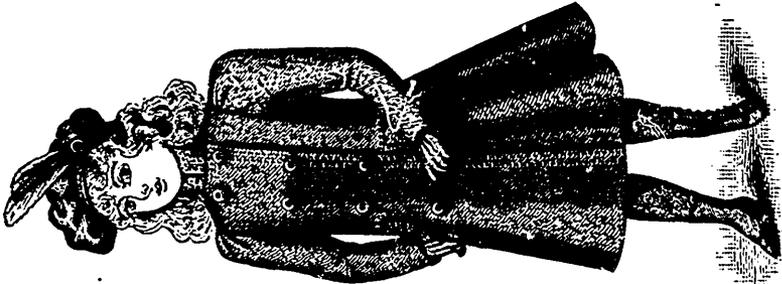


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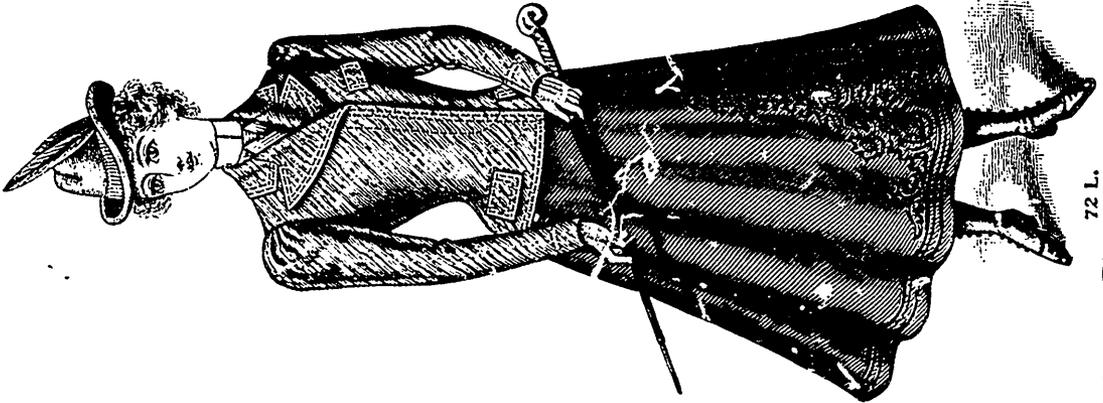
Misses' and Girls' Winter Jacket Dresses.



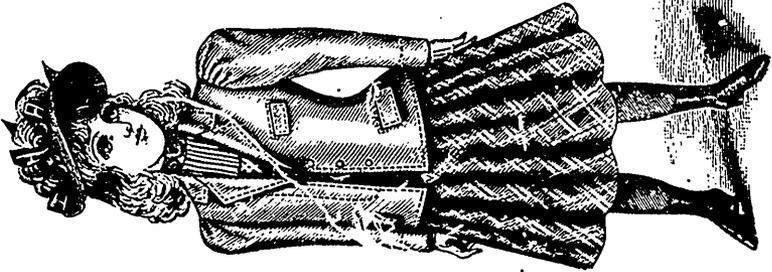
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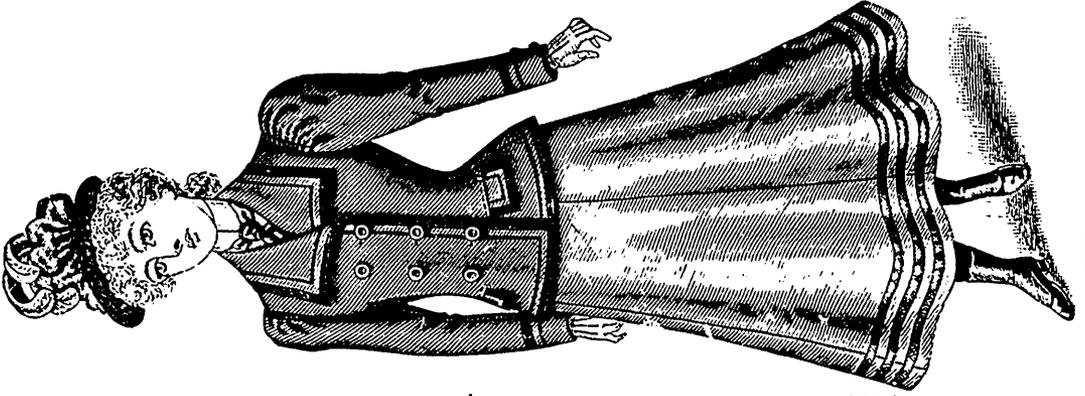
71 L.



72 L.



73 L.



74 L.

Street Toilettes for Young People.

(Descriptions continued from Page 198.)

the breadth now admired, and the ruffles ripple all round. The quaint Maid Marian hat is of blue velvet trimmed with a stylish bow of contrasting satin ribbon and is secured by ties of similar ribbon.

The coat is adaptable to the corded silks, velvet and fine cloth that are liked for best wear and also to less expensive materials like cheviot, serge and mixtures, which are more serviceable if the garment is to be in frequent use.

FIGURE No. 58 L.—MISSSES' TOILETTE.—This consists of a Misses' blouse and skirt. The blouse pattern, which is No. 2430 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is also shown on page 212. The skirt pattern, which is No. 2452 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years old, and may be seen again on page 215.

Velvet in the fashionable maroon shade was here selected for this dressy toilette, the rich material being handsomely offset by the decoration of chinchilla fur and a black leather belt fastened with a silver buckle. The blouse shows becoming fullness in the front, which puffs out stylishly, and fullness is also introduced in the lower part of the back. Fur covers the standing collar, and a narrow band of the fur trims the wrists and is arranged along the closing, which is made in Russian style at the left side of the front. The blouse is worn over the skirt, which is a novel circular style lapped and closed at the left side of the front in line with the closing of the blouse.

The toilette will be attractively made up in plain or fancy wool goods or in silk, and only a simple trimming of braid, ribbon or passementerie is required to give an altogether satisfactory completion.

Ostrich tips adorn the velvet hat.

FIGURE No. 59 L.—GIRLS' TOILETTE.—This consists of a Girls' coat and dress. The coat pattern, which is No. 2417 and costs 7d. or 15 cents, is in ten sizes for girls from three to twelve years of age, and is differently pictured on page 211. The dress pattern, which is No. 2197 and costs 10d. or 20 cents, is in nine sizes from four to twelve years of age.

The Navy and all things pertaining thereto are so popular at present that even modistes have caught the infection, as many of their prettiest designs testify. The natty little jacket here shown, known as the Middy jacket, is developed in gray cloth, with a decoration of self-strappings and braid. The salient features of the design are revers that are joined to a square sailor-collar and extend down the fronts, which appear in Middy vest effect between and are closed under the left revers, an anchor being appliqued on the overlapping front. A standing collar is at the neck, and the sleeves are stylishly fitted at the top by cuffs. A pointed yoke, slashed revers and fanciful turn-over cuffs characterize the waist of the dress, the four-gored skirt of which is plain at the front and sides but gathered at the back. Plain and plaid goods were associated in the development of the design, effective garniture being supplied by chiffon ruffles and braid.

Serge, cheviot, cloth or velvet will be suitable for the jacket, which may be ornamented with black or gold braid, fur or self-strappings. Silk, velvet or any woollen material will develop the gown, which lends itself well to almost any style of decoration. The green velvet hat is picturesquely trimmed with black feathers and red velvet.

DRESSY TOILETTES FOR MISSES AND CHILDREN.

(For Illustrations see Page 200.)

FIGURE No. 60 L.—GIRLS' TOILETTE.—This consists of a

Little Girls' dress and guimpe. The dress pattern, which is No. 2454 and costs 7d. or 15 cents, is in six sizes for girls from three to eight years of age, and is again pictured on page 216. The guimpe pattern, which is No. 1864 and costs 5d. or 10 cents, is in six sizes from two to twelve years of age.

Much daintiness is expressed in this becoming toilette. In the present instance the dress is pictured made of blue silk and the guimpe of pale-yellow silk. An attractive feature of the dress is the kerchief collar, which is finished with a hem-stitched hem and prettily tucked. The tucks terminate above the lower edge at the front and back, the resulting fullness forming a frill effect. The full straight skirt is gathered at the top and joined to the waist. It falls in graceful folds all round, and hemstitching holds the hem in position.

The guimpe is gathered at the neck and finished with a standing collar and frill of lace, and the

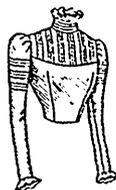


2426

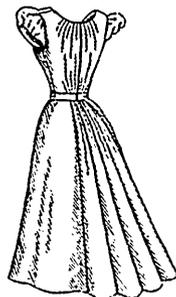
Front View.

MISSES' DRESS, WITH SEPARATE FIVE-GORED SKIRT (TO BE PLAIDED OR GATHERED AT THE BACK) AND WITH GUIMPE (THAT MAY BE OMITTED).

(For Description see Page 206.)



2426



2426



2426

Back View.

sleeves are finished with wristbands and a lace frill to correspond with the neck completion. A crush belt of the blue silk is worn.

For party wear the dress might be developed in organdy, silk or a delicate shade of cashmere and trimmed with ribbon or lace, the guimpe being omitted. For ordinary wear any soft woollen may be selected, with muslin or silk for the guimpe.

FIGURE No. 61 L.—LITTLE BOYS' COSTUME.—This illustrates a Little Boys' costume. The pattern, which is No. 2473 and costs 10d. or 20 cents, is in four sizes for little boys from two to five years of age, and is differently portrayed on page 219.

This becoming costume for little boys will prove acceptable to those who object to the early donning of trousers by the youthful man of the house. In this instance the kilt-plaited skirt is pictured made of plaid cheviot showing red and green. The jacket is short and the lower front corners round gracefully. It is made of velvet and worn over a white blouse which

puffs out below the jacket all round. The deep fancy collar and cuffs of the blouse are turned back over the jacket. They are trimmed with insertion and edging, which also decorates a box-plait at the center of the front, where the blouse is closed invisibly.

Any preferred material may be selected for the garments, cloth, velvet, velveteen and corduroy being particularly appropriate for the skirt and jacket and silk or muslin for the blouse.

FIGURE No. 62 L.—GIRLS' DRESS.—This represents a Girls' dress. The pattern, which is No. 2476 and costs 10d. or 20 cents, is in eight sizes for girls from three to ten years old, and is again portrayed on page 206.

Light and dark blue cashmere and blue velvet are here associated in this stylish dress, and braid provides the garniture. The dress is drawn down closely at the back at each side of the invisible closing, and the full front of the light material, which is shaped to accommodate a smooth pointed yoke, puffs out becomingly between jacket fronts. A facing at the back simulates a short round yoke outlined at the bottom by a sailor collar, which is widely notched on the shoulders and extended to form tapering revers. The gathered puffs at the top of the sleeves and the standing collar covered by a wrinkled ribbon are becoming features, and the full straight skirt falls in graceful folds from the waist.

Novelty goods and silk will develop charming dresses by the mode, though any preferred combination may be used, with braid, lace, ribbon or gimp for garniture.

FIGURE No. 63 L.—MISSSES' TOILETTE.—This consists of a Misses' waist and skirt. The waist pattern, which is No. 2443 and costs 10d. or 20 cents, is in five sizes for misses from twelve to six-

teen years of age, and is differently pictured on page 211. The skirt pattern, which is No. 2470 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old, and may be again seen on page 214.

This toilette presents a rich and dressy appearance that may be much modified for ordinary wear by the use of inexpensive materials and garniture. Light-heliotrope silk and violet velvet were united in this instance, the revers and chemisette being of velvet overlaid with lace appliqué. Violet velvet ribbon and lace edging supply effective garniture. The waist is in surplice style closed invisibly at the back and has attractive features in the revers and double caps which stand out over the sleeves. The standing collar has a scalloped portion which flares over a velvet ribbon stock, and a crush belt of the silk completes the waist.

The skirt is in five-gored style, fitted perfectly smooth at the top and flaring at the foot, the ribbon decoration presenting a unique effect.

Whipcord, poplin, *drap de soie*, broadcloth, etc., may be combined effectively with tucked silk for the toilette, with passementerie or gimp for garniture.

FIGURE No. 64 L.—MISSSES' TOILETTE.—This consists of a Misses' waist and skirt. The waist pattern, which is No. 2451 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently pictured on page 211. The skirt pattern, which is No. 2469 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old, and is also illustrated on page 214.

A combination of turquoise-blue cloth and very pale blue tuckd silk was employed in the toilette in this instance, with passementerie for garniture. The skirt has seven gores and is fitted smoothly at the top; it closes at the back, although a band of passementerie at the left side of the front gives the effect of a continuous closing of skirt and waist.

The waist is shaped low at the front and back to display the yoke, and the invisible closing is made at the left side of the front. A facing of the silk placed on the lining puffs out above the upper portion of the sleeve, which ends in line with the fronts and back of the waist, the effect being unique and pleasing. Pointed straps crossing the shoulders are overlaid with the passementerie decoration. The flare cuffs and collar are particularly stylish and effective. The belt of cloth is finished with a frilled end.

The costume might be handsomely developed in gray whipcord, with the yoke of white tuckd silk or white silk overlaid with lace.

MISSSES' AND GIRLS' WINTER INDOOR TOILETTES.
(For Illustrations see Page 201.)

FIGURE No. 65 L.—MISSSES' PINAFORE DRESS.—This represents a Misses' dress. The pattern, which is No. 2414 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently pictured on page 204.

The pinafore dress has attained a high position in the affections of the feminine world, owing to the fact that it is becoming to almost any figure. Green cloth combined with white silk was here chosen for the dress, baby ribbon and frills of wider ribbon supplying the decoration. The pinafore waist, which blouses stylishly at the front, is cut low and rounding at the neck and large about the arm-hole to reveal a smooth yoke finished with a standing collar. The particular features of the design are the gathered puffs on the sleeves and three wide tucks on *bayadère* tucked up in the pinafore blouse and in the skirt near the lower edge. The skirt is plain save for the becoming gathered fullness at the center of the back. A silk sash tied in a large bow at the back adds the finishing touch to this exceptionally stylish gown.

A combination of fancy and plain silk trimmed with narrow lace frills and lace appliqué will effectively develop the mode. A large lace scarf tied in a bow under the chin will furnish a becoming neck-completion.

FIGURE No. 66 L.—GIRLS' TOILETTE.—This consists of a Girls' two-piece costume and shirt-waist. The costume pattern



MISSSES' DRESS, WITH TUCKED PINAFORE WAIST CLOSED AT THE LEFT SIDE AND A SEPARATE FIVE-GORED TUCKED SKIRT. (TO BE MADE WITH OR WITHOUT THE FOUNDATION SKIRT.)
(For Description see Page 207.)

which is No. 2415 and costs 10d. or 20 cents, is in nine sizes for girls from four to twelve years of age, and is differently pictured on page 206. The shirt-waist pattern, which is No. 9983 and costs 10d. or 20 cents, is in five sizes from five to nine years old.

A jaunty little Eton jacket costume is here shown made of dark-blue sergo appropriately trimmed with white braid and worn with a white piqué shirt-waist. The jacket is simply adjusted by under-arm gores, a pretty feature of the design being the large sailor-collar, which extends in revers effect at each side of the front. A natty white shirt-waist with a turn-down collar is shown with good effect between the flaring fronts of the jacket, the sleeves of which may be gathered or modishly fitted at the tops by darts, as preferred.

The five-gored skirt is gathered at the back but is smoothly fitted at the sides and front. With the costume is worn a white leather belt fastened with a silver buckle.

Serge, cheviot, cloth, etc., in green, red or brown will suitably develop the mode, which may be effectively trimmed with black Hercules braid or gilt gimp, as fancy dictates. If a large separate collar of white duck or piqué be buttoned on over

the cloth collar, a very pretty neck-completion will result.

FIGURE No. 2467 L. — Misses' Dress. — This illustrates a Misses' dress. The pattern, which is No. 2467 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and may be again seen on this page.

A design particularly desirable for undeveloped girlish figures is here pictured made in mode of plain-faced cloth associated with mauve velvet and mauve corded silk, attractive ornamentation being provided by passementerie. A decidedly original touch is given the gown by a yoke

applied at the back and a center-front that is revealed in revers effect between side-fronts. At the front the waist blouses becomingly, and the side-fronts are reversed in oddly shaped revers. Flaring sections on the collar and cuffs and a slight puff at the top of the sleeve characterize the mode.

The five-gored skirt is snugly adjusted at the front and sides, and the slight fullness at the back is folded in plaits which give the plain effect about the hips so much desired this season. A velvet belt and fancy buckle complete the waist.

Plain cloth combined with plaid silk, with milliners' folds of satin for trimming, will develop a very serviceable gown for school uses. A metal belt will be appropriate for wear with a gown developed as described above.

FIGURE No. 68 L.—LITTLE GIRLS' DRESS.—This represents a Little Girls' dress. The pattern, which is No. 2442 and costs 7d. or 15 cents, is in seven sizes for little girls from two to eight years of age, and is differently pictured on page 215.

Black-blue cashmere and white silk were here combined in this charming dress, dainty trimming being supplied by velvet ribbon and buttons. An over-body cut in fancifully

low outlines at the neck is arranged over a body in full gathered style, which is becomingly finished at the neck by a frill of the silk. A stylish broad effect is given the shoulders by caps formed by extensions of the over-body. The sleeve is gathered at the top and bottom and is finished by a narrow wristband. A straight skirt gathered all round is attached to the short body, and the closing of the dress is made invisibly at the center of the back.

China silk, foulards and all soft woollens of any light-blue hue will daintily develop the mode, for which dimity, lawn and organdy may also be selected. Lace and insertion will provide the decoration.

FIGURE No. 69 L.—GIRLS' DRESS.—This illustrates a Girls' dress. The pattern, which is No. 2453 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is again pictured on page 207.

The lines of this dress, here shown made of fancy plaid material and red silk, are decidedly attractive. A variation of the popular pinafore waist is seen in the buttoned-over straps at the shoulders, which are extensions of the pinafore. The

low outlines of the pinafore disclose in a very effective manner the full yoke, which is topped by a standing collar on which are arranged flaring circular sections. At the top the sleeve is cut in pointed outline to reveal the gathered puff applied to the lining.

The four-gored skirt is characterized by an under-folded box-plait, arranged at each seam, and gathered fullness at the back. A narrow silk belt conceals the joining of the waist and skirt.

Serge, novelty goods, cheviot, crepon or silk combined with some contrasting silk may be selected for the mode,

which lends itself attractively to almost any decorative scheme. Buttons and fancy braid will provide an appropriate finish.

STREET TOILETTES FOR YOUNG PEOPLE.

(For Illustrations see Page 202.)

FIGURE No. 70 L.—CHILD'S LONG COAT.—This represents a Child's coat. The pattern, which is No. 9799 and costs 7d. or 15 cents, is in eight sizes for children from one-half to seven years of age.

Corded silk was chosen for this quaint coat, and frills of fine lace edging contribute a dainty trimming. A deep scooped collar gives the garment a dressy air and imparts breadth to the shoulders; it entirely conceals the short body, from which the skirt falls full all round. A rolling collar and full sleeves finished with shallow cuffs complete the garment.

Fine cloth or velvet will be chosen for the coat when it is for dressy wear, but serge and mixed woollens are suitable also and will be desirable when an every-day coat is to be made. Feathers trim the round hat.



2467

Front View.

2467

Back View.

MISSSES' DRESS, WITH FIVE-GORED SKIRT.

(For Description see Page 207.)

FIGURE No. 71 L.—GIRLS' DOUBLE-BREADED COAT.—This illustrates a Girls' coat. The pattern, which is No. 2082 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age.

A natty double-breasted coat is here illustrated made of mixed cloaking, with a tailor finish of machine-stitching. The customary coat-plaits and coat-laps arranged at the back give the necessary spring and fullness to the lower part of the coat, which is closed snugly to the throat in double-breasted style with button-holes and large bone buttons. A straight collar lends smartness to the mode. A removable cape of the stylish circular shaping is included in the pattern.

Rough and smooth cloakings are equally desirable for the design, which may be made with a large circular cape, the pattern providing for the same. Braid or fur will decorate the coat, if a more elaborate garment be desired.

A Tam-O-Shanter adorned with quills is worn with the coat.

FIGURE No. 72 L.—MISSSES' TOILETTE.—This illustrates a Misses' jacket and skirt. The jacket pattern, which is No. 1999 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old. The skirt pattern, which is No. 2452 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years of age, and is again shown on page 215.

A decidedly attractive toilette, consisting of a coat of storm serge and a skirt of fine serge decorated with braid, is here pictured. Snug adjustment at the sides and back emphasizes the graceful looseness of the fronts, which are reversed at the top in pointed lapels that extend beyond the ends of the rolling collar. Below the lapels the jacket closes in a fly. Under the coat is worn a shirt-waist, a linen standing collar and Ascot scarf serving as jaunty accessories for the same.

The two-piece circular skirt is lapped and closed at the left side of the front, displaying the stylish close hip adjustment.

In tan broadcloth trimmed with narrow black braid the coat will be very effective. The skirt may be made of serge, chevot, cloth or silk, and appropriate decoration will be supplied by braid, lace appliqué or narrow ribbon.

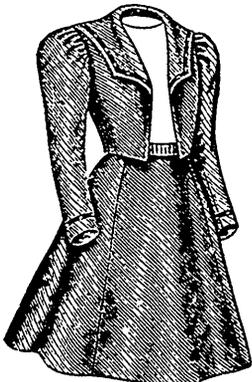
A walking hat trimmed with quills completes the toilette.

FIGURE 73 L.—GIRLS' TOILETTE.—This consists of a Girls' jacket and dress. The jacket pattern, which is No. 9725 and costs 7d. or 15 cents, is in nine sizes for girls from four to twelve years of age. The dress pattern, which is No. 2347 and costs 10d. or 20 cents, is in ten sizes from three to twelve years of age.

The blazer will always be popular for young people, as there are few designs that are more convenient or becoming. A stylish

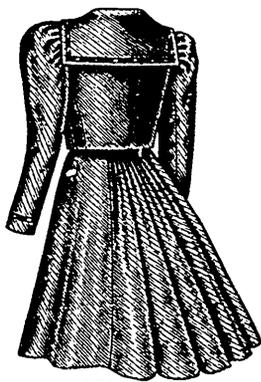


2415



2415

Front View.



2415

Back View.

GIRLS' TWO-PIECE COSTUME, CONSISTING OF AN ETON JACKET WITH GATHERED OR DART-FITTED SLEEVES AND A FOUR-GORED SKIRT.

(For Description see Page 208.)

the design. The sleeves may be gathered or box-plaited.

The dress is made in pinafore style and has a straight full skirt; it is developed in a combination of plaid cloth and white silk, the necessary decoration being provided by braid.



2476

Front View.



2476

Back View.

GIRLS' DRESS.

(For Description see Page 208.)

In brown cloth ornamented with milliners' folds of black satin this jacket will be very attractive. Silks or woollens are equally desirable for the pinafore dress, which is susceptible of many combinations in colors and fabrics.

The large felt hat is effectively trimmed with ostrich tips and satin ribbon.

FIGURE No. 74 L.—MISSSES' TOILETTE.—This illustrates a Misses' coat and skirt. The coat pattern, which is No. 2053 and costs 10d. or 20 cents is in five sizes for misses from twelve to sixteen years old. The skirt pattern, which is No. 2470 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old, and may be again seen on page 214.

This attractive jacket is marked by a collar as original and unique in its way as the great Arctic explorer—Nansen—for whom it was named. As here shown the coat is developed in pancy satin-faced cloth trimmed with Hercules braid in two widths. Coat-plaits and coat-laps are arranged at the back where the jacket fits snugly in contrast with the fronts, which are loose and closed below the collar in double-breasted fashion with buttons and button-holes. The sleeve shows a double row of gathers at the top.

For the five-gored skirt cloth of a contrasting hue was selected, and encircling rows of velvet ribbon provide a suitable trimming. It is perfectly adjusted about the hips, the slight fullness at the back being disposed in a backward-turning plait at each side of the placket made at the center.

Any firmly woven woollen material may be chosen for the jacket, which may be closed with frogs and olives, if a more ornamental effect be desired. Taffeta, foulard, cloth, serge, etc., will be effective for developing the skirt, which may be trimmed with ribbon, lace appliqué, passementerie or fur.

The stylish hat is picturesquely trimmed with silk and quills.

MISSSES' DRESS, WITH SEPARATE FIVE-GORED SKIRT (TO BE PLAITED OR GATHERED AT THE BACK) AND WITH GUMPE (THAT MAY BE OMITTED).

(For Illustrations see Page 203.)

No. 2426.—The dress, in which the fashionable gumpe is effectively introduced, is shown developed in silk trimmed with chiffon plaitings, ripples of the silk and a satin ribbon belt. The gumpe is dart-fitted in front and closes invisibly at the back. The silk is prettily tucked for the upper part of the gumpe both back and front to produce a yoke effect. At the sleeves of the gumpe, which have two seams, are made ornamentally by three clusters of tucks in the upper portion above the elbow. The silk is also tucked for the standing collar.

The round-necked waist is arranged on a fitted limit and closed, like the gumpe, at the back. The front and back

modification of the mode is shown in the illustration developed in red cloth finished with machine-stitching. Pointed lapels that form notches with the ends of the rolling collar and hip and breast pockets are distinctive features of

are gathered in full at the top and also at the waist, the fulness being drawn well to the center and puffing out becomingly at the front. The sleeves are in becoming short puff style. The five-gored skirt is smooth over the hips and is arranged

fanciful by three deep tucks taken up at the front and back; it is cut low and rounding at the top and quite large about the arm-holes, and is plain at the back across the top, with gathered fulness at the bottom, while in front it is gathered both top and bottom and allowed to blouse stylishly. The waist closes along the left shoulder and down the left side. The tucks are headed with a row of narrow black velvet ribbon, which also follows the loose edges of the over-body; and a standing collar is at the neck. The two-seam sleeves are made with short gathered puffs at the top and daintily trimmed with rows of velvet ribbon.

Both the five-gored skirt and its separate five-gored foundation are fitted smoothly at the sides by single hip darts, while at the back the fulness is collected in gathers at each side of the placket. Three large tucks are taken up a short distance from the lower edge in the skirt and give a very decorative finish. The skirt in the middle sizes measures two yards and a half round the bottom. A velvet ribbon belt fashioned with a pointed end tastefully finishes the waist.

A most attractive dress for every-day wear was made by this design of blue chevot serge, with the yoke and sleeve puffs of plaid velvet, while rows of braid gave a neat as well as ornamental finish.

We have pattern No. 2414 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the dress requires four yards and a fourth of dress goods forty inches wide, with three-fourths of a yard of satin twenty inches wide for the yoke and collar. Price of pattern, 1s. or 25 cents.



2453

Front View.



2453

Back View.

GIRLS' DRESS, CONSISTING OF A PINAFORE WAIST AND A FOUR-GORED SKIRT LAID IN AN UNDER BOX-PLAIT AT EACH SEAM.

The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

(For Description see Page 209.)

at the back in plaits that meet at the top and then spread in fan fashion to the lower edge, which measures two yards and seven-eighths in the middle sizes. The back may be gathered, if preferred.

Ruffles of the material edged with lace would form a soft trimming for dresses of silk, nun's-veiling or other evening textiles, while for street dresses guimp, braid or ribbon will be suitable. The guimpe will usually be of silk, but all woollens will prove satisfactory for developing the remainder of the dress.

We have pattern No. 2426 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, requires six yards and a fourth of goods twenty inches wide; the guimpe needs two yards and a half in the same width. Price of pattern, 1s. or 25 cents.

MISSES' DRESS, WITH TUCKED PINAFORE WAIST CLOSED AT THE LEFT SIDE AND A SEPARATE FIVE-GORED TUCKED SKIRT. (TO BE MADE WITH OR WITHOUT THE FOUNDATION SKIRT.)

(For Illustrations see Page 204.)

No. 2414.—Another view of this dress may be obtained in figure No. 65L in this number of THE DELINEATOR.

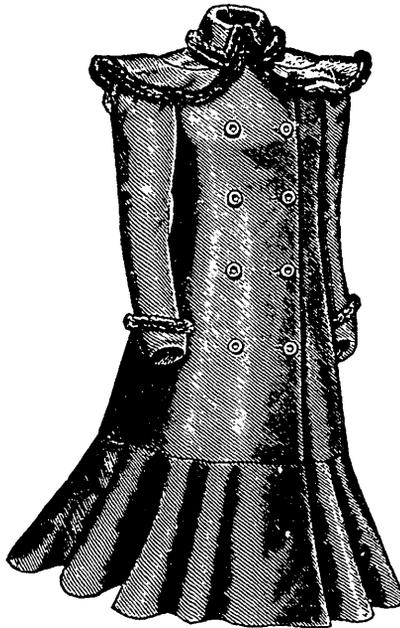
Heliotrope crêpon is here combined with white satin overlaid with lace appliqué in this attractive costume. The waist is made over a plain lining and is shaped with a deep, smooth yoke at the back and front. The pinafore over-body is made

MISSES' DRESS, WITH FIVE-GORED SKIRT.

(For Illustrations see Page 205.)

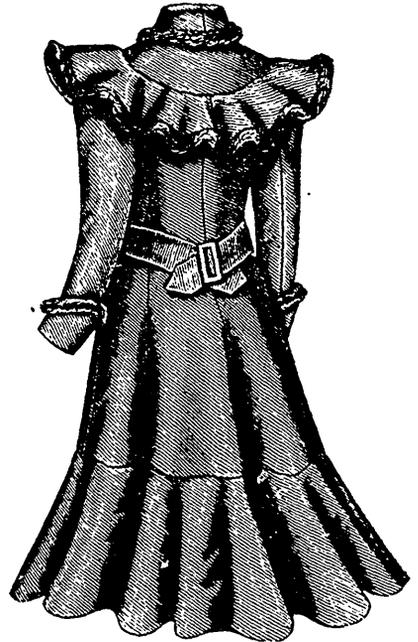
No. 2467.—At figure No. 67L this dress is differently pictured.

A combination of gray cloth and tucked red silk was employed in developing this stylish dress, rows of narrow ribbon contributing the decoration. The waist is extremely



2471

Front View.



2471

Back View.

MISSES' DOUBLE-BREADED LONG COAT, LENGTHENED BY A CIRCULAR FLOUNCE.

(For Description see Page 209.)

graceful and introduces unique features. It is shaped with under-arm gores and is low at the back to display a yoke which is joined in shoulder seams to a center-front. Side-fronts that reveal the center-front effectively are turned back

at the top in revers. The fulness at the waist is collected in gathers; it puffs out becomingly at the front and is drawn down close to each side of the invisible closing at the back. The neck is finished with a standing collar having two flaring circular portions, and the ribbon belt is fastened with a gold clasp at the front. The two-seam sleeves are V-shaped at the top, where a gathered puff of the silk is introduced. Flaring circular cuffs complete the sleeves.

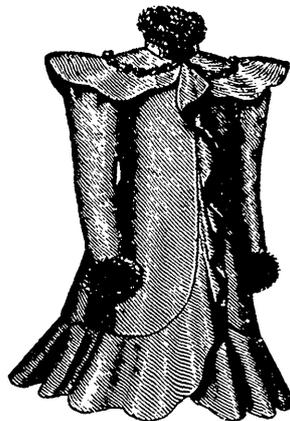
The five-gored skirt is perfectly smooth at the top. It flares slightly below the hips and has fulness at the back arranged in a backward-turning plait at each side, the plaits flaring in rolling folds to the lower edge, which measures three yards round in the middle sizes.

Fawn cloth and heliotrope silk might be effectively combined in the dress, with silver passementerie for decoration.

We have pattern No. 2467 in five sizes for misses from twelve to sixteen years of age. To make the dress for a miss of twelve years, calls for three yards and five-eighths of dress goods forty inches wide, with a yard and three-eighths of tucked silk twenty inches wide for the center-front, back-yoke, puffs and collar and for facing the revers. Price of pattern, 1s. or 25 cents.

and adds a decorative touch to the garment. A unique feature of the jacket is shown in the two-seam sleeve, which may be gathered or made with four darts at the top that fit smoothly about the arm-hole.

The four-gored skirt is fitted without any fulness at the



2445

Front View.



2445

Back View.

GIRLS' LONG COAT, LENGTHENED BY A CIRCULAR FLOUNCE THAT EXTENDS UP THE RIGHT FRONT EDGE TO THE NECK.

(For Description see Page 210.)

GIRLS' TWO-PIECE COSTUME, CONSISTING OF AN ETON JACKET WITH GATHERED OR DART-FITTED SLEEVES AND A FOUR-GORED SKIRT.

(For Illustrations see Page 206.)

No. 2415.—Another view of this costume is shown at figure No. 66 L in this number of THE DELINEATOR. A costume consisting of an Eton jacket and a skirt is here illustrated made of blue serge and ornamented with braid.

front and sides, but has graceful gathered fulness at the back. Cheviot, broadcloth, novelty goods, etc., will suitably develop this costume. Milliners' folds or fancy passementerie will trim both the skirt and jacket. Gold gimp and buttons will be effective decoration for an Eton costume made up in red cloth.

Decoration may be given by an embroidered gilt star in each corner of the sailor collar in front. A vest of contrasting cloth would be a pleasing addition.

We have pattern No. 2415 in nine sizes for girls from four to twelve years of age. To make the costume for a girl of nine years will require two yards and three-fourths of material forty inches wide. Price of pattern, 10d. or 20 cents.



2458

Front View.



2458

Back View.



2458

MISSSES' LONG COAT AND CAP. (KNOWN AS THE HUDSON BAY OR TOBOGGAN SET.)
(For Description see Page 209.)

The jacket is simply adjusted by under-arm gores, the broad back being seamless. The fronts may be worn open or may be held together by link buttons just below the sailor collar, which is square at the back but fancifully shaped in front

a short, full puff at the top, while a turn-over pointed cuff of velvet completes the wrist. The full, straight skirt is joined to the body with a cording.

A very stylish frock might be developed in silk, with a small

GIRLS' DRESS.

(For Illustrations see Page 206.)

No. 2476.—At figure No. 62 L in this number of THE DELINEATOR this dress is differently illustrated.

This becoming frock is here illustrated made of plain dress goods combined with velvet and trimmed with fancy braid. The body is arranged over a plain lining, and the front, which has gathered fulness at the center, is shaped to accommodate a pointed yoke. The backs have slight gathered fulness only in the lower part and are closed invisibly at the center. Eton jacket-fronts form a feature of the mode; to their front edges are joined the revers-like ends of a fancy sailor-collar that is notched on the shoulders and arranged in slightly low outline on the back, which is faced with velvet above the collar. A velvet standing collar is at the neck. The two-seam sleeve has a short, full puff at the top, while a turn-over pointed cuff of velvet completes the wrist. The full, straight skirt is joined to the body with a cording.

A very stylish frock might be developed in silk, with a small

quantity of velvet in combination, and a decoration of lace, ribbon frills or fancy braid is desirable for ornamentation. We have pattern No. 2476 in eight sizes for girls from three to ten years of age. To make the dress for a girl of nine years, requires three yards and a half of dress goods forty inches wide, with half a yard of velvet twenty inches wide for the standing collar, cuffs and front yoke. Price of pattern, 10d. or 20 cents.



GIRLS' DRESS, CONSISTING OF A PINAFORE WAIST AND A FOUR-GORED SKIRT LAID IN AN UNDER BOX-PLAIT AT EACH SEAM.

(For Illustrations see Page 207.)

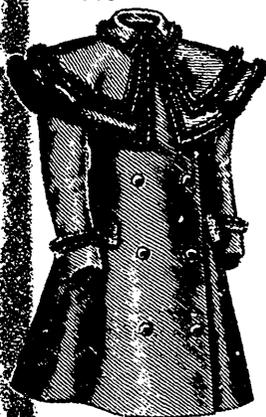
No. 2453.—By referring to figure No. 69 L, this dress may be seen differently made up. Pinafore effects are favored this season, and the mode here introduced shows this pretty style combined with a new four-gored skirt. Green cloth and red silk are here associated in the dress, with black braid and buttons for garniture. The waist is made with a close lining, and the front and backs are cut large about the arm-holes and in low pointed outline at the top, the back being extended over the shoulders in narrow pointed straps which lap over the front. Gathered fulness at the waist puffs out at the front and is drawn down close to each side of the invisible closing at the back. The deep yoke has gathered fulness both front and back at the neck. A standing collar topped by circular portions that ripple becomingly completes the neck. The sleeves have two seams and are in V outline at the top, where a puff arranged on the lining is disclosed. They are completed with rippling circular cuffs which flare over the hands.

The four-gored skirt is joined to the waist and is perfectly smooth at the front and sides. The fulness is arranged in an under box-plait at each seam, the plaits being held in position for a short distance by small buttons, below which they fall free. The fulness at the back is gathered and hangs in graceful folds.

A charming dress might be made of Hungarian-blue broadcloth combined with white silk and trimmed with lace



2503



2503

Front View.



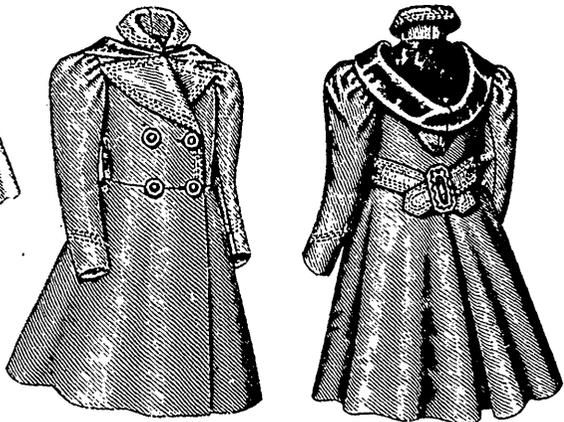
2503

Back View.

GIRLS' DOUBLE-BREASTED LONG COAT. (TO BE MADE WITH ONE OR TWO SHOULDER CAPES.)

(For Description see Page 210.)

to twelve years of age. To make the dress, except the yoke, collar, puff and belt, for a girl of nine years, needs two yards and three-fourths of goods forty inches wide; the yoke, collar, puff and belt require a yard and three-eighths twenty inches wide. The price of the pattern is 10d. or 20 cents. By using



2495

Front View.

2495

Back View.

GIRLS' DOUBLE-BREASTED LONG COAT, WITH CIRCULAR SKIRT. (TO BE MADE WITH OR WITHOUT THE BELT SECTIONS AND HOOD.)

(For Description see Page 211.)

the pattern check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

MISSSES' DOUBLE-BREASTED LONG COAT, LENGTHENED BY A CIRCULAR FLOUNCE.

(For Illustrations see Page 207.)

No. 2471.—Plain cloth was used in the construction of this coat. The back is shaped by a center seam and connected with the double-breasted fronts by under-arm gores. A dressy air is given by a flat collar, which curves away from the throat and is deepened by a circular frill that falls in ripples at the back. The high rolling collar is edged with fur trimming, as are also the frill bordering the flat collar and the pointed cuffs completing the two-seam gathered sleeves. The deep circular flounce, which is made with a seam at the back, is joined smoothly to the coat; but owing to the circular shaping it ripples prettily. The closing of the fronts is made in double-breasted style with buttons and button-holes, and belt-straps starting at the under-arm seams and closed with a buckle at the back are a stylish addition.

This coat may be made of mixed coating, with braid or fur binding for decoration, if it is intended for general wear. Heavy Bengaline silk combined with velvet and fur would make a handsome coat.

We have pattern No. 2471 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, requires three yards and five-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' LONG COAT AND CAP. (KNOWN AS THE HUDSON BAY OR TOBOGGAN SET.)

(For Illustrations see Page 208.)

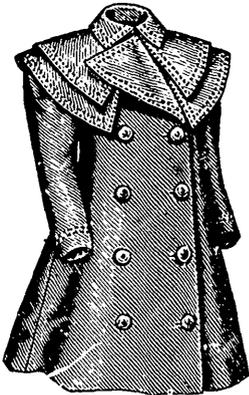
No. 2458.—This comfortable set is illustrated made from a pair of blankets manufactured for the purpose, and will prove acceptable for tobogganing and other seasonable sports. The long coat is adjusted with under-arm gores, and has a center seam which terminates at the waist, where an underfolded box-plait is formed. The loose fronts are closed to the throat in double-breasted style with large buttons and button-holes. The hood is a becoming feature of the mode and is made with a seam that

appliqué and fancy buttons. A pleasing effect, when delicate colors are employed, would be a rose-pink cloth with white silk trimmed with black velvet ribbon and velvet buttons. We have pattern No. 2453 in eight sizes for girls from five

extends from the point to the outer edge, which is broadly reversed. A deep rolling collar is joined to the neck with

be given to a coat made of mode cloth by outlining the cap and circular flounce with sable and lining the garment with water-blue taffeta. If heavy silk be selected, very dressy coat will result.

We have pattern No. 2445 in nine sizes for girls from four to twelve years of age. To make the coat for a girl of nine years, will require two yards and three-fourths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2496

Front View.



2496

Back View.



2496

GIRLS' DOUBLE-BREADED LONG COAT. (TO BE MADE WITH ONE OR TWO SHOULDER CAPES.)

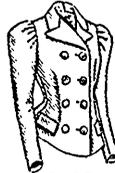
(For Description see Page 211.)

the hood. The two-seam sleeves are gathered at the top, where a full cap is arranged. Turn-up cuffs complete the sleeves. The sash gives an effective touch and is knotted loosely about the waist, the long ends being gathered tightly and finished with tassels.

The cap, which is in one piece seamed at the back, is turned under at the lower edge and fits closely to the head. It is extended to form a long point that droops over at the left side and is finished with a tassel corresponding with the sash ornaments.

Chinchilla and any heavy coating material may be used for developing the set, and blankets with attractive borders are designed for this particular use.

We have pattern No. 2458 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment requires one pair of blankets measuring in width not less than sixty-two inches, or four yards and a fourth of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

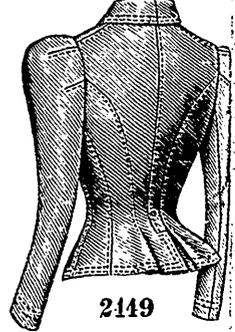


2449



2449

Front View.



2449

Back View.

GIRLS' LONG COAT, LENGTHENED BY A CIRCULAR FLOUNCE THAT EXTENDS UP THE RIGHT FRONT EDGE TO THE NECK.

(For Illustrations see Page 208.)

No. 2445.—A different development of the coat is shown at figure No. 56 L in this number of THE DELINEATOR.

Smooth cloth was chosen for the handsome long coat in this instance, chinchilla furnishing a soft and appealing decoration for the collar and sleeves. Snug adjustment is given the back and sides by under-arm and side-back gores and a center seam, the shaping producing becoming fullness in the skirt, while the fronts are loose. The lower front corners are rounded, and a graduated circular flounce, which is in four sections and ripples gracefully, lengthens the garment and extends to the neck up the right front edge. The beauty of the coat is greatly enhanced by a cape collar composed of a smooth rounding portion and a graduated circular frill, which is included in the neck seam with the standing collar and falls in symmetrical folds about the shoulders. Satin ribbon gathered up closely at intervals to form puffs heads the frill, and the cape collar, together with the flounce around the coat, is effectively lined with bright silk. The plain sleeve is in two-seam style, the slight fullness at the top being collected in gathers.

Melton, kersey, vicuna or novelty goods will successfully develop this modish design. A very rich ornamentation may

MISSSES' JACKET, WITH DIP FRONTS. (TO BE FINISHED WITH ROUND OR SQUARE CORNERS AND WITH SLEEVES THAT MAY BE DART-FITTED OR GATHERED.) KNOWN AS THE AMERICAN REEFER.

(For Description see Page 211.)



2478



2478

Front View.



2478

Back View.

GIRLS' DOUBLE-BREADED COAT OR JACKET. (TO BE MADE WITH OR WITHOUT THE HOOD AND CAPS.)

(For Description see Page 212.)

a darker shade for the shoulder capes and a trimming of sable. We have pattern No. 2503 in ten sizes for girls from the

to twelve years of age. To make the coat for a girl of nine years, requires two yards and three-fourths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

plaid or plain silk in a harmonizing shade. An attractive coat would be best developed from gray cloth of heavy weight and

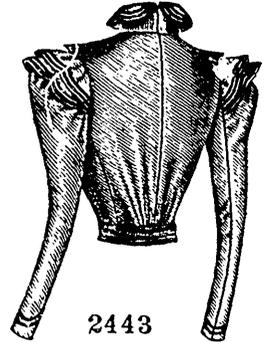
GIRLS' DOUBLE-BREADED LONG COAT, WITH CIRCULAR SKIRT. (TO BE MADE WITH OR WITHOUT THE BELT SECTIONS AND HOOD.)

(For Illustrations see Page 209.)

No. 2495.—The long coat here shown developed in broadcloth finished with machine-stitching is very protective. It is simply constructed, being made with a body adjusted by shoulder and under-arm seams and a circular skirt plain at the front but with fulness at the back arranged in a backward-turning plait at each side of the center seam. At the top the fronts of the body are turned in deep-pointed revers, below which the coat closes in double-breasted fashion with button-holes and large bone buttons. A feature of the mode is the hood in golf style, which is joined to the coat under a standing collar having a rolling outer edge.

The hood is made with a single seam from the point to the outer edge, which is reversed to show the dainty silk lining. The sleeve is in the two-seam coat style, the top being gathered. Belt sections starting at the under-arm seam and crossed and fastened with an ornamental buckle at the center give a decorative touch to the back. An ornamental belt may be worn instead.

Green, gray, blue, red or other desired shades may be



Front View.

Back View.

MISSIS' SURPLICE WAIST, FASTENED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE REVERS AND CAPS.)

(For Description see Page 213.)

a soft dainty shade, with the hood lining of plaid silk showing rose-pink, gray and gold in its weave.

We have pattern No. 2495 in ten sizes for girls from three to twelve years of age. To make the coat for a girl of nine years, requires two yards and a half of material fifty-four inches wide, with half a yard of silk twenty inches wide to line the hood. Price of pattern, 10d. or 20 cents.



2417

Front View.



2417

Back View.



2417

GIRLS' DOUBLE-BREADED LONG COAT. (TO BE MADE WITH ONE OR TWO SHOULDER CAPES.)

(For Illustrations see Page 210.)

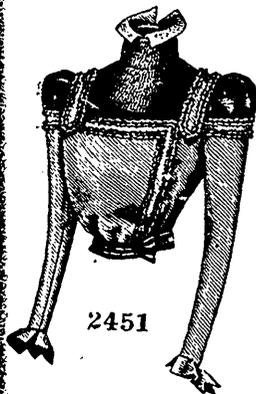
No. 2496.—This stylish coat is shown made of cloth and finished with machine-stitching. The back and sides are accurately fitted, and coat laps and plaits are formed below the waist-line of the middle three seams. The fronts are loose and the right front is reversed in a pointed revers, below which the closing is made in double-breasted style with buttons and button-holes. Two shoulder capes of graduated depth that ripple very slightly spread broadly over the sleeves, which are in two-seam gathered style. A rolling collar closed at the throat completes the neck.

Velvet or silk might be chosen for the coat, or it might be of fine smooth cloth trimmed with fur or appliqué braid.

We have pattern No. 2496 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the coat needs two yards and seven-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

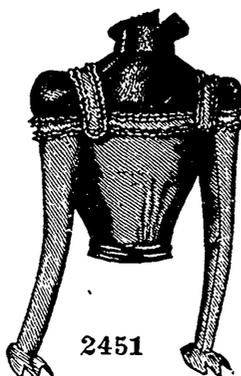
GIRLS' COAT OR JACKET, WITH REVERS EXTENDING DOWN THE FRONT AND A SAILOR COLLAR. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.) KNOWN AS THE MIDDY JACKET.

(For Description see Page 212.)



2451

Front View.



2451

Back View.



2451

MISSIS' JACKET, WITH DIP FRONTS TO BE FINISHED WITH ROUND OR SQUARE CORNERS AND WITH SLEEVES THAT MAY BE DART-FITTED OR GATHERED. (KNOWN AS THE AMERICAN REEFER.)

(For Illustrations see Page 210.)

No. 2449.—By referring to figure No. 54 L in this number of THE DELINEATOR, this jacket may be seen differently made up.

This unique and originally designed jacket is characterized by the gracefully rounded dip-fronts that are so stylish this season. Tan cloth was here selected for the jacket, a neat finish being provided by machine-stitching. Snug adjustment is given the sides and backs by under-arm and side-back gores and a center seam, and the regulation coat-plaits and coat-laps are arranged at the back. The loose fronts are in box style, their upper edges being reversed in lapels that form notches with the ends of the turn-over collar, and the jacket is closed below the lapels either in double-breasted fashion with buttons and button-holes or in a fly, as fancy dictates. Hip pockets are inserted, the openings of which are concealed by oblong pocket-laps. The fulness at the top of the two-seam

selected for the coat, which may be developed in rough or smooth cloaking materials. The lining of the hood may be

sleeve may be removed by four darts or be collected in gathers, as desired.

The jacket is as desirable for fur as for woollen cloakings, such as chevot, vienna, melton, etc. A very ornamental closing will result if fancy frogs and olives are utilized.

We have pattern No. 2449 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, requires a yard and five-eighths of material fifty-four inches wide. Price of pattern, 10c. or 20 cents.

The Middy jacket here pictured is, as its name implies, cut somewhat on the same lines as the jacket worn by an officer of that rank. It is fashioned in navy-blue cloth and trimmed with wide black and narrow gilt braid, the latter, with gilt buttons and anchors, adding a desirable touch of bright color to the jacket. The back and sides are adjusted by under-arm gores, and a center-back seam, the double-breasted fronts fitting loosely. A plain standing collar completes the neck, and pocket-laps applied to the fronts conceal openings to inserted side-pockets. Revers that are broad at the top and narrowed below are arranged on the fronts, the one on the left side concealing the closing. At the top the revers are turned back broadly, and their upper edges are joined in seams on the shoulders to the ends of a square sailor-collar at the back, the whole giving the effect of a jacket with a Middy vest. The sleeve is in the two-seam style, the top having three darts that fit it smoothly about the arm-

GIRLS' DOUBLE-BREASTED COAT OR JACKET. (TO BE MADE WITH OR WITHOUT THE HOOD AND CAPS.)
(For Illustrations see Page 210.)

No. 2478.—A natty little coat is here shown developed in brown cloth trimly finished with rows of machine-stitching, the graceful hood being a feature of the design. Coat plaits and coat-laps are formed below the waist-line at the back, which is adjusted by under-arm and side-back gores and a center seam. The loose fronts are in box style and are closed in a double-breasted fashion to the neck with button-holes and large bone buttons. Side pockets are conveniently inserted, their openings being concealed by oddly shaped pocket-laps. The hood is made with a single seam from the point to the outer edge, which is reversed and reveals the plaid or lining. It is joined to the coat under a rolling collar and gives a welcome touch of bright color to the garment. The sleeve is in the two-seam coat style, an ornamental wrist finish being provided by a graceful, pointed turn-up cuff, while a becoming broad-shoulder effect is induced by a fanciful sleeve-cap arranged over the gathered top of the sleeve.

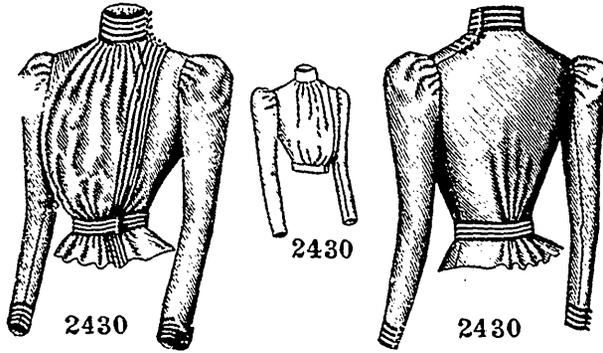
Stuart plaid silk will provide an appropriate lining for the hood, if the coat be made of dark-green cloth decorated with black braid. Rough cloakings and smooth cloth are equally suitable for the mode.

We have pattern No. 2478 in ten sizes for girls from three to twelve years of age. To make the coat for a girl of nine years, requires two yards and a fourth of material forty inches wide, with half a yard of silk twenty inches wide to line the hood. Price of pattern, 10c. or 20 cents.

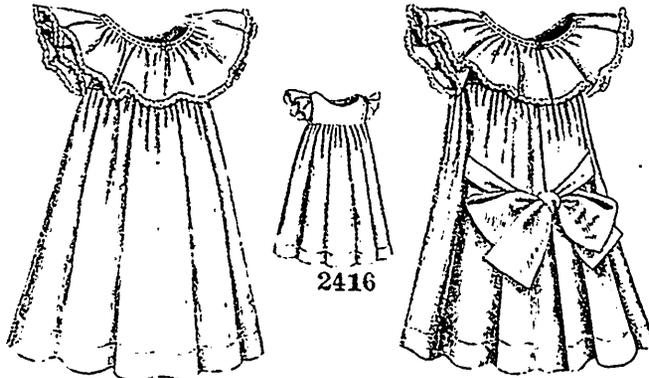
hole and give the broad-shoulder effect so popular this season. The tops of the sleeves, however, may be gathered, if individual taste so directs.

Although navy-blue is the most appropriate color for the jacket, any desired shade may be used, either red or green being effective when this mode of trimming is employed. An extra collar of white broad-cloth artistically decorated with braid may be buttoned on the jacket under the revers and will add to the appearance of a dark cloth garment.

We have pattern No. 2417 in ten sizes for girls from three to twelve years old. To make the coat for a girl of nine years, will need a yard and a half of material fifty-four inches wide. Price of pattern, 7c. or 15 cents.



Front View. MISSES' BLOUSE WITH RUSSIAN CLOSING. Back View. (For Description see Page 213.)



Front View. GIRLS' APRON. (KNOWN AS THE GRETCHEN APRON.) Back View. (For Description see Page 213.)

MISSES' WAIST.
(For Illustrations see Page 211.)

No. 2451.—At figure No. 64 L in this issue of the magazine this waist is shown differently made up.

This becoming mode will find favor with those who admire

simple effects. Dark-green velvet and gray camel's-hair were here united in the waist, with ribbon ruching for garniture and a ribbon belt. The waist is made over a fitted lining and has a smooth yoke. The low-necked back and fronts are plain at the top and have gathered fulness at the waist, the fronts pulling out becomingly and closing at the left side. The waist is smoothly adjusted at the sides by under-arm gores. Straps with pointed ends extend over the shoulders and are fastened to position near the arm-holes. The standing collar is finished with two flaring ornaments and is closed with the yoke at the left side. The two-seam sleeves are closely adjusted and are low and straight at the top in line with the fronts and back. The lining is faced at the top with velvet, which puffs out prettily. Fancifully shaped circular cuffs flare over the hands. The effect without the shoulder straps and collar ornaments is shown in the small view.

GIRLS' COAT OR JACKET, WITH REVERS EXTENDING DOWN THE FRONT AND A SAILOR COLLAR. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.) KNOWN AS THE MIDDY JACKET.

(For Illustrations see Page 211.)
No. 2417.—This coat is again illustrated at figure No. 59 L.

Both silk and woollen materials will develop the waist stylishly, and, if preferred, only one material may be used. Lace, braid or passementerie will afford appropriate decoration.

We have pattern No. 2451 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the full fronts, full back, under-arm gores, sleeves, straps, outside of cuffs and inside of collar ornaments call for a yard and three-eighths of material forty inches wide. For the yoke, collar, inside of cuffs, outside of collar ornaments and for facing the sleeves, it needs a yard and three-eighths of goods twenty inches wide. Price of pattern, 10d. or 20 cents.

here shown developed in green serge, black braid and gilt buttons furnishing effective decoration. It is simply adjusted by shoulder and under-arm seams over lining fronts closed down the center and a lining back. The fronts blouse prettily, the right front being in full gathered style both at the neck and waist-line and extended to meet the narrow left front, which is gathered only at the waist. The closing is made in Russian style, this being a distinguishing feature of the blouse. Under the arms the blouse fits smoothly, and the slight fulness in the back is collected in gathers at the waist-line. A standing collar closed at the left side neatly finishes the neck, and a braid-trimmed belt makes a trim waist-completion. The sleeve is in two-seam style and is slightly gathered at the top. The blouse may be worn outside or under the skirt, as individual taste dictates.



2411



2411

Cheviot, serge, novelty goods, etc., in any desired shade will be suitable for the design. Flat braid, self-strappings or milliners' folds of satin will furnish pretty decoration. A very dressy blouse will result if *pearl de soie* be selected and trimmed with quiltings of narrow satin ribbon, the outlines of the Russian closing being softened by ruffles of lace, which should also fall gracefully over the hands.

MISSSES' SURPLICE WAIST, FASTENED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE REVERS AND CAPS.)

(For Illustrations see Page 211.)

No. 2443.—At figure No. 63 L in this number of THE Delineator this waist may be again seen.

The attractive surplice-waist is here shown made of blue cloth and trimmed with velvet ribbon. The fronts are draped in surplice style and are arranged in graceful drapery folds by small forward-turning plaits formed at the lower edge. Pan-cifully shaped revers which taper to points at the bottom are joined to the front edges of the fronts and at the top form a smooth V-shaped chemisette arranged on the fitted body-lining. The backs are smooth at the top, but have fulness at the waist gathered at each side of the invisible closing. They are connected with the fronts by under-arm gores. A wrinkled ribbon surrounds the waist and is fastened under a bow at the left side. The standing collar is finished with scalloped turn-over portion. The sleeves are a becoming feature of the mode. They are gathered at the top and puff out stylishly under two gathered sleeve-caps of unequal depth and having scalloped lower edges. Serviceable and attractive waists may be made of serge, cheviot, blaid, tweed, cashmere or cloth, with braid or ribbon for decoration. The mode is very graceful.

We have pattern No.

2413 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the waist needs a yard and three-fourths of goods forty inches wide. Price of pattern, 10d. or 20 cents.



2411

Front View.



2411

Back View.

MISSSES' AND GIRLS' GYMNASIUM SUIT, CONSISTING OF A BLOUSE, BLOOMERS AND SKIRT.)

(For Description see Page 214.)

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

(For Illustrations see Page 212.)

No. 2416.—A pretty little apron designed for service as well as ornament is here shown made of white nainsook and trimmed with embroidered edging. The plain short body, which is fashioned with shoulder and under-arm seams, is cut low and rounding at the neck, about which a full gathered Bertha is arranged. The Bertha is headed by a narrow ribbon-run beading and completely covers the body. The body is closed at the center of the back with buttons and button-holes. Frill sleeves that are narrowed under the arms hold the Bertha out stylishly. The skirt is gathered all round at its

upper edge and is joined to the body. Tie-strings are tacked to the skirt at the sides and are formed in a large bow at the back.

Fine white cambric trimmed with leather-stitched braid will make a serviceable school apron. Developed in sheer white dimity or lawn, with ruffles of lace around the neck, arm-holes and bottom of the skirt, the apron is a very dainty affair suitable for afternoon wear. Hemstitching is a pleasing decoration for garments of this kind.

We have pattern No. 2416 in eight sizes for girls from three

MISSSES' BLOUSE, WITH RUSSIAN CLOSING.

(For Illustrations see Page 212.)

No. 2430.—This blouse is again represented at figure No. 6 L in this publication.

A becoming and serviceable blouse for school wear is

to ten years of age. To make the apron for a girl of nine years, will require three yards and an eighth of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' GYMNASIUM SUIT,
CONSISTING OF A BLOUSE,
BLOOMERS AND SKIRT.

(For Illustrations see Page 213.)

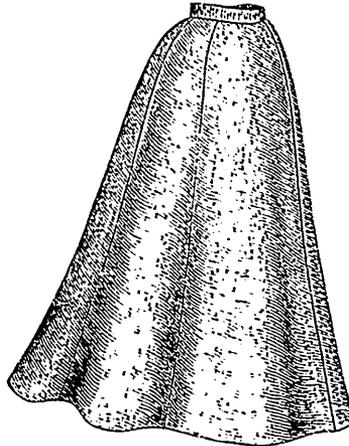
No. 2411.—This desirable gymnasium suit consists of a blouse, bloomers and skirt, but the use of the skirt is optional. Blue serge was employed in developing the suit, and white soutache braid forms the decoration. The blouse is adjusted by shoulder and under-arm seams and closed with buttons and button-holes at the center of the front. It is drawn in at the waist by an elastic inserted in a hem at the bottom and droops in sailor style. The fronts are V-shaped at the top to display a shield, which is sewed at the right side and closed at the left side. The deep sailor-collar frames the shield and curves gracefully over the shoulders; it has broad fancifully shaped ends that meet at the top of the closing. The one-seam sleeves have their comfortable fulness gathered both at the top and bottom and are finished with round cuffs neatly braided.

The bloomers are shaped with a center seam and inside leg-seams. Their abundant fulness is taken up at the top in backward and forward turning plaits, the arrangement of which forms a box-plait over each hip, the closing being made at the left side under the box-plait. The fulness below the knee is regulated by an elastic inserted in hems finishing the lower edges.

The full straight skirt is gathered at the top and falls in folds all round. A sash encircles the waist and is knotted at the left side; the ends are gathered up tightly at the bottom and finished with tassels.

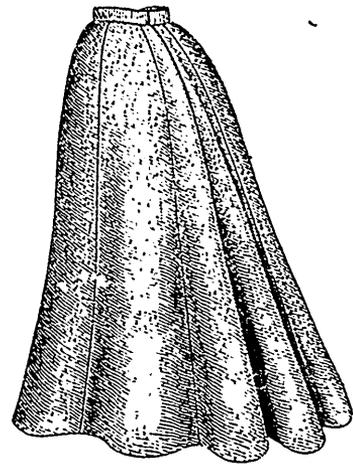
The mode may be used to develop serviceable garments in serge, cheviot, brilliantine and flannel. Braid or bands of cloth will supply attractive decoration.

We have pattern No. 2411 in six sizes from six to sixteen years of age. To make the blouse, bloomers and sash for a



2469

Side-Front View.



2469

Side-Back View.

MISSES' SEVEN-GORED SKIRT.

(For Description see this Page.)

quire six yards and five-eighths of goods forty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' FIVE-GORED SKIRT.

(For Illustrations see this Page.)

No. 2470.—By referring to figures Nos. 63 L and 74 L in this magazine, other views of this skirt may be obtained.

This well-shaped five-gored skirt is shown made of plain dress goods. It fits smoothly over the hips but ripples below, and a deep plait laid at each side of the placket, which is made above the center seam, falls out toward the lower edge, which measures three yards in the middle sizes.

The skirt might be of fancy plaid or of handsome broadcloth or satin faced cloth trimmed with braid or ribbon in some fanciful arrangement; or, if it is to be a skirt for dress wear, it would be extremely stylish made of taffeta silk with ribbon as decoration.

We have pattern No. 2470 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt needs two yards and three-eighths of material forty inches wide. The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

MISSES' SEVEN-GORED SKIRT.

(For Illustrations see this Page.)

No. 2469.—A different development of this skirt is shown at figure No. 64 L in the magazine.

This stylish skirt is here illustrated made of mixed cheviot. It comprises seven gore and spreads gracefully toward the lower edge, which measures three yards in the middle sizes. The effect at the top of the front and sides is smooth, but fulness at the back is formed in a deep backward turning plait at each side of the placket, the folds of the plaits meeting for a short distance and then falling out in flutes to the edge.

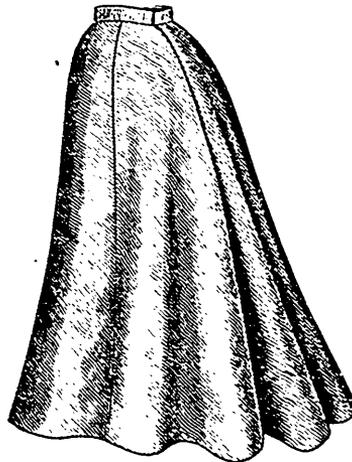
The skirt may be appropriately made of camel's-hair, serge, cheviot and similar wools and also silk, and decorated with braid, satin ribbon or appliqué trimmings.

We have pattern No. 2469 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve



2470

Side-Front View.



2470

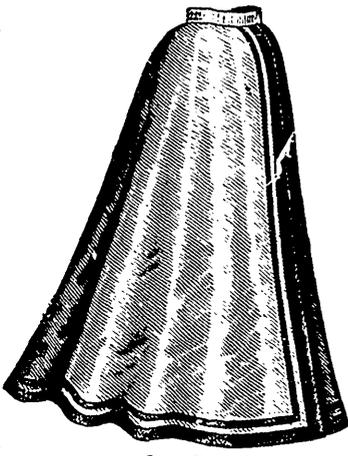
Side-Back View.

MISSES' FIVE-GORED SKIRT.

The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

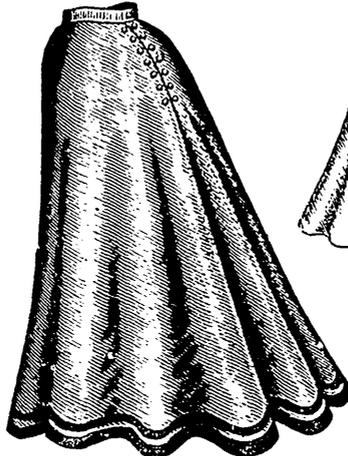
(For Description see this Page.)

miss of twelve years, will need five yards and three-eighths of goods forty inches wide. The blouse, bloomers and skirt re-



2452

Side-Front View.



2452

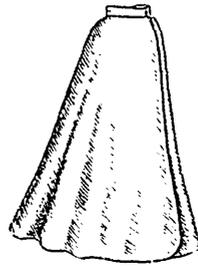
Side-Back View

MISSSES' CIRCULAR SKIRT, OVERLAPPED AND CLOSED AT THE LEFT SIDE OF THE FRONT. (TO BE MADE WITH A SQUARE OR ROUND LOWER FRONT CORNER.) (For Description see this Page.)

years, requires two yards and three-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' CIRCULAR SKIRT, OVERLAPPED AND CLOSED AT THE LEFT SIDE OF THE FRONT. (TO BE MADE WITH A SQUARE OR ROUND LOWER FRONT CORNER.) (For Illustrations see this Page.)

No. 2452.—By referring to figures Nos. 54 L, 58 L and 72 L



2452

for some distance below the waist by two rows of buttons, below which the skirt flares gracefully. A novel closing characterizes the skirt; the right portion overlaps the left broadly at the front, and the placket is made to a desirable depth, the edges being tacked together at intervals below. The lower edge is three yards and a fourth round in the middle sizes.

Gold-brown velvet or corduroy trimmed with sable will attractively develop the design. Becoming and stylish ornamentation for a cloth skirt may be supplied by velvet ribbon. Silk buttons and lacing will provide unique embellishment at the

back. A handsome skirt copied from this design was made of dark-blue velvet trimmed with chinchilla fur, and was worn with an Eton jacket of velvet having the revers and flare collar faced with this beautiful silvery fur. Another charming development would be of hunter's-green cloth, bands of sable or velvet ribbon affording the ornamentation.

We have pattern No. 2452 in five sizes for misses from twelve to sixteen years of age. To make the skirt for a miss of twelve years, requires two yards of goods forty inches wide. Price of pattern, 10d. or 20 cents.

Styles for Little Folks.

LITTLE GIRLS' DRESS, WITH THE OVER-BODY EXTENDED TO FORM SHOULDER CAPS.

(For Illustrations see this Page.)

No. 2442.—This dainty frock is again shown at No. 68 L. The dress is here illustrated made of soft wool goods in combination with silk of a contrasting shade. The short body, which is made on a plain lining, has a front and back shirred in full at the lower edge and also at the neck, where a tiny frill of the silk gives a finish. An over-body shaped by shoulder and under-arm seams and of very fanciful upper outline is extended to form caps over the sleeves, and the closing is made invisibly at the back. The over-body is trimmed with a narrow ribbon ruching, which gives a very stylish air to the garment. The one-seam sleeve is gathered at the top and bottom and arranged on a coat-shaped lining, a wristband edged at the joining to the sleeve and also at the wrist with ruching completing it nicely.

The straight skirt is gathered and joined to the body and is finished at the bottom with a deep hem.

The dress would be very attractive made of shot or polka-dot silk or of fancy material, with the yoke of silk to harmonize. A lace edging outlining the over-body would be very effective, the cuffs and collar being trimmed to accord. A ribbon drawn softly around the waist with a knot and ends of the same would be a desirable completion.

Shell-pink cashmere and moss-green velvet would be exquisite in this mode, with narrow velvet ribbon in the beautiful mossy tint for trimming. An additional adornment would be a sash of broad velvet ribbon tied at the left side.

We have pattern No. 2442 in seven sizes for little girls from

two to eight years of age. For a girl of five years, it needs a yard and seven-eighths of dress goods forty inches wide, with



2442

Front View.



2442

Back View.

LITTLE GIRLS' DRESS, WITH THE OVER-BODY EXTENDED TO FORM SHOULDER CAPS.

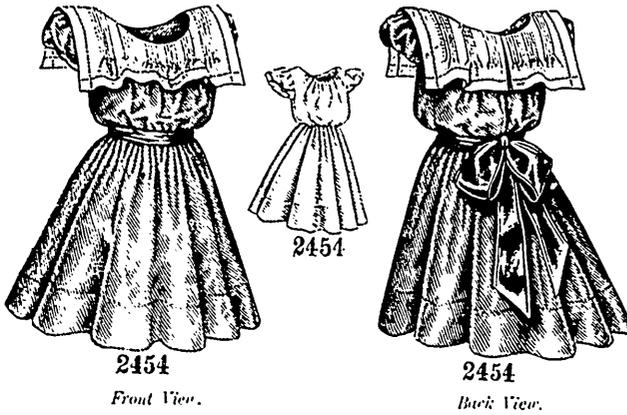
(For Description see this Page.)

seven-eighths of a yard of silk twenty inches wide for the full front and full backs. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' DRESS. (TO BE MADE WITH OR WITHOUT THE KERCHIEF COLLAR AND WORN WITH OR WITHOUT A GUMPE.)
(For Illustrations see this Page.)

No. 2454.—This dress is again pictured at figure No. 60 L in this magazine.
An unusually pleasing dress is here shown developed

Dark-red velvet and satin would associate admirably in this quaint little coat, and unusual elegance will result from a sable trimming.
We have pattern No. 2425 in four sizes for little girls from two to five years old. To make the coat for a girl of five years, calls for three yards and a half of velveteen twenty-seven inches wide, with three-fourths of a yard of silk twenty inches wide for the full fronts. Price of pattern, 7d. or 15 cents.



LITTLE GIRLS' DRESS. (TO BE MADE WITH OR WITHOUT THE KERCHIEF COLLAR AND WORN WITH OR WITHOUT A GUMPE.)
(For Description see this Page.)

CHILD'S DOUBLE-BREASTED LONG COAT, WITH CAPE COLLAR. (TO BE MADE WITH ONE OR TWO CIRCULAR FRILLS.)
(For Illustrations see Page 217.)

No. 2431.—By referring to figure No. 57 L, this coat may be again seen.

This dressy top-garment is here shown made of cloth trimmed with black braid and fur. The back is composed of a short plain body-portion and a skirt laid in two wide box-plaits that flare gracefully toward the lower edge. The fronts are loose and close in double-breasted style to the neck with buttons and button-holes. Stylish breadth is given by the curved flat collar bordered by two circular frills that ripple softly all round. The two-seam sleeves are gathered at the top, and a plain standing collar completes the garment.

This coat made of corded or bengaline silk, with the flat collar of velvet covered with lace appliqué, would be very handsome. The circular frills might be edged with narrow bands of chinchilla fur and lined with taffeta silk of a contrasting color. Pearl buttons would complete the coat effectively.

We have pattern No. 2431 in seven sizes for children from two to eight years of age. To make the coat for a child of five years, requires two yards and an eighth of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

in cashmere in combination with silk. The full body is arranged over a plain lining and shaped by under-arm and short shoulder seams; it blouses all round and closes invisibly at the back. A deep kerchief collar of silk with hem-stitched outer edges is rendered ornamental by tucks made in clusters of five, the tucks terminating a little above the edge at the front and back, where the resulting fulness ripples prettily. The short puff sleeves, which are arranged on plain linings, add to the attractiveness of the frock. The straight full skirt is gathered and joined to the waist and is finished at the bottom with a deep hem. A wrinkled ribbon sash tied at the back in a bow with long ends completes the dress.

This style of dress might be made of fancy light silk or even fine batiste, with embroidery and insertion for the guimpe. If the collar were trimmed between the tucks with insertion and the skirt encircled with the same a very dainty dress would result.

We have pattern No. 2454 in six sizes for little girls from three to eight years of age. To make the dress for a girl of five years, requires two yards and a half of dress goods forty inches wide, with a yard of silk twenty inches wide for the collar. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' HAT. (KNOWN AS THE MAID MARIAN HAT.)
(For Illustrations see Page 217.)

No. 2429.—At figure No. 57 L, in this number of THE DELINEATOR this hat may be again seen.
Velvet was used for the picturesque little Maid Marian

LITTLE GIRLS' LONG COAT, WITH BOLERO FRONTS.
(EXTENDING TO THE INSTEE.)
(For Illustrations see this Page.)

No. 2425.—Another view of this coat is given at figure No. 55 L.

The comfortable coat is here shown developed in velveteen in combination with silk and trimmed with fur. The fronts of the body are shirred in full and arranged over a plain lining. Boleros having their front edges connected by silk cord and fur heads are arranged on the full fronts, which are closed invisibly at the center. The two-seam sleeve is gathered full at the top and bottom, and a deep rolling cuff finishes the wrist. A rolling collar at the neck is edged with fur, as are also the cuffs and the bolero fronts, the trimming on the latter being continued round the lower edge of the back. The skirt is in four sections and is joined to the body. Two wide box-plaits at the back spread in a pretty fashion to the edge of the skirt, and gathers collect the fulness at the front and sides.

A coat of this style made of plain cloth in becoming shades or of corded silk would be very handsome with decorations of appliqué lace and fur, while for less expensive materials satisfactory garniture may be found in the various braid trimmings.



LITTLE GIRLS' LONG COAT, WITH BOLERO FRONTS. (EXTENDING TO THE INSTEE.)
(For Description see this Page.)

hat, and decoration is contributed by ribbon, which is abused for the tie-strings. The full seamless crown is drawn by several rows of shirring at the edge to fit a stiffened band and is formed in two tiny tuck-shirrings that cross at the center, the fulness puffing out between the tuck-shirrings. A lining formed of a bias strip gathered in closely to the center at one edge is added, and a brim that widens toward the front

completes the bonnet most becomingly. The brim, which is double, is sewed to form casings for three wires on which the fulness is shirred, the edge being formed in a full frill. Tie-strings tacked at each side are bowed under the chin.

The hat will be made of corded silk in both dark and light colors, and also of plain and fancy velvet. Satin ribbon will usually be chosen for the tie-strings and to trim.

We have pattern No. 2429 in four sizes for little girls from three to nine years of age. To make the hat for a girl of five years, requires a yard and seven-eighths of material twenty inches wide, with a yard and seven-eighths of ribbon, three inches and a fourth wide for the ties. Price of pattern, 5d. or 10 cents.

for covering the back of the brim for a child of five years, requires three-fourths of a yard of goods thirty-six inches

LITTLE GIRLS' BONNET. (KNOWN AS THE BO-PEEP BONNET.)
(For Illustrations see this Page.)

No. 2441.—At figure No. 55 L in this number of THE DELICATELON another view of this bonnet is presented.

Such a bonnet as this will prove very becoming to little girls. It is known as the Bo-Peep bonnet and is here pictured made of pink corded silk and white Liberty silk, with ribbon for the ties and beaver fur, ribbon, a white feather and frills of the Liberty silk for trimming. The crown is laid at both the top and bottom in plaits which turn toward the center. The plaits flare, and the crown, which has an interlining of soft crinoline, stands high at the back. The flaring brim has a stiff foundation which is covered at the back with corded silk and at the front with Liberty silk that is finished with a frill heading and formed in three tuck-shirrings a short distance from the outer edge. The brim is slashed at each side to the depth of the shirrings and is wired at the free edges and becomingly bent; the deep slutes at each side result from tackings made in the brim below the slashes. Frills of Liberty

silk give a becoming finish. Ribbon conceals the sewing of the brim to the crown and is arranged in stylish bows on the bonnet. Ribbon tie-strings are drawn under the chin and tied in a bow. The bonnet has a close-fitting lining of white silk consisting of a small circular crown and a front. Bengaline, plain or bro-



2429

Front View.



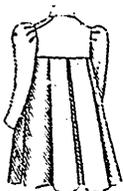
2429

Back View.

LITTLE GIRLS' HAT. (KNOWN AS THE MAID MARIAN HAT.)
(For Description see Page 216.)



2431



2431



2431

Front View.



2431

Back View.

CHILD'S DOUBLE-BREASTED LONG COAT, WITH CAPE COLLAR. (TO BE MADE WITH ONE OR TWO CIRCULAR FRILLS.)

(For Description see Page 216.)

corded velvet, silk and cloth are used for developing little girls' bonnets, and the decoration may be varied, chiffon, ribbon, lace and fur being appropriate. Dark-green velvet and pink mull, with pink satin ribbon and a pink ostrich tip for garniture, were used in developing a charming little bonnet.

We have pattern No. 2441 in three sizes for little girls from three to seven years of age. For the crown of the bonnet and



2441

Front View.



2441

Back View.

LITTLE GIRLS' BONNET. (KNOWN AS THE BO-PEEP BONNET.)
(For Description see this Page.)

wide; the front of the brim and frills to trim require seven-eighths of a yard of material twenty inches wide; beside this is needed half a yard of lining silk twenty inches wide, and four yards of ribbon three inches and a fourth wide for the ties and to trim. Price of pattern, 5d. or 10 cents.

INFANTS' CLOAK.

(For Illustrations see Page 218.)

No. 2418.—This comfortable cloak for baby is pictured made of white Bedford cord and simply trimmed with insertion. It is lined throughout with soft white silk. The cloak is made with a smooth square yoke, to the lower edge of which is joined the full seamless skirt. The skirt is smooth under the arms, the fulness being collected at the top in shirrings at the front and back; and the closing is made the depth of the yoke with buttons and button-holes. The neck is finished with a rolling collar. A distinguishing feature of the mode is the cape, which is composed of a smooth round flat collar and a deep circular ruffle seamed at the back and rippling all round. The two-seam sleeves are gathered at the top.

Corded silk, cashmere and light-weight cloth will also develop the cloak suitably, with ribbon or lace for decoration. Pattern No. 2418 is in one size only. To make the cloak, calls for two yards and three-fourths of material forty inches wide. Price of pattern, 7d. or 15 cents.

INFANTS' SET, CONSISTING OF A PINNING-BLANKET, FLANNEL SKIRT, MUSLIN SKIRT AND DRESS.

(For Illustrations see this Page.)

No. 2494.—A dainty set for an infant is here shown cut on



2418

Front View.



2418

Back View.

INFANT'S CLOAK.

(For Description see Page 217.)

skirt is given by extra width allowed below the center back seam and arranged in backward-turning plaits, which are held in place by a short stay on the inside of the garment. The blanket is closed in front with safety-pins.

Organdy, lawn, dimity or fine cambric will suitably develop the dress, the yoke and sleeves of which may be made of all-over embroidery or of fine organdy with bands of insertion let in. Deep lace ruffles will outline the square yoke and finish the neck and sleeves. The flannel petticoat and pinning-blanket may be bound in pale-blue or pink wash ribbon, with a dainty finish of feather-stitching.

Pattern No. 2494 is in one size only. It requires for the pinning-blanket, one yard of flannel thirty-six inches wide; for the flannel skirt, two yards and three-eighths of flannel twenty-seven inches wide; for the muslin skirt, two yards and three-eighths of material thirty-six inches wide; for the dress, two yards and three-fourths of material thirty-six inches wide, with an eighth of a yard of fancy tucking twenty-seven inches wide for the yoke. Price of set, 1s. or 25 cents.

LITTLE GIRLS' MUFF.

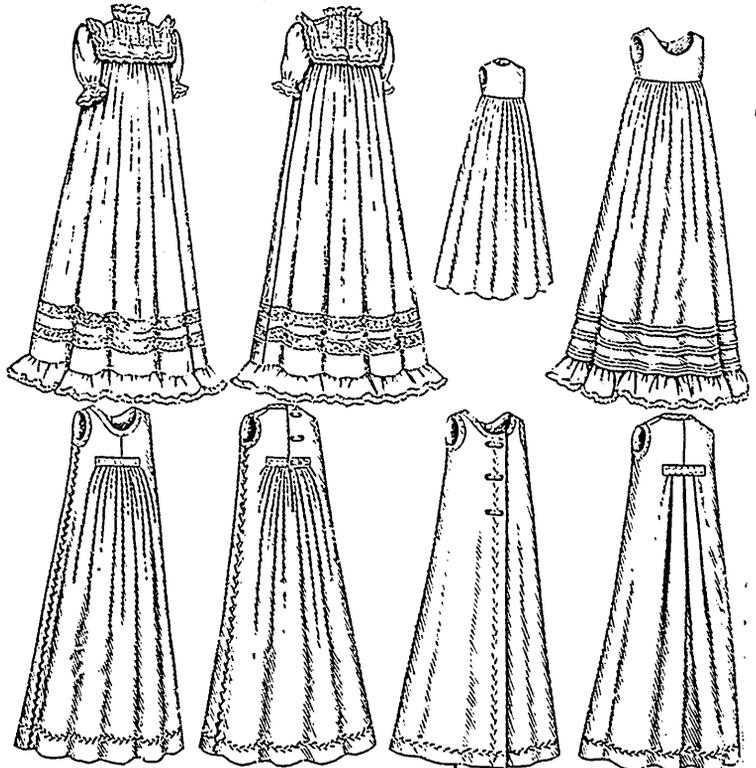
(For Illustration see Page 219.)

No. 2428.—This charming little muff is shown made of blue velvet, with bright silk for the lining. It is decorated with ribbon and a fur head and has an interlining of wadding which gives comfortable warmth. The muff is narrowed and drawn up quite closely by gathers at the top, where its end

the most approved hygienic lines. The long dress is developed in nainsook combined with fancy tucking and trimmed with insertion, lace edging, frills of the nainsook and feather-stitching. To a square yoke, adjusted by shoulder seams and closed at the back, are attached a full gathered front and back joined in under-arm and short shoulder seams. The sleeve is gathered top and bottom and finished with a narrow wristband. Under the dress is worn a muslin skirt fashioned with a short body, which is adjusted by shoulder and under-arm seams and may be high or low necked. To the body is joined a full gathered skirt decorated with three clusters of tucks, and ruffles of the material edged with lace. The body is closed at the back.

The third article of the set is a cosy little petticoat of flannel, which may be made high or low at the neck. It consists of a front and back joined in shoulder and under-arm seams, the closing being made at the back with safety-pins. The front is smooth at the top, where it has a short seam at the center, below which fullness is introduced and collected in gathers that are held in place by a stay underneath a feather-stitched band of the material, giving a neat finish on the outside. A similar arrangement of fullness is seen in the back at each side of the closing. The neck and arm-holes are bound with wash ribbon feather-stitched to position, and feather-stitching effectively outlines the side seams and heads the hem.

The last but not the least important garment of the set is a pinning-blanket developed in white flannel, with the neck and arm-holes bound with wash ribbon and finished with feather-stitching. This garment may also be high or low necked and is made with only shoulder seams and a short center seam in the upper part of the back. The necessary fullness in the



2494

INFANTS' SET, CONSISTING OF A PINNING-BLANKET, FLANNEL SKIRT, MUSLIN SKIRT AND DRESS.

(For Description see this Page.)

are seamed. It is provided with a lining, which is made narrower than the outside to permit the muff to puff out. T.

lining is sewed to the outside to form a casing in which an elastic is inserted that draws the muff in closely at each side, where a frill is formed. The muff is suspended from the neck by a ribbon that is tied in a pretty bow.

Pattern No. 2428 is in one size only. To make the muff, needs five-eighths of a yard of goods twenty or more inches wide for the outside, with five-eighths of a yard of goods twenty inches wide for the lining. Price of pattern, 5d. or 10 cents.



2428

LITTLE GIRLS' MUFF.

(For Description see Page 218)

the upper edge being gathered and joined to the yoke and the side edges joined in under-arm seams to the body backs. The drawers are shaped by outside leg seams terminating in dart style a little above the ankle, inside leg seams and a center seam, and openings made in line with the under-arm seams are concealed by overlaps. At the back the drawers are gathered at the top and sewed to a band in which button-holes are worked to pass over buttons sewed on the body backs to correspond. The legs are extended to form the feet, a short curved seam at the back shaping each heel; and sole sections are fitted in. The comfortable one-seam sleeves are gathered top and bottom and finished with wristbands. The neck is completed with a rolling collar in two flaring sections.

We have pattern No. 2463 in ten sizes for

CHILD'S NIGHT-DRAWERS, WITH FEET.

(For Illustrations see this Page.)

No. 2463. -The practical night-drawers here pictured are made of Canton flannel and trimmed with torchon edging. The garment has

a short square yoke at the front joined in shoulder seams to smooth backs which extend to a little below the waist-line and are closed with buttons and button-holes at the center. The drawers portion is extended to the yoke in front,

children from one to ten years of age. To make the night-drawers for a child of five years, will require three yards and three-eighths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.



2463

Front View.

CHILD'S NIGHT-DRAWERS, WITH FEET.

(For Illustrations see this Page.)

In the present instance the costume is shown developed in black velvet, with lawn for the blouse. Narrow braid gives a decorative finish to the jacket, and embroidered edging and insertion supply elaborate garniture for the blouse. The jacket has a smooth seamless back and loose fronts joined in shoulder and under-arm seams. The fronts flare widely but meet at the neck, where a shallow rolling collar supplies the finish. The sleeves have two seams and are plainly finished.

The blouse is extremely dainty and contributes considerably to the attractiveness of the costume. It is adjusted with shoulder and under-arm seams, and the lower edge is turned under to form a hem in which an elastic or tape is inserted to regulate the fullness, which puffs out all round below the jacket. The blouse is closed invisibly under an applied box-plait at the center of the front. The blouse has full sleeves finished with wristbands, to which are attached fanciful cuffs that are turned up over the jacket sleeves. The large round collar has widely flaring ends. It is attached to the blouse and worn over the jacket.

The kilt-plaited skirt is supported by an under-waist closed at the back.

We have pattern No. 2473 in four sizes for little boys from two to five years of age. To make the jacket and skirt for a boy of five years, requires a yard and a half of material fifty-four inches wide. The blouse calls for a yard and a half

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

Styles for Boys.

LITTLE BOYS' COSTUME, WITH JACKET. (TO BE MADE WITH ROUND OR SQUARE LOWER FRONT CORNERS.)

(For Illustrations see this Page.)

No. 2473. -This very attractive costume for little boys is again represented at figure No. 61 L.

LITTLE BOYS' DOUBLE-BREASTED SAILOR BLOUSE SUIT.

(For Illustrations see Page 220.)

No. 2438. -This suit is pictured made of brown cloth, machine-stitching and buttons giving a neat completion. The blouse has an elastic inserted in the hem at the bottom to draw the edge in closely about the waist and droops in true sailor fashion. The fronts are closed in double-breasted style with buttons and button-holes and are V-shaped at the top, where a buttoned-in shield finished with a low standing collar is displayed. A deep sailor-collar falls broadly across the back, and a patch pocket is arranged on the left front. The one-seam sleeves are formed at the upper side of the wrist in box-plaits that are stitched to position to cuff depth, and short slashes are made just back of the plaits and closed with two buttons and button-holes.

The trousers are shaped with the usual seams, and hip darts and close at the sides. Hip and side pockets are inserted. Serviceable suits may be made of serge, chevot, flannel or tricot, with braid for decoration.

We have pattern No. 2438 in eight sizes for little boys from three to ten years old. For a boy of seven years, the suit will need a yard and three-fourths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2473

Front View.



2473



2473

Back View.

LITTLE BOYS' COSTUME, WITH JACKET. (TO BE MADE WITH ROUND OR SQUARE LOWER FRONT CORNERS.)

(For Description see this Page.)

LITTLE BOYS' DRESS.

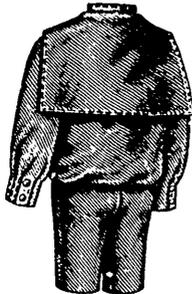
(For Illustrations see Page 220.)

No. 2437. - Blue serge was selected for making this dress, with gilt buttons, gold braid and an embroidered emblem for decoration. The fronts and back



2438

Front View.



2438

Back View.

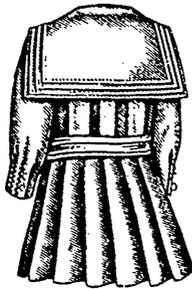
LITTLE BOYS' DOUBLE-BREADED SAILOR BLOUSE SUIT.

(For Description see Page 219.)



2437

Front View.



2437

Back View.

LITTLE BOYS' DRESS.

(For Description see Page 219.)

the openings just back of the plaits. The kilt skirt is joined to the waist and the plaits flare. The belt is buttoned at the front.

The dress may be developed satisfactorily in flannel and all soft woollens. The shield, belt and collar may contrast.

We have pattern No. 2437 in four sizes for little boys from two to five years of age. To make the dress for a boy of five years, needs two yards and an eighth of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

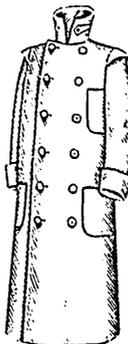
BOYS DRESS SHIRT-WAIST, WITH REMOVABLE ETON AND STANDING COLLARS.

(For Illustrations see this Page.)

No. 2502.—This dress shirt-waist will undoubtedly prove a proud possession to the youthful wearer. Muslin was used for describing the garment, with linen for the bosom, collars and cuffs. The shield bosom is applied on the smooth fronts, the waist being closed at the center with studs. Small tucks are taken up at the back at each side of the center and slight gathers at the waist-line are covered by a belt, to which buttons are sewed for attaching the trousers. The neck is finished with a neck-band to which may be attached a removable Eton or standing collar, and the shoulders are strengthened by straps stitched to position. The shirt-sleeves are finished with straight link cuffs.

The garment is desirable for wear with the Tuxedo suit when made of cambrie, with linen for the bosom, collars and cuffs.

We have pattern No. 2502 in eight sizes for boys from five to twelve years of age. To make the shirt-waist for a boy of eleven years, calls for a yard and five-eighths of material thirty-six inches wide, with five-eighths of a yard of linen thirty-six inches wide for the bosom, collars and cuffs. Price of pattern, 7d. or 15 cents.



2497



2497

Front View



2497

Back View.

BOYS' ULSTER OR LONG COAT. (KNOWN AS THE HUDSON BAY, TOBOGGAN OR BLANKET COAT.)

(For Description see this Page.)

seventy-six inches, or three yards and an eighth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

of the body are joined in shoulder and under-arm seams. In the fronts and also in the back three box-plaits are laid, and the closing is made under the center box-plait at the front. The fronts are shaped low in V outline to reveal a shield that is buttoned in and finished with a low standing collar below which an emblem is embroidered. The sailor collar is fancifully shaped at the front. The one-seam sleeves are box-plaited to cuff depth at the upper side of the wrist, and two gilt buttons close

BOYS' ULSTER OR LONG COAT. (KNOWN AS THE HUDSON BAY, TOBOGGAN OR BLANKET COAT.)

(For Illustrations see this Page.)

No. 2497.—This comfortable, protective ulster or long coat is illustrated made of chinchilla and finished with machine-stitching. It is adjusted by shoulder and under-arm seams, and a center seam which terminates at the top of coat-laps. The fronts are closed in double-breasted style with buttons and button-holes and are reversed in pointed lapels which form shallow notches with the ends of the deep rolling collar. If desired, the coat may be buttoned close to the throat and the collar turned up high, with the ends drawn snugly together by a pointed buttoned-on strap of the material. Pockets are applied on the fronts in patch style, and a belt of the material is passed under a strap at each side seam. The hood is shaped with a center seam extending from the neck to the point; an elastic or tape draws the fullness up to form a frill heading. The sleeves are finished with turn-up cuffs, and caps are arranged over the top.

Blanketing, heavy coating and double-faced cloth may be used to develop a comfortable garment by the mode.

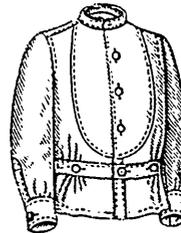
We have pattern No. 2497 in eight sizes for boys from two to sixteen years of age. To make the coat for a boy of twelve years, calls for a blanket measuring in width not less than



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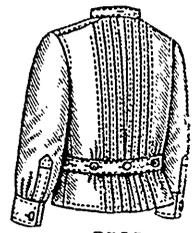


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Front View.



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Back View.

BOYS' DRESS SHIRT-WAIST, WITH REMOVABLE ETON AND STANDING COLLARS.

(For Description see this Page.)

Girls' Interests AND Occupations.

ALL THE GIRLS ARE GOING IN for anthropometric charts: in other words, they are taking their measures—breadth, depth, height and girth. The first step is to buy calipers, a breadth stick, a height stick and a steel tape measure, then go to some one who knows how—the physical director of some nearby gymnasium—and ask her to show you (for a consideration) how to take your own measures. Having procured one of the charts made for the purpose, the data are entered thereon. They are in the majority of instances very unsatisfactory: the chest measure, for instance, is 29.2 when it should be—say 30.5; other measurements likewise are found to be on the wrong side of the account, unless the girl has had a course of physical culture. If the girl has spirit and energy, she will commence at once a course of gymnastics, in her own room, perhaps, and in due time other and more satisfactory entries may be made on the chart. In a New York "gym." are recorded the measurements of nearly three hundred girls averaging 19.4 years, and more than half the number show the shoulders measuring less than hips. To be proportioned properly this should be reversed: there should be a gradual slope from the shoulders down, with no bulging out at the hips to destroy the symmetry. Other defects very noticeable in these records are lack of development of the fore-arm and unsatisfactory depth of the chest. A hint which may perhaps be of service to the novice is that measurements must always be taken in the same way and in the same position of the body. They are of especial value for the reason that they hold out an incentive to work; they show gain and loss in certain directions and are a guide as to the kind of exercise needed.

THE NUMEROUS REPORTS CONCERNING the downfall of the elevated coiffure appear to have been without foundation. The hair is still worn high on the head, and by French women higher than ever. The knot just below the crown is also worn, but the chignon at the nape of the neck is rarely seen. A pretty comb is the usual decoration at the back, just below the high knot. Some attempt at head-dress is the feature of the evening coiffures. This has not as yet attained the dimensions of the old-time specimens, but some of the jewelled aigrettes now are quite conspicuous for their size as well as for their brilliancy. There are jewelled wings in black, white and colors, lace wings with white aigrettes, and various arrangements of flowers with loops and ends of ribbon drawn in shell shape and towering several inches high. A crescent of violets around the high knot, of which the widest part is at the top, is very pretty with a bow and ends of white or violet-colored ribbon at one side. Dandelion blossoms gone to seed are another decoration fastened in the hair with a little bow of velvet. Pompons of ribbon to match the costume are another fancy, and jewelled butterflies, which are to be had in all colors and prices, are other exquisite hair ornaments. The mode of hair-dressing which makes the head look as round as possible is very desirable: the double knot just below the crown will often accomplish the desired result. Of course, it goes without saying that in all fashionable coiffures the hair is waved all round in wide loose waves.

ACCORDING TO MADAM RUMOR the girls have appropriated yet another of their brothers' garments—the full-dress chest-protector. It is cut for all the world like a man's except that it comes well down over the back as well as the chest. It is generally made of plain satin of a very delicate shade, or brocaded silk in the daintiest hues conceivable. Of course, these protectors are only intended to be worn when a low-cut bodice is used, and are to be removed with the wraps. Along with these protectors comes the wearing of evening hoods, and one can hardly wonder at their popularity, for they are not only most comfortable but vastly becoming alike to old and young. These hoods fit loosely over the head and are turned back in front. At the back they are finished with a sort of frill or curls, as our grandmothers called it in their day, quite devoid of

fulness. Long strings of tulle or chiffon add daintiness as well as expense to this latest whim. The hoods are made of plain satin in light colors or fancy silk and are usually lined with a contrasting color. Men are in ecstasies over the fashion. No woman they say, can keep on one of these hoods at the opera or theatre, since it hides half her charms; its adoption, therefore, ensures him an unobstructed view of the stage.

THE NEWEST FAD IN ENTERTAINING is the button-sewing party. Ladies and gentlemen participate, and the person who sews the buttons most quickly and satisfactorily receives a prize, while for the worst work a consolation prize is offered. At a recent entertainment of this nature a charming bachelor was awarded the first prize. His task was sewing five porcelain buttons on a bit of muslin, and the judges declared it was accomplished in the neatest possible manner and in an incredibly short time.

THE FASHIONABLE GIRL USES very large muffs this season. Now a muff should be chosen to suit the individual rather than common taste, for nothing looks more ludicrous and out of keeping than to see a woman no bigger than a minute apparently weighted down by a huge muff, unless it is the sight of a large, tall creature with her hands thrust into one about big enough for a baby. By the way, muffs of sable are by long odds the most fashionable this year; we may presume they will not become too common for many years, since the cost of a really fine one is exceedingly high.

GIRLS HAVE ADOPTED A STYLE of mourning which is altogether new, and I am in doubt whether to consider it an improvement or otherwise. It does seem a shame to see a young girl swathed in crape from her ankles to the top of her sunny young head, while on the other hand it gives one an unpleasant shock to meet a girl dressed in the gaudiest of colors who has just been bereft of a devoted parent, with nothing to signify her loss but her subdued manner and a black band on her coat sleeve. I have not seen the style on any but young girls and on the street. The coat on which the black band is stitched may be of any color, but preference seems to be given to tan.

GIRLS WHO DEVOTE THEMSELVES to fancy work may be interested to know, now that the long Winter evenings are upon us, that raised gold work and spangles are no longer used for the adornment of sofa-cushions and chair-covers, much to the delight of all lovers of the right thing in the right place. In their stead the Queen Anne stitch has come into favor. This is nothing more nor less than the old-fashioned damask or darning stitch. The most popular cushions and chair covers this season have conventional designs outlined with closely twisted embroidery silk, not floss, filled in with the Queen Anne stitch, and they are quite as beautiful in appearance as solid masses of flowers and foliage worked out in intricate stitches, and certainly many times more durable and appropriate.

ANOTHER STITCH WHICH COMBINES simplicity and effectiveness with popularity is the cross-stitch embroidery seen at its best in the formal and decided patterns of Russian embroidery. Most of the work is done with cotton, as the linen or flax thread does not work so smoothly and does not keep its color after repeated washings. Geometric patterns and the repeat designs of the borders in red, yellow and blue are particularly effective worked in coarse *écru* linen or canvas.

A FANCY WHICH BRINGS TO THE FRONT an old-new species of needlework is the popular Renaissance embroidery. This is especially well adapted to linen, pongee and other closely woven fabrics. The patterns are worked entirely in button-holing, the different sections of the design being connected by button-hole bars without picots. Although button-holing is such a simple thing to do there is a right and a wrong way to do it, so, perhaps, a few words will not be amiss. It is always advisable to work from left to right and hold down the working thread with the right thumb; a foundation thread is first laid in the running stitch, and the needle is inserted above and brought out below the run thread, that is, between the run line and the working thread. The loop thus formed gives the button-hole when the thread is tightened. The stitches should be placed close together and with extreme regularity.

LAFAYETTE McLAWS.

MIDWINTER DRESS FABRICS.

Discretion should be exercised in the selection of the gown to be worn between seasons, the heavy fabrics belonging peculiarly to Winter and the light-weight textiles of Spring being alike undesirable. Medium-weight materials are required, and they are exhibited in great variety. Rich and handsome cloths will continue in the highest vogue, the air of distinction that attaches to broadcloths and satin-faced cloths, Venetians, etc., having established them in permanent favor. So numerous are the beautiful tints and shades shown in these elegant goods that unless one's mind is already made up as to what is most becoming it is difficult to make a selection. The reign of blue in all shadings continues, thanks to its almost universal becomingness. Soft, delicate tints that suggest a tone of hyacinth or amethyst are wonderfully beautiful in glossy cloths; the darker shades—army and navy—are always in good style for street or tailor gowns. The castor and mode tones are very attractive, and black and gray in a very delicate shade are extremely fashionable.

An innovation in cloth gowns is the introduction of a second shade of the material, the over-skirt or polonaise drapery just now so prominent providing admirably for this feature; charming creations result from a tasteful disposition of the two shades. In some attractive examples velvet in a darker or lighter shade, as suggested by individual taste, is substituted for the contrasting hue of cloth; the effect is equally desirable. This fancy is illustrated in a visiting gown of exceptional beauty in which mode and golden-brown broadcloth are united. The skirt is shaped upon approved lines, showing the fashionable over-skirt feature in its construction. The over-skirt is of the mode shade and is fitted smoothly about the hips and back without fullness. It assumes a point directly in the front and back at the lower edge and ripples gracefully at the sides. Small cloth-covered buttons are arranged on each side of the back, and the closing is effected by a silk cord lacing. The under-skirt has a circular flounce of golden-brown cloth which shows effectively beneath the over-drapery. Several rows of machine-stitching decorate the lower edge of both the under and over skirt. A drop-skirt of watermelon taffeta is an effective addition: it is made in a graceful sweep. The basque has a whole back, and the fronts are rolled back in revers faced with golden-brown cloth. A plaited vest in the same shade is revealed between the open fronts, and a chemisette with a high standing collar of white corded silk softens the effect. The long coat-skirt makes the mode thoroughly up to date. Around the waist in lieu of a velvet or silk girdle is worn a narrow stitched belt of golden-brown cloth fastened with a tiny dull-gold buckle. The adjustment of the basque accentuates the charm of a graceful figure. The sleeves fit the arm very closely below the elbow and flare over the wrist; the upper part is becomingly full and is dart-fitted. The golden-brown velvet toque that accompanies this stylish toilette is prettily draped and is trimmed with velvet bows faced with mode satin and a beige pheasant's breast, a gorgeous damask rose giving the essential touch of color. Light-mode suede gloves are also worn, and for wear in the early Spring there may be a jaunty cutaway jacket of mode kersey.

Crépons remain very popular, and wonderful results are achieved in their development when associated with a harmonizing material or trimmed with one of the numerous appropriate garnitures. Some advance specimens show self-colored stripes, vertical or *en bayadère*, and also raised or crinkled figures. Exceptionally rich are those characterized by embroidered dots in blue, gray, light-green and heliotrope upon black grounds. In other samples the stripes are in a rich contrast to black or colored grounds. Dressy gowns of the fabric are suitable for wear upon ceremonious occasions. A foundation or drop skirt of taffeta in a shade to match the color introduced in the crépon would be most effective.

Plain and mixed poplins are always in good style and are especially well-liked by persons of conservative taste. Among the colors just now fashionable are gray, mode, castor, bluet and the shade of blue suggesting amethyst. The mixed weaves show harmonious blendings of gray and deep-rose, red and dark-green and blue and red; when developed by a mode embracing fanciful accessories, silk or velvet matching the color introduced in mixed goods, or in an attractive contrast when the plain fabric is chosen, would enrich the textile greatly.

French zibelines in plain and mixed colors are fashionable fabrics appropriate for the season. French camel's-hair, which is also well suited for present wear, is an unusually rich textile, possessing the admirable qualities of the ordinary weave with added lustre. It is shown in all the fashionable plain color and street costumes of rare good style are developed from it.

Scotch and English cheviot, homespun and tweed in mixed and solid colors with rough surfaces are extremely popular for between-season gowns. National-blue, brown and Oxford-gray are displayed in solid-hued cheviot and camel's-hair weaves with here and there a white hair showing effectively. Dark-blue with red, dark-green with red, gray with red and brown with gold are favored combinations in the mixed goods. These with cheviot serges, are fashionable for coat-and-skirt suits. Black is always introduced, no matter what the color blending may be.

Covert suiting remains a standard fabric and is exhibited in plain and two-toned effects. The colored back in the latter specimens will meet the most exacting tastes. The dull-hued surface of stone-gray is enlivened by a bright-red back; another soft, delicate shade of gray has a dainty rose back, while golden-brown is made unusually attractive by a background of bright green. Elaborate costumes are developed from these exceptionally handsome goods, and the trimmings may consist of an artistic disposition of the material showing the tinted side out.

Imported *barèges* promise to become very popular for early Spring gowns; printed varieties are shown in innumerable designs and tints. Another suitable fabric for Spring or for wear in mild climates is termed French *gazine*, which is exhibited in plain and striped weaves and in white and all the popular tints.

The admirable quality characterizing Henrietta and nun-veiling, namely, adaptability for graceful draping, has secured established these beautiful fabrics. In the soft aesthetic tone gray, beige, hyacinth and bluet, these exquisite textiles possessed charms, and triumphs of beauty and good taste result from their development.

The gorgeous imported robes of *crêpe de Paris* and other silk and wool goods have an excellence all their own in the rich combinations and perfect shaping, displayed. A dainty amethyst-tinted robe shows the skirt cut in circular shape with a graduated circular flounce. Artistic decoration is provided in a variety wrought out of narrow white satin ribbon ruching running all over the circular flounce; the same ornamentation is furnished for the waist. Velvet appliqués embellish robes of slightly heavier fabrics, and jet combined with chenille gives a touch of elegance to other beautiful modes.

For youthful wearers there are bright, pretty plaids combining the popular Spring colors, which may be made up for entire costumes or associated with a plain fabric in a tint to harmonize with the predominating color in the weave.

Cristal ondé, one of the season's novelties, is an unusually rich silk characterized by round cords that stand out upon the surface. A dinner gown of this rich fabric will meet the approval of the most fastidious woman.

Striking novelties are shown in taffeta or satin Duchesse in a variety of choice designs with a black ground enlivened with dainty color. An attractive example shows a cloud effect wrought artistically in shaded-red, heliotrope, blue and old rose; another is in wavy, graceful lines over the surface, while a third bears a wave-crest or spray effect. A *jardinière bayadère* suit at regular intervals over another rich, lustrous black ground. Numerous possibilities will be suggested in these handsome silks to the woman who appreciates rich and elegant effects.

Soft white and delicately tinted Liberty satins, *mouseline de soie*, point d'esprit, etc., are shown in great profusion and developed into gowns of surpassing beauty. A gown designed for a rather youthful wearer, simple in the extreme but in excellent taste, was developed in robin's egg blue point d'esprit, tiny ruffles of the same, each headed with narrow blue ribbon, furnishing ornamentation. The circular skirt had an over-skirt open in front and having rounding lower front corners. Three narrow ruffles were arranged one above another about the edge of the over-skirt to give the soft fluffy appearance that characterized the dainty mode. The panel front and lower edge of the circular skirt were similarly ornamented. The waist was shaped in the baby fashion with a low round neck and long mousquetaire

sleeves. A Bertha ruffle of the textile gave becoming breadth to the slender, graceful figure of the wearer. A folded belt of black velvet fastened with a jewelled buckle was added with good effect. The foundation of shimmering pale-blue taffeta gleamed through the meshes of the fabric.

Among the early samples of wash materials piqué is seen in a variety of fashionable shades, also in neutral tints and all-black. Checks and stripes add variety to the assortment, though white and solid colors are promised the widest popularity. Shirt-

waists and entire costumes of piqué will enjoy even greater vogue than last season; dressy gowns will be developed from this fabric associated with handsome coarse laces, velvet, etc. Wash braids will also be extensively used in their ornamentation.

Handsome shirt-waists will be developed from Scotch wash chevots that are offered in a choice variety of plaid and two-toned effects. Fine gingham in rich colorings are also fashionable for this essential garment. The high turn-over collar and narrow string tie will be the feature in the newest shirt-waist.

FASHIONABLE TRIMMINGS.

Midwinter gowns bear decoration quite as elaborate as those worn earlier in the season, and the prediction is that this will be true of fashionable Spring toilettes. The garnitures and ornamental effects employed constitute a vast variety of exquisitely wrought devices. In every instance the woman of perfect taste studies harmonizing effects, avoiding extreme elaboration and gorgeous color combinations. Aesthetic effects result from a skilful disposition of the dainty bow-knots, scrolls or floral appliqué so prominent among decorative conceits. These appear in braids, laces, jets and spangles and are also traced upon satin, velvet or silk with narrow satin ribbon or chenille. Russian lace bow-knots are wonderfully effective for garnishing the handsome silk or cloth gown; they are obtainable in three sizes. The jet designs are dazzling on rich silks or airy net textiles. Garnitures for dressy waists are shown in a wavy pattern in *herre* lace and are to be applied over the shoulders, outlining the yoke or arranged simply on the front, as individual taste dictates. Batiste ornaments for skirt or waist decoration possess much elegance. A heavy embroidery on the batiste foundation characterizes the conceit; the *écru* tints prevail.

There is no decrease in the popularity of chenille laces. They are particularly rich in appearance and are shown in exquisite tints and color combinations, in floral and scroll designs, the former preferred. Bolero effects are wrought from the very wide width, which is also employed for yokes, revers and panels on skirts. This novelty lace is applicable for adorning both silk and woollen gowns.

Susceptible of various possibilities is the godet ruffling in imitation point lace, which is obtainable in two widths and in black and white—the latter in Renaissance and extremely beautiful. Applied upon a skirt of new shaping in three ruffles to simulate a graduated circular flounce this novelty would be most attractive. The waist might be decorated with a Bertha ruffle of the lace, an charming ornamentation particularly becoming to tall, slender figures.

Vandyke points and bands of different widths in Henry II. lace form a trimming peculiarly appropriate for opera or evening wraps, and this form of decoration may also be used on cloth dresses. Belonging to the same family is a coarse open-meshed lace made of a lattice work of heavy threads and bearing Venetian point figures wrought in close embroidery of silky gloss. This odd but effective lace would be rendered additionally attractive if applied over a fabric in a rich color: cerise, turquoise-blue, rose-pink or burnt-orange taffeta would produce the desired effect, and when the gown is in a neutral tint this bit of life would be welcome. Another heavy lace of the same character bears floral and conventional patterns worked in chenille; black and white combinations are very pleasing.

An entire bodice developed from all-over Milanese lace over satin or taffeta in a delicate tint is certain to meet approval. This beautiful lace is close kin to Renaissance and, though not costing quite so much as the latter, is quite as effective. There are bands of insertion and lace edging—sold by the yard—to match the all-over lace; the *écru* tint alone is shown. Women of artistic tastes will prefer this rich, creamy hue to the pure white or even delicate shades, and if a relieving note of color be desired, it may be introduced by a foundation of light-green, blue, heliotrope or pale-yellow for fair-haired wearers and the rich warm tones of scarlet, burnt-orange and deep-rose for those of darker complexions. Shaped skirts and material for the bodice in *herre*, Chantilly, Renaissance and Duchesse laces remain eminently popular and are well adapted for dressy or ceremonious evening wear. The silk or satin under-dress or foun-

dation is an absolute essential with these gauzy introductions.

A robe of rare elegance is of black and white Renaissance, an always fashionable combination; all-over lace to match is furnished for the waist and a lace edging for trimming. Another robe carrying out the black-and-white idea is made of white *mousseline de soie* with appliqué of black Chantilly lace. Large realistic roses of the lace with a narrow ruching of black chiffon following their outline are scattered over the graduated circular flounce and is a prominent feature of the skirt; a wider ruching gives a neat completion at the top of the flounce, where it is joined to the upper part. The appliqué figures are arranged on the circular upper part to simulate an inserted band, and a ruching of black chiffon finishes the edges. The gauzy material for the bodice is entirely covered with Chantilly roses. A most attractive mode by which to design this part of the toilette would be to have blouse fronts and a whole, smooth back. The neck is cut round and becomingly low, and a Bertha effect produced by two ruffles of plaited chiffon—one black and one white—lends the essential breadth to slender figures. The sleeves might be of the white *mousseline* in *mousquetaire* style, or, if preferred, long black suede gloves reaching above the elbow might be substituted. The girdle might be of black velvet clasped with a Rhinestone buckle. White taffeta or satin would be required to line the robe.

Eton or zouave jackets of Renaissance and point de Venise nets are stylish accessories for dressy waists. The latest of these lace jackets are shaped in cutaway fashion to be worn over gowns of elegant cloth or other rich fabric. In a striking costume of white cloth the jacket of black Renaissance lace, chenille-run, suggested the zouave type in front and was made especially attractive by the coat-skirt, which carried out the cutaway idea. The skirt, which was marked by its simplicity, was circular in shaping: it flared around the bottom and fitted perfectly smooth and without fullness about the hips. The closing was made at the left side by a double row of white cloth buttons and silk lacing; a similar feature relieved the severity of the back. A narrow folded girdle and high standing collar of black velvet gave additional distinction. A toque of white tulle glistening with jet spangles, having a jet crown and a white Paradise aigrette and a Louis XVI. bow of black velvet in the front, was fittingly designed with this elegant gown, and black suede gloves were worn.

Point de Gène laces in the *écru* tints remain extremely popular and are obtainable in various widths in edgings, band trimmings and all-over designs. In the last is seen a fine creamy net held together with bands of heavy insertion; it is most desirable for yokes and full vests.

An oddly shaped Bertha garniture of black Brussels net is made very beautiful by shaded chenille floral patterns embroidered upon it. Tiny spangles and cut-steel beads add to the decorative scheme. One example shows varied hues of violet in the chenille introduction; another is given life by exquisite shades of green, while in a third the floral design is in black. The relief from this sombre effect is manifested in the cut-steel beads, which are rather elaborately used. A deep point in the back and revers narrowing gradually to the waist in front characterize this conceit.

Uncut velvet in *réséda* and castor produces a charming garniture that may be used upon a waist or an outside garment. Alternate bands of the two shades are interlaced with jet and gold spangles, and along the edges of the bands tinsel cord is run. The shaping of the novelty is unique and becoming. A broad sailor-collar is in the back, while the front is marked with small

revers. These decorative accessories are shown in various color combinations and when used upon rich fabrics where the harmony has been studied will produce most attractive results.

A dainty trimming designed for evening waists, especially when the low-necked type is chosen, is developed from white Brussels net elaborately embroidered in turquoises, pearls, Rhinestones and silver spangles. Skillfully wrought floral patterns result from these combinations, and when used to form a Bertha upon a gown of some diaphanous textile they are positively things of beauty.

The effect of a square Eton jacket composed of strings of cut jet and gold beads held together with tiny chenille rings would be delightful over velvet or other rich fabrics. Shaded greens, blues and violet tints are shown in the chenille introduction, and a leaf design in *ceru* Russian lace is applied here and there upon the jacket, narrow lace edging it.

Another garniture possessing many admirable points is a shaped bolero jacket of black Brussels net with a very full Bertha around the upper edge and falling in fichu style down each side of the front. This handsome creation receives its special charm from the creamy lace appliqué and others of silver and scintillating jet spangles, while an additional touch is given by the amethysts that stud the devices. Two tiny frills of black *monseleine de soie* edge the fichu, while the lower part of the jacket piece is in fanciful outline finished with jets. No other decoration is necessary when this garniture is used: it will enliven either a black or colored velvet gown or will be equally well suited for those of rich satin, silk or cloth, while the same specimen in white would beautify a toilette of airy, gauzy material.

Entire waists shaped in low outline at the neck and with the faintest suggestion of the pouch in front are shown made of

Brussels net upon which narrow satin ribbon is scrolled; they have a yoke of white taffeta studded with gold spangles and a fancy design worked in gilt braid. A double ruching of chiffon gives a soft and dainty finish to the upper edge of the yoke. White-and-silver combinations are shown as well as white-and-gold. Either white or delicately tinted taffetas are used for the foundation of these fancies, which appear to especial advantage on fair and youthful wearers.

There are myriad jewelled and jetted passementerie band trimmings, and every possible and, indeed, in some examples, seemingly almost impossible devices in the association of jewels, spangles, gold and silver braids, etc. Shaped ornaments, too, for waists and even skirts are wrought from these jewelled combinations. Some examples show moonstones gleaming through the meshes of a icy appliqué, while others hold amethysts or turquoises as especial features. Oriental colorings produced by an artistic arrangement of vari-colored spangles give character to other types.

Realistic floral branches are wrought in colored beads and cabochons of sparkling jet in a band trimming of exquisite charms. A favorite lattice pattern is made of jet scale spangles, and large cabochons are placed at the points of intersection. Yokes, vests and other accessories may be overlaid or made of this decorative feature, and, when placed over a tinted foundation of silk or satin, will bring out all its beauty. An ornamentation of this type would greatly enliven a silk gown or one of some gauzy textile. Silk passementeries shown in floral and conventionalized designs are particularly applicable for adorning handsome cloth gowns. Small frogs of silk braid are much used for ornamenting the waists of tailor costumes; another braided garniture for this purpose is formed of tiny olives over which loops of silk braid are coiled.

FANCY STITCHES AND EMBROIDERIES.

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.]

We present to our readers in the accompanying illustrations some dainty novelties that are as useful as they are ornamental. All of them are intended for the tops of boxes of varying shapes and sizes.

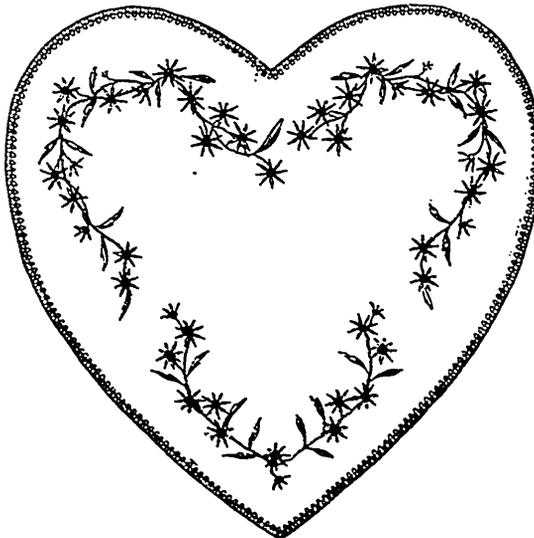
The oblong design is made specially for the reception of cabinet photographs, the proportions being exactly adapted to this purpose. The working design measures six inches and three-fourths by four inches and a half. The depth is a matter of individual taste; two inches, however, will be found a good medium size.

The heart and semi-circular shapes are intended more particularly for the toilet-table, but it will readily be seen that they can be utilized for the parlor or library. Such receptacles are most useful for a writing-table. For the parlor they will hold trifles in daily use that otherwise are easily mishandled, while in themselves they are essentially decorative. The cabinet photograph case would serve likewise for keeping two packs of playing-cards clean and in good order. Either of the other shapes illustrated might be utilized to hold the clips for a round game.

The chief thing to be considered in order to insure a successful result is the making up. This should be neat and dainty in the extreme, in fact, perfection. Now there are many persons

quite capable of carrying out this part of the work, with the aid of patience and fish-glass; but for those who do not possess the required amount of taste and ingenuity it may be stated that boxes of the shapes shown and others are obtainable already made up except for the completion of the top or lid. This is supplied separately with a piece of material ready-stamped for working; also the card for mounting.

When the embroidery is completed all one has to do is cover the top part of the lid. It is then glued down to a thin card already attached in proper position to the box. This card or stout paper is of some delicate tint and forms the lining of both the box and lid. All the boxes are of a serviceable size. The heart measures fully five inches and a half from point to point, and six inches and a half across at the widest part. The semi-circular form measures six inches and three-eighths on the straight line; the width from the center of the line is necessarily exactly half the length of the line. The material usually used for covering the ready-made boxes is denim in pretty shades of Nile-green, pale-blue and a soft tan color. The pieces supplied for the lids ready stamped have pretty designs of a character similar to the original design illustrated, but there is no reason why one might not substitute



HEART-SHAPED DESIGN FOR BOX OR TABLE COVER.

silk or satin for the lid to match the box, with any preferred design upon it.

Sometimes boxes similar to these and also glove and handkerchief boxes are covered entirely with some old-fashioned brocade embellished with a few spangles here and there, the design of the brocade being further emphasized with a little delicate embroidery. If judiciously managed, the effect is charming. Sometimes, instead of brocade, cretonne in the small Pompadour patterns is used with excellent effect.

As to the method of working out the illustrations: there is more than one way; for instance, the daisies on the heart shape are worked according to the drawing with a single chain stitch held down at the point to represent each individual petal; but they could just as well be worked in solid embroidery or with the tiny French ribbons made specially for embroideries. The stems are worked in close stem stitch, the foliage in satin stitch. The chain stitch treatment is by far the most rapid. A double strand of silo floss will answer nicely, and a single strand will be sufficient for the foliage. The centers are worked with French knots placed very close together. At least two shades of silk should be employed both for blossom and leaf to give variety.

It is by no means obligatory to work the leaves in green. Charming results are obtainable by using three or four shades of the same color throughout, but the choice of working silks depends largely on the color of the ground. Forget-me-nots in place of the daisies, worked in natural colors on Nile-green, is a rather uncommon but very pretty scheme of color. A little pink must be introduced for the buds, and the stems and foliage should be of a very yellow green. The edge of this box is finished with narrow gold gimp, but this may be dispensed with, as the edges are quite neat without it.

The half-circle design is extremely dainty. The bow-knots are worked in solid embroidery, care being taken to shade them so as to give the turns of the ribbon. The main stem looks well in gold thread. The feathery design is very quickly worked. All the little dots are put in with French knots. The rest is worked in stem stitch and satin stitch. The whole scheme of color is intended to be rather pronounced, and the forms are small, so that bright colors will give brilliancy without gaudiness.

There now remains the most elaborate of the designs—that intended for the box to hold photographs. The richest effect is gained by the help of a little gold thread used to outline all the scrolls, which are then filled in with

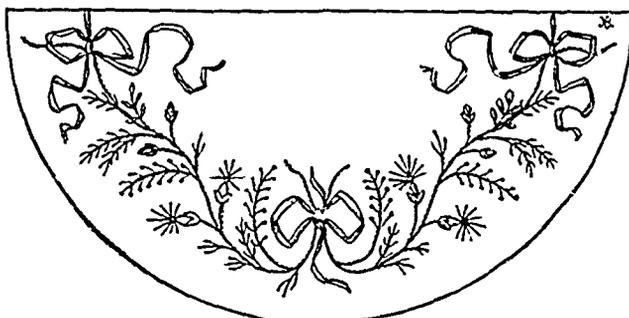
an open-work lace stitch in white silk. The cross-bars are likewise of gold thread held down at the intersections with white silk crossed and recrossed. The dots may be worked with French knots in a color to represent tiny gems. The forget-me-nots and roses are intended to be worked in natural colors with pale-blue, salmon pink and yellowish-greens. A rather uncommon feature is that instead of the wild rose one usually sees in combination with the forget-me-not double roses are

introduced. These may be made wonderfully realistic with a little care and attention in the matter of shading. The heart must, of course, be dark and the receding petals of a medium shade. The cup-shaped petals are very light on the outside, while those that turn back are a little deeper. The direction of stitches is shown by the shade lines. If it be not desirable to use the gold thread as suggested, a double row of rope-stitch in silk may be substituted in a color resembling as nearly as possible the gold thread. The above scheme shows up well on

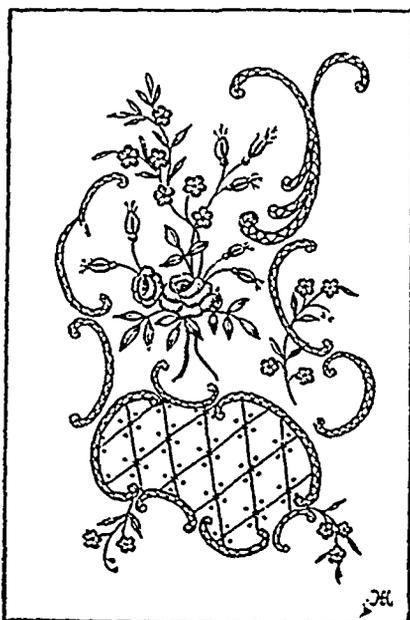
pale-blue, Nile-green, pale-lemon or cream-white. These delicate designs are extra charming when worked on a rich satin.

To return to the subject of the boxes for mounting. If one desires to cover them entirely with a special color other than those provided by the trade, the candy boxes supplied by the best firms will be found sufficiently firm; but, of course, these need lining as well as covering. In all cases the lids should be slightly padded with thin sheet wadding, raised a little more in the center. This padding, after being carefully and evenly arranged should be kept in position with thin muslin before fixing the embroidery.

Let it be again emphatically stated that work of this kind, to be well done, must be executed in a frame, particularly the rose and forget-me-not design. The others might be managed in the hands by an experienced worker, albeit the bow-knots are far easier to manage in a frame. It may take a little longer to work in this way, but it is much more pleasant to handle. Daintiness and extreme purity are so necessary to complete artistic embroideries satisfactorily that it cannot be too often or strongly impressed on the minds of readers how much better it is to set about working in the right way regardless of time and trouble, for the simplest kind of work perfectly finished is far more pleasing even to an uneducated eye than the most elaborate piece carelessly worked and puckered in places. One often sees a beautiful embroidery marred in this way by the amateur more eager to finish her work than to produce a masterpiece.



SEMI-CIRCULAR DESIGN FOR BOX COVER.



ROSE DESIGN FOR PHOTOGRAPH-BOX.

THE GRAND ALBUM OF METROPOLITAN FASHIONS.

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One Large and Ten Smaller Plates of Ladies' Fashions, Two or more Small Plates of Misses', Boys' and Children's Fashions, Plates Illustrating the Latest Ideas in Millinery, a Plate exhibiting the Newest Styles in Blouse-Waists, Basques or Skirts, etc., as may be most seasonable, a Plate representing Styles from Twenty to Thirty Days in Advance of all our other issues. The Number for February contains also Plates of Fancy Dress Costumes and a Plate showing Confirmation and First-Communion Dresses. Subscription price, 12s or \$2 00 per year. Single copy, 1s. (by post, 1s 3d.) or 25 cents. THE BUTTERICK PUBLISHING CO. (LIMITED).

NEW KINDERGARTEN PAPERS.

By SARA MILLER KIRBY, AUTHOR OF "KINDERGARTEN PAPERS."*—No. 2.—HOME WORK AND PLAY IN FEBRUARY.

February is a short month and seemingly uninteresting in its suggestions for work with the children, yet when we begin to look into its possibilities we find it full of a continuous idea of a country full of homes to love and protect. There are the two great birthdays of Lincoln and Washington, with their lesson of service and patriotism, while the charity and friendly messages of good St. Valentine furnish an example to be emulated in the scattering of happiness. It is a month of messengers whose tidings will go ringing on down the ages urging all to do and give of their best. So let us take this quiet time before Nature begins another awakening to bring the children into the atmosphere of those who have labored for a noble purpose, a distinct duty or through love for others. There need be no abrupt transition from the talks and plays of January, in which we saw many general ways in which people helped each other; but we now have particular examples of men whom we call great and whom we love because they gave themselves without reserve for the benefit of their fellow men.

During January we began the keeping of a calendar, the study of the weather and also took up the idea of the earth as a whole, with some study of the particular place and surroundings in which we each live. We may now spend the play-time of one day reviewing this, playing ball games, drawing or sewing balls, modelling in clay and looking at our pictures of the earth and the heavenly bodies. Then we may tell the children that people are learning more about the earth and its inhabitants each year; tell also of some of the discoveries in the past few years, especially such as the children have heard talked about in the family circle. There was a time when the people did not know of such a country as the United States. They did not even know as we do that the earth is round. They knew about Europe, most of Asia, the northern part of Africa; and the more venturesome sailors had gone far enough in the Atlantic ocean to find Iceland and part of Greenland; but of our great land of America they knew nothing beyond some traditions of the Norsemen. They called the Atlantic the "Sea of Darkness" and were afraid to make a voyage on this great ocean because they thought it was inhabited by hideous monsters. They knew about rich treasures in India, and sent out many expeditions to reach India by way of the Cape of Good Hope; but these had not proved successful, and they were still obliged to carry on trade with that country by caravan.

During this time of inquiry Christopher Columbus was born in Genoa, Italy. The exact date of his birth is unknown. He received a fair education and at fourteen became a sailor. He sailed to all the places where even the most daring seamen had been, and still was not satisfied. He married the daughter of a Portuguese navigator and spent much time in studying his father-in-law's maps. Finally he declared that if the earth was round, as men were beginning to believe it might be, why not sail across the Atlantic to Asia and thus reach India without the tedious caravan journey? Columbus brought the subject before the authorities at Genoa, his birthplace, and offered them the renown if they would help him in the great undertaking, but they only laughed at the idea. Then he tried the King of Portugal, with no better success. He would not abandon his idea, however, and next visited Ferdinand and Isabella, the far-famed rulers of Spain, who, after seven discouraging years of waiting, finally fitted him out with three small vessels. He was over two months making the voyage, but at last, on the 12th of October, 1492, he discovered one of the Bahama Islands, near the coast, and on other voyages discovered Hayti and a part of the coast of South America. He endured many hardships and died without knowing that he had found a new continent, which after all was named for an Italian called Americus Vesputius.

Here we have in brief a sketch of the man who first found our country for us. The most evident and prominent qualities of his character are perseverance and courage. In the face of scorn, discouragement and weary waiting he would not give up his conviction, but continued true to his purpose, leave to accomplish which he fairly wrung from those

who listened to him. Another point to make prominent in the story of Columbus is that his great work sprang naturally from his past experiences: it came from what he knew best and in which he had been most faithful. He had been a sailor from boyhood, and had kept to that profession and perfected himself in it. His was not a vacillating and discontented character. No great work has ever been accomplished by weak and changeable persons. To make the story of Columbus real to the children, read them poems of the Norsemen from Longfellow and other poets, and selections from Prof. Johnson's *Stories of the Olden Time* and *Grandfather's Stories*. Let the children build the three ships Columbus sailed in, and tell the things he must have needed for such a long voyage. Let them enact the Court of Ferdinand and Isabella and the landing of Columbus. They can sing songs of the ocean, make strings of beads such as the Indians had, build wigwams, make paper head-dresses, draw maps, make a wreath for Columbus with "Perseverance" on it, frame his picture with fancy paper, folded in kindergarten forms, and last but not least celebrate by a tea party Columbus's return to Spain. There are so many books now that tell the story of Columbus in such an interesting manner that children listen delighted to readings or talks from them. Then, too, the illustrations are so profuse and well done that they suggest no end of songs, games and busy work. One little fellow of my acquaintance used to shake his yellow curls and say eagerly, "Oh, wont ou please tell me about the man who rode so fast through the night," meaning Longfellow's "Paul Revere." With Longfellow, either of Edward Eggleston's histories of the United States—*Lessons in United States History for Younger Classes*, or *A History of the United States and Its People*—James Johnson's *Stories of the Olden Times*, *Grandfather's Stories*, *Stories of Heroic Deeds*, Maria L. Pratt's *American History Stories* and a good modern geography as a reference book one can inculcate a lasting taste for history and good literature.

From the discovery of America and the story of Columbus we pass to Washington, whose birthday we celebrate near the end of the month—the next great man that played an important part in the forming of the country. Thus a sequence is made and the two events may be connected by stories of Indian life, the Colonists and manners and customs during the Colonial period. There will be the forests to fell, log houses and huge chimneys, to build, old-fashioned furniture, cooking and kinds of food, and dressing to imitate, questions as to Indian canoes, travelling, feasting, militia training, games, coasting and sleighing, hunting and fishing, and farming, commerce and customs. With the government of the Colonies, we pass over the Colonial and Indian war and come to their feeling of oppression, the determination of the Colonists to shake off the yoke of the mother country, the outbreak of the Revolution and the appointment of Colonel George Washington by the Continental Congress as Commander-in-Chief of the new Army.

As Columbus was the leader in discovering the country, so Washington may be termed the leader in discovering the nation. He was chosen to his leadership because his past life had been so strong and upright that the people believed that they could depend upon him. Here we can give the story of Washington's youth and manhood, so full of honesty and uprightness that the children will have the greatest respect and admiration for his character. We need not make him a namby-pamby good boy, and it is also about time we buried the hatchet story. We can tell of his father's death, when Washington was but a small boy, and how his mother, Mary Washington, directed his studies and taught him to be obedient, self-reliant, industrious, honest and generous to all living creatures. He had much exercise and grew up to be sturdy, strong and courageous. The story of Washington's training of his mother's favorite sorrel colt and the disastrous result is a far better illustration of his character than the hatchet myth, and more likely to attract children, especially boys. Benson J. Lossing in his delightful *Mary and Martha's Mother and Wife of George Washington* tells the story vividly of how one Summer morning Washington undertook to show several of his boy companions that he could ride this unbroken colt, and how in his struggles with it the colt broke a blood vessel and fell to the ground dying. Soon the boys were sur-

* "Kindergarten Papers," by Mrs. Sara Miller Kirby, a Clear and Comprehensive Manual, for use in Public and Private Schools and the Home, sent postpaid to any address for 4s. or \$1.00 per copy.

moned to breakfast, with the following sequel, as told in Mr. Lossing's book:

"The Mother, ignorant of what had happened, said to the boys in a cheerful manner,

"Pray, young gentlemen, have you seen my blooded colts in your rambles? I hope they are well taken care of; my favorite, I am told, is as large as his sire."

There was much embarrassment among the lads when the question was repeated. George immediately replied,

"Your favorite, madam, is dead."

"Dead!" she exclaimed; "how has this happened?"

"That sort of horse," said George, in a calm tone of voice, "has long been ungovernable and beyond the power of man to tame him. We forced a bit in his mouth this morning. I mounted him and rode him around the field, and in a desperate struggle for the mastery he broke blood-vessel, fell under me and died."

The Mother's cheek flushed for a moment, when she said to her boy, "It is well; but while I regret the loss of my favorite animal, I rejoice in my son who always speaks the truth."

Then we may tell of his being made Public Surveyor when only sixteen years of age, of how he leaped into a swollen stream and saved the life of a little boy when no one else would venture because of the danger: of his appointment as Major at nineteen by Governor Dunwiddie of Virginia, of his perilous mission across the Indian Country when but twenty-two, which journey he made through the mountains in snow-drifts, half-frozen morasses and swollen streams and accomplished in such an admirable manner as to receive the commendation of the Governor and the Council, hastening to his mother at the earliest possible moment to assure her of his safety. He won the confidence of the people by his prudence and bravery, and when they needed a Commander for their Army he was chosen. So true was he as a General, that when the country needed its first President Washington was again chosen; and thus we call him the "Father of his Country"—first in war, first in peace and first in the hearts of his countrymen."

There will be a long list of occupations, games and patriotic songs to illustrate and make real Washington's life and bring the children into sympathy with the idea of a country to love and serve. We may build Washington's early home, the garden where he played, his bed and chair and the desk at which he studied. Then we may follow his trip to the Indian Country and imagine and reproduce what he encountered on the way. Coming down to his soldier life we can make forts and ships, clay cannons and cannon balls and fold paper soldier caps to be worn in marching and drilling, after which flags are waved and patriotic songs sung. We can sew drums and tents or make tents from stiff boxes, fitting them up with beds, chairs, a rug and a table. There are also long rows of soldiers to be drawn, and red, white and blue chains and rosettes to be made. Red, white and blue sticks may be laid to imitate a flag. In a florist's window was recently seen a beautiful flag made of red, white and blue immortelles. We may imitate the President's chair in sewing or build it with blocks, and at the last build the Washington monument. We may then show how the country has grown since Washington was President, until it has become one of the great nations, and that the many men who emigrated in the last war demonstrate the fact that the country still has many loyal and brave sons and good mothers.

While we would give the story of Washington briefly at the beginning of the month, in order to make it a connecting link with Columbus, it would be better to reserve most of the work until nearer his birthday and give some time near the twelfth and fourteenth to the keeping of Lincoln's birthday and St. Valentine's day. We believe in keeping St. Valentine's day because kindergarten teaching is always positive, not negative. We do not tell a child he is bad, but supply him with so many suitable outlets for his energies and give him so many good thoughts which impels that the bad are crowded out because they have no soil to grow in. For this reason we will give him beautiful thoughts about St. Valentine's day before he imbibes anything coarse or vulgar from the outside world. Thus the child gets the true sense of the day before the idea of a ridiculous or sentimental side is presented.

In remote times ridiculous letters on St. Valentine's day were

unknown, all the missives for this occasion being expressive of courteous sentiments or desirous of a returning kindly feeling. St. Valentine really stands for beauty and loveliness for their own sake wherever found. Everyone, whatever his station, has some beauty, some good quality; and so tell the children of the good Saint who lived so long, long ago, who loved everything and was always scattering happiness. After his day the pastors of the early Christian churches wishing to institute good feasts instead of pagan ones, induced the people to celebrate and name one of their feasts in honor of St. Valentine. Therefore, the truest way and that in the spirit of St. Valentine to keep the day is the sending of some message of good cheer to a lonely or unfortunate person or remembering our friends in a pleasing manner.

Anything that will bring happiness and pleasure in our homes or to others outside is a fitting celebration of St. Valentine's day. In this way the true meaning will ever be the best to the child, and he will hold it notwithstanding other interpretations. One mother says that her children enjoy the day best by sending to the homes of poor children or to the orphanage little scrap-books made of manila paper on the leaves of which they have pasted pictures, either plain or colored by themselves. These they tie with gay ribbons and send with some friendly message. Another plan is to build a writing-desk, inkstand and post-box with blocks and then cut and make an envelope to contain some piece of the child's own handiwork to be mailed to a friend. Lace paper from candy and soap boxes used as a border on these cards will please the children immensely. Pretty little cardboard baskets or cheap wicker baskets trimmed with crepe paper or boxes covered with crepe paper in which a little fruit or home-made candy is carried to a friend or old person is another pleasant manner in which to celebrate the day. Then if we sing all our happiest songs, play our best games and perhaps have a birthday supper with a special cake and decorations planned by the children themselves, we will be keeping St. Valentine's day in a sense ever to be enjoyed by young and old alike; a sense that will keep us young in heart and so true and kindly that our society will be sought because it is not superficial.

In this short month also falls the birthday of Abraham Lincoln, another man who loved his country well enough to keep it from disruption and so truly loved the least of his countrymen that he freed the land from the blot that was creeping upon it. He, too, was honest, loyal and grand-souled, as honest and sturdy as George Washington. I will not enter into his story here, for all know it so well and can picture to the children Lincoln's hard life as a boy on a Kentucky farm, the things he learned to do, the way he lived and the lessons that his noble mother taught him, so that when he grew to manhood he was sincere and trustworthy; and though "he did not have courtly manners he did deeds from the promptings of a simple, manly heart that a king might have been proud to own." When a trying time came for the country the people were ready to trust him. We may well take his birthday as an occasion to plant in the childish mind seeds of loyalty and true citizenship. As fitting in this connection I quote from Dr. Hedge,—"Moral training is the crying want of the time. The one thing needful for the safety of the State is that the education of the moral sense in the young keep equal measure with intellectual discipline."

For this day we have such songs as The Battle Cry of Freedom, Tenting on the Old Camp Ground, Tramp, Tramp, Tramp, The Boys are Marching, Marching thro' Georgia, When Johnny Comes Marching Home, and the Battle Hymn of the Republic, with the poems Barbara Fritchie and Sheridan's Ride.

During the last week of the month we may dwell on the benefits of good government in times of peace, and the part each should play in serving the country. We may picture the messages carried by carrier pigeons, by horsemen and now by the systematic post-office service. We also have cable, telegraphic and district messenger service, good schools and liberty to worship God. In return for these manifold privileges our children should learn to be law-abiding citizens, helping the right and upholding good men as candidates for office.

SARA MILLER KIRBY.

HEALTH: HOW TO BE WELL AND LIVE LONG—The special mission of this pamphlet is fully indicated by its title. Rational personal care of one's natural physical condition, without the aid of drugs and medicines, except when the latter are absolutely necessary, are two of the many strong

points of the subject matter of the pamphlet. Every chapter is valuable to every reader of it: and a perusal of the entire collection, with an adoption of its suggestions, is almost an assurance of an agreeable, green old age. Price, 6d. (by post, 7½d.) or 15 cents per Copy.

CROCHETING.

ABBREVIATIONS USED IN CROCHETING.

| | | | |
|---|-----------------------|-------------------------------|----------------------|
| l.—Loop. | s. c.—Single crochet. | h. d. c.—Half-double crochet. | p.—Picot. |
| ch. st.—Chain stitch. | d. c.—Double crochet. | tr. c.—Tribble crochet. | sl. st.—Slip stitch. |
| (Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.) | | | |

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CHILD'S CROCHETED HOOD, WITH NETTED BORDER.

FIGURE NO. 1.—This hood is made of crimson Saxony and white knitting silk. Begin in center of the back, or crown,

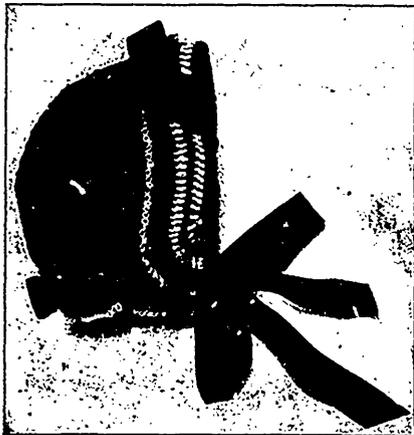


FIGURE NO. 1.—CHILD'S CROCHETED HOOD, WITH NETTED BORDER.

with 4 chain; join in a circle. Next crochet 14 d. c. over this circle. Now make 6 more rounds of d. c., widening enough each time around to keep the work flat. Then make 70 d. c. and turn; next work back and forth in this way ten times. Now work 3 times all round the edge of the cap in the same manner.

Turn-Back Portion.—Tie the wool on ten stitches from the lower edge of the front, and work 6 d. c. in the 11th st.; work one row of d. c. across the front to within 11 st. of the other edge, making 6 d. c. in 11th st. Tie on white silk, make 2 d. c. in each st. of preceding row. With the Saxony make 2 d. c. between 2 of silk st. 6 times, and next put 1 d. c. between 2 silk stitches until within 12 stitches of the other end; then finish as begun. Alternate the last 2 rows once more.

For the Border.—Net 4 stitches over 1/4-inch bone mesh in every 3rd crochet. Now net twice around with white silk over a No. 12 knitting-needle mesh.

Weave ribbon in the lower part to adjust the hood to the neck, tying a bow at the middle of back and making a few loops at each side where the ties are fastened. Arrange standing loops of ribbon at each side of the top in front.

WIDE BLOCK LACE.

FIGURE NO. 2.—The engraving illustrates a pretty lace for bordering tea-cloths, bureau scarfs, etc. Use No. 100 thread. Chain 75 for the foundation.

First row.—1 d. c. in 5th st. of ch.; 2 d. c., 2 ch., 3 d. c. in same st. This makes a shell. 1 s. c. in 3rd st. from shell, 3 ch., 1 d. c. in same st., skip 4 st. 1 shell in 5th st., 3 ch., skip 3 st. and make 1 d. c. in each of next 11 st., skip 3 st. and in the 4th make a "cross-double," as follows: 1 d. c. * thread over needle once, insert needle in same st., th. o., draw through 2 loops once, th. o., and insert in the next 4th st. (in repeating, this will be the first double of the cross-double); draw thread through: th. o., draw through 2 loops 3 times; 3 ch., 1 d. c. in center of twisted st. (taking up 3 threads), 1 d. c. in same 4th st. Repeat from * 4 times, 3 ch., skip 3 st., 11 d. c., 3 ch., skip 3 st., 1 shell, 1 s. c. in 3rd st., 3 ch., 1 d. c. in same st., 1 shell in last st., 4 ch., turn.

Second row.—Shell in shell, 1 s. c. in last st. of shell in previous row, 3 ch., 1 d. c. in same st., shell in shell, 3 ch., 4 d. c.,

1 cross-double (beginning on last d. c. made), 4 d. c., 3 ch., * 1 d. c., 1 cross-double: repeat from * 4 times, as before explained; 3 ch., 4 d. c., 1 cross-double, 4 d. c., 3 ch., shell in shell, 1 s. c., 3 ch., 1 d. c. in same st., shell in shell, 1 d. c. in top of last row, 4 ch., turn.

Third row.—Shell in shell; 1 s. c., 3 ch., 1 d. c. in same st., shell in shell, 3 ch., 11 d. c., 3 ch., 5 cross-doubles over same in previous row, 3 ch., 11 d. c., 3 ch., shell in shell, 1 s. c., 3 ch., 1 d. c. in same st., shell in shell, 4 ch., turn.

Fourth row.—Shell in shell; 1 s. c., 3 ch., 1 d. c. in same st., shell in shell, 1 s. c. in last st. of shell in previous row, 2 knot st. (1/4-inch long), 1 s. c. in 3rd st. of 11 d. c., 2 knot st., 1 s. c. in 6th st., 2 knot st., 1 s. c. in d. c. before 1st cross-double, * 2 knot st., 1 s. c. in top of next d. c., repeat from * 4 times; * 2 knot st., 1 s. c. in 3rd of 11 d. c., 2 knot st., 1 s. c. in 6th st., 2 knot st., 1 s. c. in 1st st. of shell (making 22 knot sts. in all), shell in shell: 1 s. c., 3 ch., 1 d. c. in same st.; shell in shell, 1 d. c., 4 ch., turn.

Fifth row.—Shell in shell; 1 s. c., 3 ch., 1 d. c. in same st., shell in shell, 1 knot st., 1 s. c. each side of 1st knot in last row, * 2 knot st., 1 s. c. each side of next knot. Repeat from * 9 times, 1 knot st., shell in shell; 1 s. c., 3 ch., 1 d. c. in same st., shell in shell, 4 ch., turn.

Sixth row.—Shell in shell; 1 s. c., 3 ch., 1 d. c. in same st., shell in shell, 1 s. c. in top of last st. of shell of last row, * 5 ch., 1 s. c. in center of 1st knot. Repeat from * twice. * 4 ch., 1 s. c. in center of next knot; repeat from * 4 times: * 5 ch., 1 s. c. in center of knot, repeat from * once, 5 ch., 1 s. c. in 1st. st. of shell, shell in shell; 1 s. c., 3 ch., 1 d. c. in same st.; shell in shell, 1 d. c., 4 ch., turn.

Seventh row.—Like 1st row, until last shell is completed, then make 6 ch. and turn. The 6-ch. is foundation for the scollop.

Eighth row.—Like 2nd row.

Ninth row.—Like 3rd row, to the last shell, then 2 ch., 16 d. c. over ch.-6, catch in end of 6th row with s. c.

Tenth row.—3 ch., catch in end of 5th row, work around scollop with 4 cross-doubles, as already described. Make 1 d. c. and then finish like 4th row.

Eleventh row.—Like 5th row to the scollop, then 1 d. c. in 1st st., 3 ch., 1 d. c. in same st., * 1 d. c. in 3rd st.; 3 ch., 1 d. c. in same st.; repeat from * 6 times around the scollop, s. c. in 4th row.

Twelfth row.—* 2 knot st., 1 s. c. in d. c. between chains 2; 3; repeat 7 times from *; finish like 6th row.

Thirteenth row.—Like 1st row to scollop, then 1 knot st., 1 d. c.

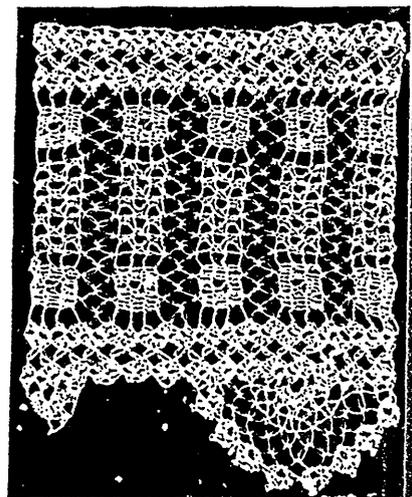


FIGURE NO. 2.—WIDE BLOCK LACE.

e. each side of knot, * 2 knot st., 1 s. c. each side of knot. Repeat from * 6 times, 1 knot st., fasten with s. c. in end of 3rd row, 3 ch., s. c. in end of 2nd row.

Fourteenth row.—* 2 knot st., 1 s. c. each side of knot. Repeat from * 7 times; finish like 2nd row.

Fifteenth row.—Like 3rd row to scollop, 1 s. c. in last d. c. of shell, 3 ch. 1 d. c. in same st.; * in center of 1st knot work, 3 d. c., 2 ch., 3 d. c.; repeat from * 7 times, catch in end of 1st row.

Sixteenth row.—1 ch., 1 s. c. in 1st d. c. of last row; in the space of 2-ch., work * 4 d. c., then a picot; 2 d. c. over the 2-ch., 1 s. c. between clusters of 3 d. c., 2 ch., 3 d. c. Repeat from * 7 times; finish like 4th row.

This completes one scollop. The scollops are joined together by sl. st. through the middle of 1st picot of 2nd scollop and last picot of first scollop.

INFANTS' CROCHETED BOOT.

FIGURE No. 3.—This little boot is made of pink Saxony. Make a ch. of 7 sts. turn and make 1 s. c. in each of 3 sts., 3 in the next, and so in each of the remaining 3. Work in the back half of the st. in the next and every remaining row to form ribs, work back and forth, widening in the middle in each row by making 3 sts. in one until there are 16 ribs in the next row: add 10 ch. at the upper part beyond the widening and work back on the 10 ch. and the upper part of boot until there are 22 ribs more for the back part of boot: sew this to the front part and along; where the 10 ch. was added with an over-and-over st. Crochet a small scollop along the upper edge thus: fasten the wool with a s. c.; * make 3 ch., 2 d. c. in the same st., skip 2 sts., 1 s. c. between the next 2, and repeat from *. Fold the 7 ch. together and sew over-and-over to form the toe, then sew to a No. 2 sole. Run baby ribbon through the ribs a few stitches below the upper edge.

CROCHETED COVER FOR CHILD'S RATTLE.

FIGURE No. 4.—In making this cover use zephyr, scarlet and white. Make 6 ch., with white wool, join, * slip the hook from

dropped st. and last of 5 ch., 1 s. c. in next st.; repeat from *. Each round is now worked same as 4th. The 5th and 6th are red, the next one white, and so on to the depth required. With thread or wool draw the edge and fasten tightly around the rattle. This work should be very loosely done to be effective. Wind the handle of the rattle smoothly with the red wool. Tie a narrow ribbon of same shade in the end.

LACE EDGING.

FIGURE No. 5.—Chain 18. *First row.*—1 d. c. in the 4th stitch from hook, 15 d. c., one in each following chain, ch. 5, turn.

Second row.—1 d. c. in space of 5-ch.; 2 ch., 1 d. c. between the 3rd and 4th d. c. 4 times; ch. 3, turn.

Third row.—Work 3 d. c. under each 2-chain, ch. 5, turn.

Fourth row.—1 d. c. in the same place where the 5-ch. are worked, and work a d. c. and 2-ch. between each group of 3 d. c. four times.

INFANTS' BOOTEE.

FIGURE No. 6.—White and pink Saxony are used in making these bootees. With the white make a ch. of 36 st.; join in a ring.

First row.—2 ch., 1 s. c. in 2nd ch. of ring, 1 ch. 1 s. c. in 4th st. one ring, repeat, working 1 ch. between each s. c. and skipping 1 st. in ring. Work in the back of the stitches. Join the last stitch of first row in 2-ch. made when commencing the round. Repeat for 6 rounds, making 2-ch. each time you commence a round. Now join the pink wool. Make 1 s. c. in every stitch of round, working in the back of loop, and omitting stitches before made between s. c. Repeat for 7 rounds, alternating the colors and finishing with the pink. Finish the top with shells of the pink worked in d. c. Now commence at the ankle, fastening the white wool at the 11th stitch from the back. Take up 14 loops and work off as in afghan stitch.

Second row.—Pick up the loops in previous row until you have 14 stitches on the needle, and work them off as before. Repeat for 9 rows. This forms the front or tongue of bootee.

Now fasten the pink wool at the back of the heel. Work entirely around with s. c., taking up the stitches through the front



FIGURE No. 3.—INFANTS' CROCHETED BOOT.

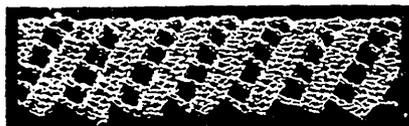


FIGURE No. 5.—LACE EDGING.

the stitch (which should be quite loose), insert in 1st stitch of ch., draw wool through, 5 ch., again slip hook out, put it through the dropped stitch then in last 5-ch., drawing wool through both. 1 s. c. in next stitch of chain. Repeat from *.

Second round.—Red wool: * slip hook from stitch, draw wool through same stitch as last s. c., 5 ch., draw wool through dropped stitch and last of 5-ch. (as in 1st row), 1 s. c. in next stitch. Repeat from *. This widens the work and makes two red loops in each space between the white ones.

Third round.—Work same as

of the loops. This makes the work firmer and more durable for the foot. Widen first at each corner of the tongue for 4 times around; then work 5 rounds without widening. These 9 rows form the foot. Now turn the bootee and commence at the heel. Take up 8 stitches on your hook (4 from each side of the foot) and draw the wool through all of the loops at once. Continue across, drawing the wool through 2 loops, 1 from each side, until within 4 stitches from the end of toe; repeat the same at the heel. Turn the bootee again, thread in a yard of No. 1 or No. 2 ribbon at ankle and tie in a bow in front. The colors may be varied to suit individual taste.

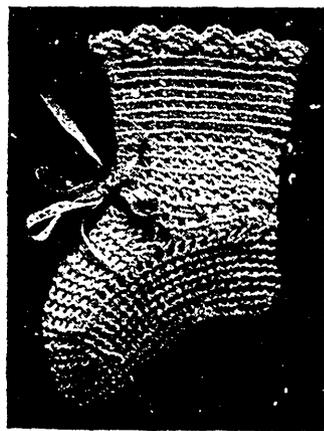


FIGURE No. 6.—INFANTS' BOOTEE.



FIGURE No. 4.—CROCHETED COVER FOR CHILD'S RATTLE.

making 2 loops in each space between loops in 2nd round. *Fourth round.*—Use the white wool: * slip hook from st., draw wool through next st., 5 ch., draw wool through

AMATEUR PHOTOGRAPHY.—CONCLUSION.

By SHARLOT M. HALL.—No. 8.

TONING AND TONING SOLUTIONS.

The toning process allows more latitude than any other in photography and, in connection with the choice of sensitized paper, may be made to yield an endless variety of beautiful results. The toning agent, chloride of gold, is always the same, but with differing proportions of alkali a considerable range of color-shading is possible. Blue-black, purple and purple-black, browns, grays, sepia and warm mahogany, with all intermediate tones, are the result of certain solutions on certain papers. Some of the best toning solutions are those offered by established houses ready mixed or in powder form; they are very easy to use and give uniform results. With the intention of making the work of finishing prints shorter and more simple, combined toning and fixing baths have been placed before the public; but it is doubtful if they are ever as satisfactory as the separate solutions, and they are not endorsed by competent artists. The slight gain in time and work is too often over-balanced by the inferior quality of the pictures.

Aristotype papers give a wide range of soft red-brown and mahogany tones that have been much admired and have to a considerable extent displaced the old plain albumen papers in commercial photography and for amateur work as well. The most explicit directions for toning and fixing accompany each package, and the tones are greatly varied by a longer or shorter exposure in the printing-frame. Plain albumen papers offer an infinite range of tints, and almost every well-known brand has possibilities in this direction all its own. The Anthony albumen paper ranges from soft grays and clear browns to deep sepia and blue-black with delicate white and pale-gray lights. It yields better results with fuming, and while it may be toned by any formula, the following is especially suitable:

Just before it is desired to tone the prints soak them in a solution of twenty grains of citrate of soda in six ounces of water. Leave them in this until they turn red or reddish-brown, then wash them thoroughly in clear water. They are then ready for the toning bath, which is made up fresh from the following stock solutions:

| SOLUTION A. | | SOLUTION B. | |
|---------------------------------------|------------|---------------------------|-----------|
| Chloride of gold..... | 15 grains. | Bi-carbonate of soda..... | 1 ounce. |
| Water..... | 7½ ounces. | Water..... | 8 ounces. |
| SOLUTION C. | | | |
| Chloride of sodium (common salt)..... | 100 grains | Water..... | 4 ounces. |

To prepare the toning bath take:

| | |
|-----------------|-----------|
| Water..... | 6 ounces. |
| Solution A..... | 1 ounce. |
| Solution C..... | 1 drachm. |

Then add Solution B until the bath turns red litmus paper blue. This bath is used slightly warm—just enough to remove the chill. Leave the prints in until the desired tone is reached, or possibly a little deeper one, as they will fade slightly in the fixing process. Then wash and pass to the fixing bath made according to the following formula:

| | |
|---------------------------|-----------|
| Water..... | 8 ounces. |
| Hyposulphite of soda..... | 1 ounce. |

When first placed in the Hypo solution the prints may turn a reddish-brown color, and they must not be removed until the original tone comes out clean and clear. The most thorough washing is necessary after fixing, as the smallest trace of Hypo will fade the picture or turn it yellow in spots. The fingers once dipped in the fixing bath must never touch any other solution until they have been rinsed and dried. The toning bath is often blamed for poor results when in fact it had in some way been contaminated with the assertive Hypo, the least trace of which is fatal to other solutions. The faded red or yellow specks and spots which disfigure so many prints are due to two causes. The face of the dry print has come in contact with fingers perspiring or not perfectly clean; or the Hypo has not been perfectly dissolved in the fixing bath and settles more strongly in spots, so that the final washing does not entirely remove it.

The fixing process fades most papers, and they must be printed a little deeper than is desired for the finished picture. This is particularly the case with Aristo papers, which for a picture of medium tone require to be printed until quite red. Landscapes with beautiful atmospheric effect are obtained from pale Aristo prints, and a soft and singularly pleasing effect of distance is secured by shading the background with a sheet of tissue-paper and allowing the foreground to print quite dark. If the lighting of the negative is favorable, such photographs have something of the depth and artistic value of a fine painting. Long toning on Aristo paper gives very beautiful rich blue-black tones where the negative shows sharp contrasts of light and shade; over-toning, however, produces a flat, dull effect never desirable.

The Three-Crown albumen paper is noted among photographers for its range of sepia and brown tones, which are not to be obtained in the same beauty and delicacy from any other make. The Three-Crown toning formula given with the paper and included in some text-books has, perhaps, stood wider trial and given more general satisfaction than any other. Certainly, with it can be secured nearly the whole range of tones which otherwise demand separate solutions. It is suitable for any albumen paper and keeps a long time without losing its good qualities.

THREE-CROWN TONING BATH.

SOLUTION A.

| | |
|-----------------------------------|------------|
| Powdered borax..... | 150 grains |
| Double-fused acetate of soda..... | 90 grains. |
| Bi-carbonate of soda..... | 45 grains. |
| Distilled water..... | 1 quart |

SOLUTION B.

| | |
|-----------------------|------------|
| Chloride of gold..... | 15 grains. |
| Distilled water..... | 2 ounces. |

Mix all of Solution A with half of Solution B, reserving the balance to renew the bath, as it grows weak from use. This also is used slightly warm, and the tones are varied by the duration of the process.

A stock solution of chloride of gold for use in toning is made by dissolving fifteen grains of the gold in fifteen ounces of filtered water. As will be seen, each fluid ounce contains a grain of gold, and where a formula calls for one grain of gold an ounce of the solution is to be used. Tightly corked and stored in a dark place it keeps well and is always ready for use. A simple formula for dark-purplish and black tones is made up of an ounce of the gold solution, eight ounces of water and for to eight grains of bi-carbonate of soda—the smaller quantity of soda for lighter tones, the larger for very dark. This must be made up an hour before it is wanted for use and not allowed to stand longer, as it does not keep well. The formula given in the fifth number of this series (THE DELINEATOR, November, 1898)—chloride of gold one grain, acetate of soda twenty grains, and water eight ounces—gives a variety of brown and sepia tones, according to the duration of the process and the depth of the prints. The bath keeps well and gives better results when several hours or even days old.

NOVELTIES IN PRINTING.

Where the make of paper used is one which gives clear sharp whites the purple and black tones are especially beautiful. A really commonplace negative will sometimes give unique pictures if the prints are printed and toned to secure the greatest contrast of light and shade. It is often difficult to believe in a very light print and a very dark one were made from the same negative; and if such tricks or effect are outside of professional lines, they add interest and novelty to the work of the amateur. Small negatives give much prettier pictures when printed on paper several sizes larger than the negative, as the popular 2½ on 4 x 5 paper.

If the larger printing-frame is lacking, a simple substitute may be arranged with a sheet of clear glass as large as larger than the paper, a stiff card the size of the glass, and two stout rubber bands. Many of the tiny cameras use film only, and this is a most convenient way to print from the

Place the sensitized paper on the card face up and on it arrange the negative in suitable position; lay the glass over, slip the bands on each end to hold all together and expose as usual. The exposure must be timed or guessed at, of course, as there is no way to open the frame without moving the negative, but this will not be difficult. The finished print will show the picture set in a frame of soft brown or sepia, more artistic than any mat or fancy card. The loveliest blue-prints imaginable are printed in this way, leaving the dainty pale-blue tones of the picture set in a deep border of rich china or navy tint.

The border, too, is a subject for endless variation: it is desirable, perhaps, to surround a landscape with a frame of ferns, flowers or grasses or to drop a tiny leaf here and there along the edge. The pressed ferns, etc., may be gummed lightly to the glass or merely laid in place on the paper: the result is their perfect image in pure white against the blue or brown border. Or the desired border may be lightly sketched on the glass with pen or brush in black ink or paint, allowing softly blended shades of blue or brown as the ink is thick or thin on certain parts. Title, date or any chosen sentiment is traced in ink on the glass, which is then reversed so the letters read backward; the picture will show every word as if written in white ink on the border. If a light border is preferred, take a sheet of cardboard the size of the paper and cut an opening in the center a little smaller than the negative. Use this instead of clear glass and the picture will be framed in a pure white mat. This is preferable, perhaps, for all but the blue-prints and is most effective when dark mounts are used, but the dark border is always beautiful and lends a very deceptive effect of depth and distance.

MOUNTING AND USE.

Prints of this style are desirable for booklets or for single pictures and are attractively mounted on brown grocers' paper, heavy Manila paper, birch bark or rough water-color papers. If gummed at the corners only, they will not curl the thin mounts. Similar blue-prints are mounted on blue note-paper, square blue envelopes or rough, tinted typewriter papers. The army-gray note-papers now in vogue are equally suitable. The bordered blue-prints are also made into sets or booklets without mounting, as the paper curls but little and is firm and durable.

The very tiny pictures made with the Zar, Photake and other very small cameras are, if good, beautiful examples of photography in miniature; and the little prints are useful in endless ways. Some examples seen at a Woman's Exchange are suggestive, the little California town nestling between sea and foothills was a favorite resort for tourists all the year round, and with the surrounding country furnished many tempting "shots" to the view-hunter. The camera seemed omnipresent, and the Photography Table was the most interesting thing in the Exchange. There were pictures of all sizes, views of street, market, beach and quaint old Mission, of the fishing boats and Abalone peddlers, framed in orange-wood, pepper-wood, magnolia or lance-like yucca leaves; but prettiest of all were the miniature photos from an inch to two inches square. Many of them were mounted on shells or smooth pebbles from the beach, serving as paper-weights and desk novelties; others on pressed magnolia leaves, thinnest strips of olive and orange wood and the odd yucca-wood made dainty book-marks. Dainty packets of note-paper had the name of the State printed at the top of the first page in gold or colors, and just below was fastened a tiny photograph, there being an assortment of six views in each packet. Gray and blue papers showed the name in deep blue with a blue-print below; cream, pink and other tinted papers had the name in gold with Aristo or platinum prints. The decorator said she had a number of private patrons who had the packets made up with views of their own homes and grounds or even groups of the family. The paper was bought in quantity direct from the mills. The materials for the tiny pictures are very inexpensive, the chemicals are, of course, the same as used in all photographic work, and the sensitized papers are bought in large sheets and cut the required size.

Exquisite little souvenirs were made from large cream or tinted envelopes, the envelope being sealed and the corners then cut off, the remaining top cut open and the flap side folded down evenly to form a standing support. On the smooth side were arranged four or five tiny views with filmy bits of sea weed here and there between as a sort of background and frame. On other envelopes the pictures had merely an irregular frame of shell lines or scrolls in pale water color or gold ink. One showed four views of the historic Mission, another glimpses of

the rocky beach, still another the haggling crowds of market-day. All were suitably lettered, and the dark prints were in even proportion with the blue, the carbon and platinum tones being especially pretty. Transparent varnish was used to gum the pictures to the pebbles and similar mounts, as paste does not hold such things when dry; sometimes the pictures themselves were varnished, making them less liable to injury.

TINTING PHOTOGRAPHS.

Tinted photographs always excite curiosity and admiration quite out of proportion to the simple and easy process by which they are produced. Under favorable conditions they are the prettiest of photographic novelties and are easily within the skill of the beginner. Dyes prepared for the purpose are offered by dealers in camera supplies and are to be preferred, as the results are more uniform and the work considerably simplified. But the amateur can conduct some very satisfactory experiments with Diamond or other dyes dissolved in warm water and filtered. These dye solutions may be prepared in quantity and bottled for later use, as most of them keep very well. Light shades are most suitable, particularly light-green, pale-blue, pink; yellow and slate and lavender are also pretty.

The prints which have been printed and toned rather light or medium and fixed as usual are passed from the final washing to the dye bath, which should be quite weak until experience teaches the exact quantity necessary for a desired shade. Very dark prints are never as pretty as those in the lighter shades. After soaking a few moments drain the prints and lay them face up on blotters to dry spontaneously.

Good results are also obtained by painting the dye on the dry prints with a wide, soft brush; again, the dye may be used as water-colors, working with small brushes and coloring only such portions of the picture as seem desirable. Clouds in the distance are beautiful if tinted very faintly to represent a sunset effect, while the rest of the print is left plain; or with still more care sky and landscape may be worked in in natural colors. Good water-color paints made quite thin and applied with brushes are pretty on matt-surfaced papers, but the dye bath is best for glossy prints. Silver prints are particularly adapted to water-color work, as they are often made on water-color paper, and, when carefully tinted, can scarcely be told from real water-color paintings. A well known firm of art dealers offer silver prints of famous paintings most desirable for this work.

Bromide prints are also colored with water colors, but the paint requires a more adhesive medium than water. This may be bought ready for use or a substitute made up at home by soaking a piece of gelatine the size of a hazel nut in cold water until it softens; then pour off the cold water, add a teaspoonful of hot water and stir until thoroughly mixed and dissolved. If it is more than slightly heavy or sticky when cold, add more warm water, as it must not be at all thick. Use this instead of water when mixing the paints. Photographs are also colored with oil paints, but this is a special process not recommended by either beauty or utility for general work.

The finest negatives for tinted work are those in which the light enters from the back and has the effect of moonlight and which are secured by facing the camera to the light instead of away from it as usual. It can be done successfully only in the early morning or after mid afternoon when the light falls slanting and is softest. Select a view where the light streams from the center of the background—preferably over trees, rocks or hills which hide or almost hide the sun. If the result is a good negative (and many poor ones will come first), trace a moon with India ink or sepia up against the sky and the prints will show a Summer moonlight scene.

Photographs on silk and other fabrics are pretty and excite much comment; the process is scarcely more trouble than making a good platinum print. The solutions in which the silk is treated to make it sensitive to light are prepared so carefully and sold at such reasonable prices that it is a waste of time to make them up at home. If the accompanying directions are followed, the results will be much pleasure and satisfaction in this novel branch of photography.

All in all, photography is a most elastic and expansive art in which there is almost no limit to individuality and where longer acquaintance but adds to the fascination. "Once a photographer, always a photographer," said an experienced artist, adding reminiscently, "and too absorbed in it to be good for anything else; your true photographer never gets his head from under the focusing cloth."



Millinery.

MIDWINTER STYLES.

The jaunty little toque developed from velvet or showing an association of handsome fur such as mink, sable, chinchilla or Persian lamb with velvet is the type of head-dress chosen for *demi-saison* wear. There are also modish creations of tuckled felt, chenille braid and spangled or jetted nets. Ornamentation will be secured from an innumerable variety of decorative devices. Fluffy rosettes and choux of tulle or other ethereal textile are prominently displayed: a winged bow of rare lace will add a distingué air to a dressy hat or toque, whether it be of velvet or any of the fashionable materials used for the purpose. Plumes are universally popular, and pheasant breasts are especially beautiful in their vari-colored shadings. Jewelled ornaments and pins also aid in the expression of decorative conceptions. Flowers bloom in all their natural splendor upon many charming creations, and in some instances are massed heavily upon velvet or airy foundations, forming the entire decoration; other models show an association of plumes, rosettes of silk, chiffon or tulle or jewelled ornaments. Roses in all tints and shadings continue a favorite means of ornamentation, and violets also are in demand. Exquisite achievements of the milliners' art, designed for evening wear, consist of tulle with a jet or jewelled crown and a decoration of one or two ostrich plumes, a Paradise aigrette, a choux of velvet and Rhinestone or pearl ornaments. The entire chapeau is frequently made of gold lace, wings of the same rich textile wired into shape furnishing the trimming. Indeed, the myriad materials suitable enable the ingenious woman to secure most charming results.

Gold cloth with heavy tinsel embroidery forms the crown in horse-shoe shape of an unusually attractive toque for evening wear. The brim is of golden-brown velvet, tucked and disposed softly over the wire frame with a frill of *écru* lace beneath it. The lace is wired into a bow which gives becoming height with a beige and white aigrette that rests against it. The velvet is carelessly knotted and caught with a Rhinestone buckle that secures the wings and aigrettes. The color harmony in this instance is admirable.

A choice creation appropriate for theatre wear shows an association of gold lace net embroidered in dull gold beads of graduated sizes, tulle and mink, with a Rhinestone buckle and two soft white plumes as decorative features.

The crown is of lace net, and the brim is of tulle softly crushed. At one side a mink tail is disposed on the tulle, following the outline of the brim, the introduction of this bit of Winter with the ethereal textile producing a charming effect. In the front the brim is turned up from the face, and a fluffy choux of tulle secured by a Rhinestone ornament secures two white plumes which give both height and breadth to the mode, one plume falling over to the left side, the other being adjusted straight and high in the front.

Appropriate for street wear with a full-length cloth coat in the fashionable castor shade is a jaunty turban of castor velvet. The crown is low, and the velvet is arranged perfectly smooth upon it, while the upturned brim has velvet disposed in soft folds meeting the edge of the crown. Two breasts in beautiful shadings meet at the center of the front on the brim and are carried around to the back, where they are invisibly secured. A knot of velvet through which an oblong dull gold buckle is passed conceals the joining in the front and secures the two pointed wings which rise high just here.

Ruby velvet and guinea feathers are stylishly associated in another low-crowned turban. The entire crown is of guinea feathers, and the brim is composed of velvet softly folded, it is also folded about the crown, forming a most effective background to the speckled plumage. In the front is disposed a winged bow of velvet in the center of which is a huge cart-wheel rosette of the velvet machine-stitched; a Rhinestone buckle secures a gracefully curling guinea wing. When worn

with a costume of sombre hue this bit of bright coloring will lend a decided charm. The mode is stylish and youthful.

An all-black creation thoroughly appropriate for all but ceremonious wear is a jaunty little black velvet toque oddly designed but most attractive. The entire shape is covered by three rather wide ruffles of velvet, each corded heavily on the edge and caught in front with a knot of velvet secured by a four-pronged Rhinestone ornament; at this point also two black plumes are adjusted, one falling straight over the fluffy crown, the other lying on the left side and also falling toward the back.

A triumph of beauty and artistic taste is expressed in a large hat of gray velvet slightly flaring at the left side and having innumerable small gray plumes arranged gracefully around the crown. In the front a fluffy choux of gray chiffon secures two long plumes that fall over the crown and a Paradise aigrette that characterizes the mode. At the base of the aigrette and in the center of the chiffon choux gleams a Rhinestone buckle. The brim is faced with chiffon prettily shirred. At the back, under the brim, two full rosettes of chiffon rest upon a bandeau. When worn with a handsome gray cloth gown or long wrap this creation would be in excellent taste. It is intended for the carriage or promenade and may fittingly be worn in early Spring.

A shepherdess of dark-brown velvet is handsome enough for dressy wear, where the gown or wrap carries out the same fashionable shade. Beige satin folds are applied on the brim at regular intervals and enliven the rather sombre velvet background. About the crown taffeta silk in the same light shade is arranged in cord-edged rosettes. In the front, marabout feather rests against two dark-brown breasts which give the desired height, there are two small beige breasts at the base of these dark ones. Taffeta rosettes are disposed under the brim at the back.

Cherry miroir velvet and mink are harmoniously united in a stylish turban especially suitable for wear with a skating costume that may be in black, dark-blue, brown or green. The crown is of velvet effectively draped, and the upturned brim, which shapes a decided point in the front, is of mink. The velvet is knotted and disposed in a winged bow at the right side, while standing at the left side is a beige marabout aigrette and two small breasts in shaded green, gold, red and brown.

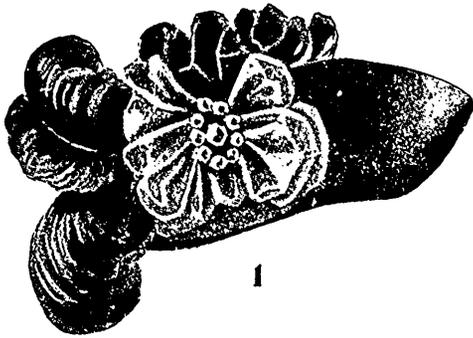
A fashionable hat in turban shape exemplifying the black and white combination and the association of rich black velvet, Persian lamb and lierre lace is an admirable adjunct to a tailor's dressy gown. The brim, which is of Persian lamb, is rolled on the sides and forms a point directly in the front; at the base it is cut away, showing effectively the coiffure, which must be arranged high. Two small black plumes are arranged at each side, and a fan-shaped piece of lierre lace gives essential height in the front. A knot of the Persian lamb is at the base, this airy decoration and is secured by an oblong Rhinestone buckle.

Rather odd but interesting is an entire hat made of mixed gray and white feathers. The brim is turned up at the left side where on a bandeau rests a large rosette of rose-pink mink velvet; another rosette of the velvet is disposed on the top of the crown to simulate a continuation of the first. Just between these ornamental features is thrust a stiff quill of mixed gray and white feathers. A square Rhinestone buckle sheds brilliancy from the soft folds of the velvet. Where many hats are included in the wardrobe this dainty head-dress will be desirable addition.

Realistic clover blossoms and foliage are massed thickly and artistically upon the left side of a violet velvet toque. The velvet is prettily draped and is brought around at the left side where it is arranged in a bow upon which the dainty sham-blossoms rest.

Violets form the only trimming upon a hat of velvet in a rich shade of purple. An odd feature is the clusters of tucks which ornament the crown and full brim in shirred effect. There are four huge bunches of violets with their foliage at the left side, and another bunch is arranged high over the crown and the flowers are also on a bandeau under the brim at the back.

A diminutive affair of blue velvet in the shade suggesting amethyst is made extremely elegant by Renaissance lace of qués that edge the velvet bow which gives becoming breadth in front, and is also applied in several rows over the crown.



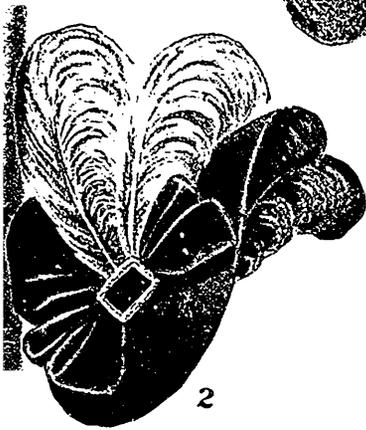
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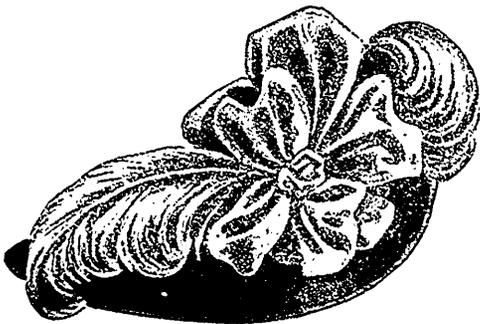
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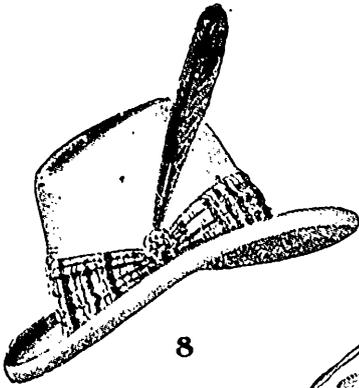
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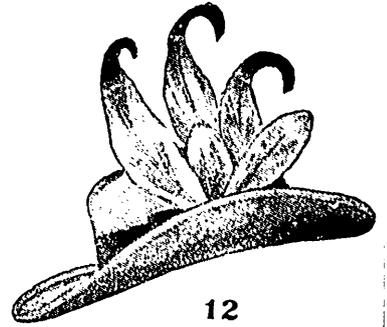
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7



8



12



9



11



13



10



14

rown and brim. The bow is the result of a deft handling of the velvet that is used to cover the hat, it being all in one piece. Shaded quills rise from the velvet folds in the front, and a jet ornament sparkles at their base.

A picturesque bridesmaids' hat in which white and Nile are united is made of white felt arranged in a succession of fine welt-tucks on both the brim and crown. About the crown is a graceful fold of Nile miroir velvet with a creamy lace appliqué veiling it. A large winged bow of velvet and three large plumes which shade beautifully from Nile to pure white give the decoration at the left side. Another plume falls over the brim, which is upturned slightly at the left side. The brim is faced with white *mousseline de soie* softly shirred. The bandeau of Nile velvet disposed at the left side forms a pretty background for the violets massed artistically upon it. When worn by the fair blonde, with a gown of some airy textile decorated with Nile ribbons, etc., this beautiful creation would be all that could be desired.

Coarse, chenille-run *écru* lace was used to make an entire hat, the brim of which is turned quite high at the left side and secured by a rosette of deep wine-colored miroir velvet and another of a lighter shade. A Paradise aigrette falls over to the back with decided grace and charm. At the back are also richly shaded roses which rest upon a velvet bandeau. This very dressy conceit may be appropriately worn upon ceremonious occasions, especially when a bit of life is deemed necessary with a gown of dark color.

Velvety lace forms the crown in another stylish hat of which *noir* velvet in soft careless folds forms the brim. At the left

side the velvet is passed through a round Rhinestone buckle, the graceful knot forming an attractive bit of decoration at the base of two large bunches of violets. The same idea is carried out in black velvet with two brilliant roses in place of violets.

Simplicity and good taste are expressed in a very small hat of black velvet. The crown is rather high and has two folds of velvet about it, and the brim is simply draped. A low broad effect in front results from the disposition of a black velvet bow. A crescent Rhinestone ornament holds a guinea wing, which adds to the decorative effect. If all-black is preferred, the same model may be used, a black wing being substituted for the guinea type and a jet ornament for the Rhinestone.

Suitable to wear upon all ordinary occasions is a hat in the sailor shape of dark-blue felt trimmed with dotted ribbon. The ribbon is carelessly twisted about the low crown and formed in a many-winged bow that gives height and breadth in the front. Two rosettes of the ribbon are arranged at the back under the brim to rest upon the hair.

Another hat of the sailor type shows the harmonious blending of dark-brown—a shade nearly kin to seal—and *réséda*-green. It is strikingly effective. The hat is of brown felt having the edge finished with a heavy cord of brown velvet. About the crown is arranged *réséda* velvet softly folded. The velvet is also formed in an Alsatian bow directly in the front, which is lined with white satin, and the bow is made additionally attractive by three heavy cords along the edges. In the center it is carelessly knotted and caught under a Rhinestone cabochon. Two turkey quills are thrust through the knot. Under the brim at the back are three rosettes of velvet—two dark-brown and one *réséda*.

DESCRIPTIONS OF MILLINERY PLATES. (PAGES 233 AND 234.)

FIGURE No. 1.—LADIES' HAT.—This round hat of black velvet flares in the front and is rolled at the sides. A large bow of black velvet rests upon the top of the crown, meeting another of white Liberty silk, in the center of which gleams a handsome Rhinestone ornament. Two black plumes are caught at their base under the white rosette, one falling stiffly at the right side and the other curling gracefully to the left.

FIGURE No. 2.—LADIES' SHEPHERDESS HAT.—Black and white associated in this picturesque hat of black velvet trimmed with a many-looped bow of broad velvet ribbon, which assumes an Alsatian effect directly in the front. A Rhinestone buckle in the center of the bow secures two handsome white plumes which fall gracefully back over the crown. Just under the left brim at the left side is a black plume that rests attractively upon the hair.

FIGURE No. 3.—LADIES' SHEPHERDESS HAT.—Very dark blue velvet covers this artistic hat, and a very delicate tint of gray buffy satin forms the soft fluffy rosette disposed against the bow at the center of the front. A long gray plume falls on each side of the brim, the end being secured beneath the left. The brim facing may be of *mousseline de soie*, prettily shirred, in the same soft shade of gray, and two rosettes of *écru* or Liberty satin may be adjusted beneath the brim at the back on a bandeau.

FIGURE No. 4.—LADIES' LARGE FLARE HAT.—This hat is especially suitable to be worn with a soft fluffy Pompadour tulle. The hat is of black velvet, and the decorations are black satin antique, with three very long black ostrich feathers having tiny jet buckles on velvet baby ribbon running their stems. If a touch of color be desired, it may be entirely produced in the satin antique.

FIGURE No. 5.—LADIES' FUR TOQUE.—This entire toque is made of mink arranged with unusual grace over the small face. Decoration is achieved by a handsome shaded bird, wings of which suggest the Mercury type; brown, red and blue are beautifully blended in this ornamentation.

FIGURE No. 6.—LADIES' SAILOR HAT.—The brim of this pleated stylish sailor hat is dark-blue velvet arranged evenly and with a corded edge. The crown is of velvet in this shade draped in soft folds and obviating the necessity of trimming. Velvet is disposed in a broad bow in the center, and through its center a Rhinestone buckle is passed. Slightly curling quills rise becomingly from the knot.

FIGURE No. 7.—LADIES' TOQUE.—This exceedingly stylish toque-shaped hat has the brim rolled up high at the left. The crown is of velvet artistically draped, and the brim covered with broadtail fur. Two spangled curling quills pleasing ornamentation. If a stylish color scheme is

desired, the crown may be of dark, rich violet velvet and the brim of broadtail or Persian lamb, while the quills may be shaded in black and violet with either black or violet spangles.

FIGURE No. 8.—LADIES' HIGH-CROWN ALPINE HAT.—A broad sash of Roman-striped silk showing blue in two shades and pale gray is draped softly about the very high crown of this hat, giving the bit of life necessary to brighten the rather cold gray felt of which the hat is made. It is knotted at the left side, where a straight quill is adjusted. The brim of the hat is rather narrow at the sides and broad both front and back. The mode would be most appropriate for golf or bicycle wear.

FIGURE No. 9.—LADIES' TOQUE.—The crown of this very stylish toque is of ruby-red velvet, as is also the winged bow which is disposed directly in the front on the rolling brim of sable. A large jeweled buckle lends pleasing brilliancy to the mode.

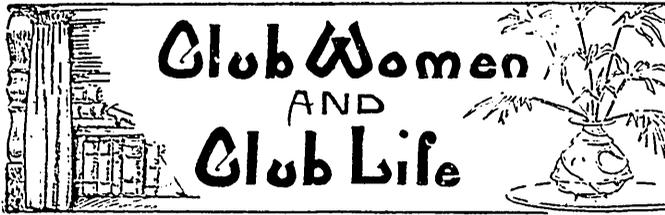
FIGURE No. 10.—LADIES' SAILOR HAT.—A light-mode felt with rather elaborate decorations of golden-brown velvet and two beige feathers is shown in the illustration. The velvet is in soft folds about the crown and is formed in a looped bow in the front. Rosettes of velvet are placed under the brim at the back. The mode is universally becoming.

FIGURE No. 11.—LADIES' ROUND HAT.—The brim of this extremely attractive hat is of velvet effectively corded, and the crown is velvet in a lighter shade and draped artistically high. The colors chosen are dark-brown and mode. Two ostrich plumes at the left side are secured by a Rhinestone buckle. Under the brim at the back are two rosettes of mode velvet with a dark-brown one between.

FIGURE No. 12.—LADIES' WALKING HAT.—This hat of gray felt is relieved of severity by oddly shaped curling quills disposed at the left side. A band of black ribbon is about the crown. This hat is admirably adapted for rainy-day wear or outdoor sports.

FIGURE No. 13.—LADIES' TOQUE.—Gray velvet was employed to make this stylish head-dress. It is arranged very full over the small frame and draped in accordance with the most approved ideas. A long gray plume is held at its base with a jeweled buckle directly in the front and falls back over the velvet crown with unusual grace. At the back is disposed a large rosette made of baby ribbon.

FIGURE No. 14.—LADIES' WALKING HAT.—Where this rather severe type is becoming it may fittingly be worn with the tailor gown. Dark-blue felt with plaid ribbon showing blue and white in its weave forms a bow at the left side and is passed around the crown in a simple band. A speckled feather and two quills add to the decoration and are held in position by a dull gold buckle. The brim is rolled softly in a manner to enhance the becomingness of the mode.



The history and growth of the Daughters of the American Revolution is one of the remarkable stories of the club movement, for it is a federation of clubs just as much as the General Federation of Woman's Clubs, although the object is patriotic rather than philanthropic—namely, to inculcate a stronger patriotism in the coming generations, to help all patriotic movements and to preserve national and local traditions and properly mark historic places.

The order was formally organized August 9, 1890, at Washington, where all its congresses and national conventions are held. The annual congress is held the week in February in which the twenty-second falls, so that the holiday is always properly observed by the representatives of the great body of D. A. R. now scattered all over the Union.

To become a Daughter one must be a lineal descendant of some patriot who served in the War of the Revolution. The organization numbers to-day over 25,000 women—more than the Continental Army could possibly have gathered together in 1776. One cannot help wondering what those sturdy old yeomen, so free from pride of ancestry and most of them lowly in position, would say to-day if they could see some of the proud and handsome dames who boast of being their descendants!

The aim of the society is a worthy one, however, and it is doing much to promote patriotism among the masses of grown people as well as children, and doubtless we shall see a more patriotic sentiment in the future than is noticeable now. Surely they builded well, the few ladies who started the movement, and organized one of the remarkable movements among women of this age.

It was Mrs. Mary S. Lockwood, of Washington, who conceived the plan; and as she has not only a ready pen but great influence on the press, coupled with still greater influence among women all over the land, the society grew rapidly from its very inception. With Mrs. Lockwood, as founders, were Miss Eugenia Washington, a grand-niece of George Washington (he had no lineal descendants, as everybody knows), Miss Mary Desha and Mrs. Ellen D. Walworth. At the convention or congress, as it is called, of a year ago the three named were presented with magnificent gold badges on which was inscribed "Founder", and Mrs. Lockwood received a similar one with the additional word "Service" inscribed thereon. The emblems were set with diamonds and sapphires, and the recipients are justly proud of them. All are well-known women, having been prominently connected with many of the great movements of the day. Mrs. Lockwood, especially, has been an organizer from the beginning of the club movement. She organized the National Woman's Press Club, the Press League and several more: she has been president of the District of Columbia Federation of Woman's Clubs until this year, and is now a director in the G. F. W. C.

Everybody is familiar with the insignia of the society, a flax-wheel done in blue enamel on gold, with a bunch of flax or a distaff behind it. With many who are entitled to wear it is a

matter of pride to have as many bars above it as possible, for each bar signifies an ancestor who did valiant service in the Revolution. Seven is considered a particularly desirable number, though if all the great-grandfathers of a young woman of to-day served in the Continental Army, she would have more than double that number. Alas for her whose great, great-grandfather was a Tory! Beside Daughters of the Revolution we have already Daughters of 1812, Daughters of the Confederacy, Daughters of Veterans, and I know not how many more. Why not Daughters of Tories?

The national president or president general of the D. A. R. has always been some distinguished woman whose husband has also been famous for a high position in the annals of his country. Mrs. Benjamin Harrison (the first Mrs. Harrison) was at the head of the order for several years and was much beloved by all who came in contact with her. Mrs. Adlai Stephenson also served two years and was a most popular officer. The president is Mrs. Daniel Manning, wife of the former cabinet officer, and she will probably be reelected next month. She is a handsome and popular woman, perfectly fitted for the position in every way.

The organization occupies a handsome building in Washington (902 F Street) and will soon be able to build a finer one of its own. It also publishes a magazine as an official organ, of which Mrs. Lockwood is the editor. The requirement to become a member is that one's lineal descent must be proved, as family tradition is not enough. It is easy enough to find in the town records where one's great-grandfather lived the dates of his enlistment. In most cases the shortest and cheapest way is to write to the genealogical department of the State and have the records there searched.

The yearly dues in the national society are two dollars, and the initiation fee is one dollar. It is not necessary to join any of the local chapters, although that, of course, is pleasanter. The yearly dues are regulated by each chapter, and some are much higher than others. As one dollar fee each member must be forwarded to Washington it becomes necessary for those chapters that are doing expensive work to raise the fee.

What kind of work do they do? Well, each chapter sets its own task. The Mary Draper Chapter, of West Roxbury, Massachusetts, is raising funds to erect a drinking fountain for man and beast in front of the place where Mary Draper lived and for three days set forth an open feast for the struggling Army that responded to the Lexington alarm. The Paul Revere Chapter is placing the best possible monument to the old hero's memory, in putting portraits of him in all the public schools, hundreds of other chapters have similar work in hand, while every chapter in the land answered to the call of the Volunteer Relief societies of last Summer and every member who could do so did something to help and comfort the soldier boys of 1898.

It is considered an honor by most women to belong to the D. A. R., and especially so in the West and South. There is a fine branch, if it may be called so (for there are no State societies in Georgia, and when the Atlanta Exposition was over Massachusetts gave her beautiful State Building, costing \$10,000, to the Atlanta chapter. It was a reproduction of the famous Longfellow house of Cambridge, where Washington had his headquarters long before the poet Longfellow was born, and when it was the Craigie house. It was especially gratifying to both the women of the South and the North that this gift could be made, signifying a deeper union of hearts which shall hereafter work together for their country's honor. HELEN M. WINSLOW.



MARY SMITH LOCKWOOD.

MODERN LACE-MAKING.

CENTER-PIECE IN MODERN LACE.

FIGURE No. 1.—Modern lace center-pieces are dear to the heart of every woman who has a handsome polished table on which to display them; nor are they less attractive to the woman

who wishes to lay them over the fine linen on her dining-table when state occasions demand extra decoration in that direction. The engraving illustrates one of the handsomest designs in a large and elaborate assortment. It is unique in construction. The lace is of the Renaissance family, with modern improvements, and is made of linen braid, and linen thread and rings. The linen portion, usually put in plain, is embellished by a design in braid and stitches from under which the linen is cut in order to show the beauty of the conception. This center-piece is about forty-four inches square,

but can be made larger or smaller, professional lace-makers being able to furnish the design in any size desired. In our new book, "Studies in Modern Lace," price 50 cts. or 2s., are shown hundreds of beautiful filling-in stitches in all degrees of fineness and intricacy. It will be observed that there are many portions of this design largely composed of such stitches, all of which are very fully described in the book mentioned for the benefit of beginners in the making of Modern Lace.

MODERN POINT-LACE EDGING.

FIGURE No. 2.—A very stylish lace, much in vogue as a decoration on gowns, hats, plastrons, vests, lapels, revers, etc., is here illustrated. It is made of fine point-lace braid and lace

thread. The design is unique and the filling-in stitches are so arranged as to give full expression to the braid outlines and the general idea of the designer. The effect of antique lace is suggested by the palm-leaf and its stitches, while a modern note pervades the remainder of the design. This lace may be made as wide or narrow or as fine or heavy as may be desired.

The design is very pretty for the ends of scarfs of cream or white net, the edges of which could be finished with a fine picot braid. In the pamphlet mentioned in the previous description are given many pretty for bordering fine linen handkerchiefs, collars, cuffs, underwear, infants' bibs, etc. The sample from which the engraving was made was but little wider than represented.

Press lace the same as directed for drawn-work.

For the information and illustrations contained in this article thanks are due Sara Hadley, professional lace-maker, of 923 Broadway, New York.

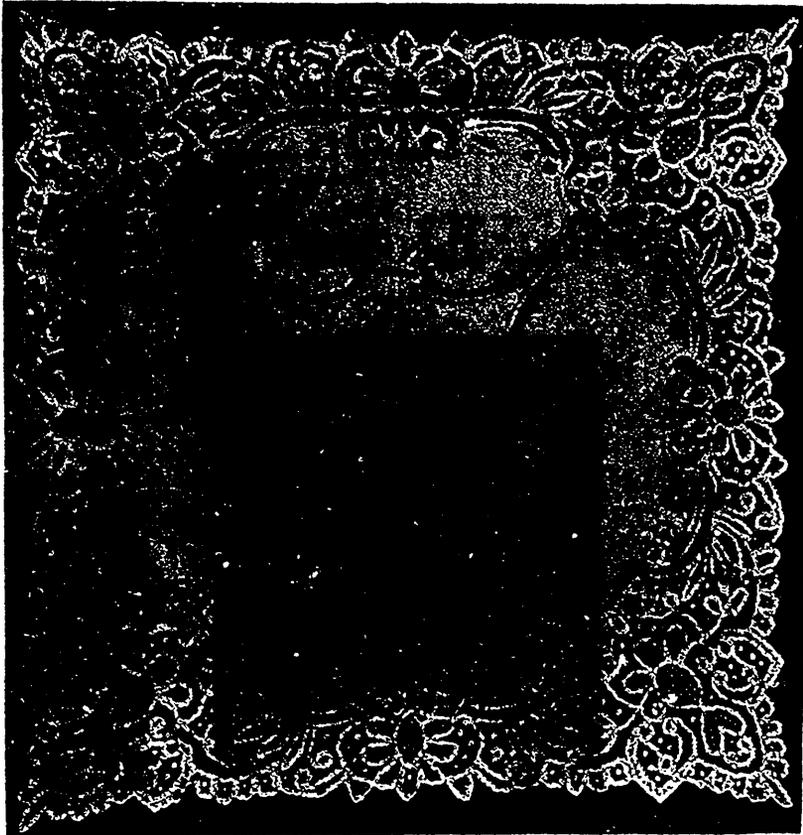


FIGURE No. 1.—CENTER-PIECE IN MODERN LACE.

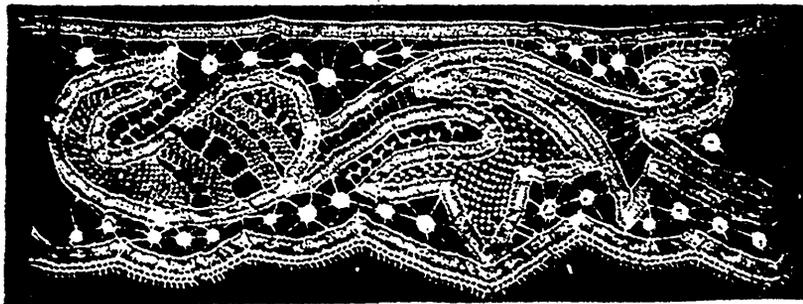


FIGURE No 2.—MODERN POINT-LACE EDGING.

THE ART OF KNITTING.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plulu 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 many times as directed.

*** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.**

TRIANGLE LACE.

FIGURE NO. 1.—Use linen thread and cast on 48 stitches.
First row.—O 2 ("o 2" means "over twice"), p 2 to., k 4, m 3 ("m" means "make"), sl 1, n 3 to., b ("b" means "bind"), k 6, n, o 2, n 3 times, k 3, m 3, sl 1, n 3 to., b 1, k 7, n, o 2, n, k 2.
Second row.—Sl 1, k 3, p 1, k 10, p 1, k 6, p 1, k 3, p 1, k 3, p 1, k 9, p 1, k 5, o 2, p 2 to.
Third row.—O 2, p 2 to., m 2, k 12, n, o 2, n, n, o 2, n, k 2, n 3 to., m 2, k 13, n, o 2, k 1, and in the last stitch k 2, knitting on upper and under threads.
Fourth row.—Sl 1, k 3, p 1, k 15, p 1, k 5, p 1, k 14, p 1, k 2, o 2, p 2 to.
Fifth row.—O 2, p 2 to., k 9, n, o 2, n, k 5, n, o 2, n, n, o 2, n, k 9, n, o 2, k 5, n, o 2, k 1, and in the last stitch k 2.
Sixth row.—Sl 1, k 3, p 1, k 8, p 1, k 12, p 1, k 3, p 1, k 8, p 1, k 10, o 2, p 2 to.
Seventh row.—O 2, p 2 to., k 7; n, o 2, n, k 9 3 times; n, o 2, k 1, and in the last stitch k 2.
Eighth row.—Sl 1, k 3, p 1; k 12, p 1 3 times; k 8, o 2, p 2 to.
Ninth row.—O 2, p 2 to.: * k 5, n, o 2, n, n, o 2, n, k 9, n, o 2, n twice from*.
Tenth row.—Sl 1, k 1, p 1, k 12, p 1, k 3, p 1, k 8, p 1, k 12, p 1, k 3, p 1, k 6, o 2, p 2 to.
Eleventh row.—O 2, p 2 to., k 3, n, o 2, n, k 3, m 2, sl 1, n, b 1, k 12, n, o 2, n, n, o 2, n, k 3, m 2, sl 1, n, b 1, k 9.
Twelfth row.—Sl 1, k 10, p 1, k 5, p 1, k 3, p 1, k 15, p 1, k 5, p 1, k 3, p 1, k 4, o 2, p to.
Thirteenth row.—O 2, p 2 to., k 1; n, o 2, n 3 times; k 3, m 3, sl 1, n 3 to.; b 1, k 7; n, o 2, n 3 times; k 3, m 3, sl 1, n 3 to.; b 1, k 6.
Fourteenth row.—Sl 1, k 7, p 1, k 6, p 1, k 3, p 1, k 10, p 1, k 6, p 1, k 3, p 1, k 3, p 1, k 2, o 2, p 2 to.
Fifteenth row.—O 2, p 2 to., k 3, n, o 2, n, n, o 2, n, k 2, n 3 to., m 2, k 13, n, o 2, n, n, o 2, n, k 2, n 3 to., m 2, k 10.
Sixteenth row.—Like twelfth.
Seventeenth row.—Like ninth.
Eighteenth row.—Like tenth.
Nineteenth row.—O 2, p 2 to., k 7; n, o 2, n, k 9 3 times; n, o 2, n, n.
Twentieth row.—Sl 1, k 1, b 1, k 1, p 1; k 12, p 1 3 times; k 8, o 2, p 2 to.

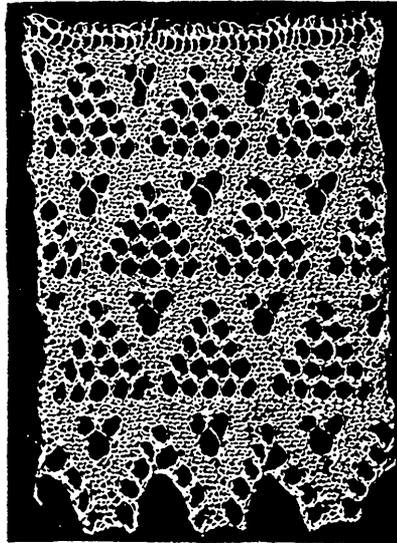


FIGURE NO. 1.—TRIANGLE LACE.

Twenty-first row.—O 2, p 2 to., k 9, n, o 2, n, k 5, n, o 2, n, o 2, k 9, o 2, n, k 5, n, o 2, n, n.
Twenty-second row.—Sl 1, k 1, b 1, k 1, p 1, k 8, p 1, k 12, p 1, k 3, p 1, k 8, p 1, k 10, o 2, p 2 to.
Twenty-third row.—O 2, p 2 to., k 2, m 2, sl 1, n, b 1, k 11, n, o 2, n, n, o 2, n, k 3, m 2, sl 1, n, b 1, k 12, n, o 2, n, n.
Twenty-fourth row.—Sl 1, k 1, b 1, k 1, p 1, k 15, p 1, k 5, p 1, k 3, p 1, k 14, p 1, k 2, p 2 to. Repeat from first row.

A NEW FANCY KNITTING STITCH.

FIGURE NO. 2.—This is a very pretty stitch for warm hoods or slippers, and, made in coarse thread, for tennis belts. In extremely heavy threads it is attractive for stripes in mats. It should be knitted with two colors of heavy wool thread, and with needles rather coarse for the yarn.

Cast on with the dark yarn any even number of stitches, and tie on the light yarn before commencing to knit.

First row.—Take light yarn and lay in front of work (in front of work means to lay the yarn from back to front over right-hand needle and let it rest there); take dark yarn and knit one stitch; lay light yarn in back of work, dark yarn in front with light yarn knit over



FIGURE NO. 2.—A NEW FANCY KNITTING STITCH.

stitch. put dark yarn back; repeat to end of row.

Second row.—Like first row except that it is commenced with the dark yarn. Repeat the two rows alternately. In this pattern a light stitch should be knitted with dark and a dark stitch with light yarn, after the first row. If a very firm edge is required, the first stitch in each row may be slipped, and the last knitted plain with the two threads held together and used as one. All the other stitches are knitted as directed. Be careful not to knit too tightly.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress none has been of greater practical benefit

than the button-hole cutter. Our new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired. It costs 1s. or 25 cents



CONDUCTED BY MRS CADWALADER JONES.

[DURING MRS. JONES'S ABSENCE THIS DEPARTMENT WILL BE IN CHARGE OF
MRS. FRANK LEARNED.—ED. DELINEATOR.]

THEATRE PARTIES.

The theatre is such an important adjunct in social life that it may be well to give a few hints as to the customs in going to the play as well as the requirements in dress and manners in those who attend places of amusement. While it is not intended in these columns to lay down absolute rules, the aim is to try to point out what course should be followed by those who wish to conform to the best standards of conventional life. The degree of liberty allowed young girls varies in many places, but in the large cities it is considered desirable that young girls should not go alone to the theatre with young men but should be accompanied by an older woman.

Theatre parties are best when arranged by a chaperon, who invites the men and gives a little dinner at her home before the play. Larger parties than six are best managed by asking friends to assemble at the house of the giver shortly before the hour for the play. If the theatre is not within walking distance, a stage may be chartered for the occasion to carry the party to the theatre. After the play supper is served at the house.

Theatre clubs may be organized to which each member subscribes. One of the club acts as treasurer and engages the seats, and certain members take turns in giving a supper at home after the play. The club meets once a week or once in two weeks.

Although the foreign custom of not wearing a bonnet in a theatre is not general in this country, it is indisputably proper to wear such a small bonnet that the view of the stage may not be obstructed to other seat-holders. To wear a large hat in a theatre now is to proclaim one's-self ignorant of prevailing fashion. A lady who once found herself placed behind one of these immense structures at a matinee had the ready tact to lean forward and say quietly, in her pleasantest manner, to the owner of the hat, "If you will take off your hat, I will take off mine." Suiting the action to the word she quickly removed her small, inoffensive bonnet, while the owner of the large hat found herself surprised into an immediate concession to the request of the tactful stranger.

Dress at a theatre may be tasteful and becoming without being conspicuous. It is always safe to aim at simplicity of dress in public.

It is in best taste to arrive at a theatre before the play begins. If a late arrival is unavoidable, people should take their seats quickly, with as little talking, laughing and confusion as possible, and thus avoid disturbing others who are seated.

With the exception of a bunch of violets flowers are not worn at a theatre. The vigorous flourishing of fans is to be avoided, and eating bonbons is not good form.

REPLIES TO CORRESPONDENTS.

A Reader.—Usually, during an engagement, many courtesies are exchanged between the families of those who are to be married, and if the families live in the same town the wedding preparations establish a degree of intimacy which would render it unnecessary to send a formal invitation to the parents of the groom. If, on the other hand, the parents of the engaged couple live in different cities, it would be courteous for the mother of the bride to write a note to the groom's parents, expressing the hope that they will come to the wedding and the reception.

A Subscriber.—1. It is not necessary to send an answer to an in-

itation to a church wedding, but it is polite to answer an invitation to a wedding reception. It would be proper to write:

Mr and Mrs Henry Green regret that they cannot accept Mr. and Mrs George Brown's kind invitation for Tuesday, February the first

2 If the invitation is simply to the church and you cannot go, cards should be mailed so that they will be received on the day of the wedding. 3 A wedding present should be accompanied by the card of the giver, on which may be written "With best wishes." 4 A marriage announcement should be acknowledged by sending cards, both to the bride and groom and to those in whose name the announcement has gone out.

Mrs. G. D. B.—1. It is best to omit on one's card the name of the town and the State where one lives, but it looks well to have the name of the street engraved on it although in a small town the number of the house may be omitted. 2 Visits are more or less formal, even among friends. A visit should be made after a dinner or any entertainment to which one has been invited; or when a guest is stopping with a friend; after an engagement has been announced; after a marriage has taken place; after a friend has lost a relative; when a friend has returned after a long absence, or when there is illness in the family. It is not necessary to make a call after a tea. On that occasion a lady leaves her card on the hall table, simply as a reminder to her hostess that she has been present. If she cannot go to the tea, cards should be sent by mail on that day. Turning down cards is entirely obsolete. In small towns there is more informality in visiting than in large cities, but it is always safe to leave cards, if friends are not at home, rather than trust to the memory of servants. 3 It is customary for a married woman to leave one of her own cards and two of her husband's cards, one of his cards being for the lady of the house and one for her husband. A married woman's card should have the name engraved in full, thus:

Mrs. Richard Henry Black.

10 Egerton Avenue.

Adele—1. The rule that women should have their heads covered in church has its authority in the Bible. The custom is considered in the best taste in the present day. The bride wears her veil, the bridesmaids wear hats and all the women, whether relatives or friends, wear bonnets or hats. 2 The mother and sister of the groom, at a day wedding, wear bonnets and it is always obligatory to wear gloves on such an occasion. White gloves are appropriate. 3 The bridal party consists of those who take an active part in the ceremony. The groom's mother and sister and the bride's mother should enter at the church door shortly before the bridal party enters and be escorted by ushers to the front pew on the right hand side of the middle aisle and the front pew on the left, respectively. The pews on the right are usually reserved for the family and friends of the groom and on the left for the family and friends of the bride. 4 At the wedding reception there are no strictly conventional obligations for the groom's mother, but she may stand not far from the parents of the bride. It is not obligatory for guests to offer congratulations to her, but it is polite to make it a point to do so. 5 Many suggestions for weddings were given in THE DELINEATOR for November.

Jaisy J.—It is often extremely embarrassing if a young man insists on paying a girl's fare, and in the best society the custom has entirely gone out. If you have occasion to use the street cars constantly you will do well to have the exact fare ready to hand to the conductor as soon as he comes for it, and if the acquaintance who entered the car with you has paid for you as well as for himself, you may pay him back as if it were a matter of course. Should he protest, it will be quite polite to say something like "Please take it, Mr. So-and-So, I always prefer to pay for myself, thank you," pleasantly but firmly. If he persists after that you can only submit and try to take care that he shall not have a chance again, to put you under an obligation against your will, which is after all what he has done, although probably without meaning it. Of course, if he should be very much older, and a friend of your family, the case is altered, and you may thank him as simply as you would for any other trifling attention.

Grandfather.—By all means it is best to allow young people to have home amusements rather than oblige them to find their pleasures elsewhere. Simple entertainments, small, informal evening parties with games or dancing, to which friends may be invited, may be occasionally planned, to make young people happy at home.

Gertrude M.—For any morning "At home" during warm weather a lawn or organdy frock is entirely suitable for a young girl, and also a pretty fresh cotton of any kind. If the weather is colder, white flannel or blue serge or any light woollen material is appropriate. Foulard and surah are more fitting for afternoon receptions, except in the case of elderly people. White muslin may be worn at any age.

THE CULTIVATION OF THE VOICE.—EIGHTH PAPER.

By ELEANOR GEORGEN, DIRECTOR OF THE NATIONAL DRAMATIC CONSERVATORY, AUTHOR OF "THE DELSARTE SYSTEM OF PHYSICAL CULTURE."

The consonants have particular positions of the vocal organs as well as the vowels, with as distinct variations. First we have the breath sounds, much easier to articulate than are the consonants made up of voice and breath.



FIGURE No. 31.

The first consonant composed wholly of breath is *f*. It is articulated by placing the upper teeth on the inner edge of the lower lip, forcing the breath forward between the teeth and lip, and exploding it on an aspirated syllable sounding like *fūh* (short sound of *u* as in *up*). An illustration of the first position of the teeth and lips is given at figure No. 31. At the explosion of breath the teeth and lip simply part. Repeat the phonetic sound several times, then pronounce distinctly, with correct formation of the *f*, *fan*, *fin*, *fame*, *foam*, *half*, *if*, *off*.

H, the second breath sound, is a mere explosion of breath on the aspirated syllable *hā* articulated with the sound of Italian *a*, but care must be taken to open the mouth well to articulate the sound. After several repetitions of the phonetic sound say such words as *hat*, *hand*, *hope*, *height*, *heap*, *hot*, being careful to place the vocal organs in correct position, with the mouth well opened before the utterance of each example. But do not force the breath on the word so that the breath will be audible.

K, the next breath sound, was illustrated and explained in the third paper of this series, where it was given as a muscular exercise for strengthening the muscles at the back of the tongue and mouth. The tongue presses firmly against the roof of the mouth just back of the center, and as the explosion of breath occurs on the aspirated syllable *kūh*, the phonetic sound of *k*, the center and root of the tongue should lower with a sharp, quick action. After several repetitions of the phonetic sound say *kill*, *kind*, *come* (the hard sound of *c* having the same sound as *k*), *kick*, *ink*, *lack*, *luck*, with a strong attack of the tongue against the roof of the mouth on each *k* as it occurs in the word.

Following *k* we have the breath sound of *p*, which was also described and pictured in the third paper as a muscular exercise for the lips. Close the lips firmly, and as the breath is forced forward the lips part on the aspirated syllable *pūh*, the phonetic sound of *p*. After articulating *p* phonetically several times say clearly and distinctly *pin*, *pun*, *pan*, *put*, *pick*, *pop*, *up*, *pump*, *jump*, taking care to close the lips firmly before articulating each *p* as it occurs in the word.

The next breath sound, *s*, as articulated by some persons is a very unpleasant sound to listen to, being frequently accompanied by a very disagreeable hissing and again by a sort of whistling through the teeth; either sound is objectionable and should be overcome. To articulate *s* well the tip of the tongue should be placed against the inner edge of the lower teeth, while the teeth are almost but not quite closed, as pictured at figure No. 34. As the breath is forced forward the sides of the tongue press firmly against the inner edges of the back teeth, and at the explosion of breath on the aspirated syllable *sūh* the teeth part and the tongue is drawn back from the teeth with a quick sharp action, which gives a clear cut finish to the sound with out the prolonged hissing or whistling mentioned. Try the



FIGURE No. 34.

phonetic sound several times, then pronounce the words *sun*, *sin*, *sank*, *soap*, *sunk*, *us*, *hiss*, *moss*, being careful to withdraw the tongue from the teeth immediately after articulating each *s*.

T follows *s* and is articulated by placing the tip of the tongue forcibly against the inner side of the upper teeth where they meet the gum: as the explosion of breath occurs on the phonetic sound of *t*, which is *tūh*, the tip of the tongue, with a sharp, quick action, should resume its normal position at the edge of the lower teeth. The phonetic sound of this consonant was also given as a muscular exercise with the pictured illustration in the third paper of this series. Repeat the sound alone several times, then pronounce *tin*, *tub*, *top*, *tan*, *tick*, *tack*, *tone*, *hut*, *hot*, *mat*, *tight*, *taught*, with a very distinct articulation on the *t* in each word.

Ch and *sh* are articulated with a formation of the lips similar to that for the vowel *u*, but not quite so rounded, as shown at figure No. 35. The difference in the sounds is produced by the action of the tongue. In articulating *ch* the tip of the tongue attacks the back of the upper teeth, but not so forcibly as in articulating *t*: we use more breath and shape the lips differently to articulate *ch*. Retaining the same position of the lips, *sh* is articulated by forcing the breath forward as the sides of the tongue press against the upper back teeth. The tip of the tongue is raised slightly but does not touch the upper teeth, and on the explosion of breath, on the aspirated syllable *shūh*, the tongue returns to its normal position. Repeat the phonetic sounds several times without vocalization, then say distinctly, with due regard to the proper position of the vocal organs on each word, *chin*, *chaun*, *chain*, *inch*, *latch*, *much*, *shun*, *shine*, *shone*, *shan*, *sheen*.



FIGURE No. 35.



FIGURE No. 36.

Th is articulated by placing the tip of the tongue directly between the upper and lower teeth, as shown at figure No. 36. On the explosion of breath on the phonetic sound *thūh* draw the tongue forcibly backward slightly, parting the teeth. After several repetitions of the sound pronounce correctly *thin*, *thumb*, *thick*, *thank*, *think*, etc.

To articulate *wh* properly, draw the lips together as if about to articulate *oo*, as seen at figure No. 37: on the explosion of breath the lips widen to form the vowel that follows. The *h* in words beginning with *wh* is frequently not articulated at all, when, *which*, *what* and where being pronounced with a flat rather than a rounded position of the lips, thus preventing the articulation of the *h* in combination with *w*. Repeat the phonetic sound *whūh* several times, then pronounce with care *when*, *what*, *which*, *where*, *why*, *whim*, *white*, *whittle*, *whistle*, *whisper*. The lips must be drawn to rounded form before pronouncing each word.

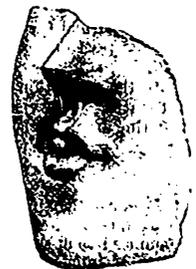


FIGURE No. 37.

THE UNION OF VOICE AND BREATH.

The phonetic sounds composed of voice and breath are difficult to describe on paper, for they are difficult to learn to articulate even under the direction of the instructor, particularly if one's articulation of the consonants has always been faulty. As stated in the preceding paper, many persons have never correctly pronounced the consonants made up of voice and breath, probably because they require vigorous, muscular action of the vocal organs; and many of us with untrained voices usually speak without this muscular force.

B, the first combined sound of voice and breath, is articulated with the lips and vocal organs in the same position as for the breath sound p. As the air is forced forward, with the lips firmly closed, there should first be a vocalized sound in the throat similar to that produced by trying to articulate *oo* with the lips tightly closed, followed by an explosion of breath at the lips as they forcibly part on the aspirated syllable *büh*. Repeat the phonetic sound in the manner described a number of times, and then pronounce such words as boy, bay, bite, beam, bond, bun, hih, rub, rob, etc., with care to give full vocal value to the b in each word and not to vocalize the final breath sound at the termination of a word.

D has the same form of the vocal organs as the breath sound t. To produce the first vocalized sound in the throat, the tip of the tongue is placed against the forward part of the roof of the mouth at the teeth, and held there firmly as the breath is forced forward on the vocal sound produced by trying to pronounce *oo* with the tongue so placed. Finally explode the breath on the aspirated syllable *düh*, drawing the tip of the tongue forcibly from the upper teeth to resume its normal position at the edge of the lower teeth. Repeat the phonetic sound several times and pronounce, with correct sound of the d, dog, day, dine, din, dome, dame, and, hand, hind, lend, wand.

The hard sound of g as in go has the same position of the vocal organs as the breath sound k and is articulated with the same vocalized attempt to say *oo* while the center of the tongue is pressed firmly against the roof of the mouth, followed by the aspirated sound of *güh* as the explosion of breath occurs. Repeat the phonetic sound, as before directed, then pronounce distinctly go, give, get, gather, got, log, lag, egg, mug, gag, giving correct vocalization to the g wherever it occurs.

J is articulated with the same position of the vocal organs as the breath sound t. The tip of the tongue is pressed close to the forward part of the roof of the mouth, with the same attempt to vocalize *oo* as described for the preceding combination sounds, followed by the same explosion of breath on the aspirated syllable *jüh*. Repeat as before and pronounce carefully such words as judge, jug, jam, join, etc.

L is an easier consonant to articulate than the preceding ones. The tip of the tongue is easily placed at the forward part of the roof of the mouth, while the side edges slightly curl upward and the lips round as when we articulate the vowel sound *oo*. In this position the breath is gently forced forward on the attempt to vocalize the *oo*, and upon the explosion of breath on the aspirated syllable *lüh* the tongue resumes its normal position, while the lips retain the same rounded form. Repeat the phonetic sound several times, then say lone, love, lag, live, long, loom, bell, ball, lull, bowl, all, etc., with correct form of the consonants in each word.

M is called a nasal consonant, but need not necessarily be spoken with an unpleasant nasal twang, as we often hear it. Mention was made in an earlier lesson of nasality occurring through an improper use of the resonators, lack of control of the breath, or improper location of sound and use of the lower jaw. If all the preceding exercises have been diligently practised, there should now be no tendency toward nasality of tone on any of the consonants or vowels; when articulating m be very careful to press the lips together entirely by the action of the lower jaw, without an unconscious lifting of the muscles about the outer corners of the upper lip. Persons who are naturally nasal in their speech invariably have this unconscious lifting of the muscles at the outer corners of the mouth, on a line with the nasal cavity at the back of the mouth. The expression is sometimes habitual and quite marked, even when the face is in repose, so that one is not surprised to hear nasal tones when the person begins to speak. M is articulated simply by closing the lips, as for the breath sound p; the breath is forced forward with an effort to say m with the lips tightly closed, which produces a sound like an unprolonged moan. Part the lips on the explosion of air on the aspirated syllable *müh*. Repeat several times, and with a slight dwelling upon

the initial vocal sound say man, mean, moan, make, may, my, milk, much, mole, rim, mum, home, sum.

N is also a nasal consonant—so called from the sound being produced in the nasal passage of the throat, while other sounds proceed directly from the larynx. It is articulated with the same position of the vocal organs as the breath sound t. The tip of the tongue is pressed firmly against the forward part of the roof of the mouth, and the breath is forced forward in an attempt to articulate n with the vocal organs in this position. This gives the vocalized sound, and the explosion of breath occurs on the aspirated syllable *nüh*, as the tongue lowers to its normal position. Repeat the phonetic sound, then pronounce correctly not, no, neat, name, nigh, neither, nine, in, on, sign.

R is articulated with a position of the tongue somewhat different from those of the other consonants, but is most like l, though in the articulation of r the sides of the tongue press more firmly against the inner edges of the upper back teeth; and while the tip of the tongue curls upward it does not touch any part of the mouth or teeth as the breath is forced forward upon the vocalized sound. Hold the vocal organs in position and attempt to vocalize the sound *oo* as before, and explode the breath on the aspirated syllable *rüh*. Repeat the phonetic sound as directed for the other consonants, and pronounce with the correct formation such words as rob, run, rang, ring, round, roam, rear, roar, err, or. R is a consonant requiring much attention to pronounce it with just the proper amount of value. Some persons, particularly in the East and South, do not pronounce it at all, and in the West it is sometimes given too much value, so that a nicety of articulation is required to give just the correct force to make it pleasant to the ear. In its articulation care must be taken not to force the breath too forcibly over the tongue; dependence must be placed more upon the position of the vocal organs than upon the force of breath to produce the sound. Avoid a roll of the tongue on the final explosion of breath; let it lower to its normal position gently without the final twist which gives an unpleasant burring sound to the r.

V is articulated with the vocal organs in the same position as for the breath sound f and must be articulated according to the rule as described for the other consonants. Repeat several times and pronounce carefully such words as vic, vine, vigor, vat, vane, vapor, love, live, rove, etc.

W has the same form as the breath sound wh and is articulated in the manner described for the other consonants with the attempt to vocalize *oo* at the beginning. Repeat the sound and pronounce woo, way, wand, wander, won, wide, will, we, wood.

Y is articulated by the upper sides of the tongue pressing hard against the upper back teeth while the tip is placed against the edge of the lower front teeth as the breath is forced forward, and the lips are formed for the vowel sound *ü* on the first vocalized sound, as if one were about to say the word you, and finished with an explosion of breath on the aspirated syllable *yüh*. Repeat several times, then pronounce the words ye, you, yon, yoke, yule, giving full value to the y in each word.

Z is articulated with the same position of the vocal organs as the breath sound s. Force the air forward in an endeavor to articulate *oo*, and explode the air on the aspirated syllable *züh*. After the repetition of the phonetic sound pronounce distinctly zeal, zebra, zone, zinc, etc.

The vocalized form of th has the same position of the vocal organs as the breath sound th and is articulated as described for the first vocal consonants. Repeat the phonetic sound and pronounce correctly such words as than, then, this, those, these, they, thine, thus, with, loathe, lithe, etc.

Ng, the terminating consonants to many words, are often sadly slighted; they are articulated with the same position of the vocal organs as for the breath sound k. Press the center of the tongue firmly against the roof of the mouth and endeavor to articulate the combined consonants ng. This gives the first vocal sound, and at the explosion of breath, when the tongue lowers, there is a final breath sound similar to *üh*. Repeat several times and then pronounce with full value given to the final consonants words like song, sang, long, longing, going, coming, having, living, roving, hanging, morning, evening.

To sum up, we find that the breath sound p and the vocal sounds b and m have the same form of the vocal organs and are articulated at the lips. The breath sound h is a mere aspiration and has no corresponding vocal sound. The breath sound wh and the voice sound w have the same form of the vocal organs and are also articulated at the lips in rounded form. The breath sound f and the voice sound v have the same form and are articulated with the lips and teeth. The breath and voice sounds th have the same form of the vocal organs and are artic-

ulated with the tip of the tongue between the teeth. The breath sound *t* and the voice sounds *d*, *l* and *n* have the same form and are articulated by the tip of the tongue attacking the forward part of the roof of the mouth at the root of the front teeth. The breath sound *ch* and the voice sound *j* have a form very similar to that of the preceding consonants and are articulated with the tip of the tongue. *R* has no corresponding breath sound, neither has *y*. The breath sound *k* and the voice sounds *g* and *ng* have the same form of the vocal organs and are articulated with the back of the tongue and roof of the mouth.

Careful practice of these articulate sounds will add much to a clear enunciation and distinct articulation and consequent polish of speech. In practising the articulations one must guard most assiduously against *vocalizing* in the slightest degree the final breath sound of any of the consonants, as such a fault would make the consonant too prominent and utterly destroy the harmonious effect of the word.

The following recreations are excellent for improving the articulation and should be committed to memory and practised, particularly to give clear and correct enunciation to the vowels and consonants as they occur in each word, and smoothness in the utterance of each difficult combination of words. The first exercise is for the difficult termination of sists:

"Amidst the mists and coldest frosts,
With stoutest wrists and loudest boasts,
He thrusts his fists against the posts,
And still insists he sees the ghosts."

THIS.—Lengths, breadths, widths and depths. Fourths, fifths, sixths, sevenths, eighths, ninths, tenths, elevenths and twelfths.

TH and S.—"Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles thrust three thousand thistles through the thick of his thumb. Now, if Theophilus Thistle, the successful 'histle sifter, in sifting a sieve full of unsifted thistles thrust three thousand thistles through the thick of *his* thumb, see that *thou*, in sifting a sieve full of unsifted thistles, thrust *no* three thousand thistles through the

thick of thy thumb. Success to the successful thistle sifter."

S.—"Shrewd Simon Short sewed shoes. Seventeen Summers' storms and sunshine saw Simon's small, shabby shop standing staunch, saw Simon's self-same sign still swinging, siently specifying: 'Simon Short, Smithfield's sole surviving shoemaker. Shoes sewed and soled superfinely.' Simon's spry, sedulous spouse, Sally Short, sewed shirts, stitched sheets and stuffed sofas. Simon's six stout, sturdy sons—Seth, Samuel, Stephen, Saul, Shadrach and Silas—sold sundries. Sober Seth sold sugar, starch, spices: simple Sam sold saddles, stirrups, screws; sagacious Stephen sold silks, satin, shawls: skeptical Saul sold silver salvers, silver spoons: selfish Shadrach sold shoe-strings, soaps, saws, skates: slack Silas sold Sally Short's stuffed sofas."

WH.—"What whim led White Whitney to whittle, whistle, whisper and whimper near a wharf where a floundering whale might wheel and whirl?"

B.—"A white boot-black agreed to black a black boot-black's boots. The black boot-black was of course willing to have his boots blacked by his fellow boot-black, and the boot-black who had agreed to black the black boot-black's boots went to work. When the boot-black had blacked one of the black boot-black's boots till it shone in a manner that would make any boot-black proud, this boot-black who had agreed to black the black boot-black's boots refused to black the other boot of the black boot-black until the black boot-black, who had consented to have the white boot-black black his boots, should add five cents to the amount the white boot-black had made blacking other men's boots. This the boot-black whose boot had been blacked refused to do, saying it was good enough for a black boot-black to have one boot blacked, and he didn't care whether the boot that the white boot-black hadn't blacked was blacked or not."

R.—"A rural ruler, truly rural."

W.—"Five wise wives weave withered withes."

G.—"Eight great gray geese grazing gayly into Greece."

DST.—"Thou lov'dst nature's wildest haunts; thou wander'dst through the deepest forests, climb'dst the loftiest mountains, explor'dst the darkest caverns, linger'dst by the noisiest streams, look'dst upon the ocean and listen'dst to its roar."

THE BOY AND HIS DEVELOPMENT.

BY MRS. ALICE MEYNELL, AUTHOR OF "THE RHYTHM OF LIFE," "THE CHILDREN," ETC.

No. 2.—SEVEN YEARS AND UNDER.

"Training," in so much as it signifies the discipline of human nature, begins, needless to say, as soon as the new will introduced into the world intrudes amid the general laws of restraint. The anarchist himself must confess the necessity of denying a baby's will. It is but a difference of less or more. A young mother, a woman of definite purpose, considering more discipline a better safeguard for the future than less begins as soon as her child is in her own hands, free from the assiduties of the attendants at her sick-bed—the nursing, dandling, jolting and comforting women to whom are entrusted the first days of human life; she withholds from him everything, absolutely everything, for which he has cried. Whether it be food, he shall not have it until a few moments of patience or weariness bring to pass a silence of the outcries; or whether it be sleep, he shall not be "hushed" until the same respite occurs; whether he cries for the mere vague distresses and discontents that beset all his kind or for some obscure form of indignation, he shall not be comforted until the tumult shall be at least quiescent. The boy who was subject to this mother of antique mind had never in his life—so far as his life was under her hands, and this was nearly completely—obtained anything, great or small, by crying for it. If the crying was persistent and inconsolable, the infant was made comfortable in the middle of a bed, and the door closed so that neither should the rest of the household be annoyed by his clamors nor his mother's resolution be shaken. The boy lived through his discipline, where another might have done himself a hurt, not so easily repaired.

Short of this rigour there is the inevitable coercion to which even a Shelley would probably have thought the infant should submit. The poet made a kind of political protest against

the tyranny of a father who had the insolence to send his daughter to school: he would have raised the ladies' schools of the suburbs against the fathers of England with an ardour no less than that with which he stirred up, by means of little printed bills, the people of Ireland against their national oppressor. None the less must even he have coerced with his very own hand the childhood of his girl and of his boys. Otherwise "fire, famine and slaughter" (especially fire by matches and the nursery hearth) would have made short work of each of his little families in turn. Things would control the child, even if man did not; but how much man has to do is a question that must have a separate reply in the case of every child. Even a child's character is already multitudinous, and his little acts, as it were, prepare each other. He is a unit somewhat as a game of chess is a unit. As there never were two games of chess entirely alike, so there are not two boys alike.

The teaching of lessons is a part of the training that is judiciously to be put off precisely far enough and not too far. The object of the postponement is, of course, to save sorrow and yet not lose time. Four years was held, within living memory, to be the right age. Further back, in the days of John Evelyn, when they called a boy of nine a "youth" and sent him to Oxford at thirteen, lessons began long before the age of four. If no considerable amount of Greek had not been acquired by the fifth year, the sad father must have renounced the glory of producing a prodigy. To-day we have not that ambition. We are content that a boy of four should play out of doors and that a boy of six should play in a kindergarten school. Seven years old is generally thought to be time enough for reading. If that seems late to any father who has the future examinations before his anxious mind, and who is inclined to gauge the importance of time at six by the impor-

tance of time at fifteen, let him be assured that the present writer does not speak without experience. A child who has been taught to read at four years—a decidedly clever child—took something like a year and a half over the task, and underwent during that time some days of real despair. As we now know, the brain early becomes hypertrophied in its movements of despair, and every such trouble, therefore, makes future trouble easier. Who knows how much subsequent aptitude for sorrow, quickness in lapsing from hope, suddenness in accepting grief, may be due to the early activity of those brain-cells that are wrought upon by this kind of trouble? At any rate, the child lost time, and with time so many hours of real growth of the mind and of fresh air and movement for the body. If ever a child's development is checked, it is during the hours he sits, almost incapable of thought, over a lesson too difficult for him.

On the other hand, another child of a later date was taught no reading or writing or numbers until after the completion of his seventh year. Rather a steady than a quick boy, he learned to read currently in a month and learned without the slightest distress. Moreover, he began to write without doing any "pot-hooks and hangers." He held the pen steadily from the first, and with little delay made smooth round letters, instead of the laggard, lean and decrepit capitals which the plump hands of little children (as Dickens also remarked) trace with so much helpless labor. Never had any child a more cheerful and untroubled primary education than this, belated as it was. It is true that the boy who began at four and could read at five and a half had still some eighteen months' start of the boy who began at seven and did his work in a month. This is true: there was this advantage in regard to reading and writing; but the boy of seven was in a remarkably good condition for learning everything that was proposed to him. He had not learned to hate work. He had a way of welcoming general information and of encouraging his teachers which was all his own. He evidently felt himself to be on an equality with the demands of the world, present and to come. Can any reader remember what it was to feel, consciously, unequal to those demands and dismayed at the menace of unknown claims in the future? One who began to learn at four years has this distinct remembrance.

Doubtless there are many exceptions. There may be to-day boys who revert more or less to the type of John Evelyn's day, but they cannot be many. Boys of the type of Evelyn's little scholar did not generally leave any posterity; this little specimen, for example, died at five years old. But, short of these extremes, there are children of early and quick mental growth, and to them the counsel of late beginnings might apply with a difference. The parents of to-day have had salutary warnings. They remember the fate of clever boys as apprehensively as children a generation ago bore in mind the doom of good ones. It is even rather to be believed that fathers and mothers take early and careful alarm at the signs of forward intelligence. You may hear them often aver that they have decided to "keep back" a boy who seems to be marked by quick wits. The keeping back is doubtless the best thing that could happen to him; but it is less comfortable to think of the dull brother, to whom no such lucky drag is to be applied. It is the duller boy, probably, who would be the greatest gainer by the two years of postponement. The genius will do well thereby, but the honest little dunce would do better still in his degree, for it is on him that the work of the years between four and seven falls so cruelly. His is the brain that is struck with a temporary paralysis in the middle of the multiplication table, his the discouraged heart and his the fancy that seeks in self-defence the respite of inattention at the very critical moment when he is under a crucial examination. His—granted that his education begins at four years—is the pure, mere loss of time undergone by a boy whose wits are astray, whose body is confined and who is passively learning one lesson—the lesson of depression.

Not all the time of earliest education is thus lost: but a great part. If only a little evil be done, a little evil is yet lamentable for a little boy. Education must needs be a kind of tyranny; and it would be well to defer the application of such compulsive discipline until the child is just old enough to acquiesce intelligently. This moment occurs at the time of the child's first annui. For seven years he has as much as he can do in the general activities of his time of life; in investigations, in climbings, in concentrated attention to the art of water-color drawing, and

(imaginatively) in driving four-in-hand, or whatever may be the form of his day dream. If he have a good story-teller, at command (and some children are as well provided as the Sultan of the Arabian Nights), the hour may yet be postponed; otherwise it befalls him very definitely at seven years old or thereabout. It is the hour in which a boy first desires to read. When that comes to pass he is not only in a state of growth fit for teaching but in a state of good will. Unless the grace of the time be marred by making a menace of what he has to learn he will be inclined to second his teacher—that is, of course, in his better moments. A natural boy has many moments of another kind.

Reading is so great a solace to mankind that we are moved to divide the ages into reading centuries and centuries that did not read. Doubtless as a mere solace reading has been abused. It has been made disproportionate, like all our modern pleasures. Self-sparing, self-soothing has become the habit of all nations alike. But because reading for sheer idleness has become a disproportionate habit, none the less is the reading of recreation almost as momentous to mankind as the reading of study. While man continues to be born to trouble he will continue to furnish himself with the means of a passing oblivion. But even greater is the positive happiness of reading; and to foster the love of it in a child is to lay up for him—it is hardly too much to say so—a happy life. Unless fortune is utterly adverse upon other points, a reading man is a fairly happy man. It would be doing a little boy an ill turn if one should discourage his inclination for childish reading and drive him out too constantly to his games. There are too many boys to whom reading is scarcely suggested as a pleasure. But girls, even the more athletic, find very early that there is the "complementary life" of literature. They are apt to read the most trivial stories and shortly to forget them; but even this is to secure some share in the "complementary life." The present writer has found that little boys have rather to be prompted to read for their own pleasure. The prompting assuredly should never fail them. They should not be left ignorant of the source of their future solace, nor should they be permitted to distrust it. A boy of seven learning to read and willing to learn should have the story-books of the future well in view and should be told of many pleasures to come, for fear he should take the art of reading in a spirit less than friendly. To teach him as soon as he begins to desire the complementary life and to promise him manifold pleasures to be gained in a month or two is the way to get a quick scholar.

Furthermore, the boy who begins at seven years takes cheerfully to his sums. He is able to calculate, whereas at four years he certainly was not able; at that vague age he could do no more than remember a calculation by rote. At seven he grapples with the matter and finds a certain delight (let us not overstate the case; it is not a keen delight) in adding up. He finds a way of "doing it by tens," as he says, with interest and enterprise.

And, by-the-way, when will teachers in schools make the grand reform of the multiplication table which will forever lighten the labors of the intelligent student of seven? The child of four, learning purely by rote, would hardly profit so much. The reform is this: Let the multiplying process be reversed; let the child recite no longer "Three times two are six, three times three are nine, three times four are twelve," and so forth to the end of "three times." Let him instead be taught to say "Twice three are six, three times three are nine, four times three are twelve, five times three are fifteen," and so following. He will then perceive far more clearly and directly the force of the number three: his table will become an intelligent sum in addition instead of an unintelligent recital of multiplication. He will perceive much more directly than the present method leads him to do how the threes accumulate. Doubtless to the adult mind the matter is so obvious as hardly to seem to be in need of greater clarity; but a child seldom carries a bit of reasoning beyond the first step. This reform would make the arithmetic book as humane and condescending as the spelling book of to-day. "Is it not odd," says the sympathetic First Reader, "that r-o-u-g-h should spell rough, when b-o-u-g-h spells bough?" Assuredly the Readers of an older date never deigned to confess that anything proposed to a child by the English language was "odd." It would be well that all the other mysteries should be taught with forbearance.

ALICE MEYNELL.

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THE ART OF ENTERTAINING SIMPLY.

When one's income is small, entertaining is not an easy problem. An expenditure of even a small amount may and often does represent the self denial of something much needed, and the question whether the game is quite worth the candle forces itself upon the home maker already perplexed with making the income cover actual necessities. It cannot be urged too strongly that the effort is certainly worth while, and in after years, when simple entertaining has become a reality in the home that now hesitates, the many benefits that accrue will be recognized. The quality of giving is not strained, for it blesses him who gives and him who takes, and she who would be practical in her life may rightfully look upon the entertainment of her friends as a sure medium of development, making her kinder and broader in all her views. Hospitality warms the heart, helps to round the angles that the years inevitably chisel, banishes oddities and keeps one in touch with the brightness and lightness of life. In these days, when almost every assembling of persons is for culture and improvement, to encourage the gathering that has for its one object "a jolly good time" almost savors of sacrilege; yet a time to laugh and make merry with one's friends helps to lubricate the wheels of life and make things run more smoothly.

It is true that the hospitably inclined young wife often finds little encouragement from the man of the house. Having a home of his own is quite enough for the average man, and his evening lamp and favorite book represent a comfort that is never present in an assembly of friends bidden to make merry. Contact with the world all day has left only a desire to be quite alone, and he grudges any invasion, however small or infrequent, after his latch-key has turned in the door. But there is another side to this picture of domestic tranquillity. The wife has been shut in all day and pardonably feels the need of an occasional meeting with chatty people who will brighten her up. Small wonder is it that in the home where hospitality is an unknown word the man eventually outgrows his wife and sets Mrs. Grundy wondering how that bright man married so uninteresting a woman. His life has kept him bright and keen, while every phase of hers has been toward a reverse result. In self-defence then let us open our doors upon occasion and make our friends welcome, feeling sure that the effort and the cost will be repaid in full measure.

Let there be, however, practical wisdom shown in the entertaining, with no foolish expenditure that can ill be afforded and that will cripple the household for some time to come. With a small income dinners or dances cannot be given. To be so ambitious as to give a dinner party is at once to imply something quite apart from simple entertaining, and it would be imprudent for a woman of limited means to attempt it. The effort to do too much will bring ridicule upon the energetic hostess, and she should, therefore, temper her hospitality with wisdom.

There are many forms of entertainment within her means and ability, of which the afternoon tea is, perhaps, the simplest of all, for the luck of a waitress is not apparent. The table is made ready beforehand, and three or four friends are invited to help in the dining-room one each for pouring the tea and chocolate and the other two for general supervision. A menu in good taste for such a tea may consist of the following.

Sandwiches.
Cakes. Bonbons.
Tea. Chocolate.
Salted Nuts.

A more simple and perfectly acceptable menu may provide merely the tea, chocolate and the cakes. Even among those to whom expense is no object the simplest refreshments are offered at afternoon teas, the elaborate menu being reserved for coming-out receptions or extraordinary occasions.

It is a mistake to suppose that an elaborate supper is necessary when asking one's friends in of an evening. In cities, where nearly every one dines late, supper is seldom offered unless the entertainment is carried well into the night. At some of the most elegant musicales of last Winter there was served only wine and cake, wine and sandwiches or cake and chocolate. These were placed on a side table in the dining-room and served informally, the men helping the women and all making merry while partaking of this bit of cheer before going home.

When desirous of doing a little more in the matter of refreshments it is not difficult where only one maid or even none at all is employed. The table may be arranged in a room apart from where the guests will be. Flowers or fruit adorn the center of the table, and plates are left in piles with a folded napkin on each. Paper napkins should not be considered except on occasion, such as the gathering of any number of children: when one's friends are bidden the best in the house is always offered. The tea paraphernalia is placed at one end of the table and plenty of knives, forks, glasses and spoons are arranged in a convenient and artistic way. Cakes are ready for serving, and if the tea is to be made on the table, everything for its use is in position. Coffee and chocolate, however, are more appreciated, and the latter may be made ready and left in a slow heat upon the back of the stove and the chocolate in a porcelain-lined kettle set in another containing hot water. When needed it should be skimmed and strained. When a filter coffee-pot is available the coffee may be made ready and will not depreciate if not served at once. Several menus are here given for these evening refreshments, none of which is expensive;

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| I. | II. |
| <i>Chicken Sandwiches</i> | <i>Shrimp Salad.</i> |
| <i>Devilled Eggs.</i> | <i>Coffee.</i> |
| <i>Mayonnaise of Celery.</i> | <i>Ice Cream.</i> |
| <i>Coffee.</i> | <i>Chocolate.</i> |
| <i>Chocolate.</i> | <i>Cake.</i> |
| III. | IV. |
| <i>Chicken Salad.</i> | <i>Rolls.</i> |
| <i>Coffee.</i> | <i>Chorolate.</i> |
| <i>Charlotte Russe</i> | <i>Sandwiches à la Parisienne.</i> |
| | <i>Coffee.</i> |
| | <i>Icees.</i> |
| | <i>Cake.</i> |
| | V. |
| | <i>Celery Salad.</i> |
| | <i>Rolls.</i> |
| | <i>Coffee.</i> |

Even less elaborate refreshments are to be found in thin bread and butter, coffee and a salad. Sandwiches are always acceptable and they may be of all sorts and shapes. The merit of a sandwich lies in its thinness, the absolute freshness of the bread or rolls of which it is made and the absence of any crust when bread is used. Winter sandwiches are made of meat of any kind—chicken, duck, turkey, game, tongue, ham, mutton, beef, sardines or caviare. Lettuce, when at hand, is excellent for sandwiches. Such meats as beef, ham or mutton should be minced very fine and well seasoned with mustard and salt. Often a mayonnaise dressing is used; directions for making it have been frequently given in these columns. With game or poultry the meat is minced fine and seasoned with salt, no mustard being added. Potted meats are now so cheap that a variety of sandwiches is possible at slight cost. Sweet sandwiches are sometimes offered, but they are never as acceptable as those made of some meat or vegetable.

The less understood dishes of the menus are made as follows:

DEVILLED EGGS.—Boil five eggs until very hard; put them into cold water and when cold remove the shells and cut in two with a sharp knife. Remove the yolks, place them in a bowl and rub them smooth with a table-spoonful of olive oil, adding salt, pepper, mustard and vinegar to taste. When well mixed cut a slice from the round end of each white, so that the white cup will stand erect, fill this with the yolk mixture.

MAYONNAISE OF CELERY.—Have the vegetable very crisp and cut it into small pieces, adding sufficient mayonnaise dressing to mask thoroughly and stirring both together until the vegetable looks quite creamy with the dressing. Keep in a cold place, if possible not mixing until wanted.

SHRIMP SALAD.—Canned shrimps are always procurable when the fresh fish is not to be obtained. The recipe is, therefore, adapted to the canned food: Remove the fish from the can, rejecting any that are discolored; remove the intestine—the dark line running around the outside—then cut the shrimps

in pieces, using a silver knife to avoid discoloring the fish. For each pint of shrimps allow three table-spoonfuls of olive oil, three of vinegar, a teaspoonful of salt and a quarter of a teaspoonful of pepper. Mix the seasoning well together and turn it over the shrimps, leaving them in this seasoning for an hour and stirring occasionally. Cut sufficient celery to make a pint and a half. Drain the shrimps from the seasoning and add them to the celery with a cupful of mayonnaise dressing, stirring well together; serve at once.

CAKE—In no food can the novice show so much wisdom as in the cake she serves to her guests. Cake, when served at all, should be a very plain production without frosting or filling of any kind. We no longer live in a time when the success of evening refreshments depends upon the variety and richness of the cake served. A most satisfactory recipe is as follows:

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| 4 eggs | $\frac{1}{2}$ teaspoonful of salt. |
| 1 cupful of flour. | $\frac{1}{2}$ teaspoonful of baking powder. |
| 1 cupful of sugar | $\frac{1}{2}$ a lemon—juice only. |
| | 1 table-spoonful of cold water. |

Separate the yolks of the eggs from the whites and beat each until light; then stir them together and beat again, adding the sugar during this beating and sifting it in a little at a time, then add the salt and cold water. Sift the flour before measuring; add it carefully, folding it into the mixture, but taking care it is well mixed with it. Then add the lemon juice and lastly the baking powder. Turn the mixture into a well-buttered tin and bake for twenty minutes.

CHARLOTTE RUSSE—Charlottes may be made at home far superior to those purchased at the confectioner's. They may be made individual by baking the sponge cake in muffin rings and when cold hollowing out the centers and filling them with the usual preparation. The above recipe for cake will be found most satisfactory to use. The filling should be made as follows.

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| $\frac{1}{2}$ box of gelatine. | 3 cupfuls of cream. |
| 1 teaspoonful of vanilla. | $\frac{2}{3}$ cupful of powdered sugar. |

Soak the gelatine in half a cupful of cold water for half an hour; then dissolve it over hot water. Whip the cream until stiff, add the sugar and vanilla and strain with it the melted gelatine, stirring from the bottom toward the top. When it commences to thicken heap it into the hollowed sponge rings and set them in a cool place. If further flavoring is liked, half a cupful of sherry wine may be added before the gelatine is stirred in, or half a cupful of pure fruit juice may be substituted.

SANDWICHES À LA PARISIENNE.—These delicious sandwiches may be made with fish, poultry, game or any meat at hand. In this instance fish is used. Free the fish from skin and bones, mince it fine and season with salt and pepper; then place it in a deep dish with two hard-boiled eggs finely chopped, some chopped capers and sufficient mayonnaise to mask the whole. Mix this well and use it as filling for the sandwiches, stamping them out in rounds, squares or finger shapes, press them together and butter the tops—the latter an unusual addition. Sprinkle on half the sandwiches a little finely chopped cress, if procurable, and the hard-boiled yolk of an egg rubbed through a fine sieve; and the other half the chopped cress and finely chopped white of egg. Alternate the sandwiches according to the fillings.

ROLLED SANDWICHES.—These are made of bread that is perfectly fresh and has not hard or butter in its make-up. Bread that crumbles ever so slightly will not roll, it must, in fact, be a little tough to be quite satisfactory. Butter the bread on the loaf and spread thinly with caviare, sardine paste or whatever the filling is to be, then cut the bread in a very thin slice. Remove the crust and form into rolls of a finger's length. Place the rolls together as finished and when all are made wrap them in a napkin.

In serving refreshments it is well to note that thin bread and butter or a plain cake with a delicious cup of coffee or chocolate is more elegant than a number of dishes badly prepared. There is evidence of the essence of hospitality in homes where congenial friends drop in for lunch or a cup of afternoon tea, not waiting to be bidden by a formal note of invitation. Against such unexpected but no less welcome guest what might well be termed an emergency corner should be kept well stocked, so that a demand upon it may be met at any time. The arrival of a chance guest cannot create a panic if there is even a small supply of necessities purchased for such a contingency. This stock may include tin cans of pork and beans, sardines or fish of any kind, anchovy paste and, what is particularly useful, a tin box of grated cheese. One matron's emergency dish is a cheese

soufflé, which is economical, quickly made and most delicious.

CHEESE SOUFFLÉ.—First a thickened white sauce is made of a table-spoonful of butter, one of flour and half a cupful of milk; when thick two table-spoonfuls of the grated cheese are added with a little salt. The mixture is then taken from the fire, and the yolks of two eggs well beaten are added; then the whites beaten to a stiff froth are stirred lightly into the mixture. The whole is now turned into a buttered pudding dish and set in a hot oven to brown thoroughly, when it is served at once.

EDNA S. WITHERSPOON.

FROZEN PUDDINGS.

To any kind of plain ice cream or rich frozen custard add plenty of fruits and nuts, preserves and candied fruits, macaroons and almond paste—a mixture of all or of only a few—and flavor well, usually with wine, brandy, maraschino or Jamaica rum, and it may be called a frozen pudding. These puddings are sometimes frozen as ice cream or made early and packed in ice and salt until frozen. They can be served either plain or with the addition of a rich sauce or whipped cream sweetened and flavored. They are sometimes packed in cake-lined moulds or filled into a hollowed loaf cake, the whole handsomely decorated with whipped cream and candied fruits. Frozen puddings make an exceptionally rich and elegant dinner course, yet they can be made easily at home. A few choice recipes are given which require no unusual amount of labor to prepare:

PLAIN FROZEN PUDDING.—Have ready two ounces of sweet chocolate grated, four ounces of almonds, blanched, dried in the oven until a delicate brown, then chopped rather coarsely, two ounces of candied fruit or citron cut fine, and half a cupful of raisins seeded and cut fine. Dissolve two heaping teaspoonfuls of gelatine in a quarter of a cupful of milk. Make a custard of the yolks of two eggs, two table-spoonfuls of granulated sugar and a cupful of milk. Beat the yolks and sugar until light, add slowly the milk heated to boiling and boil, stirring continually, in a double boiler until it thickens; add half of the dissolved gelatine, take from the stove and when cool flavor. Any desired flavoring can be used, preferably vanilla, maraschino or sherry. This custard may be made early in the morning if for an evening dinner; if intended for a noon dinner it may be prepared the evening before. Whip a pint of cream very stiff and reject any liquid drainings, stir into it lightly half a cupful of granulated sugar, flavor with vanilla and add slowly the remaining dissolved gelatine; mix well. Now fill into a fancy mould or the can of the freezer the prepared ingredients; first a layer of whipped cream, sprinkling it generously with the grated chocolate, then a layer of the custard, sprinkling it thickly with the nuts, candied fruits and raisins, again a layer of whipped cream and so on until all is used, with the whipped cream on top. Pack in ice and salt and let it stand four or five hours to freeze, renewing the ice and salt if necessary. Turn out and serve in slices. The effect of the golden custard contrasted with the dainty whipped cream, each deliciously studded with fruits and nuts, is very pleasing.

FROZEN PUDDING WITH WHIPPED CREAM.—For frozen pudding with whipped cream take four eggs, half a cupful of granulated sugar, a table-spoonful of cornstarch, a quart of milk, a cupful of strawberry preserves, a quarter of a pound of raisins seeded and chopped fine and a quarter of a pound of English walnuts chopped fine. Beat the yolks of the eggs with the sugar until light and dissolve the cornstarch in a little cold milk and add. Heat the remaining milk to boiling, add it to the mixture and boil in a double boiler until it thickens, stirring well all the time. When cold add the preserves, raisins and nuts and flavor with vanilla. Freeze as ice cream; when half frozen add the whites of eggs beaten until stiff, then finish freezing. Whip a cupful of cream until stiff and dry, sweeten with two table-spoonfuls of powdered sugar and flavor with vanilla. When ready turn out the pudding, decorate it with the whipped cream, dotted here and there with unbroken halves of walnuts and whole preserved strawberries, and send at once to the table.

FROZEN PLUM PUDDING.—Have ready two ounces each of raisins, currants, figs and almonds and an ounce of citron. Seed the raisins, cover both raisins and currants with boiling water, let stand until plump and then drain. Cut the figs and citron fine and run the almonds through a coarse grater. Make a custard of two eggs, three-quarters of a cupful of granulated sugar and a pint of milk. Beat the yolks and sugar together, add the milk heated to boiling, boil in a double kettle until it thickens, stirring constantly, and when done take from

the fire. Beat the whites to a stiff froth and add at once to the mixture while it is rather warm, then beat until it is light and frothy. Flavor with vanilla. When cold enough freeze the pudding and when half frozen add a pint of cream whipped stiff and dry. When about done add the fruit and, if desired, a table-spoonful of Jamaica rum, sherry or brandy and finish freezing. Place in a mould and let it stand packed in ice and salt for an hour or more. When done turn out and serve either plain or with a brandy sauce poured around it. To make the sauce: Beat the yolks of two eggs with half a cupful of powdered sugar and place the sauce-pan containing this mixture in a kettle containing boiling water. Stir until it thickens, take from the fire and beat until cold, add a table-spoonful of brandy and, just before serving, a cupful of cream whipped stiff and dry.

QUINCE PUDDING.—Make a sponge cake of three eggs, a cupful and a half of sugar, a table-spoonful of lemon juice, half a cupful of water, two cupfuls of flour and an even teaspoonful of baking powder. Beat the eggs two minutes, add the sugar, beat for two minutes; lemon juice, beat for two minutes; half the flour, beat for two minutes; the water, beat for two minutes; the remaining flour, in which is sifted the baking powder, and beat for two minutes. Bake in an oblong loaf in a moderate oven. When done and cool hollow out, leaving an inch and a half rim all round. Another dessert can be made of the cake cut out: Make a boiled icing of the whites of two eggs, a cupful of sugar, half a cupful of water and vanilla flavoring, and ice the cake all over—inside and out. Make of two eggs, three-quarters of a cupful of sugar, a pint of milk and a pint of cream, with vanilla to flavor, a frozen custard prepared as directed for plum pudding and freeze it. When the icing is dry on the cake spread upon it a cupful of quince jelly beaten so it may be applied more easily. At serving time fill the cake with the frozen custard, decorate, if desired, with whipped cream and candied cherries and serve at once.

FROZEN MAPLE PUDDING.—Take three eggs, three-quarters of a cupful of maple syrup and a pint of sweet cream, a dozen or more macarons, a cupful of almonds and a cupful of hickory-nuts or walnuts. Blanch the almonds, roast them until a delicate brown in a hot oven, then grate or chop fine; grate or chop fine the hickory-nuts or walnuts. Beat the yolks of eggs until light, add slowly the syrup and beat well. Cook in a double boiler to the consistency of custard, stirring well all the while, then take from the fire. Beat the whites to a stiff froth and add at once to the custard while it is still quite hot; beat thoroughly. When the mixture is cold add the cream beaten stiff, rejecting which all drainings, and also mix in lightly the nuts. Line a mould with macarons and fill it with the mixture, letting it stand for four or five hours well packed in ice and salt.

A. S.

A CHAPTER ON SOUPS.

The principal art in composing a good soup is so to proportion the several ingredients that no flavor shall predominate and that all the articles of which it is compounded shall form an agreeable whole. A clear soup must be perfectly clear, and thickened soups about the consistency of cream.

Stock is the basis of meat soups and may be made from fresh meat or the bones and trimmings from roasts, steaks and poultry—any pieces the larder may furnish. The resulting liquor from boiled meats and fowl forms the basis of excellent soups if carefully strained and freed from every particle of fat. A pound of meat and bones is the usual allowance to each quart of water. In making stock gentle simmering for a long time is absolutely necessary. Put the stock pot containing the raw meat and water over a gentle fire, that it may heat very gradually. The albumen in the meat will first dissolve, then coagulate and, being in this state lighter than the liquid, rise to the surface, bringing with it all the impurities, thus forming the scum. The hardened albumen rising to the surface has the same effect in clarifying the stock as whites of eggs. To obtain a really clear soup it is necessary, therefore, to attend carefully to the skimming until not a particle of scum remains. Stock from fresh meat deteriorates both in quality and flavor in being clarified.

When the skimming has been well done and the stock is actually boiling, draw the pot to the back of the stove, cover it well and keep it gently simmering for six hours. At the end of four hours add to each four quarts of water an onion, two carrots, a turnip and a bouquet of herbs made in this way: Wash four large sprays of parsley, place them upon the table close together, lay upon them a small sprig each of thyme, marjoram and savory, two small leeks, three cloves, a bay leaf, a small red pep-

per pod and three large celery stalks or green leaves. Fold the parsley around the other herbs and tie tightly with a bit of thread. Add also to each three quarts a level table-spoonful of salt. When the stock is done strain it through two thicknesses of cheese-cloth laid in a wire strainer; cool and remove the fat. In using cooked meat for stock proceed in the same manner; but, as the albumen is already hardened, the stock must be clarified, if a clear soup is wanted. Break up the shell and white of an egg, beat slightly and add it to each quart of cold stock. Place the soup over the fire and allow it to come to a boil and then simmer for ten minutes, after which strain as directed.

Consommé is of fine aroma and forms the basis of many superior soups. Owing to its rich yellow color it often masquerades under the name of amber soup. Put the soup-pot over the fire and place in it a heaping table-spoonful of white sugar. Let it melt and smoke for five minutes, then add a cupful of cold water; boil for ten minutes, then pour in four quarts of cold water and add two pounds of beef cut in small pieces and two pounds of knuckle of veal. Proceed as directed for stock, letting the soup simmer for five hours.

At a dinner consisting of several courses it is wise to serve some form of clear soup—something stimulating rather than satiating, as the more quickly the sense of hunger is satisfied the less enjoyment is afforded by the remainder of the meal. If a purée or soup of cream-like body is provided for variety, it must be light in character and delicate in substance, and only a few spoonfuls should be served. Let us consider the clear soup first.

CONSOMMÉ ROYAL.—Put two quarts of consommé to heat, add salt, if necessary, and two truffles cut small but not minced; let simmer for ten minutes, then strain into the tureen containing eight small custards made as follows: Beat until very light the yolks of three eggs, add half a pint of consommé, half a teaspoonful of salt, a quarter of a teaspoonful of white pepper and a very little grated nutmeg. Having well stirred these ingredients together, pour the mixture into eight small moulds (cups or tiny patty pans will answer) previously buttered; set these carefully in a pan containing sufficient boiling water to reach half-way up the moulds, put a piece of buttered paper over the top and place them in the oven until the centers are firm. About twenty minutes will be sufficient to poach the custards, when they are turned out of the moulds on a napkin and afterward placed in the tureen.

CONSOMMÉ PRINCESS.—Color two quarts of chicken broth as directed for consommé, using a teaspoonful of sugar. When it boils add a teaspoonful of coarsely chopped chervil, half a teaspoonful of sweet basil, half a teaspoonful of celery salt and half a teaspoonful of pepper. Let it boil for ten minutes, then clarify with an egg (white and shell) and strain through two thicknesses of cheese-cloth. Have ready four table-spoonfuls each of peas and asparagus (canned vegetables may be used), the asparagus being cut as small as the peas. Also have ready two table-spoonfuls each of cooked turnips and carrots in the same shape as the peas, cutting them with vegetable cutters, of which a variety may be found at any tinmith's. The vegetables must be cooked in slightly salted water until just tender. Drain, then add them to the soup and serve; if necessary, add salt.

CONSOMMÉ ST. LEONARD.—Fry two table-spoonfuls of chopped onion in a table-spoonful of butter until very brown but not burnt; add a pint of stock and draw to the back of the stove; add four small leaves of spearmint, a table-spoonful of chopped parsley, two cloves and three table-spoonfuls of curry powder. Simmer very gently for ten minutes, strain through two thicknesses of cheese-cloth and add two quarts of stock, clear and hot. Have ready a cupful of cooked rice that has been boiled in salted water until tender, add it to the soup and serve. It is best to cook the rice, barley or macaroni, when used, separately, or they will give the soup a clouded appearance.

SPINACH BOUILLON.—Put two quarts of beef stock over the fire, add a bay leaf, a table-spoonful of chopped onion, half a teaspoonful of grated nutmeg, a table-spoonful of celery seed, two teaspoonfuls of salt and half a teaspoonful of pepper; let this simmer on the back of the stove. Wash and clean two quarts of spinach, rejecting the stalks and defective leaves, shake dry and throw it into a large saucepan and allow it to stand over the fire, adding half a pint of water. Stir and shake it until the spinach is a bright green and all wilted. Throw it into a colander and press it very gently with a spoon to extract the water, which is saved to color the soup. Add the spinach to the stock and boil all for twenty minutes, then strain through a sieve. Beat the white and shell of an egg, add it to the soup, which is then boiled rapidly for ten minutes, and strained

through two thicknesses of cheese-cloth: reheat, and just before serving add the carefully strained green coloring. When rightly made the soup is of a delicate green, clear and sparkling. Tomato bouillon is made in the same manner, except that a quart of tomatoes with four whole cloves is substituted for the spinach and nutmeg. The tomatoes are added directly to the stock and seasonings, the whole boiled for fifteen minutes and then clarified. Tiny cubes of fried bread—croûtons—may be added.

CONSOMMÉ FLORENTIN—Add to two quarts of stock the grated peel of a large orange, a teaspoonful of chervil and a table-spoonful of onion juice, and put on the back of the stove to heat. Put a table-spoonful of olive oil in a small lined saucepan, add the yolk of one egg and heat and stir until smooth and creamy: add three table-spoonfuls of hot water and place it on the back of the stove. Stir in two ounces of polenta (fine yellow corn meal) and let it boil, slowly stirring all the time until thick; add, while stirring, a quarter of a teaspoonful

of salt, half as much white pepper, or a dash of cayenne, and a little nutmeg. Have ready a pot of briskly boiling water; dip a teaspoon into the hot water, fill it level with the mixture and drop this into the boiling water. Work rapidly and until the corn-meal mixture is used; always be careful to dip the spoon in hot water first. Cook for twenty minutes and remove with a skimmer. Cut a clove of garlic in halves and rub the tureen with the cut side, put the quenelles in the tureen, add to the soup a table-spoonful of orange juice and strain at once into the tureen.

COURT BOUILLON.—Wash two pounds of the head and bones of a fresh cod. Cover with three quarts of water, add a bay leaf, four cloves, six whole pepper-corns, a small clove of garlic and a teaspoonful of celery seed and cook for one hour; then add a quart of tomatoes and two teaspoonfuls of salt; cook for fifteen minutes, strain and clarify. Reheat, add a teaspoonful of lemon juice and a teaspoonful of very finely chopped parsley. The soup should be clear and red. Serve with croûtons.

ELEANOR M. LUCAS.

THE COMMANDER OF THE GNAT: A ROMANCE OF THE WAR.

By HARRIET RIDDLE DAVIS, AUTHOR OF "IN SIGHT OF THE GODDESS," "THE CHAPEL OF EASE," ETC.

She was the fairest, roundest slip of a girl that one would wish to look upon. There was a sparkling vivacity in her face that was well-nigh irresistible, yet under all the sparkle and youth were character and force enough for two women.

She came along the path that crossed the parade-ground, past the mouldy casemates, past the sentry and out across the narrow footway that spanned the moat of the old fortress. The Summer was beginning to wane. Everything was deserted, just as it had been all during the weeks since the garrison had gone and the ships had sailed away.

She was thinking over the situation for the hundredth time, and for the hundredth time she was growing hot and cold with the certainty that she had misunderstood him, that after all he had been swayed by an emotion of the hour only, while she—!

She could not bear to picture what it had all meant to her. She shut her hands together spasmodically and went hurrying along through the little town and down to the water's edge, the water on which had floated the squadron to which he belonged. She walked along the quiet beach and glanced all up and down, but no ship rode at anchor, none was to be seen outlined against the distant horizon: and she thrilled again as she recalled the last time his ship had been there and she had stood on the pier with him.

That time was months gone, and he had been only an ensign on her uncle's flagship. Now he was famous; he was known to all the world as a hero. He had been given a command, young as he was, of a little tug or yacht belonging to the Mosquito Fleet. He had done brilliant service with it, and his name was on every lip. He was coming back, and she did not even know how to define the position she held to him, how to meet him, for there was the other woman who was claiming all. She went over the whole thing again.

She remembered how she had danced with him in her shabby, dowdy old gown in the great hotel ballroom and how mortified she had been when she saw the gorgeously dressed girls from elsewhere stare at her limp skirts. She felt sure that he had noted the contrast. How could he help, when he had gone straight from her to the beautiful Honora Grant and had danced with her all the rest of the evening? She had had to take refuge with dear old Uncle John, who had placed her proudly on his arm and had paraded up and down the ballroom with her. Uncle John had been the most important figure in the whole room, and she winced as she recalled having heard a smartly dressed girl ask:

"Who on earth is the dowdy little girl with Admiral Wingate?"

"Oh! that's Kitty Wingate, his niece. She lives down here at the fort. They say she's awfully in love with Blakely, the man who is so devoted to Honora Grant over there. Blakely is on the Admiral's ship, and as a general thing he devotes himself to Kitty when the Admiral is around."

"Well, all I have to say is that someone ought to catch this little Kitty and dress her properly. She's no match for Honora Grant."

"No, poor child," returned the other, pityingly.

And Kitty recalled how she had slipped into the background, crushed and wounded, and how at the end of the ball, just before the Artillery Band played The Star Spangled Banner, Jack Blakely had come in search of her and had drawn her hand through his arm without speaking, and led her down the long red corridor, across the brilliant lobby gay with ball-gowns and uniforms, out into the Winter night, throwing around her his own military cloak.

She remembered the twinkling lights that shone from the Hygeia across the way. She remembered the raw wind that swept over them as they walked to the end of the pier, with the ghostly ship just off shore. She could feel again how frightened she had been as she could find nothing to say; he had been strangely silent, too, until suddenly the wind had lifted the cloak off her shoulders, and instantly he had gathered it up again and she felt his arms close around her and had been held against his breast so that she felt the strong throbs of his heart. She had heard him call her his "little Kitty," his "little love" in every accent of tenderness, and his lips had sought hers. Even her hair and her eyes had been caressed again and again, and, oh, shame! she had let him. She had made no remonstrance but had turned her face to him as he bent down over her, and there had been joy and thanksgiving in her heart. The dowdy gown and Honora Grant had been obliterated. She had not stopped to weigh how much or how little it all meant. To her it was the most sacred offering of a man to a woman.

Then they had walked back, and each step of the way had been prolonged to the utmost. They heard the band just winding up the ball with The Star Spangled Banner, so they had kept straight on to the fort, and there under the shadow of the great live-oaks which grew within he had stood with her as though he could never part from her again; but she knew that it only presaged a parting, for the ship's orders had come and he would sail immediately. Before he left her at her brother's quarters he had begged her to wait the next day until he could come ashore, as he wanted a "pledge" from his little Kitty to take away with him. She had waited all the next day from guard-mount in the morning till parade-time in the afternoon, and then she had stolen forth to see if the ship still rode at anchor; and when she saw it, white and silent on the water, she had quieted her agitation and hurried back to find the garrison all astir over the appalling news of the destruction of a battleship and wild rumors of immediate war. Still she had waited for him.

The next morning the ship had gone. Even Uncle John had not come to bid her good-bye. Everybody had been suddenly crazed by the war cloud. During the terrible weeks of suspense then of certainty which followed she had received one short, hurried letter from him in which the predominant note had been one of triumphant satisfaction that he had been given a command. There was no word of love in it, no allusion to their last meeting or the pledge that he had never asked for. It

had wound up with the admonition that "little Kitty" must not expect to hear from him, as a sailor in war times could count on nothing but the enemy. Then just after this she had met Honora Grant, and every word of the conversation came back with a fresh stab.

"Oh! Miss Wingate, you are still here? Shall you remain all during the war?"

"Yes, I cannot go to the front very well with my brother. And you, Miss Grant—"

"Oh! I am only staying here in the hope that Mr. Blakely's ship 'The Gnat' will come to Newport News for armament. He has a command now. I shall probably follow the ship as far as Key West."

And she recalled how the earth had seemed to slip from under her feet and how Honora Grant's eyes had watched her sharply, as the unmistakable inference had fallen upon her ears. She was thankful that no eye had had power to see into her heart and know the bitterness with which she afterwards had torn up every scrap of writing that had ever come to her from him, and when a few days later the young Commander had left his ship to coal and had come hurrying across on the morning boat to spend a few hours at the fort, she had hidden herself away and had let the other woman receive him and his probable caresses.

She had learned later that he had come twice to her door to ask for her and had left a hasty scrawl asking why "little Kitty" had not written him a line. When the boat went back at night he had gone with it, and she, unknown to anyone, had stolen down in the dark and had seen him stand on the pier in the very spot where he had stood with her and given her his kisses. She had seen him glance all about and sigh heavily. She supposed it was for Honora Grant that he sighed.

The next thing that she had heard was that Honora Grant had gone to Tampa and had gone without denying the report of her engagement to Jack Blakely. Then and then only had blank despair settled down on her.

After that came the actual war. His little ship had been in the blockade. It had taken big prizes, even though the Commander had had to borrow a prize crew from bigger ships carrying fuller complements of men. Under galling fire it had dragged up torpedoes from channels. It had done daringly dangerous scout duty, and it had crowned its efforts in the great fight at Manzanillo, where it had fought the entire flotilla of Spanish gunboats. As the girl thought of this gallant record she wondered how a man could fight so straight with the foe and play so cruel a game with the woman.

And now the whole thing was over. The little ship was steaming back with the squadron. It had lost a part of its deck. Two great holes were in its sides where shots had gone clear through it. It had lost nearly all its top rigging, but the Commander's name was known to all the world. His picture was in all the papers, and he had been promoted to a Lieutenantcy. He would be here soon in these very waters, on this very pier, and Honora Grant would be there to meet him. But she, Kitty Wingate, what of her?

Arrived at this point in her reflections and having gone over for the hundredth and one time the whole deplorable situation for which there seemed no solution, the girl, with all her sparkle and vivacity gone, turned back toward the fort. She stopped on her way at the little post-office and got the morning paper; there might be some news from the War Department; and she tore off the wrapper, glancing rapidly over the first page, then turned to the second, where a big headline greeted her eyes—

ROMANCE OF YOUNG BLAKELY.

She skimmed down the column. Here was a picture of him, and below it a glowing account of his achievements; and then farther down she read:

We have it on the best authority that this gallant young officer is about to marry the brilliant beauty, Miss Honora Grant, whom he met at Old Point, where the romance was begun and where it is speedily to end in a wedding.

And just below this announcement was another picture, labelled

"MISS HONORA GRANT."

The girl glanced at it with frightened eyes, then crushed the paper up in her hands, while her face blazed with sudden color which died out, leaving a white, pinched look. She could not have seen aright. She opened the paper again with trembling hand and smoothed out the creases. She gazed long

and steadily at the cut in the paper. It was labelled Honora Grant, but it was her own face that looked back at her. How had it come there? How had such a horrible mistake come about? It was an old picture which he had once stolen from her brother, and it represented her at her worst. Was it possible that she had ever worn so horrible a gown, cut so abominably? How had the paper got hold of the picture?

For a time she was entirely overwhelmed. She would stare at the hideous cut of herself, then read the extravagant praise bestowed upon Honora Grant; and then she would cover her face with her hands, and the color would surge over her almost to her finger-tips. How should she ever look anybody in the garrison in the face again? And, worse than all, how could she ever meet Jack Blakely again? When the ships came she would go away somewhere. She would go up and join Uncle John in Washington. He had been serving on the Strategy Board there. She would go to him. Then suddenly an audacious thought crossed her brain. She scanned again the cut of herself. She read again the words about Honora Grant, and a resolute look crept into her eyes. Why should she go away? Why shouldn't she meet Jack again? Why not face Honora, too, and beat her with her own weapons?

She rushed back to the fort through the sally-port, past the guard, and scampered past the casemates, for there was no time to lose. Like a whirlwind she burst in upon her friend and protector, the Captain's wife.

"Will you go up to Baltimore with me by to-night's boat?" she demanded breathlessly.

"Why, Kitty, dear!" exclaimed the Captain's wife; and she repeated, amazedly, "Go to Baltimore! To-night, in all this heat? What for?"

Kitty put the crumpled paper into her hands and said tragically, "Read that!"

And the Captain's wife read. She looked alternately at the paper and at the girl before her. The truth of the situation gradually began to dawn upon her. She said,

"I begin to understand. But why Baltimore to-night, child?"

Kitty's eyes sparkled, and her round cheek dimpled. She said, half-laughing, half-crying:

"I must go to Baltimore and get Pauline March to make me some new clothes. She dresses Honora Grant. She shall dress me, too. That picture has almost killed me! I must have, let me see, a yachting gown and a smart sailor, and one or two organdies, and a ball-gown made low like those last Winter, to wear at the reception to be given to the men from the squadron. Some fashionable hair-dresser in Baltimore must teach me how to puff my hair out all around my face in that awful way those girls wore theirs, and oh! I must not forget the shoes. I want those curved heels."

And Kitty thrust out a shapely foot innocent of French heel or distorted toe, at which she gazed with wrinkling brow until she was interrupted by the Captain's wife.

"And the money, Kitty?"

"Oh! the money? My brother has sent me two months' pay, and I have not touched the check Uncle John sent me. Don't throw anything in the way of my plan; you don't know how much hangs on it," said the girl wistfully. Then she asked timidly:

"Do you suppose I shall look like any of those girls who were here last Winter?" You know that one of them said I was a dowdy little thing and that someone ought to catch me and dress me properly, and that I was no match for Honora Grant. Do you think I could ever look as well as Honora?"

"Why, Kitty dear, I'd ten times rather have you as you are, your natural self, than like Honora Grant, and my conviction is, child, that someone else will, too."

"Oh! do you think it possible?" eagerly asked the girl. Then her face clouded over and she said,

"You see we are both made horribly public by that hideous paper. My face against her name. Do you suppose he will marry Honora?"

The Captain's wife did not answer. She was making up her mind that she would lend herself to Kitty's idea and help this lonely little girl to enter the lists against Honora Grant. She asked after a moment,

"About what time will the ships get back to these waters?"

"Well, they are on their way to New York now; then they will come here, and 'The Gnat' will go to Newport News for repairs. I suppose it must be a week or ten days yet."

"Then, Kitty, we'll go to Baltimore and see what Pauline March can do for the cause; and when 'The Gnat' comes—"

The Captain's wife did not finish her sentence, and the paust

was fraught with significance. The two women looked each other and the possibilities squarely in the face. That night the big steamer came and went and they went with it.

But "The Gnat" did not come into the waters at Hampton Roads at all. It never got any farther than Key West, to which place it had to be towed, being unable to get there under its own steam, so badly damaged had it been by the enemy. The modest young Commander who had been for weeks under the strain and excitement of hazardous and daring work had no idea that his duty was being regarded by his country as extraordinary and brilliant, and it was not until he was finally detached from his ship and ordered to report at Washington that he learned that he was a hero. He was more bewildered than elated by it, and as he proceeded north he almost wished that he had gone down with his ship. He kept his cap pulled down over his eyes and sat in a retired corner of the train.

All during the weeks of the war he had had no chance to think of himself or of his own affairs. There had always been a throb of expectation in his heart whenever a dispatch boat had brought him letters or papers, and there had always been a corresponding reaction afterward when on turning them over he never found anything more interesting than stale newspapers or a casual letter from a casual source; though he had received a pleasurable letter from Honora Grant, ay, and he had answered it too. He had run considerable risk to get it ashore and mailed. Honora Grant had said that when he came back she should meet him. Well, it would be pleasant to see her again; and then he sighed heavily.

He would report at Washington, ask for leave and then go down to Old Point to rest and to find his friends again, if he had any left.

He wondered how many of the garrison he should find still there. Kitty's brother had been in the land fighting and had won distinction; and where was Kitty, little Kitty? She had no home save with her brother's regiment. Then a picture of Kitty rose up before him, which was a trick it had of doing.

He saw her again as he had seen her one Winter night more than six months ago, and a warm thrill ran over him as he thought of the pier and of the ball; the ball, where Kitty had looked so different from all the other women in her clinging white gown and with her eyes shining like two stars; then afterward out on the pier, when her hand had clung to his and she had let him touch her lips again and again. What had she meant by accepting what he had never given to any other woman and then turning him down without a hearing or even a line? He had gone all the way back to see her just before his ship went on blockade and who had been there to meet him? Why, Honora Grant, to be sure. Who was it that had soothed his disappointment and made the stay at the fort bearable? Why, Honora Grant, of course. Then he remembered a line which ran—

"When far from the lips that we love
We make love to the lips that are near."

It was at this point of his reflections that he got out of his chair with impatience and bought a newspaper, hoping to stem the tide of his thoughts, and almost the first thing which caught his eye was the headline,

ROMANCE OF YOUNG BLAKELY.

He ran over it hastily. He paid no heed to the praise of his achievements, although his cheek reddened at the extravagant tributes to his pluck and courage; but when he came to the line "this gallant officer is about to marry the brilliant beauty, Miss Honora Grant," he muttered an oath between his teeth.

He stared out the window at flying objects; trees and fence rails, fence rails and trees, succeeding in rapid order as the train rushed on. He was wondering how such a report ever found circulation. He did not mind so much for himself, but how horrible for Miss Grant! He could not help a feeling of hurtfulness that it was not little Kitty who was being hawked about before the public. Then he opened the paper once more and let his eye run over it again. This time he came to the cut and

"MISS HONORA GRANT."

His fingers spasmodically tightened their hold, and he said to himself,

"My God! It is little Kitty's face."

He sprang to his feet and went hurrying through the train till he met the newsboy, his one idea being to stop the sale of the paper on that train at least. He asked abruptly,

"Here, how many have you got of this edition?"

The boy pointed to a deep pile in wonderment.

"I want them all. How much?"

The boy concluded the bargain, and a shrewd look came into his eyes when he recognized the features before him as those of the naval hero in the cut in the paper. He said aloud in soliloquy,

"My, but he's stuck on himself!"

And the naval hero went back to his chair with his pile of papers and proceeded to bury himself behind an outspread sheet.

He studied with deeply absorbed eyes every line, every feature of the girl's face which was labelled with another's name. The cut was evidently reproduced from the old picture which he once had stolen and with which he had never parted. How girlish and sweet the face was, even in this rude print. There was the same little line of merriment around the mouth, the same faint uplifting of the brows and there was the same ill-cut gown which hid so much of the pretty curves and outlines. Little Kitty had never seemed to care to enhance herself by the arts of the milliner and tailor. He wondered with uncontrollable longing when and where he should look upon her again. The longing grew apace until it held him in complete possession. According to this newspaper report his romance was to end in a speedy marriage.

So it should, but the bride would not be Honora Grant. Some sudden resolution kindled in his eyes, and he pressed the electric button with energy. When the porter came to his chair he asked,

"How soon are we due at Richmond?"

"In an hour, sir."

"Does this train connect with the train for Old Point? Can I make it?"

"Yes, sir. But what about your luggage, sir? It is checked through to Washington."

"It can go through. I will catch it up to-morrow."

At Richmond he stepped off the train. He would run over to Old Point and make himself certain of Kitty's whereabouts and then report at Washington a day later. Some indulgence would be given him by the Department.

He reached the Point and hurried into the hotel. As soon as he crossed the brilliantly lighted lobby a buzz ran around. He heard his name, "Blakely, Commander of 'The Gnat'; Manzanillo," and immediately a mighty cheer rang out on the warm Summer night and was caught up outside by soldiers who had recently come off a transport and who were lounging around the pier.

And this modest young officer who had unflinchingly met every sort of danger actually paled under this demonstration, and had there been a way of escape he would have taken it.

The crowd surged around him, then suddenly separated to make way for a woman who advanced to him with outstretched hand; and not one in all that lobby but supposed that this was a happy lovers' meeting.

And Blakely, with the memory of a pile of newspapers that he had bought on the train, all of which had blazoned this woman as his *fiancée*, faced Honora Grant as best he could.

He never knew how he got through the next few minutes, and he was thankful that it was beyond the power of anyone to know what utter rout and consternation were in his heart at this sudden encounter.

He heard himself talking naturally, and he was able to put sufficient restraint upon himself to keep from asking about little Kitty, though the question trembled perpetually upon his lips. In the course of the conversation Honora Grant brought out the very thing he wished for, and he never knew that he was being narrowly watched the while:

"Yes, the garrison here has been almost deserted. Even little Miss Wingate has gone finally."

"Indeed! when did she go?"

"She went north to-night on the boat."

But Honora did not add that little Kitty had gone only for a few days to Baltimore and would be back when the squadron arrived.

Blakely suddenly lost all interest in this conversation with Honora and in a surprisingly short time he was on his way to seek more definite information, and soon he was in possession of all that was to be known, which was not much more than Honora Grant had told him, save that little Kitty was coming back shortly.

The next day he went to Washington to make his report, and he went with the determination that he, too, would be back shortly.

When that time came it was ten days later and at a moment when everything around the old fortress was thrilling with enthusiasm. It was an early September morning, heavy with damp and mist. Down the bay a dark gray line of warships was slowly swinging into place, while the guns from the ramparts flashed out their salute of welcome. A transport lay off shore from which had been taken maimed and sick men just back from war in a fever-breeding country. The shore and pier were thronged with people from the back counties of the State, from Newport News, from Norfolk, from Hampton: young Indians from the Training School, soldiers, sailors, women and children, all swelling their voices in one pean of welcome to the ships.

Blakely was standing on the upper deck of the steamer from Washington watching the scene. He knew that the boat could not pull in to the pier, that it would have to stand off for awhile. He ran his eyes over the throng, but everything was an indistinguishable mass of humanity. He went to the Captain and borrowed a glass with which he began seeking up and down, far and near, for one face.

The sun had pierced the gloom of the morning and was shining down in a blaze of glory, and here and there Blakely began to recognize first one then another whom he knew; but nowhere was little Kitty. Then he swept his glass further afield toward the hotel. A group of people was standing on the long open gallery facing the water front. One of this group was Honora Grant, with a thoroughly restless, discontented look on her face, the powerful glass bringing out even the shades of expression. Apart from this group, leaning over the railing and staring across the water, was a blue object, and he turned his glass upon it.

Suddenly a thrill ran over him. He adjusted the glass to a still stronger focus. Yes, it was Kitty, little Kitty; but was it Kitty, though? He watched intently, taking in every detail of the figure dressed in a blue yachting gown and crowned with a white sailor hat.

He had never seen her dressed like this before. He had forgotten how altogether lovely she was. She had always been dimpling and rosy and piquante, but she was something more than that now. Where was the change? In what did it consist? He studied the face so entirely off guard and so innocent of the eyes reading hers. She was standing almost immovable, with her hand resting on the railing and gazing straight at the sombre warships. Suddenly one hand went up covertly to her eyes, then in an instant the other one made a like timid movement.

"Heavens! She is crying," he said under his breath.

He dropped the glass and left the deck like a shot. In a moment he was asking,

"Can't we swing about now, Captain? The small craft are getting out of the way."

In a few minutes the big boat swung around and came alongside the pier, and so quickly did the young officer go ashore and push through the crowd that no one had time to see him and catch up his name. It was barely five minutes' walk from the pier to the gallery where little Kitty stood all unconscious, but he walked it in three minutes, and was thanking a kind Providence for keeping all eyes seaward. The other group with Honora Grant had moved away. No one in all this great, shining Summer world had taken any note of him or his movements.

He came softly to her side. All the pent-up feeling of weeks, all the recollection of her kisses out on the pier vibrated through him and shone in his eyes as he bent down his head to her. His shadow thrown across the railing drew her attention from the ships in the distance.

A half-articulate cry sprang to her lips, then she stood staring with wide frightened eyes straight at him. A feeling of blissful, terrified joy possessed her, then suddenly she remembered that this was Honora Grant's fiancé standing before her claiming recognition.

He saw the cold look which succeeded the first bewildered joy of her face, and dropping his hand over hers on the railing he spoke her name tremulously, pleadingly,

"Kitty! little Kitty!"

She was striving for a composure that she did not feel, for a word that should not betray her. She managed to ask uncertainly,

"How did you — is your ship — are you with the squadron?"

"Never mind the squadron. Have you no word, no greeting — not even a look for me?"

Kitty was silent. She was recalling words, greetings, ay, and even kisses she had given this man, and she was remembering that another woman was claiming his fealty. She must be true to herself. She tried for the light flippant tone that she had so often heard and admired in Honora Grant.

She looked up at him, while her tender mouth dimpled into a soft, girlish, mischievous smile, and said lightly,

"Could any woman withhold greetings, words and looks from a returning hero?"

And she watched his face change and darken. Then she began to talk brightly and animatedly of the brilliant things he had done. She hoped that he would take her on board his ship and tell her all about the fight at Manzanillo. It had been wonderful that his ship and two others of the Mosquito Fleet could whip all those Spanish gumbots and even put the people on the coast to flight. She had heard that he himself had manned one of the guns and had fired the shots that determined the battle.

He listened with growing bewilderment. Was this flippant, conventional girl his little Kitty? He interrupted her after a moment in a hurt voice:

"Don't — oh! don't talk of all that now."

"But, Mr. Blakely, you are the theme, the hero of the hour. Of what else could we talk?"

And she swung her parasol to and fro, and shivered suddenly when another great gun spoke from the ramparts to the ships out in the Roads. He had leaned down upon the railing so as to bring his face on a level with hers. He was staring at her with pained wonder. Suddenly he asked harshly,

"In God's name, Kitty, what has changed you?"

She did not answer, but there was a tightening of her lips which did not escape him. This public gallery, with all the world around them, was no place for explanations, but he did not think of that or care. He must know now, at once, what their position was toward each other. There was a stern, set expression on his face. He said,

"Kitty, answer me this, what was your understanding of our relations to each other the night that you let me kiss you?"

There was an involuntary softening of his face over these words. Kitty drew in her breath sharply. This question was one she dared not answer. She stood impassive and mute. He spoke again, insistently, impatiently,

"When I left you that night when I sailed from here, were you or were you not engaged to me?"

She looked up at him and asked simply,

"Was I? I had not understood."

"In Heaven's name, how did you regard such demonstrations in a man, then?"

He did not wait for a reply. He had not heeded the genuineness and wisfulness of her question, but went hurrying on, speaking with bluntness,

"I have made a blunder. I had not thought that you were a woman to receive the best a man can give and then coolly say you have not understood."

Then he lowered his voice with the intensity of his emotion and said,

"Let me tell you, little girl, how I understood it. When you went with me out on yonder pier that night last Winter my heart was full to overflowing with sacred thoughts and feelings for you. Every kiss that I pressed upon your lips was an offering of my tenderest love, and when you took those kisses you took my love, my life, my entire devotion. When I had to sail without being able to obtain shore leave I sailed with the full understanding that I was pledged to you and that you had accepted that pledge. This understanding has been a part of me ever since, and I hurried back to you after months of silence on your part; and you tell me that you had not understood our —"

Kitty put up her hand to stay his words, and under the spreading shelter of her parasol she shyly laid the tips of her fingers upon his lips to hush his further reproach. The action was like the timid fluttering of a bird's wing.

The hand and fingers were quickly imprisoned and held away from him, while his impelling eyes sought hers with as imperious a demand for surrender as any he had made at Manzanillo. And Kitty, with dimpling smiles and brightly shining eyes over which the lids began to droop, bravely flaunted her colors in her cheeks as she lowered her flag.

He pressed the slim young fingers in his strong grasp and kissed them again and again, and nothing but the great, throbbing, surging crowd around them saved little Kitty's lips and eyes from a like fate.

TATTING.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED DOLLY.

FIGURE No. 1.—The center ring of this dolly is made of 27 d. s. and 8 p., each separated by 3 d. s. Draw up and begin 2nd round, which is composed of large rings each made of 20 d. s. and 9 p. each separated by 2 d. s. Join each ring after drawn up to a p. of center ring.

Third round.—This is made of large and small rings. Begin with a small ring of 3 d. s. and 3 p., each separated by 2 d. s. Join 2nd p. to 5th p. of last large ring of 2nd row; turn, make a large ring of 20 d. s. and 9 p. separated by 2 p.; turn, make a 2nd small ring, join 1st p. to last p. of 1st small ring; turn, make a 3rd small ring, join 1st p. to last p. of large ring; turn, make 4th small ring, join 1st p. to last p. of small ring; turn, make 2nd large ring, join 1st p. to last p. of small ring; turn, make small ring and join 1st p. to last p. of small ring, and 2nd p. to 5th p. of next large ring in 2nd round; turn, make small ring, join 1st p. to last p. of large ring; continue large and small rings all around, joining every 2nd p. of 5th small ring to a large ring of the second round.

Fourth round.—This is made of wheels, as follows: Leave 1 inch of thread and make center ring of wheel of 18 d. s. and 8 p., separated by 2 d. s. The 1st outside ring is made of 16 d. s., and 3 p. separated by 4 d. s.; draw up and join to 1st p. of center ring. Make 2nd ring like 1st, joining 1st p. to last p. of 1st ring; finish and join to 2nd p. of center ring. Make 3rd ring like 2nd, except that you join 2nd p. to 5th p. in 1st large ring of 3rd round. Make 4th, 5th, 6th, 7th and 8th rings like 2nd, always joining each ring to a p. of center. Join 8th ring to 1st ring of wheel by drawing shuttle thread through last p. of 8th ring, then same loop through 1st p. of 1st ring, put shuttle through loop and draw up tight; fasten thread under wheel, leave half an inch of thread and begin 2nd wheel, make this and all others of the round the same as 1st wheel, and join by picots as seen in the illustration.

Fourth round.—Leave 1/4-inch of thread, and make rosettes of 4 rings each made as follows: 24 d. s. and 7 p. each separated by 3 d. s.; join 4th p. to 2nd p. of 6th ring in last wheel of 3rd

round; join 1st p. of each ring to last p. of last ring; also join to wheels of 3rd row as shown in the engravings.

Fifth round.—This is the edge and is composed of rings. Make 16 d. s. and 7 p. each separated by 2 d. s.; draw up tight and join to 4th p. of ring in last rosette of 4th round (see picture); make 2nd ring same as 1st, except join 1st p. to last p. of 1st ring; finish and make 3rd and 4th ring same as 2nd; after drawing 4 rings up join to 4th p. of 3rd ring in next rosette of 4th round; make 5th ring same as 2nd; make 6th ring like 4th, join to 4th p. of 4th ring in same rosette as 3rd ring is joined to; continue thus all round the edge of the dolly.

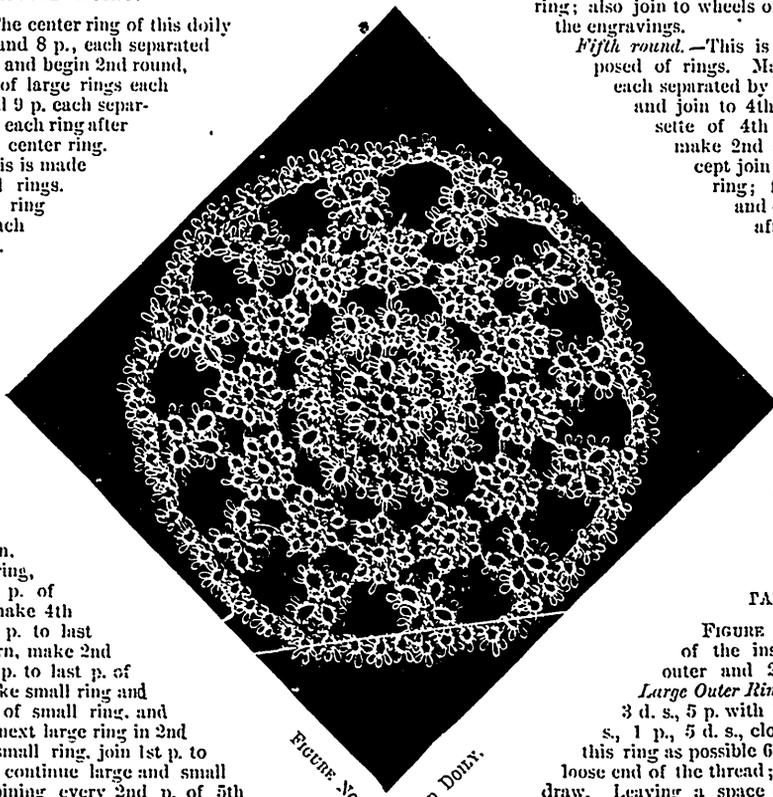


FIGURE No. 1.—TATTED DOLLY.

TATTED INSERTION.

FIGURE No. 2.—Each ellipse of the insertion consists of 20 outer and 20 inner rings. For *Large Outer Ring*: make 5 d. s., 1 p., 3 d. s., 5 p. with 1 d. s. between, 3 d. s., 1 p., 5 d. s., close. Work as close to this ring as possible 6 d. s., fasten over the loose end of the thread; 6 d. s., 1 p., 6 d. s., draw. Leaving a space of one-quarter of an inch, make * 5 d. s., join to last p. of outer ring, 3 d. s., 5 p. with 1 d. s. between, 3 d. s., 1 p., 5 d. s., close. Work 6 d. s. close to 3rd ring, fasten to quarter inch thread, 6 d. s., 1 p., 6 d. s., close. Repeat from *. When the 20 are completed tie and cut. With a needle work in the center catching in the picots a row of button-hole stitch, being careful to pass the thread twice over the needle. Draw in place by passing the needle through each loop thus formed and in the ellipse work a second row of button-hole stitch, drawing it again in position as before and connect with cat stitch.

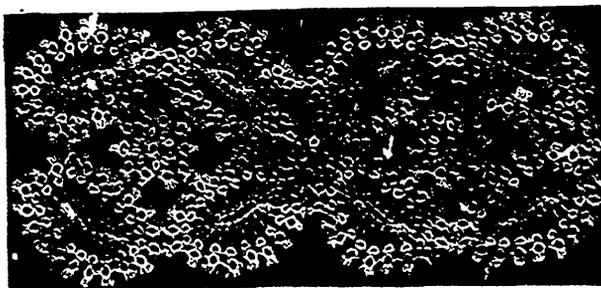
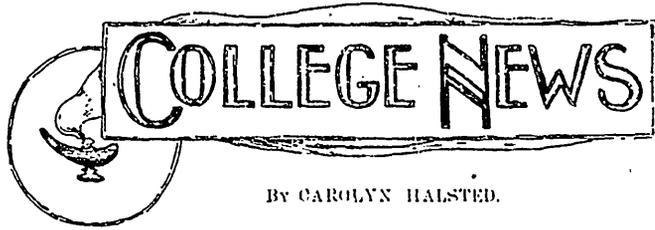


FIGURE No. 2.—TATTED INSERTION.

5 p. with 1 d. s. between, 3 d. s., 1 p., 5 d. s., close. Repeat between the stars. Wherever a rosette is joined to an ellipse a picot should be omitted. Every four ellipses are joined by a star consisting of 8 rings made as follows: 6 d. s., 1 p., 6 d. s., 1 p., 6 d. s. close.



COLLEGE NEWS

BY CAROLYN HALSTED.

Bryn Mawr has undoubtedly the most symmetrically beautiful array of college structures and the most scholastic appearance of any of the higher institutions for women, and the interiors of the buildings are entirely in harmony with their exterior aspect. The general effect is Old English both in the architecture and furnishings, a combination of strength and picturesqueness with a touch of quaint beauty and the immense advantage of American freshness, sweetness and wholesomeness. Exquisite taste is shown, in the smallest detail as regards both decoration and choice of furniture, the various color schemes being pleasing and restful to the eye and revealing, as does the whole plan of equipment, the highest art standards. Another point in which Bryn Mawr leads is in succeeding as no other women's college has yet done in building up conjointly both a notably fine graduate system and an undergraduate course of equal force and diversity.

Though Bryn Mawr may take the palm as to its buildings Wellesley College has the choicest natural environment. It would be difficult to imagine a phase of Nature lovelier than

Washington tea-parties, Colonial balls and other functions redolent of by-gone days are approached in grandeur only by the patriotic "rallies" usually in the "gym," when the American eagle—declared by experts to be a hen bird—is rampant, the Stars and Stripes stream forth on all sides and the rafters resound with girlish eloquence and patriotism.

The University of Chicago allows its women students to do much social entertaining, and they need it with all the mental pabulum that is provided. This season the women's halls have held receptions in turn every Monday afternoon from four to six o'clock: Beecher Hall held the first, the next week Kelley Hall, then Nancy Foster. The men, not to be outdone, followed with afternoon tea in the undergraduate building, Snell Hall, Mrs. Snell, its donor, coming out from her city home to help the boys receive. These pleasant gatherings bring the members of the immense university clan together, and so successful have they proved that they are to be continued until June. Three of the most important functions of this year are the receptions given by the men of South Divinity Hall, Middle Divinity Hall and Graduate Hall, when ladies are asked to help as hostesses, and the girls turn out in full force. There is perfect freedom in the intercourse between the men and women students both in classroom and out of it, and so busy are they with the duties of their university life that the eternal masculine and feminine aspect is pretty much lost sight of. The new home of the girls, Greene Hall, has been opened this season, and this makes another center for social gaiety and good cheer for which the city of Chicago is famous and which penetrates with almost equal intensity into the classic halls of its great co-educational institution.



A TYPICAL GROUP OF SMITH COLLEGE GIRLS.

Wellesley's sloping expanse of broad fields, wooded hills and shining Lake Waban in their midst.

Girls preparing to enter Mount Holyoke who intend to teach after graduation will be glad to take advantage of the new practice work to be offered there in the training of teachers. This is to be accomplished by volunteer classes from among the students: for instance, half a dozen underclassmen will offer to form a class in arithmetic, grammar or other elementary study of which they would not mind brushing up their knowledge, and the Seniors who are studying the methods of teaching will take turns in instructing this class in order to put into practice their theoretical learning the teaching being conducted under the eyes of the professor that the correct system may be carried out. Another new practical course at Mount Holyoke is the library work. The demand for competent women librarians has become so urgent that several special training schools have been opened—such as the Dewey School at Albany and the literary course in Pratt Institute.

St. Valentine is the recipient of much attention at the women's colleges, and his day offers an occasion for sly joking, gaiety and amusing diversions of all kinds. A St. Valentine party, play, fancy-dress dance when marvellous costumes are manufactured for the occasion, living pictures, an afternoon tea and a score of other forms of merry-making keep the college maid in a whirl of happy excitement. But St. Valentine's Day is not the only festive time in February looked forward to in college circles. Washington's Birthday presents an equally delightful reason for elaborate amusements, and the Martha

The new College for Teachers, opened this year for the first time, in connection with the University of Chicago fills a want long felt by men and women already having taught or at present engaged in this occupation. It was made possible by a gift from Mrs. Emmons Blaine, of Chicago, of \$25,000 for five years. It duplicates in its curriculum the courses of the university and offers to students qualified to do the work the opportunity of obtaining the same degree of Bachelor of Arts, Science or Philosophy that is given at the university. The regular professors of the university offer these courses at a time and place convenient for the teachers of the city. The sessions are held in the Fine Arts building on Michigan Avenue. It is not a normal college, but the subject of pedagogy is taught with the same end in view as in other subjects—knowledge and scientific training. Miss Julia E. Bulkeley, Ph.D., Dean of Women at the University of Chicago, is also the dean at this new college and offers courses at it in her special line, pedagogy.

The Teachers' College of New York, now an integral part of Columbia University, is run on a little different plan from the one in Chicago. It has in connection with it the Horace Mann School containing all the departments from kindergarten to high school, and this serves as a practice school for the students of the Teachers' College, where they teach in all the different grades and thus become experienced in the actual work of their profession.

The graduate students of Barnard College have so increased in numbers this year that the graduate department bids fair to outstrip the undergraduate, if the present growth continues.

FOR CHURCH OR SUNDAY-SCHOOL ENTERTAINMENTS.

A MOTHER-GOOSE FAIR.

When money is to be raised for a Sunday-School Library, Children's Home or similar purpose in which the young folks are interested, it is only right that the children themselves have an active part in the money making. A Mother-Goose Fair will permit the children, large and small, to help toward an artistic as well as financial success. The costumes are easily fashioned in most instances and, while of inexpensive material, in all cases can be made charming and effective. To be a success the affair must be given in a large hall or roomy church parlors where a grand march of all the characters will show off to good advantage.

Mother Goose herself may be quite grown-up, to her give the task of selling tickets at the door assisted by her son Jack. If a raffle is not an objectionable feature, she may also sell chances on a handsome pillow warranted to be filled with feathers from the goose that laid the golden eggs.

The Old Woman who lives in a shoe must be a conspicuous feature, and her stock in trade dolls—represents her unmanageable family. These may be of all kinds and sizes, but rag dolls generally sell best.

Jack and Jill, instead of having water in their pail, will serve you from it with lemonade or some fruit punch.

At one booth Little Miss Muffet, assisted by the Little Maid who was going a-milking, may dispense some of her "curds and whey" made into balls of cottage cheese and other dairy products.

Mary, Mary Quite Contrary must also be present. A bower of house plants may represent her garden, all hung with shells and silver (paper) bells, while the "pretty, maids all in a row" are represented by daintily dressed paper dolls.

The candy-stand comes under this jingle:

"I saw my ship a-sailing,
A-sailing on the sea,
And oh! it was all laden
With pretty things for me.
There were sweet-meats in the cabin
There were apples in the hold.
Its sails were made of satin,
And its masts were made of gold."

Bobby Shafto, back from sea, and some of his jolly tars must have commanded this ship, so he should be chosen to dispose of its cargo.

Simple Simou, not having any penny, must "work his way" by helping the pie-man sell his wares, which may include cakes and cookies.

If there is to be a musical programme let Old King Cole be master of ceremonies. Comfortably seated on the stage, he may not only call for his "fiddlers three" to entertain him but others of his friends who are not in charge of booths. Little Tommie Tucker, for instance, to "sing for his supper," Little Boy Blue, to blow his horn, and Nimble Jack can be commanded to do other acrobatic tricks beside jumping "over the candle-stick." The Lady with "rings on her fingers and bells on her toes" may be asked to give a fancy dance to her own jingling accompaniment, and others introduced in a way that will make a programme very entertaining and characteristic.

If refreshments are to be served, have for waiters and waitresses all the characters in the book not otherwise employed. Jacob Spratt and his wife to see that the sandwiches are neither too lean nor too fat. If strawberries are in season, Curly Locks, sitting on her cushion, may serve them instead of sewing "a fine seam." "My sister Mollic and I" may attend to pouring the tea and coffee which caused their "falling out."

A study of the Mother Goose melodies, together with a knowledge of the capabilities of the children available, will enable one to add other features possibly even more unique.

This affair does not involve tedious rehearsals, and the greatest trouble incurred is the arranging of the booths and refreshment tables and the making of the costumes. This, of course, all falls upon the grown folks, and the entertainment is not, therefore, the strain on the children that makes so many seriously objectionable.

KATHERINE E. MAXWELL.

A CALICO CARNIVAL.

A calico carnival may be arranged with very little preparation and will prove an evening of universal amusement and wholesome fun and frolic for old and young, with the old-time pervasive sociability. It is likely also to be a genuine financial success, a consideration worth the notice of church and charitable organizations.

The following programme is to be printed, either on colored paper or in red or blue ink on white paper:

CALICO CARNIVAL.

Consider yourself cordially invited to be present at the correctly constructed and considerably combined Calico Carnival to be held at _____, on _____. The price of admission will entitle you to the following:

Conspicuous Courses, served in Confused Compactness.

One Conglomerated Compound Circle.

One Cup Communicative Cordial

(Containing no Chicory).

Or one Cup Chinese Cheer. Or one Cup Chocic Churned Cream.

And one Cider-Cured Cucumber, and one Cup Cold Comfort.

RULES AND REGULATIONS.

All ladies to wear a Calico Gown, also kindly requested to bring half a pound of Carpet Rags Carefully Cut.

All Gentlemen to wear a Calico Tie, and kindly requested to bring a Thimble.

Fines will be imposed for the following:

Any lady who fails to wear a Calico Gown.

Any lady who fails to bring half a pound of Carefully Cut Carpet Rags.

Any gentleman who fails to wear a Calico Tie.

Any gentleman who fails to bring a Thimble.

P. S.—There will be for sale Cheap,

Cunning Calico Conveniences that will be a Constant Comfort.

N. B.—Any person who sits in a corner and refuses to converse will be fined.

P. S. No. 2.—At the door you will receive a Curious Calico Card that will introduce you to a Charming Companion for the evening, who will also assist you in sewing Carefully and Compactly your Collected Contribution of Carpet Rags.

CONCLUSIVE PROGRAMME.

Conical Cards and Collected Calico Conversation. Cash and Coins Collected.

EXPLANATIONS.

"Conspicuous courses" served in "confused compactness" means that refreshments are to be served in the most antique manner possible, in dishes as quaint as the community affords: or, if preferred, all tinware may be used. This involves little work and is unique besides. If tinware is chosen, serve drinks in new tin cups, but be sure they do not leak. Serve the pies on small tin pie-pans like those in which pies are baked. Serve drinks in new tin buckets, filling them by a new tin dipper. Cream and sugar will be served in tin pans with small tin ladles.

In regard to refreshments the following interpretations are necessary: "One conglomerated compound circle"—a small pie; "one cup communicative cordial (containing no chicory)"—coffee; "one cup Chinese cheer"—tea; "choice churned cream"—buttermilk; "cider-cured cucumber"—cucumber pickle; "cold comfort"—water.

If rules and regulations are not carried out carefully, collect fines.

"Cunning calico conveniences" are calico aprons and calico bags of every description. "Curious calico cards" are small corresponding squares of calico—two of each kind—put in separate calico bags, one for the ladies to select from and the other for the gentlemen. Of course, the lady and gentleman whose cards match are companions for the evening.

To the couple sewing the largest ball of rags a calico prize may be awarded, and another to the person or couple sewing the smallest ball.

Small bows of strips of calico about half an inch wide are

pinned on all as they retire from the table. The napkins used may be of squares of calico.

Invitations printed on calico accompanied by a programme carefully distributed will aid much. Old-time songs and humorous selections may provide entertainment during the evening.
A. T. C.

A REMEMBRANCE TABLE.

That the idea suggested by the title may be made remunerative depends wholly, as in every undertaking, upon the enthusiasm and perseverance put into the work. At any rate, it has been tried very successfully at two church fairs recently, at one netting a considerable sum of money.

The idea is, in brief, this. Every person who at any time had attended the church in question, as far as could be ascertained, received several weeks before the time appointed for holding the fair the following letter:

One of the attractions this year in the annual fair of the First Parish of W— will be a Remembrance Table furnished entirely by gifts from those who formerly were connected with the First Parish when in W—, but now are living elsewhere. Would it be agreeable to you to contribute one article toward this table? Any contribution of articles or money will be gratefully received. Please send your card with any gift.

"Should auld acquaintance be forgot?"

(Signed)

COMMITTEE ON REMEMBRANCE TABLE

The paper upon which this letter was written had a little

pansy stamped in one corner underneath which was traced:

"Pansies—that's for thoughts."

The letters sent out brought responses from all over the country, and even from across the sea. Many of them contained substantial contributions of money; the others in every instance were accompanied by some gift made by loving hands, with tender expressions of attachment to the old church and its members.

The decorations of the table were very beautiful and attracted much attention. Suspended on a background of pink surrounded by asparagus fern was the word "Remembrance" in large letters of blue forget-me-nots. Upon the table was a revolving stand, circular in form, from which hung broad blue and pink ribbons upon which were fastened the cards of the donors with the name also of each gift contributed. Upon the gifts themselves were pinned the prices to be charged for the articles, and also names of donors. So, by consulting the ribbons on the revolving stand one could immediately find by whom the article had been contributed. It was noticed that many of the purchasers selected as precious mementos the gifts of old-time friends. When everything else had been sold from the table the beautiful letters of forget-me-nots were disposed of to late comers who had been unable to obtain other souvenirs of the occasion.

The table was pronounced by every one the most successful and unique venture the society had ever attempted, and, in addition to the benefit to the church treasury, pleasant memories of by-gone days and friends long absent were awakened in the happy reunion in spirit once again in the old familiar church.

HELEN M. RICHARDSON.

AMONG THE NEWEST BOOKS.

From Charles Scribner's Sons, New York:

Wild Animals I Have Known, by Ernest Seton Thompson.

At Aboukir and Acre, and *Both Sides the Border*, by G. A. Henty.

How vague and unsympathetic the common treatment of natural history appears beside *Wild Animals I Have Known*, a book in which each "character" is endowed with an appealing personality. The biographies, of which there are eight, all exercise a peculiar fascination: Lobo, the wolf, King of Curumpaw, hero of a hundred battles, the grim, crafty bandit who died broken-hearted for his mate; Silverspot, the wise old crow, the genius and guiding spirit of the tribe; Raggylog, the cotton tail whose daily life is necessarily one of escapes; Bing, the dog so loyal that fell into treachery and disrepute, yet saved the author's life by his sagacity; The Springfield Fox, whose cunning knew no bounds; the tireless Pacing Mustang that brought about his own death, a crazy foaming captive caught only through a Delilah; Wully, "the little yaller dog, least common multiple of all dogs," a plebeian cur, an uncanny pessimist that n at a fearful end; Redruff, the Don Valley partridge that perished miserably in the gloom of the Mad moon. The book is marked in every page by keen, actual and deductive observations graphically expressed. The illustrations, of which there are two hundred, from drawings by the author—who, by the way, credits his wife, Grace Gallatin Thompson, with the whole inspiration of the work—are extremely original and realistic and are uniquely disposed upon the wide marginings of the pages.

G. A. Henty's books for boys make the study of history fascinating and fasten ineffaceably on the memory the characters of heroes and incidents in which they were movers. *At Aboukir and Acre* is a vivid story of Napoleon's Egyptian campaign. The hero, Edward Blagrove, having saved the life of an Arab chief, is taken into the tribe on his father's sudden flight from Egypt, and with that tribe he has a part in the battle of the Pyramids and the revolt at Cairo, in the latter of which he goes through the most exciting adventures and again saves the lives of the chief and his son. He is an eye-witness of the famous battle of Aboukir and later in the hardest of the defense of Acre. Finally, after wild and dangerous sea-fights, he returns home to Alexandria at the declaration of peace.

Both Sides the Border takes one back to the stirring times of the beginning of the Wars of the Roses, when the Scotch under

Douglas and the Welsh under Owen Glendower were attacking the English. There are many exciting events described in which the reader follows with personal concern the fortunes of Oswald Forster. While in the services of Lord Percy (Hotspur) he was knighted for great bravery. Oswald later fought against and was captured by Owen Glendower, being released in time to take part in the rebellion of the Earl of Northumberland, and shared in the fatal battle of Shrewsbury. After that defeat he settled on his knightly feu as deputy warden of the Border.

From The Macmillan Company, New York and London:

Dr. Pascal, by Émile Zola.

Guesses at the Riddle of Existence, by Goldwin Smith.

The Two Magics, by Henry James.

Domitia, by S. Baring-Gould.

De Soto and His Men, by Grace King.

Home Life in Colonial Days, by Alice Morse Earle.

Macaulay's Essay on Addison, edited by Charles Wallace French.

Dr. Pascal, a story written and published several years ago as a conclusion to the *Rougon Macquart* series, is fittingly republished at a time when those who believe that the State should apply a cure for crime rather than a punishment are urging their convictions. How *Dr. Pascal* happened to escape hereditary tendencies is accounted for by his passion for the mysteries of science instead of toward greed or other intemperance. He used his knowledge of himself and forbears for other afflicted families. With all his literary sins Zola may be thanked for *Dr. Pascal*; yet it is a work suited only to mature, serious and practical-minded men and women.

Guesses at the Riddle of Existence is remote in intention but close in result to the effect of *Dr. Pascal* upon the reader's mind. Each asks "Why? Why?" But neither answers except to say, "Reason and intelligence through experience are the sum of human knowledge." Goldwin Smith inquires of himself about material and spiritual mysteries and gets no satisfying answer. No man can, except as the still voice within him replies, and then only to himself. The answer he received cannot convince another of its truth. Interesting as the book is, the conclusion is clear that the sanest minds are those that busy themselves with making the most and best of existence for themselves and others without asking questions: they trust and are content.

Henry James has made a name to conjure with in literature. As an essayist he has few if any peers, as a teller of tales his own mental fibre is felt in every sentence. In a novel previous to *The Two Magpies*, however, he went astray, and he has also erred in the first of the "Two," an appalling story running over with ghostly cunning, not a thrill of which can be escaped. It is, of course, an allegory, but it is needlessly cruel and by no means worthy of Henry James' imaginings, except as illustrating the subtlety of his methods. The heroine of the second of the "Two" is an American widow, rich, young, handsome, clever, who is successful in a business way with one English man and wins the love of another. In the first story the author is happily elusive, allowing his readers to imagine whatever fails to be obvious, a liberty for which the unimaginative should be grateful. Many will wish Henry James had kept in the captivating currents of his earlier work.

Domitia is classic, at least in its setting on the Isthmus of Corinth and by its opening scene, which presents a woman lounging on a litter before the Temple of Posidon, enjoying, it is said, the artificially restored bloom of youth. This is not a promising commencement for a romance, but the tale justifies its telling. It is thoroughly fascinating though largely improbable. What Baring-Gould tells to his large world is well worth hearing; happily he never draws a moral, but treats his readers to the liberty of finding one if they want it—which, as a rule, they never do. The time of Nero is dominating in interest for novelists and, of course, for readers. "Domitia" is a personage of the transition period between paganism and Christianity. She lived in wretched splendors and suffered in the presence of many tragedies which she unwittingly caused, but her sad, superb existence ended in spiritual peace.

Grace King has accomplished a most gracious work by gathering from all sorts of royal and obscure records and testimonials facts and legends about the brave soldier and discoverer Hernando de Soto. Many contradictory tales have been told of his invasion of Florida. The Inca de la Viga, a half Indian, writes from a sympathetic standpoint. He glorifies Indian courage, simplicity and sincerity; others see differently, and each relates from his own aspect the romantic experiences in Florida of Spaniards in their search after riches and territorial power. A map shows De Soto's route as nearly correct as possible after he landed in Florida. He left his bride, Doña Isabella, in Cuba to rule in his stead, and they never met again. Only years afterward did she hear about him and his death. De Soto may be called a child of destiny. At sixteen, with only his youth, charm of manner and uncommon beauty, with no possessions of fortune or birth, he allied himself with the Governor of Darien, and later married his daughter. His experiences in Florida with his faithful army are a story of incredible adventure and suffering.

The conduct of the home in Puritan days was a responsibility that demanded the utmost tact, perseverance and even courage. As one may judge by the exquisite volume *Home Life in Colonial Days*. The ease and comfort of present domestic methods and resources make the descriptions of Colonial primitive appliances and makeshifts, and the customs born of necessity and choice delightfully interesting and the stories of daily vigilance and toil the more readable; and a new and higher admiration rises for those who lived in adversity stout-hearted and cheerful, whom no inconvenience could disconcert or disability disaffect. The work has a distinct historical value. There are innumerable photographic illustrations of rare excellence throughout the book.

While the essay on Addison can hardly be rated as Macaulay's greatest, there are few if any that present a richer field for investigation and study. The edition by Charles Wallace French is marked by an absence of extended and impractical critical discussion; it is, however, copiously annotated and contains a large amount of miscellaneous information concerning Lord Macaulay that will prove of great value to the student.

From Doubleday and McClure Company, New York:
Mistress Nancy Moleworth, by Joseph Hocking.
Motel Houses for Little Money, by William L. Price.
Inside a Hundred Homes, by William Martin Johnson.
House Games for Parties, by Mrs. Hamilton Mott.
The Business Girl, by Ruth Ashmore.

A story of wild adventure and romantic love episodes of the time of Charles the Pretender and King George II. is naturally picturesque. The times were too turbulent for peace to remain long in any household or community; but love found its way everywhere—love of one kind and another. One man loved

another dearly because he fought him fairly with swords, and loved a woman because she possessed a rich estate; another loved the woman because she had made him ashamed of ignoble practices, and each was fierce unto death in his pursuit of his idol. The story entrances readers and will make many wish the wheels of time would roll backward that they might enjoy a term of this thrilling life.

The four comprehensive little volumes, *Motel Houses of Little Money*, *Inside a Hundred Homes*, *House Games for Parties* and *The Business Girl*, are written and illustrated in a way to explain their themes and are useful and eminently practical. The outer appearance and inner outlines and appointments of inexpensive homes and the more detailed pictures of inner rooms of a hundred houses have a value for builders and furnishers. The information as to the cost of all essentials and many helpful suggestions toward individuality will be most welcome. Mrs. Mott describes many pretty games which will prove helpful to those who have children to please, and Mrs. Rorer adds suggestions about wholesome refreshments for small people. Ruth Ashmore offers friendly advice to "The Business Girl in Every Phase of Her Life." This title is startlingly inclusive, and doubtless it is a proper one.

From D. Appleton and Company, New York:

David Harum, by Edward Noyes Westcott.

The House of Hidden Treasure, by Maxwell Gray.

The Gospel Writ in Steel, by Arthur Patterson.

The Widower, by W. E. Norris.

A realistic, accurate picture of the self-made American is not easy to draw, so likely is he to be either conceited or supersensitive. "David Harum" is neither; he makes no apology for his unlikeness to the conventional type. He laughs at his own social blunders, while admiring people who practise the social graces in action and speech. His heart is big and warm, but he seldom allows its qualities to be recognized and then by a small circle. He is drolly philosophic, and appears to like being misjudged regarding his honesty. It is doubtful if we have had a more satisfying example of the self-made, light-hearted American. There is apparent an aptness for narration without plot in the story. Unfortunately, the work is posthumous, and only after his death is the author, who had been known as a successful banker, recognized as a charming novelist.

Maxwell Gray has a talent for sorrows and an equal gift for drollery and frankness; each is given vivid expression in her latest novel *The House of Hidden Treasure*, the treasure, by the way, being concealed under a fondness for fun, action, life and beauty. So charming is the heroine that readers become fond of her early in this rather over-prolonged romance; indeed, so fond that it is agreeable to feel sure that it cannot be true. It is whimsically impossible whenever not brilliantly improbable. The story introduces savage boys in whom ultimate manliness is looked for and a little lad upon whom boyish cruelties are trained, but who is succored by two dear women. Afterward come scenes of splendor and uncanny crimes beneath polished manners and artistic tastes and gifts. Later there are heroines, love tales, ghosts—a rich romance.

Stories of warfare made tolerable by at least a thread of true love are almost as common to-day as fresh news from Madrid or India. Blood is upon everything. Arthur Patterson's story of the American Civil War, *The Gospel Writ in Steel*, is a stirring narrative opening at the fall of Sumter. One who does not volunteer as a soldier is the hero; he is called a coward by his fellows and even by the girl he loves. Whether or not he lacks courage the author explains in a delightful manner. He informs his readers that there is a valor greater than risking or even giving life and a love that is sweeter and stronger than any untired affection.

The taking title *The Widower* belongs very properly to a fascinating domestic story of English life, a portrayal of differences of temperament rather than character. Lack of confidence in speech between father and daughter is by no means rare, and many tragedies are born of a silence that is as cruel as it is unavoidable, until the tide of temper is turned by calamity. W. E. Norris' novels have a large clientele, and *The Widower* will not prove disappointing, even though it is told in a minor key and has neither angels nor villains among its personages.

From Houghton, Mifflin and Co., Boston and New York:

A Lover of Truth, by Eliza Orrie White.

Prisoners of Hope, by Mary Johnston.

A Lover of Truth is not a great book, but it is good of its kind. It is of an introspective, self-conscious girl who offers

affection to no one, but is jealous and envious and wretched, though in silence, when she sees others possess what she craves. She wants everything and gives little or nothing; she does not know how inferior her real character is, though appreciating the ideals of others. Her liking for truth does not make her as offensive as her hero, who couldn't even gratify dying persons' entreaties to the extent of saying he cared for them. The man's virtues were hateful; his sins tolerable. As a child the heroine is unpopular because of her shy unresponsiveness, and as a woman unhappy. It is said that thought is comedy and feeling tragedy. The story is one of characteristics and temperaments, but discussions of them or histories of their evolutions do no one any good. Reformations of mental qualities never occur: they are fixed and change not, although their expression may be modified and bettered. Eliza Orne White has carefully and skillfully told this story as she has other tales, but her theme this time leads to no satisfaction and no interest in living and doing. It has neither heights nor depths, and yet, as was intimated, it is a tale of naturalness and one subtle in its femininity. One charming girl is in the story: she is wholesome and lovable, and another is a sweet, pretty creature who always tells fibs to her friends because she loves them, and whom her husband, an offensive representation of candor, soon learns to despise.

Prisoners of Hope is a historic romance, originating in Chesapeake Bay in the days when political and criminal prisoners from Newgate were sent to Virginia into service as if it were a penal colony. Insurrections and bloody efforts for liberty or supremacy were always imminent, with Indian warfare also only a little way off and always at white heat. The heroine of the story, a beautiful girl, was captured and escaped by the aid of a Newgate man who had been innocently convicted and sent to the colony. The detail of days and days of peril and chivalrous care exercised for the girl is but one of the tragedies of this thrilling tale.

From The Century Company, New York:

Madame Butterfly, by John Luther Long.

Home Economics, by Maria Parloa.

To the charmingly pathetic idyl "Madame Butterfly" are appended four other Japanese stories, each more beautifully characteristic of women of that poetic land than the others. We have had Lafcadio Hearn, Sir Edwin Arnold, Prof. Morse and other idealists of Japanese life and especially of its women, but none brought them fully into our atmosphere and made them dear and beautiful as has John Luther Long. Their naïve admissions of wrong-doing are in themselves purifications and forgiveness. "Purple Eyes" is a canticle, a human cadence that can be repeated of no other womankind. *Madame Butterfly* explains much that seemed impossible in her nation, impossible in any people.

Home Economics is a practical and intelligible chart full of wisdom carefully stated and conveniently annotated. It advises healthful combinations of foods and tells the readers what they are and why they should be selected. There is also valuable advice about house purifications, furniture preservation and general beauty.

From Frederick A. Stokes Company, New York:

The Town Traveller, by George Gissing.

Grace O'Malley, Princess and Pirate, by Robert Machray.

South London, by Sir Walter Besant.

Mother Song and Child Song, by Charlotte Brewster Jordan.

Gissing's latest book, *The Town Traveller*, is cheery, even whimsical and uncommonly amusing. The principal character would be called in America a commercial traveller: in London he is known to Cockneys as a bag-man, because he carries his samples of merchandise in a grip. He drives about town in a stylish trap with a boy running alongside to be company for the horse while "The Town Traveller" interviews his patrons and also the girls with whom he is or wants to be on social terms. Once in the story the author's former delight in misery overtakes him and he wallows in familiar scenes of drunkenness and ribaldry evidently with a zest for the relapse. He does not return to cheerfulness and jolly company easily or quickly, though he does finally return to his new self. Apparently the author meant the tale to be a plain, straight-forward, consistent one, but the plot is like that of a play and could be placed on the stage with but few changes and little cutting. The husband effaces himself and reappears again and again, the reason for which is not guessed by the reader nor yet by his brave, industrious wife to whom he sends money in an intermittent fashion from nowhere discoverable. Cockney life is made

very funny, also not intolerably vulgar, certain human characteristics honored in all grades of life holding the reader's sympathy.

It is not easy to write what one thinks of *Grace O'Malley, Princess and Pirate*, because the reader of it does not think: he is hurried through thrilling fights by sea and land, lusty captures and escapes, the heat of loves and hates and the loyalty of its best also the treacheries of its worst men and women. No person who was not a poltroon feared to die at an instant's notice or dreaded tortures, dungeons and starvation for his leader's sake or his country's. Of course, every enemy of "Grace O'Malley" was fiercely in love with her at first, then insane with hatred and desire for vengeance as soon as she flouted his adoration—which she did as a rule after she had discovered that their political tendencies were not for the freedom of Ireland. The story has grewsome scenes also tender ones, especially those between the Spaniard, a chivalrous, polished gentleman, and "Red Shank, the Rebel," who tells the story under the name of Ruori Macdonald. The latter is also chivalric but not polished.

The wonderful wealth of historic lore that centuries have accumulated about London is the munificent source from which Sir Walter Besant has wrought *South London*, a companion volume to his *Westminster and London*. Apart from the deft literary handling that characterizes the work the treasures he reveals in bygone phases of social life would serve as an eminent tribute to the genius of any critical student of history and economics. The author's vivid, agreeable descriptions of crowded South London,—the city that yet is not a city,—the environments, inheritances and evolution of its dwellers are sympathetic and searching. Many historical incidents are pleasantly recalled, and the sequences and relations of old and modern customs and methods of thought and action appreciatively analysed. The book is profusely illustrated by Percy Wadham, the excellence of whose work the author applauds.

A treasury of verse and song is between the covers of *Mother Song and Child Song*, a comprehensive collection gathered from every source. The book will be an unending delight to mothers, who will spend many an hour in thrilled enjoyment of the tender affectionate sentiment of child-hearted great men and women in whom appreciative sympathy with the sensibilities and impulses of child-life find best expression. The book is daintily bound and is indexed most satisfactorily.

From R. H. Russell, New York:

Sketches and Cartoons, by C. D. Gibson.

Mother-Goose Pictures, etc.

Beyond the Border, by W. D. Campbell.

This is the third successive year we have welcomed a handsome collection of Gibson's drawings prepared by R. H. Russell, and the present is certainly the best of the three. No more sumptuous holiday book than *Sketches and Cartoons* has been offered to the public this season, the folio pages and fine quality of paper bringing out the drawings to perfection and the Japan vellum binding giving an extremely rich and artistic effect. Several of the very amusing sketches are devoted to a "picture" story, "The Education of Mr. Pipp," the various phases of the "education" being very cleverly shown; and the rest is made up of society and its functions, the "Gibson Girl" being delineated in every attractive pose. In all there are eighty-four plates in the artist's best style.

Among the other R. H. Russell holiday publications received late for notice last month are the *New Mother-Goose Pictures*, drawn by Chester Loomis, a collection of thirty-two amusing drawings that will provoke a smile from the sternest adult visage. The *Little Bo-Peep* rhymes, the verses by R. K. Munkittrick, drawings by Chester Loomis, will provide a wealth of interest for youthful admirers of all Mother Goose's protégés. The *Shakespeare's Heroines* calendar is a beautiful work of art in black and white portraying in favorite characters and attitudes the most famous exponents of the poet's genius: Adelaide Neilson, Mary Anderson, Ada Rehan, Cora Urquhart Potter, Mrs. Patrick Campbell, Minna Gale, Julia Marlowe-Taber, Sarah Bernhardt, Julia Neilson, Modjeska, Ellen Terry, and Mme. Ristori. There is also a very effective *Golf Calendar*, which would be an appropriate present for a devotee of the sport.

There is a variety of quaint suggestive interest in the collection of whimsical short stories *Beyond the Border*, by W. D. Campbell, covering a wide range of courtly and lowly themes. The tales are of the Scottish border and have an odd flavor from their peculiar settings. The illustrations, by Helen Stratton, are unique.

NOTABLE WOMEN IN ENGLISH SOCIETY.

BY MRS. FENWICK MILLER, AUTHOR OF "IN LADIES' COMPANY," "THE LIFE OF HARRIET MARTINEAU," ETC.

IN TWO PAPERS.*—PAPER THE SECOND.

From the outside the life of a society woman in England appears brilliant, varied and fascinating. When one shares in it, however, it proves to be much of the nature of a treadmill, there is a monotonous repetition, day after day, during season succeeding season, of the same sort of things happening and to be done. In society, viewed merely as a means of pleasure, there is, no doubt, a continued frivolous excitement; just enough distraction to divert the mind and keep it from dwelling on more serious subjects. Hence, there are very many women, whose wealth sets them free from any anxieties or labours connected with the maintenance of their position, who give themselves up almost exclusively to this rapid trilling. They become absorbed in it, unused and, therefore, averse to thinking seriously either about their own affairs or those of their fellows, and as dependent upon the daily round of so-called amusements for the maintenance of their spirits as the drunkard upon his dram. But there are others who take their social engagements as only the mere decorative and light portion of their lives, intermixing it with personal care for the management of their own estates, with a saving interest in philanthropy or with considerable study of more or less serious subjects. Those of the first class are not more healthy mentally and morally than would be the physical digestion of a person who lived almost entirely upon sweetmeats. The wiser sisters are those who mingle in their lives the lighter gayeties and amusements that wealth and social custom spread for their choice with the more serious interests that give the mind more solid rest, because they have first offered to it more earnest employment. The Countess of Carlisle, for instance, mentioned to me recently that she is her husband's only land-steward; and she is also the president of the Liberal Women's Federation. I have said that the ordinary social round becomes something like the treadmill, so regularly do the diversions

of the seasons recur year after year, so little of real interest does ordinary society offer to a person of intellect. Let us follow a leader of society throughout her year.

The London season begins in March or April and terminates with July. London is, of course, the social centre of the British Empire, and everyone who makes any pretence of living in society must spend at least two of those months in town. Many wealthy families have a town house, which is left during the greater part of the year with the carpets up, the ornaments put away, the chairs covered with brown holland and the curtains taken down, entirely at the mercy of one or two old caretakers. If the members of the family wish to spend a few days in town, they do not use the handsome reception-rooms but are content with some small chamber in which to take meals, and probably will occupy only one of the smaller bedrooms devoted during the season, perhaps, to the use of the governess or a bachelor guest. There was a striking illustration of this curious habit when, some years ago, the eldest son and heir of the Duke of Somerset died in one of the top bedrooms of his father's mansion: a room so poorly furnished that it had not even a bell to summon attendance, and where the doctor, at last called in, remained in ignorance of the position of his dying patient, supposing him (from the room he was occupying) to be some poor

hanger-on of the family. The young Lord St. Maur broke a blood-vessel in his lungs after he had gone to bed in this small room and, having no bell, was not able to summon anyone to his assistance, and consequently bled nearly to death alone. His mother, the Duchess, was also in the house, sleeping in another of the small bedrooms, and the only other person was an aged charwoman. This state of affairs was in no way exceptional or surprising in a London mansion "out of season." The vast majority of the great town mansions would be found all dismantled and empty at any time during the Autumn and early Winter. With "the season" they brisk up: everything is swept and garnished, the magnificent furniture is uncovered,

the priceless china is put upon shelves; the splendid pictures turn their faces, instead of their backs, outward from the walls; the window boxes are garnished with magnificent flowers, renewed by contract twice a week; the handsome curtains are hung to the windows; a complete staff of servants appears, and for two, three or even four months every portion of the house is used to the best advantage.

It is only the wealthy who can afford to keep up great mansions in London for such casual use. Vast numbers of others, truly leaders of society in their own localities, hire furnished houses in town for the season, and there are many people of good position but not very well off who live comfortably in their London houses for nine or ten months upon the sum which they get for letting them during the height of the season: they themselves either travel at that time or retire to lodgings, covering up as best they may the business arrangement which enables them to keep up a house in a good position for the rest of the year. Then there are "private hotels," which are divided into suites of rooms—consisting probably of only one sitting-room, so furnished that it can be used either as dining or drawing room, and two bedrooms, with,

perhaps, a dressing-room—which let during the season at most exorbitant rents. Two guineas a day is by no means the top price paid for such a suite as this and during the height of the season it is almost impossible to find one vacant. Many country families during their annual six weeks in town engage the same suite of apartments in a private hotel for the fixed period year after year. Many of the streets around Piccadilly are almost filled with hotels of this class—family hotels, as they often describe themselves. Each party of visitors, in its own suite, lives entirely separate from the rest; sometimes there is a common dining-room, but frequently there is not, and in every case the proprietor of the hotel eats and cooks for the guests and supplies service. In one of the ways now indicated everybody who aspires to be in society manages to be in London for a certain portion of those months over which the London season extends.

During that time existence appears from the outside to be to these society people a round of novelty and gaiety: so it is, indeed, for a time, but when it is repeated year after year it grows monotonous. Dinner parties, crowded and noisy at-homes, concerts, picture galleries, morning walks or horse rides and afternoon drives in Hyde Park, bazaars, balls, lunches, flower shows, theatres, race meetings, river parties, everlasting interviews with the dressmaker to get novel costumes—oh, yes! it is rapid, and it grows tiresome. In the continuous whirl of



THE DUCHESS OF DEVONSHIRE.

*Paper the First appeared in the Number for October, 1898.

amusement there is no time to think or feel, and in the overcrowded rooms conversation is banal and frivolous.

After the fatigues of London parties a little sea air is felt to be very desirable. The Royal Yachting Club holds its annual week at Cowes, in the Isle of Wight, in August, and thither for at least that week a large section of the fashionable world repairs. The next few weeks are a sort of liberty period; it is not essential, in order to be "smart," to go to any one place or to be doing any particular thing in order to be in the running; but a very usual thing is to follow the footsteps of the Prince of Wales and go to a foreign spa to drink the waters. In the case of middle-aged persons this often comes to be considered quite a necessity; the stronger depurative medicated waters of Homburg, Ems, Kissingen or Carlsbad are applied in order to free the liver, by a few weeks' treatment and abstinence, from the evil consequences of continuous overeating and unhealthy drinking during the rest of the year. After a brief period of "go as you please" comes the season of the year when the game is shot. The country houses are filled with guests from the middle of August onward—some invited only for a few days, some for a few weeks—another relay coming as soon as the house is emptied of the previous set. It is really very dull for the ladies of the house party if they do not themselves follow the guns, for the men go out early in the morning; their luncheon is taken to them at an appointed place, and when they come home as darkness falls they are generally so tired and sleepy as to be absolutely uninteresting. Hence it has come about that a good many ladies of fashion have themselves learnt to shoot and go forth day after day, no matter what the weather, clad in very short skirts, foot-lined and edged with leather and having leather pads on the shoulders, tramping for many hours through the heather on the moors or stealing about through the woods, as proud of the bags they make as the men whom they accompany. Certainly this is far more amusing than sitting about indoors doing fancy needlework and talking gossip—the only resources open to the lady visitors who do not shoot, at a country house in the shooting season.

It must be quite understood that it is not considered in any way derogatory but, on the contrary, quite creditable to a lady to be a good shot or an expert salmon fisher. The only shooting which can fairly be considered at all difficult sport is hunting the wild red deer on the Scotch mountains; this requires really sportsmanlike qualities, a great power of enduring hardship, long walks, lying concealed in constrained positions behind rocks or on bog-land and a certain degree of danger to the sportsman. One lady is quite famous even at this most difficult sport: the Marchioness of Breadalbane constantly accompanies her husband and his guests on such expeditions and has herself brought down many a fine stag. The Princess of Wales does not shoot, but she and her eldest daughter are both enthusiastic salmon fishers.

After the shooting season comes the fox hunting, and this fills a large part of the thoughts of the rich and idle till the Winter is over and the season comes again. During the period that the country houses are occupied a good deal of local entertaining goes on; garden parties while the weather is still fine, solemn and formal dinner parties during the colder weather and diversions such as private theatricals and subscription concerts from time to time. Cycling, tennis and golf are all fashionable pastimes for ladies.

A good many of the people who make up London society have not large country places of their own, and to those of them to whom the round of society is all in all the Autumn and Winter resolve themselves largely into a struggle after good invitations

to other people's country houses. Some people who entertain well in town, and who are in themselves bright and amusing, succeed in spending several months in going from one house to another in different parts of the kingdom.

It is easy to understand how a life which is entirely given up to a round of social amusements, year after year, is essentially vapid, frivolous and uninteresting. But while there are some wealthy women who do lead such entirely empty lives, there are many others who take into their daily round a sufficiency of duties and of intellectual interests to redeem their lives from frivolity and at the same time make existence more truly interesting to themselves. In a previous article I mentioned the many charities, some on a large public scale and others private and personal, of the great ladies of England. Those who do not and cannot support orphanages or organize great undertakings for the improvement of the position of the industrial classes may, and very generally do, find abundant occupation in their own villages in visiting the sick, looking after the schools and working in connection with the Church. Then, again, there is plenty to be done in and around a house for those who do not delegate all their duties to servants; many ladies take a great interest in their own gardens, some in their dairies; and although

the housekeeper's duties now no longer include, as they did in olden times, the distillation of scents, the preparation of medicines or putting up of preserves, yet there is always scope in the management of a household for the best qualities of mind and heart that are available.

What makes a particular woman regarded as a leader in society? Various qualifications are required. High rank is decidedly one, yet it is not enough alone. It would be easy to name duchesses who are in no way socially important; if combined with the rank of a duchess there are the personal qualities which make a truly great lady, of course, the position taken becomes supreme. "Smartness" and dress have no place in the matter. "Madame," said the dress-maker to me, "the Marchioness of Salisbury does not dress; she clothes herself." Yet she is a leader beyond doubt.

The Duchess of Devonshire may be considered a typical leader of society. Stately, handsome, clever and highly educated, she truly shines. During the prime of her beauty she



THE MARCHIONESS OF LONDONDERRY.

was the wife of the Duke of Manchester, and is the grandmother of the present Duke of that name. She accomplished the difficult feat of being well known to be the greatest friend of another man than her husband, without giving rise to scandal. The Duke of Devonshire was constantly with the Duchess of Manchester, and was understood to seek her advice in his difficult political career, and even to have given himself the trouble to follow that career because of her desire that he should distinguish himself; and for her sake he remained unmarried until in quite mature life, after two years' widowhood, she became his wife and the accomplished hostess of his many magnificent homes. As Duchess of Manchester she was always a distinguished personage, but her second marriage having increased her wealth and also her political influence, she is now perhaps the greatest power amongst social leaders. Her fancy dress ball in commemoration of the Queen's Diamond Jubilee is quite an historical event; it has never been equalled except upon two occasions, when the Queen herself gave similar balls. The first of the Queen's parties was confined to costumes earlier than the Stuart times and the second to costumes of later date. Naturally, everyone with any pretensions to be in society desired to go to the Royal balls, but the Duchess of Devonshire proved that it was in her power to interest society equally in her scheme and to carry it out as thoroughly as Royalty itself. She had the happy thought of selecting from amongst her acquaintances

certain ladies to represent eminent monarchs of past times, each of them having sufficient influence and popularity to surround herself on the occasion with a court—both ladies and gentlemen—representing the leading characters of the real courts of the past. The most magnificent dresses were worn, those who represented queens in each case taking their costumes from original portraits. The scene at Devonshire House was one of unparalleled brilliancy. It is difficult to say who looked the most splendid; but perhaps Lady Londonderry, as Maria Teresa, of Austria, or Lady Raincliffe, as Catherine of Russia, may be held to have carried off the palm. Lady Londonderry's dress was of white satin magnificently embroidered with silver and diamonds, and Lady Raincliffe's train was of cloth-of-gold with the double-headed eagle of Russia worked upon it over and over again in black-and-gold raised embroidery. The Duchess of Devonshire herself appeared in a very stately and, of course, entirely fanciful costume, as Zenobia, the great Empress of Palmyra in the early years of the Christian era.

The Duchess of Sutherland and the Marchioness of Londonderry share with the Duchess of Devonshire the distinction of possessing at one time the highest rank and personal beauty and charm; further, they are all equal in the magnificence of their London houses, suitable for such great entertainments as make an impression upon even those who are accustomed to the utmost brilliancy of society. Stafford House, the Duke of Sutherland's, and Londonderry House are great palaces with fine wide staircases, large galleries and vast suites of rooms in which hundreds of people can be collected without crowding. The staircase of Stafford House is said to be the finest in Europe. The hall out of which it rises is so large as to be itself suitable for the meetings on behalf of charities and for the bazaars which the kind young Duchess is constantly organizing therein. In its ordinary state this hall is fully furnished with armchairs and couches and beautiful statues; the walls are painted with fine frescoes; one looks up to a glass dome of good dimensions, and the galleries which run round the first floor are supported upon massive marble pillars with gilded capitals. The staircase is wide enough to allow ten persons

to walk up it abreast, and the landing, where it makes a turn to left and right, is large enough for a grand piano to stand upon and leave plenty of room around it. On the first floor, opening out of the gallery mentioned, is a series of drawing-rooms, a long hall for pictures full of "old masters" and the Duchess's boudoir, all opening one into another. Nothing can be more magnificent than a reception or a ball in these beautiful rooms. The Duchess of Sutherland, young and beautiful, has a great gift for dressing well and is herself, with her stately height, her sweet face, graceful figure and always striking and appropriate costume, the finest ornament of her own rooms.

Londonderry House, while it does not boast such a fine entrance, has on its first floor a very grand suite of rooms for entertainments. The Marchioness of Londonderry, though *petite* in figure and delicate of feature, possesses in perfection the air of the great lady. This is something quite indescribable, as it is the very reverse of haughtiness or assumption; on the contrary, it implies the very absence of self-consciousness and of any appearance of standing aloof or personal pride. That graciousness which comes of the knowledge of unquestioned position is a feature usually of the manners of the really great, whether it be a greatness of birth and convention or a greatness

of abilities which have won an undeniable place. It is the pretenders and those who are doubtful of their own standing who find it necessary to give themselves airs; but there is an unconscious and unassuming—because so entirely natural—dignity about those who are great ladies by disposition as well as by circumstances, which however indescribable is quite unquestionable. This dignity Lady Londonderry possesses in perfection. It was not she, but an ancestress of her husband, who was chosen to go to Russia to represent the English Court at a coronation because no other English peeress possessed jewels that could vie with the barbaric splendour of the Russian Court; and this fact was openly given as the reason for the nomination of the then Lord Londonderry, who was personally not likely to have been selected to take that position. Many of those same gems no doubt are included amongst the magnificent stones which our Lady Londonderry wears on occasion. But though a Minister would hardly nowadays ascribe his choice openly to the possession of diamonds by the person selected for a great office, it is undoubtedly the case that for certain appointments the qualifications of the wife are considered no less than those

of the husband; and this is especially so with regard to an appointment which, though it be somewhat thankless and difficult, is yet one of such importance that an unfailling succession of peers of the highest position can be found to take it—namely, the Viceroyalty of Ireland. This position has been filled by the Marquis of Londonderry, and there is no doubt that the suitability of Lady Londonderry to fill the place of Vicereine had much to do with the appointment.

Countess Spencer is another lady who has held the same position; she also is one of the leaders of society, partly by virtue of her magnificent London house. Spencer House, approached up a side street that turns out of St. James's Street, so narrow that two carriages can barely pass, is found to have—when one gets inside it—a magnificent position, looking out across St. James's Park towards Buckingham Palace, as Stafford House does on another side. Spencer House has a very grand range of drawing-rooms with windows all along one side looking out on the Park in a way that reminds one of

the grand *Galerie des Glaces* at Versailles. Both Lord and Lady Spencer are unusually fond of show, and Lady Spencer is one of the few leaders of society whose manners are what is commonly understood by "haughty." For this reason she was not very popular during her tenure of the Viceroyalty of Ireland—but it was a magnificent Viceroyalty. The Viceroy is entitled to all the state and attendance of the Sovereign herself, and Lord Spencer rarely appeared in the streets of Dublin without a military escort; Lady Spencer well supported the splendour even if she did not contribute to the amenities of her position in Dublin as the Queen's representative.

The Marchioness of Dufferin, another truly "great lady," filled the same position with much acceptance. Lady Dufferin is an excellent public speaker and makes frequent addresses, generally on behalf of charities.

Another great London house to which it is a distinction to be asked is the Duke of Westminster's. Grosvenor House is distinguished not only for its fine rooms but for the very magnificent collection of pictures therein contained. The sweet and kindly lady who is the present Duchess is the Duke's second wife, and she is noted for her plain dressing and quietness of man-



THE MARCHIONESS OF DUFFERIN AND AVA.

ner. The previous Duchess was a much more prominent figure in society: her eldest son was married to one of the most beautiful women of the day, but owing to his early death she will never be Duchess of Westminster, though her son is the heir-apparent to the Dukedom.

By a certainly desirable sort of natural selection our duchesses are apt to be very handsome. Three of the most beautiful women of their time are the Duchess of Montrose, the Duchess of Portland and the Duchess of Sutherland; and the lady who will remain Countess Grosvenor, but who would have been one day in ordinary course—if her husband had lived—Duchess of Westminster, would have taken her place beside these others in point of looks. But there is a very limited supply of dukes, so that the beauty of the peerage is by no means confined to that rank. The Countess of Annesley, the Countess of Huntingdon, Lady Raincliffe and many other leaders of society owe much of their distinction in their own class to their beauty. In not a few cases that magic gift has been the means of raising a poor girl to high position. Two very well known cases in London society may be mentioned without bad taste just because they are so well known. One instance is the Duchess of Portland, who is very charming to look upon and very tall and stately beside. The Duke met her when she was Miss Dallas Yorke, quite casually, at a railway station. She was in company with her mother, and the Duke was with someone who could introduce him to the ladies, with the consequence that the daughter of a quite poor gentleman became the wife of one of the richest dukes of the day. The other case is that of the present Countess of Dudley, whose father—a banker—was involved in a great financial crash and died, leaving his family so badly off that the mother, Mrs. Gurney, opened a milliner's shop. Miss Rachael Gurney, however, was patronized by the Duchess of Bedford and so met her husband, and is an ideal Duchess.

The American girls who enter the ranks of our peerage show themselves well able to fill the place graciously and gracefully. The young Duchess of Marlborough (Miss Vanderbilt) is quite a leader of society, and Lady Curzon is appointed to represent the Queen in India with full assurance of her fitness for the post. American women are very popular in our society.

It is the rule in Royal processions for the greatest personage

to come last, the idea being that no one else could possibly be looked at or taken any notice of after the principal person had passed by. On the same principle I have left for my last paragraph the lady who is not only by virtue of her rank and position but also by reason of her beauty, her charm and her excellence the unquestioned leader of society at the present day—the Princess of Wales. To those who do not see this charming lady it no doubt sounds absurd to say that a woman who has passed her fiftieth birthday by some years is still the most pleasing to look upon and the most elegant and graceful of all those among whom she is placed, and who like herself have every adventitious aid, whether of culture or of costume, to improve their natural gifts. But though the statement may lay one open to the imputation of being blinded by rank, a regard for truth compels me to say that in any crowd of aristocratic women the Princess of Wales stands easily first; every line of her face and figure is gracious; her bearing and her manner are perfection. We owe her a debt of gratitude for showing so effectually as she has done that a woman may become middle-aged and even a grandmother without losing her personal charm.

It is needless to speak of the Queen in an article on English leaders of society: she has so long stepped aside, yielding up all active social duties to the Princess of Wales, that she can no longer be counted as personally taking up her place at the head of society. One thing, however, must be said: that although so much secluded, scarcely ever seen and taking so little part in social life as Queen Victoria has during the memory of the present generation, her influence has yet extended unbroken so far as this, that an essential point in the standing of a woman of fashion is still what early in her reign she made it to be—character. In other times this was not so, especially under the protracted rule as King and as Regent of one of the worst of our sovereigns, George IV. The young Queen quickly purified her Court, and her influence has sufficed to keep it one of the most respectable of Europe. The growth of modern ideas has added to this reputable private conduct what might be almost called an obligation to philanthropy and public spirit on the part of those ladies who aspire to be truly leaders of English society.

FLORENCE FENWICK MILLER.

FOR ST. VALENTINE'S DAY.

St. Valentine's day has come to be celebrated quite as much as any other holiday, and not content with the sending of valentines or other tokens, young folks of to-day entertain their friends in the evening with some sort of amusement appropriate to the occasion. A novel game to introduce for such an event, called "Love's Archery," may be made very entertaining and amusing. The preparations are very simple and inexpensive, the total requirement being a toy bow and arrows, such as may be purchased at any toy shop, and a sheet upon the center of which is sewed a large red heart, with various smaller ones scattered over the surface.

Remove all the pictures and bric-à-brac from one side of the room where there is a clear wall space (the end of a hall is most desirable) and fasten the sheet to the wall. Let each guest in turn have three shots at the hearts, and keep score by means of the heart-shaped stickers commonly used at card parties—gold ones for every time the bull's-eye represented by the large heart in the center is hit and silver ones for the small hearts. The score-cards may appropriately be of heart-shaped cardboard tied with a lover's knot of true blue. If expense need not be considered, a set of the bow and arrows for each guest makes a dainty favor, and after the game they are tied together with blue ribbon.

Of course, hearts must be the prizes for such a game; many dainty articles are to be had in this pretty design. A silver key-ring fashioned in this shape would make an appropriate prize for the gentlemen, and a stick-pin bearing a tiny silver or gold heart for the ladies; and little baskets of "kisses" would surely console the unfortunate players who failed oftenest. If home-made prizes are preferred, pin-cushions, sachets, picture-frames or doileys are especially pretty; they should be heart-

shaped or embroidered or painted in forget-me-nots wreathed to form hearts.

An old-fashioned heart cookie-cutter plays an important part in preparing the refreshments, since by its use even the sandwiches may be cut to represent Cupid's spoils. Instead of large cakes, have them baked in little patty pans, which may be prepared in the desired form at almost any tin-smith's.

The last part of the evening is apt to lag unless there are musicians in the company who can help out the hostess. If, however, there are none present, an amusing game, which will be a welcome diversion, may be introduced between the time of serving refreshments and saying good-night. It is called "The Confused Love-Story" and is carried out in this way:

The guests, seated in a circle around the room, draw slips of paper from a box or basket on which are written the names of the characters and situations of a highly melodramatic love story. For instance: "The fair heroine." "Her brunette rival." "The poor but handsome and good hero." "The wealthy and base suitor." "The stern father." "The scheming mother." "The eccentric aunt with the large fortune." "Their first meeting." "The cruel separation," etc. The slips are drawn at random without any regard to order or sequence. The first one to draw a slip begins the story, according to the character or situation described upon it; when, at the tap of a bell, the story is interrupted the person sitting next to him must take up the tale where the first stopped, but in the telling he must contrive to introduce the character or part of the plot on his slip.

If each will endeavor to make his part of the narrative as sensational as possible, the result will be extremely humorous and entertaining.

K. E. M.

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THIS remedy is warranted to cure the most distressing Cough or Cold in a few hours time, and also great favor with which it has been received by the public is sufficient guarantee of its virtues.

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ANSWERS TO CORRESPONDENTS.

DOVE.—Unless we know the nature of the stain we cannot advise you how to remove it. If the line from the chin to the crown of the head is long, poise the mass of the hair just where it will break up this appearance of length.

A SUBSCRIBER.—Write to D. Hathaway, 339 Washington Street, Boston, Mass., for sheet music, mentioning the DELINEATOR.

OLD SUBSCRIBER.—We would advise having the seal redressed by a furrier.

MADAME.—The best hair-dressers agree that the hair should not be washed too frequently, as the practice deprives it of its natural oil. It is urged as another reason for the more frequent baldness of men that they wash their hair or wet it too frequently. The hair should be shampooed once a month or, if very oily, once in three weeks. Women who live in cities can have this done by professionals, the whole process taking an hour, including the time needed for thoroughly drying the hair. It is not a difficult task to shampoo the hair at home. A very good mixture for the purpose is made of the yoke of an egg, a teaspoonful of green soap, to be obtained of any druggist, a teaspoonful of cologne and a cupful of hot water. These ingredients should be stirred together and then applied thoroughly to the roots of the hair with a shampooing brush, the hair being divided into small partings for the purpose. The lather is stiff and will not run down into the face and eyes. When the scalp has been thoroughly cleansed, the soap should be washed out and the hair rinsed and dried as quickly as possible. This can be done by rubbing it with a towel while the head is held near the register or stove. The brisk friction with the towel is excellent for the scalp and prevents the cold one is liable to take if the hair is left to dry by evaporation.

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Contains no Alum, Ammonia, Lime, Phosphate, or any Injurious.

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ON this and the three succeeding pages are illustrated an assortment of Patterns for

Nightwear andUnderwear

for LADIES, MISSES AND GIRLS, which styles our readers will no doubt be pleased to inspect. The Patterns can be had either from Ourselves or Agents for the sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

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For the street, for calling, or for the house, Fashion dictates from across the water as eminently correct this season

"Priestley" stamped on the selvedge.

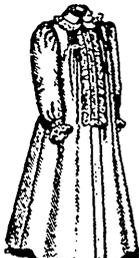
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Ladies' Sack Night-Gown. 30 to 46 inches bust, 9 sizes. Price, 10d. or 30 cents.



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Ladies' Night-Gown with Yoke Back. 30 to 46 inches bust, 9 sizes. Price, 10d or 20 cents.



2030



2030



2291



2291



2275



2275



1883



1883

Ladies' Night-Gown or Lounging-Robe, with Shirt-Waist Yoke. 30 to 46 ins. bust, 9 sizes. Price, 10d. or 20 cts.

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7381



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7380



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2350



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1837

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1425



1425



1785



1785



1583



1583

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It is colorless, harmless and helpful as the dew that helps to bring life and color to the flowers. It is neither greasy nor sticky, and will not materially stain skin or scalp. It will restore grey or faded hair to its original color in ten days.

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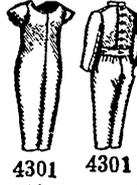
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Ladies' Six-Gored Petticoat-Skirt, 20 to 36 inches waist, 9 sizes. Price, 10d. or 20 cents.



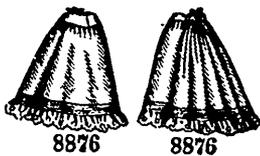
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8876

8876

2137

2137



7398



7393



1409



1409



4865



4865

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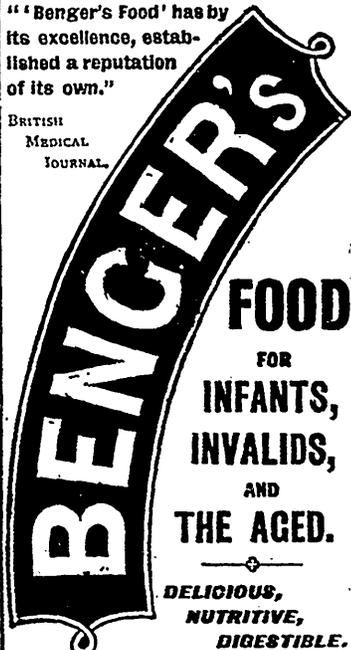
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Ladies' Closed Umbrella Drawers. 20 to 30 inches waist, 9 sizes. Price, 10d. or 20 cents.



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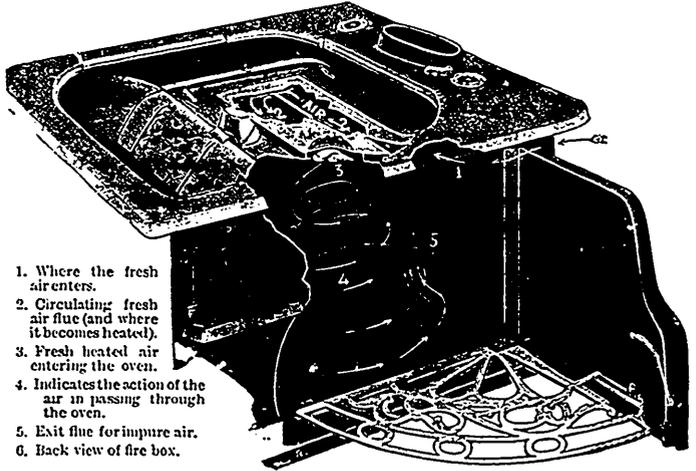


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Ladies' Bustle. One-size. Price, 3d. or 5 cents.

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WITH AERATED OVEN

An old adage, perhaps a little inelegant, but they say none the less truthful, has it that the way to reach a man's heart is through his stomach. It is true, at any rate, that the man who has his daily meals served to him poorly cooked will soon lose what sweetness of temper he does possess.



1. Where the fresh air enters.
2. Circulating fresh air flue (and where it becomes heated).
3. Fresh heated air entering the oven.
4. Indicates the action of the air in passing through the oven.
5. Exit flue for impure air.
6. Back view of fire box.

The bread in the oven; the roast of beef; the delicious turkey; the toothsome pudding, are never spoiled in the cooking if the good wife has a Souvenir range installed in the kitchen.

These things are possible, because the Souvenir is the only range made with an aerated oven. Our illustration is suggestive of the advantage that come from this oven. It is just the opposite of an air-tight or old style oven, for the air circulates freely all through it. The impurities that gather in cooking food are made to pass out into the exit flues connecting with the chimney, and none is allowed to escape into the room. In a word, the aerated oven produces fresh, not foul or impure, air—it forces a rapid circulation of fresh heated air in exactly the same manner as we airify our lungs. All the natural juices of the food are retained, and only good cooking is possible.

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Stove, Range and Radiator Manufacturers

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Ladies, your future depends on your beauty. The hair is the foundation and glory of woman. To secure and preserve your hair you must have the proper treatment: Keep the scalp healthy and strong, free from Dandruff, Eczema and Scurf. Keep the pores and sweat-glands open and free and the hair shafts properly moist. Our treatment is guaranteed to keep the hair from getting weak, grey or faded and to strengthen the weakest hair to a strong and healthy growth.

Send for an outfit, which consists of one Box of Hair Balm and one Bottle of Hair Grower. Price, \$2.00, guaranteed.

If no improvement, your money refunded. Circulars free on application.



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The fact that Cravenette is precisely the same in appearance, that it makes up as well as other fashionable dress goods, that it is light, soft, pliable, cool and entirely odorless, that it may be used at any time or for any purpose that any ordinary dress goods can, coupled with the fact that it is waterproof, gives it a unique place among textiles.

Tis with rain unspoilable,
With mud unsoilable—

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Cravenette The Rain-proof Dress Goods.

In light and medium weights and in six colors.

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HOME WORK.

We want the services of a number of families to do knitting for us at home, whole or spare time. We furnish \$20 machine and supply the yarn free, and pay for the work as sent in.

Distance no hindrance. \$7 to \$10 per week made according to time devoted to the work. Write at once.

Name references.

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MRS. WINSLOW'S
Soothing Syrup
For Your Children
While Cutting Teeth.

It Soothes the Child, Softens the Gums, Allays all Pain, Cures Wind Colic, and is the Best Remedy for Diarrhoea.

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THOS. C. IRVING, SUPERINTENDENT.

MOTHERS Your Children cured of Bed-wetting **SAMPLE FREE.**
Dr. F. E. MAT, Bloomington, Illinois.

DEAFNESS & HEAD NOISES CURED.
My Tubular Cushions help when all else fails. As glasses help eyes. Whispers heard. No pain. Invisible. F. H. HIXON, 853 B'way New York, sole depot. Send for book and proofs **FREE.**

SUPERFLUOUS HAIR

To be deceived and humbugged makes one a cynic. It was just such a cynic that determined to find a real destroyer of hair growth, and our common-sense home treatment was the result. Pills by absorption. Circular sent in plain, sealed envelope, on application. THE MONOGRAM CO., 107 Pearl St., NEW YORK.

ANSWERS TO CORRESPONDENTS.

(Continued.)

SUBSCRIBER:—Wax for polishing hard-wood floors may be purchased, or it may be prepared in the following manner: To a pound of clean beeswax allow three pints of turpentine; cut the wax into small pieces, place it in a pan set in another pan of hot water and allow it to melt. Then pour it into the turpentine, stirring vigorously until the two are thoroughly blended. Place some of the wax on a clean flannel cloth and rub it on the floor, treating one board at a time and rubbing lengthwise; proceed, thus until the entire floor has been waxed. Then cover a heavy brush with flannel, and with it rub the floor until it is perfectly smooth; or else polish with a heavily weighted brush made for the purpose. A waxed floor requires about the same care as a varnished one, but it has the advantage that it may be more quickly freshened. Varnish must have time to dry, but with waxing the work is finished when the floor assumes the proper polish. It usually happens that some parts of the floor are subjected to much more wear than others, so whenever possible small rugs should be placed at these points to protect the floor. When the polish has worn off in spots, it is necessary only to warm the wax, apply a little with the flannel to the bare places and then polish in the usual way. If these small spots are carefully attended to, the floor will not be likely to require a complete polishing oftener than once or twice a year.

INNOCENCE:—Exercise is quite as necessary to perfect health and a fine complexion as food, air and cleanliness. Riding, gymnastics, calisthenics, skating, fencing, tennis and cycling are forms of exercise which cannot be too highly commended for benefiting the complexion and general health.

UNION JACK:—A tag with the traveller's full name and destination plainly written or printed upon it should be placed on a trunk. The owner's initials or surname should be painted on the trunk as an extra precaution.

ALICE:—The quotation is as follows:

"Thy purpose firm is equal to the deed:
Who does the best his circumstance allows.
Does well, acts nobly; angels could no more."

It is from Young's "Night Thoughts," a poem to which the author owed his reputation.

BATREUTH:—Richard Wagner, the great musical composer, was born in 1813 and died February 13, 1883. His musical productions have been the subject of great controversy, one party regarding him as a musical reformer of original genius, and the other as extravagant and unintelligible.

LILLIAS:—Sardonyx is an orange-brown cornean. Pliny says the derivation of the word is: the prefix *sard*, from Sardis in Asia Minor, where the stone is found, and *onyx*, the nail, because its color resembles that of the skin under the nail.

CONSTANCE:—Color for the lips usually consists of cold cream with more than the ordinary proportion of wax, to which is added sufficient carmine to make it deep enough in color. If a vermilion tint is desired, make a strong infusion of alkanet instead of using red lead, which is poisonous. Tie the alkanet chippings in a bit of thin muslin, and keep them for a week in the almond oil that is to be incorporated with wax and spermaceti to make the cream.

PEMBER'S Canada's Greatest Hair Goods House

A Happy New Year

to our patrons, and we heartily thank you for your generous support in the past year, in which our business has nearly doubled and we assure you that any order you entrust to us in the future will receive our prompt and able attention. In this issue we are showing a few of our many styles. For further information write for our new catalogue, free.

IT IS TO YOUR INTEREST TO WRITE US.

SWITCHES, BANGS, WAVES, WIGS, HEAD COVERINGS for LADIES and GENTLEMEN



Artistic Coiffure dressed with one of our Natural Wavy Switches.



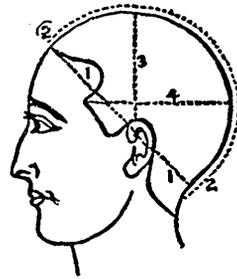
Ladies Wigs can be dressed high or low. \$20 to \$50.



Switches in every size and length.



Pember's Pompadour Bang made on a Comb. Patent applied for.



Measurement required for Wig: No. 1. Around the Head. No. 2. From Forehead to Nape of Neck. No. 3. Ear to Ear, over Crown. No. 4. Temple to Temple.



All Cut Hair, Short Stem Switches.



Ladies' Waves and Head Coverings to cover part or all of the head. \$2.50 to \$20.00.



PEMBER'S TOUPEES

Gentlemen's Toupees, from \$8 to \$50. When ordering cut paper pattern of bald spot, folding the edge until it fits the head.

W. T. PEMBER

127-129 & 778
YONGE STREET,
Toronto, Can.

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PEMBER'S WIGS

Gentlemen's Fine Wigs, weights only 1/2 of an ounce.

RHEUMATISM Positively Cured by Dr. Robbins' Rheumatic Remedy

The only internal remedy that is a positive cure for Muscular, Inflammatory or Chronic Rheumatism that does not destroy the tissues or ruin the internal organs. We guarantee to cure any case of rheumatism or refund the money. Six bottles will cure any case, and no pain will be experienced after thirty-six hours' treatment. Read the following:

7 YONGE STREET, TORONTO.
DEAR SIR,—My wife has suffered untold pain from rheumatism for the last thirteen years. Tried all reputable doctors in the city, receiving no relief, and decided she could not recover. I heard of your wonderful medicine and procured a box. She has had no pain after taking three doses, and is perfectly cured, having taken two bottles. I heartily recommend it to all who suffer from rheumatism.
Yours sincerely,
WM. CUNNINGHAM.

Send to any address on receipt of price, \$2 00
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118 ELZECKER AND CARLTON STS., TORONTO, ONT.

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FOR THE TEETH

CLEANSSES FROM ALL IMPURITIES—ARRESTS DECAY—MAKES THE TEETH PEARLY WHITE

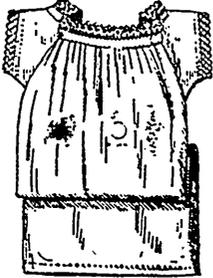
LOPESA CHEMICAL CO. Toronto

THE T. EATON CO. LIMITED Canada's Greatest Store 190 Yonge St., Toronto, Ont.

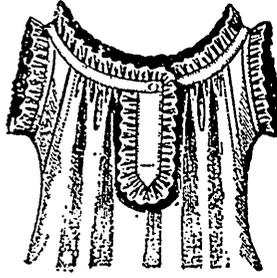
JANUARY WHITE GOODS SALE.

An event at this store that needs no introduction to the readers of the DELINEATOR. It is enough to say that this year we are prepared as never before, both as to quality and variety of goods. As for value-giving, we are determined to exceed all previous efforts, so as to make this the most successful sale of its kind we ever attempted. These few items in Ladies' Underwear show the trend of prices.

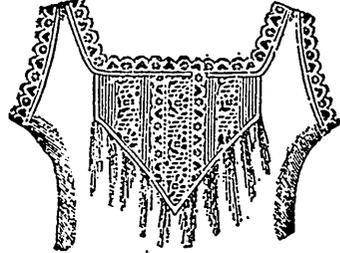
WHITE COTTON CHEMISE.



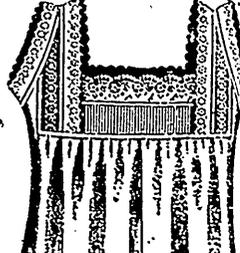
No. 109. White cotton chemise, lace on neck and arms, 12c.



No. 110. White cotton chemise, cambric frilling on neck, arms, and around centre piece, 25c.

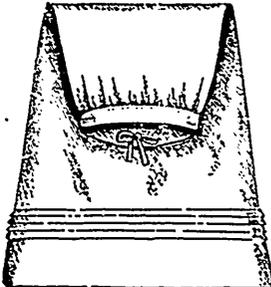


No. 111. White cotton chemise, fancy yoke of four clusters of tucks, three rows insertion, embroidery on neck, arms and centre piece, 50c.



No. 112. White cotton chemise, square yoke of solid tucking and embroidery. Fine insertion down each side of front, finished with embroidery on neck and arms, 75c.

WHITE COTTON SKIRTS.



No. 119. White cotton skirts, 33 and 40 inches, wide hem and cluster tucks, 2½ yds wide, 25c.



No. 120. White cotton skirts, 33 and 40 inches, deep umbrella frill, wide hem and cluster tucks, 3 yds wide, 55c.

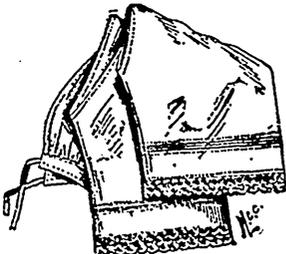


No. 121. White cotton skirts, 33 and 40 inches, one cluster tucks, deep frill of embroidery, 3 yds wide, 73c.

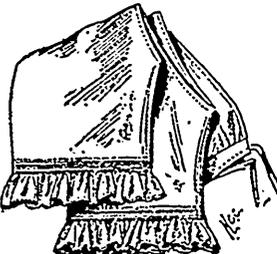


No. 124. White cotton skirts, 33 and 40 inches, deep umbrella frill, finished with row insertion and wide embroidery, 3 yds wide, \$1.65.

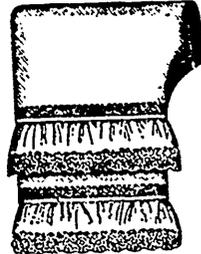
WHITE COTTON DRAWERS.



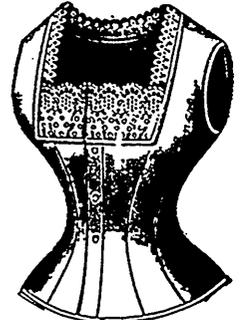
No. 113. White cotton drawers, 1 cluster tuck, lace edging, 0c.



No. 114. White cotton drawers, 25 and 27 in., one cluster tucks, finished with wide cambric frill, 24c.



No. 115. White cotton drawers, 25 and 27 in., one cluster tuck, finished with frill of embroidery, 39c.



No. 127. Corset covers, white cotton, 22 to 40 inches, square neck, finished with wide and narrow embroidery 52c.

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Canada's Greatest Store 190 Yonge St., Toronto, Ont.

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You can judge our White Goods Sale by these lines in Ladies' Underwear. They represent scores of others equally as good. Those who can't come to the store should order by mail.

Ladies' White Cotton Gowns.



No. 101. White cotton gowns, two clusters of tucks, Mother Hubbard style, frill of cambric on neck, double frill down front..... **.23**



No. 104. White cotton gowns, front of insertion and tucks, finished with frill of embroidery..... **.78**



No. 107. Cambric, Empire yoke of four rows insertion, yoke finished square, with double frill of fine wide embroidery..... **1.85**



No. 102. White cotton gowns, Mother Hubbard yoke, tucked and insertion front, wide frill of cambric around neck, down front and on sleeves..... **.48**



No. 105. White cotton gowns, front of two rows insertion and wide embroidery frill down each side, embroidery on neck..... **.95**



No. 108. Nainsook gowns, fancy yoke of six frills of real Valenciennes lace and tucks, finished with wide frill of lawn and Valenciennes lace..... **2.35**



No. 103. White cotton gowns, eight clusters of tucks, Mother Hubbard, frill of embroidery..... **.65**



No. 106. White cotton gowns, front of insertion and fine tucks, insertion and embroidery on side, square neck of embroidery..... **1.10**



No. 133. Children's gowns, white cotton, Mother Hubbard, six clusters tucks, frill of cambric on neck and sleeves, ages 1 to 5 years, 34c; 6 to 12 years..... **.44**

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On this and the succeeding two pages is illustrated an assortment of Patterns for

Infants' Garments

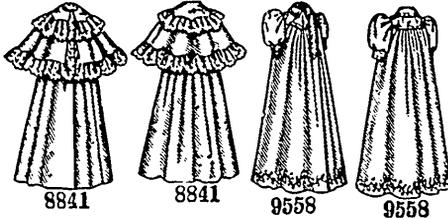
which many mothers will no doubt be pleased to inspect.

The Patterns can be had from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers desired.

The Delineator Publishing Co.

OF TORONTO, LIMITED

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Infants' Long Cloak, with Circular Cape and Fancy Collar. One size. Price, 10d. or 20 cents.

Infants' Russian Cloak. One size. Price, 10d. or 20 cents.



WILL DEVELOP OR PRODUCE ANY PART OF THE BODY. A PERFECT COMPLEXION BRUISES, RASH AND REMOVER OF WRINKLES.

DR. JOHN WILSON GIBBS' ELECTRIC MASSAGE ROLLER

Patented United States, England, Canada, France, Germany.

"Its work is not confined to the face alone, but will do good to any part of the body to which it is applied, developing or restoring as desired. It is a very pretty addition to the toilet table. —Chicago Times-Herald.

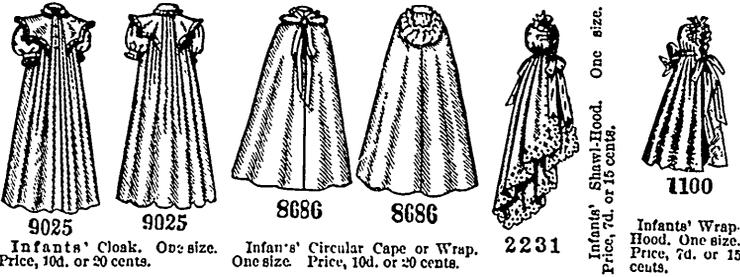
"This delicate Electric D-antier removes all facial blemishes. It is the 'only positive' remover of wrinkles and crow's feet. It never fails to perform all that is expected. —Chicago Times-Herald.

"The Electric Roller is certainly a simple device, and is productive of good results. I believe it the best of any appliances. It is safe and effective." —Harriet Hubbard Ayer, N.Y. World.

For Massage and Curative Purposes.
The above title is given by the U.S. Patent Office. An Electric Roller in all the forms implies. The invention of a physician and electrician known throughout this country and Europe. A most perfect complexion beautifier. Will remove wrinkles, "crow's feet," freckles or from aged, and all facial blemishes —POSITIVE. Whenever electricity is to be used for massage or curative purposes it has no equal. No charging. Will last forever. Always ready for use on ALL PARTS OF THE BODY, for all diseases. For Rheumatism, Sciatica, Neuralgia, Nervous and Circulatory Diseases, a specific. The professional standing of the inventor you are referred to the public press for the past fifteen years, with the approval of this country and Europe, is a perfect guarantee.

PRICE—Gold, \$1; Silver, \$1. By mail, or at office of Gibbs Co., 253 BROADWAY, NEW YORK. Send or call for Book.

Copyright. "Can take a pound a day off a patient, or put it on." —New York Sun, August 20th, 1881. NO DUTING, NO HARD WORK. DR. JOHN WILSON GIBBS' Obesity Cure. FOR THE PERMANENT REDUCTION AND REMOVAL OF EXCESSIVE PURELY VEGETABLE, HARMLESS AND POSITIVE. NO FAILURES. Your reduction is assured — reduced to stay 224 box Three for \$5. One month's treatment. Mail or office, 253 Broadway, New York. "The cure is based on Satoru's Law." —S. Y. Herald, 3 Y. 20.



Infants' Cloak. One size. Price, 10d. or 20 cents.

Infants' Circular Cape or Wrap. One size. Price, 10d. or 20 cents.

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SO FIRMLY fixed in woman's nature is the love of needle work, that your little girl, before she is in her teens, picks up a knowledge of sewing. You can help her in her doll work, and she may even be taught a practical use of the

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it is SO SIMPLE in ITS OPERATION. Full set of attachments for fancy sewing with each machine without extra charge.

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7030 Infants' Wrapper. One size. Price, 7d. or 15 cents.

8627 Infants' Tufted Wrapper or Bath-Robe. One size. Price, 7d. or 15 cents.

P.N. CORSETS

ALL HAVE GORK PROTECTED CLASPS.

Insomnia Cured.

Unless a person enjoys sound and restful sleep, there is some weakness, which in time is sure to be followed by a by a well-defined form of disease. Almost the first beneficial effects noticeable from this treatment is a feeling of exhilaration and strength noticeable after a sound night's rest. Mr. Pritchard, editor of a prominent religious weekly, gives his experience in the editorial that follows:

"... But I hold up before you the power of the Electropoise to put a person quickly and naturally asleep, and keep him asleep until satisfied nature awakes refreshed. In my own family, in this one respect alone, it has been an incalculable blessing. In this way the electropoise is a preventer of sickness, and prevention is better than cure."

JOHN W. PRITCHARD,

New York City.

Editor *Christian Nation*.

Weak Lungs Healed.

ALEXANDRIA, VA., April 17, 1897.

GENTLEMEN:—My wife commenced using the Electropoise early in March. I wrote you about that time that she had chills for three consecutive nights, and shortly after her cough increased and she got up more phlegm. One night she had a hemorrhage, since which she has steadily improved in strength. I am now convinced that the hemorrhage was old blood that had collected in her lung and was thrown off by the "Poise." She was so weak that after walking two and a half blocks and back she had to go to bed for the balance of the day. On Sunday last she attended church, and in the afternoon we walked to the cemetery and back without resting. It is a good mile each way. This shows how she has improved. You are at liberty to use this letter.

Yours truly,

D. McLEAN.

A CANADIAN'S OPINION.

ST. JOHN'S, QUE., CANADA.

I have now used the pocket Electropoise in my family since last August, and cannot speak too highly of its merits. I fully believe it does all you claim for it. My daughter, who has been an invalid for the past three years from spinal trouble, partial paralysis and neuralgia, and had the best medical advice that St. John's and Montreal could give, has greatly benefited by the use of this wonderful little instrument; she is now able to walk about and come down stairs alone; she looks forward, and with good reasons, too, to a complete restoration to health. I have also tried it on myself for muscular rheumatism, and on others for inflammatory rheumatism, cramps in stomach, inflamed sore throat, indigestion, and other ordinary ailments; in all cases the effects were so convincing that I cannot speak too highly of its curative powers. I have recommended it to a number of my friends, and to my knowledge they all speak highly of its virtues. I consider it invaluable in a family if the directions are faithfully carried out.

Very truly yours,

R. C. MONTGOMERY.

Send your own and invalid friend's address for free booklet containing 250 letters from which we have selected the above. Instruments delivered free of duty. Agents wanted.

ELECTROPOISE CO.,

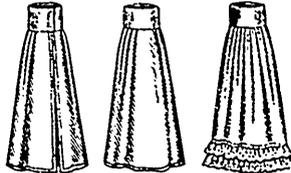
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1122 BROADWAY

NEW YORK, U.S.A.



2171

Set of Infants' Long Clothes, consisting of a Dress, Slip, Petticoat, Pinning-Blanket, Sack and Bib. One size. Price, 1s. 3d. or 30 cents.



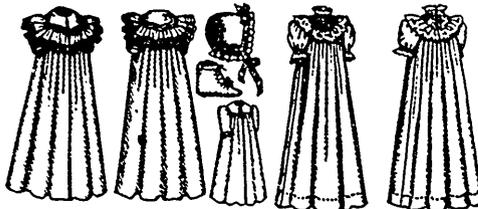
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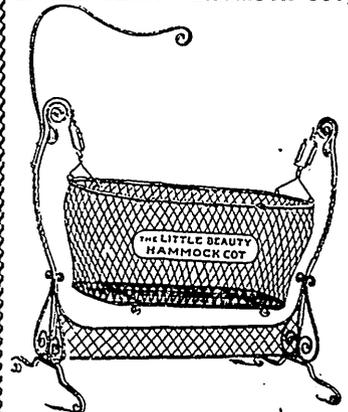
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Set of Infants' Outdoor Clothes. One size. Price, 1s. 3d. or 30 cents.

Pleasant Home Work

For Men or Women; day or evening, \$6 to \$12 weekly; no canvassing or experience needed; plain instructions and work mailed on application. Address: MEMORIAL COMPANY, LONDON, ONT.

Mothers! Do you value your baby's health? Of course you do. Have you considered that sleeping alone contributes greatly to your own comfort and baby's health at the same time? Try a **LITTLE BEAUTY HAMMOCK COT,**



and you will have pleasure and satisfaction and will never exchange for any other. If your dealer has not got it, send for prices and particulars to

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TORONTO WIRE, IRON & BRASS WORKS CO., LIMITED
117 KING ST. WEST, TORONTO.

ANSWERS TO CORRESPONDENTS,

(Continued).

Mrs. D. M. R.—Try Nadino cream for your skin. It is made as follows:

| | |
|--------------------------|-----------|
| Cocon butter,..... | 4 ounces. |
| Lanolin,..... | 4 ounces. |
| Glycerine,..... | 4 ounces. |
| Ros.-water,..... | 5 ounces. |
| Elder-flower water,..... | 3 ounces. |

Mix to a cream, and apply a little on retiring or on coming in from a walk or ride in the cold wind. If the nose is oily or shiny, use borax water or wash it with corn meal in place of soap. If the nose is both red and shiny without being oily, it may be bathed in tepid water and cologne, dried by the dabbing process and gently anointed with some fine cream or oil. After a few minutes the cream should be removed with a fine rag and some rice powder or powdered starch rubbed on. A little bicarbonate of soda added to the water in which the hair is washed will keep it light.

JESSIE McL.—We append a list of birthstones: January, garnet; February, amethyst; March, bloodstone; April, diamond; May, emerald; June, agate; July, ruby; August, sardonyx; September, sapphire; October, opal; November, topaz; December, turquoise.

JENNY MAY.—You may remove the greaso spot from your dress in this way: Take benzine, gasoline, turpentine or, best of all, ether and moisten a large ring around the greaso spot, gradually working toward the center; when this is reached immediately saturate two pieces of blotting paper with the spirit, place one beneath and the other on top of the spot and press with a weight. By this means the greaso will be absorbed as soon as dissolved. Care must be taken in the use of ether, gasoline or benzine not to bring it near a flame, as the vapors of all three are highly inflammable.

H. H.—Dainty accessories for the library table or writing desk are silver pencil-holders, pen-wipers, stamp-boxes, paper cutters and weights, blotters, tablets, etc. Appropriate styles for anniversary invitations can be seen at any stationer's. A visiting list bound in red Russia would be a pretty gift for your friend. These lists are arranged to record addresses, reception days, calls made and received, theatre engagements, etc.

ASTHMA CURED

—and permanently. The Dark Continent yields from its jungles the Wonderful Kola Plant. Nature's Remedy.

Medical science has by the discovery of this wonderful botanical product put a permanent cure within the reach of all humanity for this most distressing and heretofore incurable affliction, and to-day it is being universally tested the world over and proving the welcome balm. Clarke's Kola Compound has proved the unfailling formula and testimony is written every day of the cures it is accomplishing in cases that were considered hopeless. I. D. Pitt of Kamloops, B.C., suffered for 35 years from the great oppressiveness of asthma. All the consolation he could get from the most skilled physicians was that he could be only temporarily relieved, he would always be troubled. He took one bottle of Clarke's Kola Compound and got great relief. Three bottles cured him, and, to use his own words: "having suffered as I have for years, I can appreciate what a blessing this great remedy must prove to sufferers from asthma." All druggists sell it. Two dollars per bottle; three bottles, with cure guaranteed, for five dollars. Griffiths & Macpherson Co., Sole Canadian Agents, 121 Church St. Toronto, or Vancouver, B.C. 3.

HAY FEVER Clarke's Kola Compound is guaranteed to cure.

ALL DRUGGISTS SELL IT.

BOVRIL

Gives strength and fortifies the system against

COLDS AND CHILLS



Sold by all Druggists and Grocers

Bovril Limited

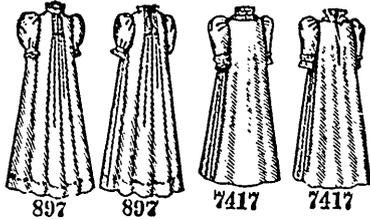
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All Dressmakers

who desire to increase their profits and add a fast selling staple line to their business should write at once to

THE WINSOR BARKER CO.,
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Infants' Tucked Slip or Night-Gown. One size. Price, 7d. or 15 cents.

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Infants' Pinning-Blanket and Flannel Band. One size. Price, 7d. or 15 cents.



Infants' Sack. One size. Price, 5d. or 10 cents.

Infants' Sack. One size. Price, 5d. or 10 cents.



Infants' Empire Sack. One size. Price, 5d. or 10 cents.

Infants' House-Sack. One size. Price, 5d. or 10 cents.



Infants' House-Sack. (To be Made with Square or Rounding Front Corners.) One size. Price, 5d. or 10 cents.

Infants' Fancy Bibs. One size. Price, 5d. or 5 cents.



Infants' Bibs. One size. Price, 3d. or 5 cents.

Infants' Boot and Slipper. One size. Price, 5d. or 10 cents.

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The **DORENWEND CO.** of TORONTO,
Limited.



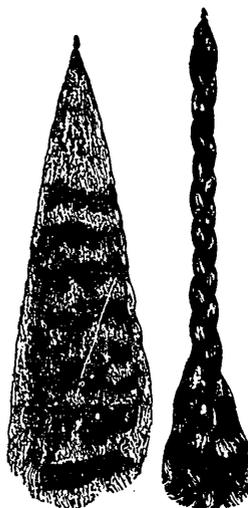
Our Mail Orders during Xmas and New Year's weeks were exceptionally large ones and taxed our abilities to the utmost to fill them promptly. However, we are glad to say that not the slightest complaint can be made by our patrons, but that every order was faithfully and speedily filled.

Our Switch Trade is now an enormous one—thousands of orders shipped by mail all over Canada and United States.

Our SWITCHES, BANGS,
NATURAL WAVY FRONTS,
LADIES' AND GENT'S WIGS,
TOUPEES, ETC., ETC.,

have a world-wide reputation. Every article is guaranteed to be of quality and workmanship not to be excelled on the continent.

OUR WAVY and STRAIGHT SWITCHES.



We are Leaders and take no Second Place in the Hair Goods Manufacturing Trade.

ORDER BY MAIL—IT IS PERFECTLY SAFE

As this advertisement can only give you a small outline of the large range of goods manufactured by us. If you desire a fuller outline of the lines manufactured, send for our Illustrated Catalogue. Free to any address.

Our OPEN WIG,
Wavy Front.



Read the List

SWITCHES, \$1.00, 1.50, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00 and up.

WAVY FRONTS, with and without Back Hair, at \$2.00, 2.50, 3.00, 4.00, 5.00, 6.00 and up.

BANGS, curly or wavy, \$1.50, 2.00, 3.00, 4.00, 5.00 and up.

WIGS, long hair with bang, wave or plain front, \$10.00, 12.00, 15.00, 20.00, 25.00, 30.00 and up.

GENT'S WIGS AND TOUPEES, light but durable, \$10.00, 15.00, 20.00, 25.00, 30.00 and up.

Nothing to equal them on the continent, now worn on over 36,000 heads.

Our Parisian Bang,
Curly Front.



OUR GENT'S TOUPEES and WIGS.



WHEN ORDERING send sample of hair, cut from the roots, and amount per Registered Letter, Post-office or Express Order, and goods will be forwarded by return mail or express. Any style not suiting will be exchanged.

OUR PARTED BELLENA BANG.



ADDRESS

THE DORENWEND CO., OF TORONTO, Limited.

103 & 105 YONGE ST., TORONTO.

Be sure to mention this paper.

STAMMERERS

Address **CHURCH'S**

AUTO-VOCE INSTITUTE

Established 1890.
Prospectus Free.
Cure Guaranteed.



9 PEMBROKE ST.
TORONTO

Open all Year.

CHURCH & BYRNE, Principals.

The Canadian Journal of Medicine and Surgery says editorially:—"The medical profession can have every confidence in the firm of CHURCH & BYRNE."

DRESSCUTTING

W. SPAULDING,

278 Euclid Ave., TORONTO

Inventor, Manufacturer and Dealer in various kinds of Systems, Squares and Cutting Machines. Wholesale and Retail.

N.B.—For 6c. we mail stylish Jac'tet Pattern to dressmakers.

CLEANING KID GLOVES.

It's not that ladies' kid gloves—good gloves—wear out quickly; but they do soil with the wear. Our methods of cleaning gloves are such as to restore them to the wearer good as new, with no objectionable odor attached—and the cost only a trifle.

R. PARKER & CO.,

Dyers and Cleaners.

HEAD OFFICE AND WORKS,

787-791 YONGE ST., TORONTO

BRANCHES:—59 King St. West, 201 Yonge St.,

471 Queen St. West, 1207 Queen St. West,

277 Queen St. East.

Phones: 3937, 3640, 2143, 1004, 5093.

A

Waist Line Correspondence

An exact correspondence of the waist line of the corset with that of the body is absolutely necessary to insure freedom and comfort.

In long waisted corsets worn by short waisted women there is no such correspondence, therefore, except in the case of a long waisted woman, the long waisted corset is as uncomfortable as it is unbecoming.

That back, waist, hip, bust and abdominal contour so admirable in a good figure is displayed to best advantage in the perfect fitting French

P. D.

the lightest, coolest, most comfortable and most fashionable corset made.

At all dry goods stores
\$1.00 to \$30.00 per pair.

SURPRISE SOAP

MAKES CHILD'S PLAY OF WASH DAY

A pure hard Soap
Last long—lathers freely.

5 cents a cake.

ANSWERS TO CORRESPONDENTS.

(Continued.)

JUANITA:—A hot-water bag will be found a great convenience in cases of illness. Of course, bottles of heated water or hot bricks wrapped in flannels or towels may be used instead, but the bag is greatly to be preferred on account of its flexibility and greater convenience generally. Such an article is admirably adapted to the use of invalid travellers.

ADELA:—To clean lamp shades procure an infants' hair brush, which is made of soft bristles set in a bone back. The brush is small, and for that reason and also because of its softness, it is best adapted for cleaning silk and satin. Lamp shades which have been used in suburban houses and are merely discolored with dust may be satisfactorily renovated by a careful and gentle scouring or scrubbing with this little brush. To free lace-covered shades from dust apply corn-meal for light ones or fuller's earth for dark, and remove all loose powder by gently brushing and tapping or by means of compressed air, if this is available. Fly specks can generally be picked off with the point of a knife.

NATIVE:—Good books are always acceptable gifts. If your friend has a philosophical taste, send something of that nature. The book reviews which appear regularly in THE DELINEATOR will guide you as to the newest publications. Copies of the latest and best illustrated magazines will help to while away the invalid's weary hours.

MIRIAM:—Arthur Schopenhauer, German pessimistic philosopher, whose mother wrote "Gabrielo" and other works, was born in Dantzig. He was trained to business but turned to philosophy. His great work, "The World as Will and Idea," was translated into English in 1886.

MAURICE:—Addresses should appear on the visiting cards of each member of the family. If you use a card jointly with your husband, that card is for the hostess provided she is out; one of your husband's cards must be left beside for the host. A lady does not call upon a gentleman. If the host and hostess are at home it is unnecessary to leave cards. An elaborate reception is preceded by a visit or a call by card upon all acquaintances to whom the hostess is indebted for formal civilities. Having attended the reception it is necessary to pay a "party call." It is always best not to place one's-self under social obligations when one's means are limited. However, if you have done so, you could reciprocate by giving a tea or informal reception.

THE AMERICAN Corset and Dress Reform Co.

316 Yonge St., Toronto.

Sole Manufacturers of

JENNESS MILLER and EQUIPOISE WAISTS

Puritan Shoulder Braces
Abdominal Supporters
and FINE CORSETS

MADE TO ORDER.

See our Special Cyclists' Waists and Corsets.
Agents Wanted.



SPECIAL NOTICE

ADDRESSED TO

READERS OF ADVERTISEMENTS

IN

THE DELINEATOR

IN THIS Notice we wish to Advertise the Fact that it is our Purpose to Accept, for Insertion in the Advertising Columns of THE DELINEATOR, Advertisements of RELIABLE PARTIES ONLY. It is our Belief that all the Advertisements contained in this Number of the Magazine are Inserted in Good Faith and by Responsible Persons. If, however, Readers of THE DELINEATOR find that any Advertisement or Advertisements herein are Prepared with a View to Deceive, or are Inserted by Parties whose Promises are not Fulfilled when applied to, we shall take it as a Great Favor if such Readers will Promptly Notify Us. Honest Advertisers, our Readers and Ourselves derive advantage from working in cooperation to Exclude Everything from the Advertising Columns of the Publication which is in any way Questionable. Our Motto for this Department of THE DELINEATOR is, HONEST ADVERTISING BY HONEST PEOPLE—that is to say, the Advertising Columns of THE DELINEATOR are intended to be on the same High Plane, and to Convey Equally Correct Information, with the other Departments of the Magazine.

THE DELINEATOR PUBLISHING CO.
OF TORONTO (Limited).

WHAT ARE THE PARTICULAR MERITS OF



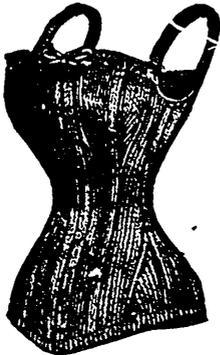
Dr. Jaeger's Sanitary Woolen Underwear

Which for many years has placed it in a foremost position in England and the United States, and has brought it into favor so rapidly in Canada?

It may be well to declare explicitly that the sanitary clothing, bedding, and other comfort necessities of Dr. Jaeger's System do not consist of medicated fabrics, but that their sanitary efficacy is due to special modes of construction and to properties inherent in the very fibres of the material, which are, therefore, as durable as the fabric itself.

The Fundamentals of Dr. Jaeger's System and Theory are:—1. Animal Wool is a material provided by nature for the clothing of an animal body. 2. Man, therefore, can be clothed naturally or properly only in clothing of animal material. 3. Woolen Clothing exerts its beneficial influences by virtue of its non-conductivity to heat and electricity, its permeability to moisture, its attraction for air and its repulsion for water. These properties of the Dr. Jaeger Woolen Fabrics, and their relation to the functions and exhalations of the skin, constitute the basis of the Dr. Jaeger's Sanitary Woolen System.

The Distinctive Features of Dr. Jaeger's Sanitary Woolen System are:—1. "All wool," "All the year round," for all articles of clothing for men, women and children. 2. A highly-porous fabric. 3. Rejection of all noxious dyes. 4. A cut and make that give special protection to the vital organs.



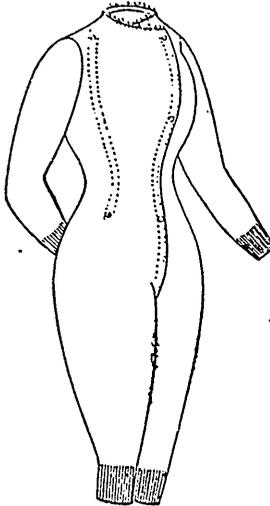
\$1.50

\$1.50

KNITTED CORSETS. Most comfortable for housewear and travelling, also for boating, golfing and cycling.

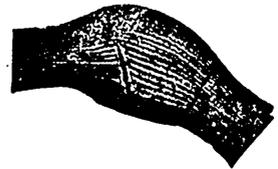


SHORT SPENCER RIBBED WAIST.



THE JAEGER COMBINATION is made in double and single-breasted, high neck, long or short sleeves, knee or ankle length, and low neck and short sleeves for evening wear.

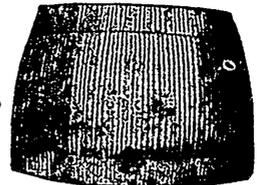
UNITED GARMENT—for Men. To serve as shirt or undervest and drawers in one. The most comfortable garment for general wear, and especially useful for riding.



KNEE WARMER (Style II). Camel hair and natural wool. 75c. to \$1.00 pair.



BELT BANDAGE (Back view). Summer and winter weight. 24 to 40 inches.



60c. to \$1.00 each

SLIP-ON BANDAGE (Narrow Depth). Three weights. Camel hair and wool.

CAMEL HAIR AND WOOL FLEECE SLIPPERS.



"ALBERT." Felt and leather sole. Fancy pattern and plain colors. Men's \$1.50; Ladies', \$1.30.



"CLARENCE" FLEECE. With felt and leather sole. Men's, \$2.30; Ladies', \$2.15.



"TECK" (Ladies'). With felt and leather sole. Fancy and plain colors, \$1.70.

Send for our **ILLUSTRATED PRICE LIST**, which contains particulars of every necessary for Clothing, Bedding, etc., for Men, Ladies' and Children, made on **JAEGER** Principles.

We will pay half Express Charges on all parcels of \$10.

CENTRAL CANADIAN DEPOT

85 King St. West, **TORONTO**

On this page is an assortment of
Patterns of Aprons

For Girls' and Children's Wear.

The Patterns can be had from either
Ourselves or Agents for the Sale of
our Goods. In ordering please specify
the Numbers and Ages desired.

The Delineator Publishing Co.

OF TORONTO (Limited),

33 Richmond St. W., Toronto, Ont.



Girls' Apron. Ages, 3 to 9
years, 7 sizes. Price, 7d. or 15
cents.

Girls' Yoke Apron. Ages, 5 to
13 years, 8 sizes. Price, 7d. or
15 cents.

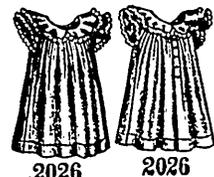


Girl's Apron. Ages, 3 to 12
years, 10 sizes. Price, 7d.
or 15 cents.

Girls' Apron. Ages,
2 to 9 years, 8 sizes.
Price, 7d. or 15 cents.

Girls' Fancy Apron. Ages,
3 to 12 years, 10 sizes.
Price, 7d. or 15 cents.

Girls' Apron. Ages,
1 to 10 years, 10 sizes.
Price, 7d. or 15 cents.



Girls' Mother-Hub-
bard Apron. Ages, 3
to 12 years, 8 sizes.
Price, 7d. or 15 cents.



Little Girls' Dress.
Ages, 2 to 7 years, 8
sizes. Price, 7d. or 15
cents.



Little Girls' Apron.
Ages, 3 to 9 years, 8
sizes. Price, 7d. or 15
cents.



Little Girls' Apron. Ages,
2 to 10 years, 9 sizes.
Price, 7d. or 15 cents.

Child's Square-
Necked Apron. Ages,
2 to 8 years, 7 sizes.
Price, 7d. or 15 cents.

Child's Apron.
Ages, 1 to 9 years,
9 sizes. Price, 7d.
or 15 cents.

Child's Round-Necked
Yoke Apron. Ages, 2 to
8 years, 7 sizes. Price, 7d.
or 15 cents.

MENNEN'S
BORATED TALCUM
TOILET
POWDER
AFTER BATHING
AND SHAVING.

Dollightful after Bathing, a luxury
after shaving. A positive Relief for
Prickly Heat and All affections of the
Skin. Removes odor of perspiration.
GET MENNEN'S. The only
genuine with a National reputation,
as a perfect Toilet requisite. A little
higher in price, but 2
reasons for it.
The inventor's portrait on box cover
is a guarantee of Absolute Purity.
Approved by the Medical Profes-
sion and Trained Nurses for the use
of Infants and Adults.
Refuse all other Powders, which are
liable to do harm.
Sold everywhere or mailed for 25
cents. (Sample free.)
GERHARD MENNEN CHEMICAL CO.
Newark, N. J.

ANSWERS TO CORRESPONDENTS.

(Continued.)

MRS. T. A. A. AND OTHERS:—In the direc-
tions for knitting the Klondike purse, with gate
top (THE DELINEATOR, October, 1898), the fol-
lowing correction should be observed: *Ninth*
round—K 2, o, k 3, sl and b. * k 1, o, k 2, sl
and b. Repeat from *, borrowing one stitch as
before. In other respects they are absolutely
correct.

LIZZIE:—A carpet-weaver should be able to
make pretty rugs from your old curtains; cut
them into inch strips, sew the strips together
and roll into a ball preparatory to sending them
to him.

A. J.:—Sashes are worn quite as much as
ever, and they are extremely fanciful trimmed
with ruches of ribbon, ruffles of chiffon or lace.

J. W. M.:—The juice of the lemon is very
efficacious in whitening the skin and making it
smooth and soft. Dr. Erasmus Wilson, the
celebrated English authority upon the skin and
the proper treatment of its imperfections, ad-
vises the use of the juice both internally and
externally. In his finest whitening lotions citric
acid is always an ingredient, and this is
only a condensed form of lemon juice or the
acid of lemon. It would seem that the lemon
is not only a medicine but a natural cosmetic
as well. Cut in half and rubbed over the hands
and face after washing and before drying,
a lemon rapidly whitens the skin, removes tan
and minor discolorations and softens and cleanses
the epidermis by removing clogging or extrane-
ous matter.

ALYS:—In purchasing paper for a dwelling,
especially where there are children in the fam-
ily, it is an excellent plan to buy an extra roll,
so that in case of accident there will be paper
on hand to repair the damage. Very often an
entire room must be repapered for need of a
few pieces for repairs.

J. A. C.:—Raw oysters served in their shells
or upon deep plates should be accompanied by
salt, pepper, lemon and grated horseradish and
by small slices of buttered and folded brown
bread, or by hot wafers that were divided and
buttered, then toasted in a quick oven.

HOUSEWIFE:—The candying or crystallization
of syrup, unless the latter is over-saturated with
sugar, may be prevented by adding two or three
drachms of acetic or citric acid to each gallon
of syrup. Confectioners add a little cream of
tartar to the sugar to prevent granulation.

**The Choice
of Notepaper**

is important—more important than you may have supposed, for
a lady is often judged by the stationery she uses. One of our
most correct and stylish lines is

“Plashwater”

(White and Cream Wove)

Smooth finish, also kid surface; small and large Note; envel-
opes to match. If your stationer does not handle our newest
goods, write for samples.

THE BARBER & ELLIS CO., Limited,

Nos. 43, 45, 47, 49 Bay St., TORONTO

**PIMPLES AND FRECKLES
ARE THINGS OF THE PAST.**

DR. CAMPBELL'S SAFE ARSENIO COMPLEXION WAFERS,
FOULD'S ARSENIO SOAP and FOULD'S ARSENALENE
CREAM are the most wonderful preparations in the world for the
complexion. They remove Pimples, Freckles, Black-heads, Meth,
Saltness, Tan, Redness, Oiliness, and all other facial and bodily
blemishes. These preparations brighten and beautify the complexion
as no other remedies on earth can. Wafers, per box, 50c and \$1.00;
Large boxes, \$5.00. Soap, 50c. Cream, 50c. Address mail orders to
H. B. FOULD, 256 Yonge St., Toronto. Sold by all Druggists.



THE GRAND ALBUM

OF METROPOLITAN FASHIONS

THE present form of THE GRAND ALBUM makes it more practical, and, therefore, more widely useful than ever before. Several of the Large Plates which have been a feature of the publication are discontinued, and a number of Small Plates in Half-Tone, Convenient in Size and Artistic in Effect, are given with the two or more Large Plates that are retained for display purposes. This change was made at the suggestion of many of our subscribers, and we are sure it will be generally appreciated. The Reading Matter in the Descriptive Book is, as before, in Three Languages—English, Spanish and German—which makes it truly Cosmopolitan in Character. Of the Plates there are usually included in each Number:

- One Large and Ten Smaller Plates of Ladies' Fashions.**
- One Large or two or more Small Plates of Misses', Boys' and Children's Fashions.**
- Plates Illustrating the Latest Ideas in Millinery.**
- A Plate Exhibiting in Classified Form the Newest Styles in Shirt-Waists, Basques, Skirts or other Fashions, as may be most seasonable.**
- A Plate Representing Styles from Twenty to Thirty Days in Advance of all our other Issues.** This is a very important plate and should be in the hands of every up-to-date Dressmaker and Dry Goods Merchant.

Subscription Price, 12s. or \$2.00.

Single Copy, 1s. (By Post, 1s. 3d.) or 25 Cents.

Transportation Charges to any address in Great Britain, the United States, Canada, Newfoundland or Mexico, on THE GRAND ALBUM OF METROPOLITAN FASHIONS, are prepaid by the Publishers. When the publication is to be sent on Subscription to any other country, One Dollar for Extra Postage on the Subscription is charged.

Published by the BUTTERICK PUBLISHING CO., Limited,
New York and London.

THE DELINEATOR PUBLISHING CO.

OF TORONTO, Limited

33 Richmond Street West, Toronto, Ont.

Metropolitan Fashions

Is a publication $15\frac{1}{2} \times 16\frac{3}{4}$ inches in size, and contains from 125 to 150 pages of beautifully printed large Illustrations, representing the Latest and Reigning Fashions for Ladies', Misses' and Children's wear, from the simplest swaddling clothes of the nursery king to the most elaborate costumes of the society belle.

METROPOLITAN FASHIONS is published Quarterly, for Spring, Summer, Autumn and Winter, with Supplements for the intervening Months, exhibiting the New Styles which become fashionable between the issue of Each Volume and its Successor. The Publication contains descriptions in ENGLISH, SPANISH, FRENCH and GERMAN, which makes it particularly serviceable for general circulation.

PRICE OF SUBSCRIPTION, including Four Volumes (in Pamphlet Binding), and the Supplementary Sheets, Transportation Charges Prepaid from New York - - \$1.00

PRICE OF SINGLE VOLUME, Over the Counter, - 20c.

PRICE OF SINGLE VOLUME, by post to points in Canada, 25c.

The Delineator Publishing Company of Toronto, Limited

33 Richmond Street West

TORONTO * * * ONTARIO

Les Modes Metropolitaines

C'est le titre d'un Journal ayant comme dimensions 30 cm. sur 43 cm. et contenant de 125 à 150 pages de Belles Gravures, très-soignées, représentant les Modes Nouvelles en Costumes et Vêtements, pour Dames, Jeunes Filles, Fillettes et Enfants; depuis la plus simple Layette jusqu'au Costume de Dame le plus distingué. Ce Journal paraît tous les Trois Mois, pour

**Le Printemps, l'Été,
l'Automne et l'Hiver,**

avec des Suppléments pour les Mois intermédiaires, contenant les Nouvelles Modes qui paraissent dans le laps de temps qui sépare deux numéros du Journal.

Il contient des Descriptions en Anglais, Espagnol, Français et Allemand, qui le rendent propre à une circulation universelle.

Prix de l'Abonnement, comprenant Quatre Volumes (broches) et les Feuilles Supplémentaires. Franco, 1 dollar ou 6 francs.

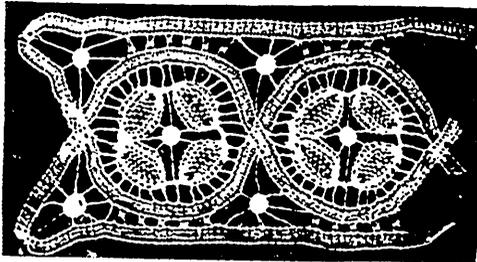
Prix de Numéro à Toronto, 25 cents.

Prix du Numéro, par la Poste, pour le Canada, 30 cents.

Studies in Modern Lace-Making.

PRICE, 50 CENTS or 2s.

AN ELABORATE PAMPHLET bearing this title has just been issued, and contains Illustrations and Descriptions of the finest Specimens and Novelties in



the most popular Fancy-Work of the Day—Modern Lace, as well as the very latest ideas in Stitches, Braids Materials, etc., necessary to the work.

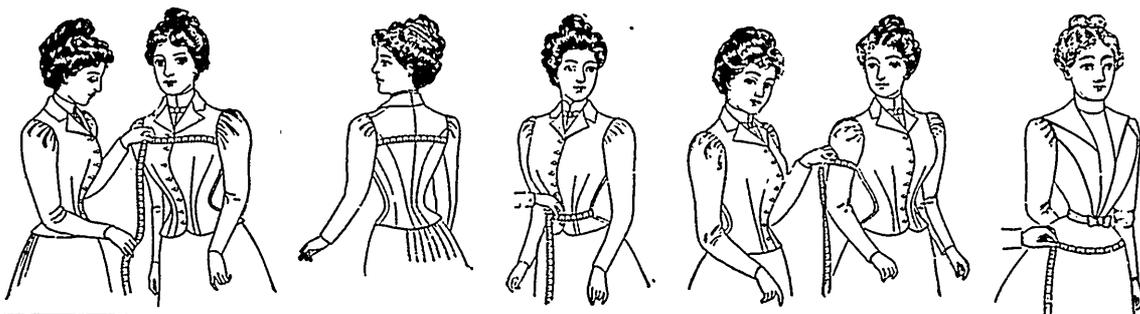
Venetian Point and Modern Flemish Laces are the Very Latest Products of the Lace Maker's Brain, and are meeting with Immense Success.

THE PAMPHLET WILL PROVE A PRIZE TO EVERY LACE LOVER

The Delineator Publishing Co. of Toronto, Limited,
33 Richmond St. West, - - - TORONTO, ONT.

NERVES AND FOOD.—Sir Henry Thompson, writing in the *Nineteenth Century*, makes the following remarks upon the altered diet which has become necessary, owing to the extraordinary changes affecting man in every rank of life, and his surroundings in all parts of the civilized world, which have taken place during the last sixty years: "It is difficult—perhaps impossible—for the present generation to realize the contrast presented in respect of the demand now made on man's activity, especially that of his brain, during, say, the last thirty or forty years, with that which was required by the routine of life as it was in the 'thirties.' The wear and tear of existence has enormously increased, and the demand for rapid action and intense exertion by the nervous system is certainly tenfold greater now, to make a moderate estimate, than it was then. A railway appeared in the first year of the decade named; the penny post and the electric telegraph not until its close; while the press, both daily and weekly, now gigantic, was then, by comparison, insignificant and diminutive. Such changes have naturally been the cause of permanent injury to many whose powers sufficed for the quiet time, but gave way in large and increasing number under the inevitable struggle which issues in 'the survival of the fittest.' The necessary result of this extreme demand for brain activity, since that organ is the sole source of energy on which all the functions of the body, including that of digestion, depend, is an insufficient supply for this important process. Under these circumstances, nothing can be more important than to provide food of a kind and in a form which will economise the work of the stomach. It must not be bulky; much of it may be advantageously soluble in form so as to be rapidly and easily assimilated. I have found nothing which fulfils these conditions so completely as the various concentrated extracts of meat which are now so extensively used.

How to Take Measures for Patterns and Forms.



SCALE No. 1.

PROPORTIONATE BUST, WAIST AND HIP MEASURES FOR LADIES.

| BUST. | WAIST. | HIP. | BUST. | WAIST. | HIP. |
|-------|--------|------|-------|--------|------|
| 30 | 20 | 30 | 40 | 30 | 48½ |
| 31 | 21 | 31 | 41 | 31 | 50 |
| 32 | 22 | 32 | 42 | 32 | 51½ |
| 33 | 23 | 33 | 43 | 33 | 53 |
| 34 | 24 | 34 | 44 | 34 | 54½ |
| 35 | 25 | 35 | 45 | 35 | 56 |
| 36 | 26 | 36 | 46 | 36 | 57½ |
| 37 | 27 | 37 | 47 | 37 | 59 |
| 38 | 28 | 38 | 48 | 38 | 60½ |
| 39 | 29 | 39 | | | |

For the Pattern of a Lady's Basque or any Garment requiring that a Bust Measure be taken, or for a Lady's Bust Form or Full Form:—Put the Tape-Measure around the Body, over the Dress, close under the Arms, drawing it closely—NOT TOO TIGHT.

For the Pattern of a Lady's Skirt or any Garment requiring that a Waist or Hip Measure be taken:—When the Lady is fairly proportionate, the Waist Measure will suffice for a Skirt, Petticoat, etc.: to take this, pass the Tape-Measure about the Waist, over the dress. When She is large about the Hips in proportion to her Waist, order the Pattern by Waist and Hip Measure; to take the Hip Measure, pass the Tape-Measure easily around the Hips, about six inches below the waist. Scale No. 1 shows Proportionate Bust, Waist and Hip Measures for Ladies.

For the Pattern of a Lady's Sleeve:—Put the Measure around the Muscular Part of the Upper Arm, about an inch below the lower part of the arm-hole, drawing the tape closely—NOT TOO TIGHT.

SCALE No. 2.

PROPORTIONATE AGES, AND BUST AND WAIST MEASURES OF MISSES, GIRLS AND CHILDREN.

| AGE. | BUST. | WAIST. |
|------|-------|--------|
| ½ | 17 | 19½ |
| 1 | 18 | 20½ |
| 2 | 19 | 21½ |
| 3 | 20 | 22½ |
| 4 | 21 | 23½ |
| 5 | 22 | 24½ |
| 6 | 23 | 25½ |
| 7 | 24 | 26½ |
| 8 | 25 | 27½ |
| 9 | 26 | 28½ |
| 10 | 27 | 29½ |
| 11 | 28 | 30½ |
| 12 | 29 | 31½ |
| 13 | 30 | 32½ |
| 14 | 31 | 33½ |
| 15 | 32 | 34½ |
| 16 | 33 | 35½ |

In Ordering Patterns or Forms for a Miss or a Little Girl it is usual to order by the Age; but when She is extra large or small for her age, instead of ordering by Age, order Waists, Costumes, Coats, etc., by Bust Measure, and Skirts, Petticoats, etc., by Waist Measure or by Length of Skirt below the Belt; but give the Age also, taking the Measures the same as for Ladies. Scale No. 2 shows Proportionate Ages, and Bust and Waist Measures of Misses, Girls and Children.

For the Pattern of a Boy's Coat or Vest:—In ordering a Coat or Vest Pattern for a Boy, it is usual to order by the Age; but when a Boy is extra large or small for his Age, order by the Bust Measure instead of the Age, but give the Age also. In measuring, put the Measure around the Body, UNDER the Jacket, close under the arms, drawing it closely—NOT TOO TIGHT.



SCALE No. 3.

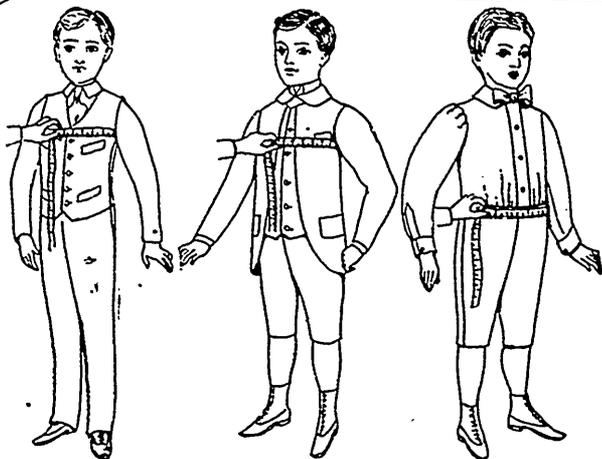
PROPORTIONATE AGES, AND BREAST AND WAIST MEASURES OF BOYS.

| AGE. | BREAST. | WAIST. |
|------|---------|--------|
| 1 | 18 | 19½ |
| 2 | 19 | 20½ |
| 3 | 20 | 21½ |
| 4 | 21 | 22½ |
| 5 | 22 | 23½ |
| 6 | 23 | 24½ |
| 7 | 24 | 25½ |
| 8 | 25 | 26½ |
| 9 | 26 | 27½ |
| 10 | 27 | 28½ |
| 11 | 28 | 29½ |
| 12 | 29 | 30½ |
| 13 | 30 | 31½ |
| 14 | 31 | 32½ |
| 15 | 32 | 33½ |
| 16 | 33 | 34½ |

For the Pattern of a Boy's Overcoat:—In ordering an Overcoat Pattern for a Boy it is usual to order by the Age, but when a Boy is extra large or small for his Age, order by Breast Measure instead of the Age, but give the Age also. In measuring, put the Measure around the Breast, over the garment the coat is to be worn over.

For the Pattern of a Boy's Trousers:—In ordering a Trousers Pattern for a Boy it is usual to order by the Age, but when the Boy is extra large or small for his Age, order by the Waist Measure instead of the Age, but give the Age also. In measuring, put the Measure around the Body, over the trousers at the waist, drawing it closely—NOT TOO TIGHT. Scale No. 3 shows Proportionate Ages, and Breast and Waist Measures of Boys.

For the Pattern of a Man's Coat or Vest:—Put the Measure around the Body, UNDER the jacket, close under the arms, drawing it closely—NOT TOO TIGHT.



For the Pattern of a Man's Overcoat:—Measure around the Breast, over the garment the coat is to be worn over.

For the Pattern of a Man's Trousers:—Put the Measure around the Body, over the trousers at the waist, drawing it closely—NOT TOO TIGHT.

For the Pattern of a Man's or Boy's Shirt:—For the Size of the Neck, measure the exact size where the neck-band encircles it, and allow one inch—, if the exact size be 14 inches, select a Pattern marked 15 inches. For the Breast, put the Measure around the Body, over the vest, under the jacket or coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the age also.

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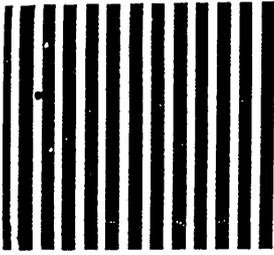
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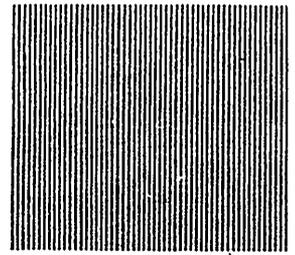
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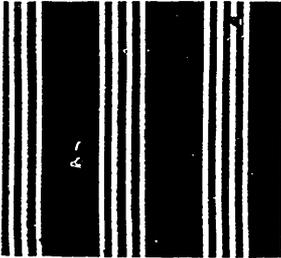
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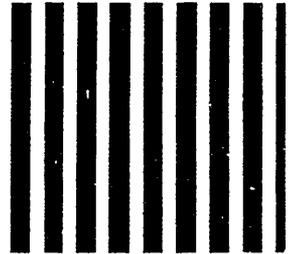
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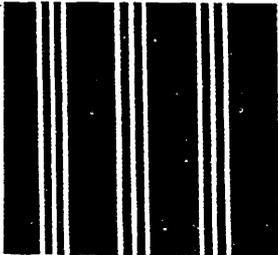
Pattern No. 7—Blue and white.



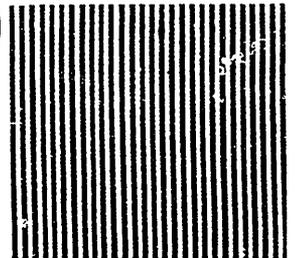
Pattern No. 2—Black and white, pink and white, blue and white.



Pattern No. 8—Black and white.



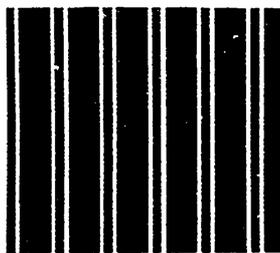
Pattern No. 3—Black and white, pink and white, blue and white.



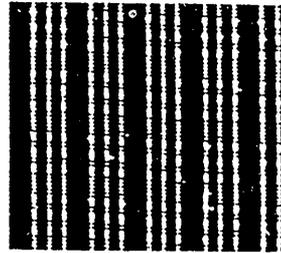
Pattern No. 9—Blue and white.



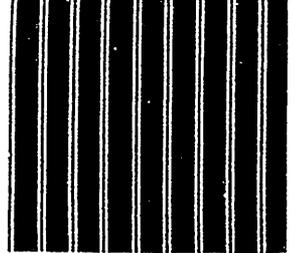
Pattern No. 4—Black and white.



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