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THE Delineator

A JOURNAL

of

FASHION.

CULTURE

AND

FINEARTS.



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MAY.

PRICE. 15 CENTS.

1898.

A TRIO OF RADCLIFFE COLLEGE STORIES, BY SARAH CLECHORN, IN THIS NUMBER.

THE RETURN OF THE PRODIGAL, A SKETCH BY JEANIE DRAKE, IN THIS NUMBER.

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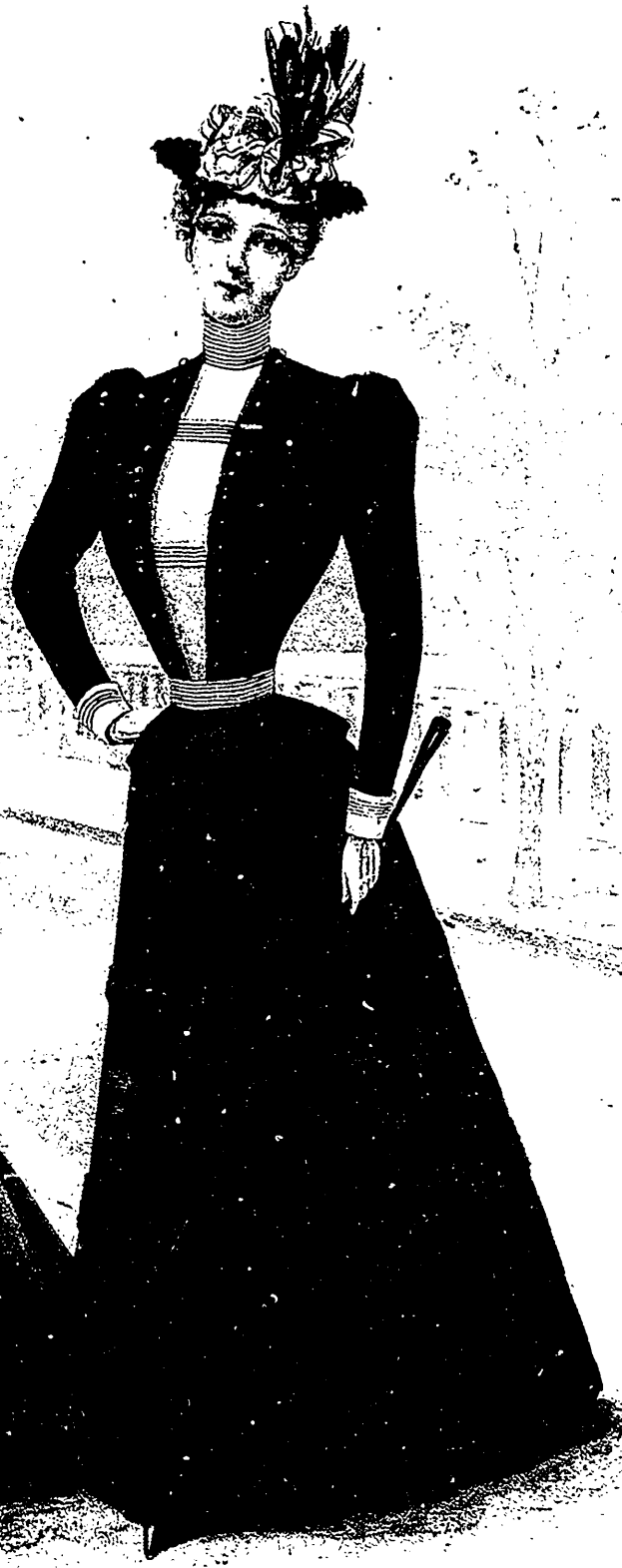
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30	16	18	20	22
32	18	20	22	24
33	19	21	23	25
34	18	20	22	24
35	19	21	23	25
36	20	22	24	26
37	21	23	25	27
38	22	24	26	28
40	24	26	28	30
42	26	28	30	32
44	28	30	32	34
46	30	32	34	36

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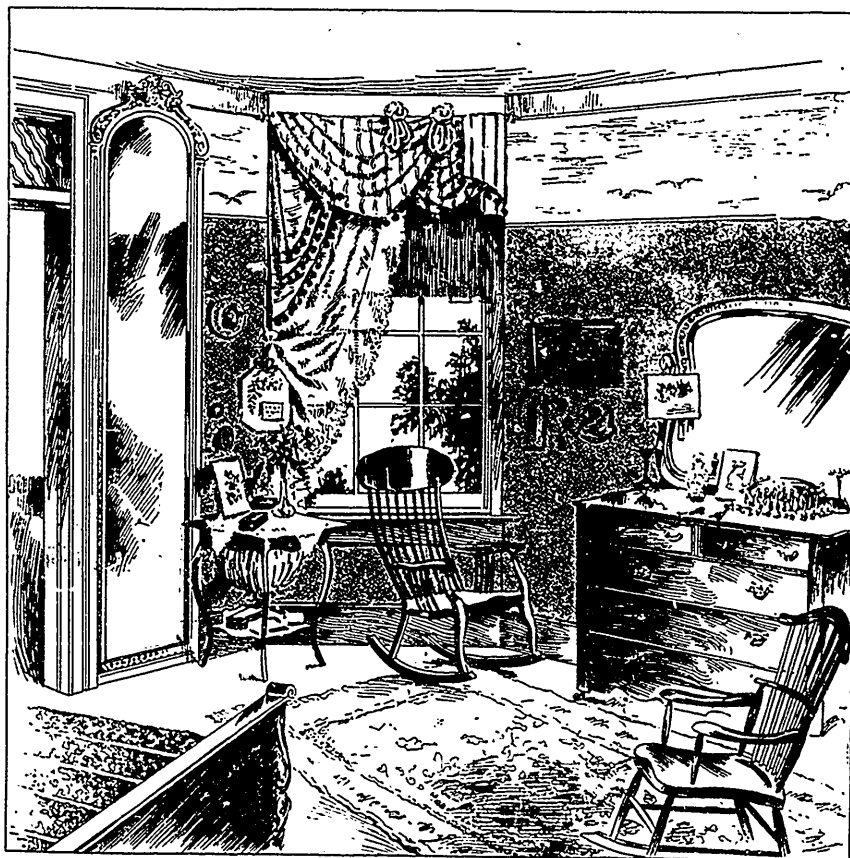
above it is blue denim shirred and fixed against the wall. Several cushions are piled on the couch, at one side of which is a reading table supporting a jardinière containing a growing plant. Book shelves are fitted in the wall at the other end of the couch, and a projecting shelf at the bottom is hung with blue-and-white print, framed pictures and other fancy articles being arranged upon it. The mantel shelf above an old-fashioned brick fireplace built with a hob is draped with a blue-and-white printed scarf, a variety of fancy articles being arranged on the shelf. A tea-pot rests on the hob, bellows hang at the side and all the equipments suggest a fireplace of Colonial days. A three-legged wooden stool of antique shape stands near the fireplace. Several neatly framed pictures are hung on the walls.

In the engraving shown at the lower corner of the page a corner of a bedroom is revealed. The floor is of hard pine, and a rug in which green and white are mingled is spread upon it. Plain sage-green paper with a deep, white frieze figured in pale-green and pink is hung on the wall. A dressing-case of maple is equipped with a cushion, bottles and other necessities of the toilet. The window is hung with a white shade, a single sash curtain of white *point d'esprit* lace and a draped lambrequin of striped green-and-white cotton canvas edged with green ball fringe. The lace curtain is draped back at the bottom under a fancy linen bag which may be used for holding dust rags, and a tiny calendar is fastened to the bag near the bottom. A sewing-table of maple, which when not in use as such provides a stand for books, etc., is placed near the window. A full-length mirror is built in the wall in lieu of a cheval glass and reflects all the appointments of the pretty room. A grille is fixed at the top of the doorway. The maple bed is spread with a white counterpane, pictures are hung on the walls and two comfortable wooden rockers invite the weary to rest after a day's fatigue. The room is simply furnished, yet its appearance is home-like and tasteful.

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A cosy corner in a room hung with Liberty prints is suggested in the first engraving, the light tints shown being dainty and refreshing. The floor is of oak, and on it is spread a blue-and-white Japanese rug, though it could be laid satisfactorily with blue or sage-green denim over a padding, which may be obtained of any carpet dealer. The walls are tinted in blue, which is favorable in a southern exposure, a rather warmer tint, such as pale pink, being more acceptable in a northern exposure. A couch upholstered in blue-and-white print with a deep valance is placed against the wall, and



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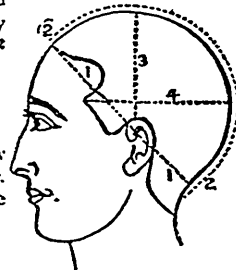


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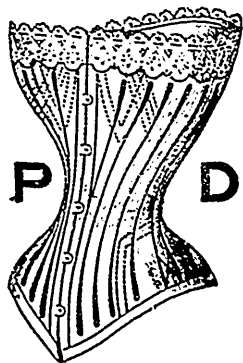
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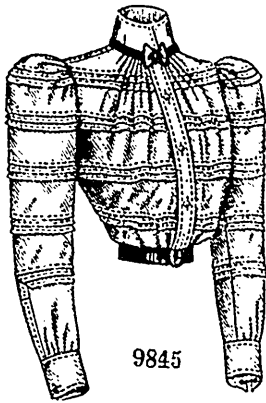
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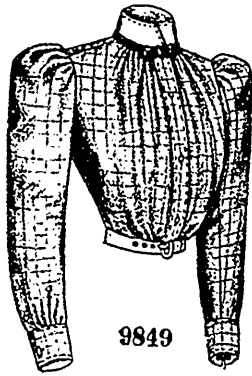
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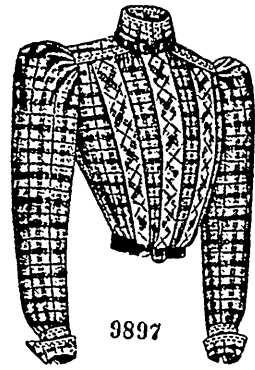
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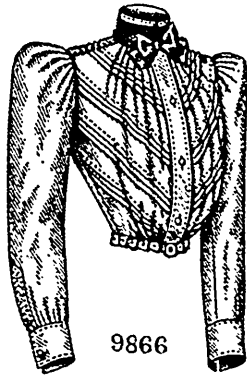
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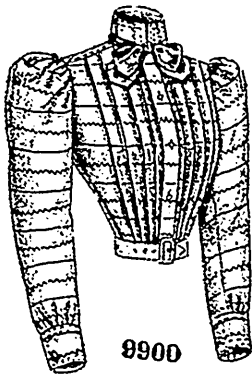
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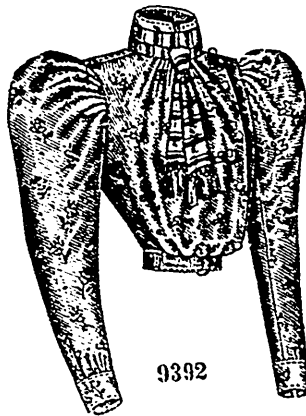
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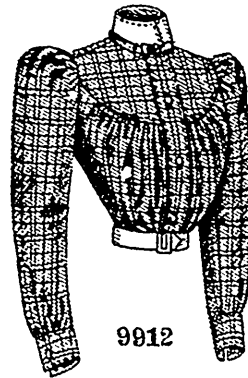
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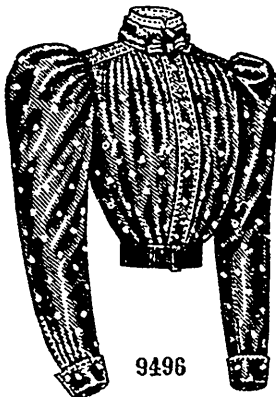
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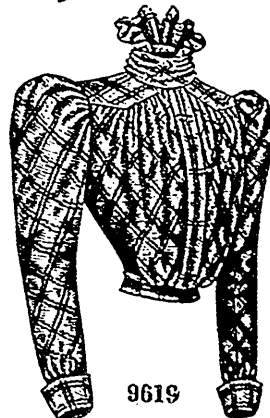


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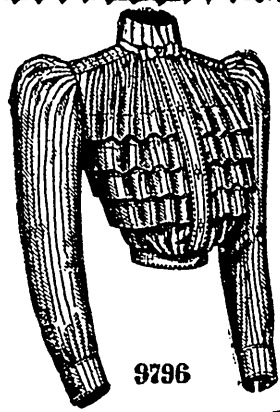
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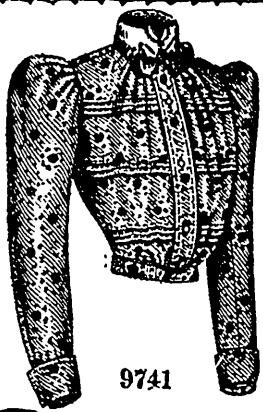
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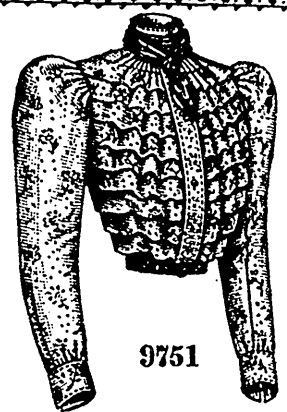
Fashionable
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 (Continued.)
 (For Descriptions see
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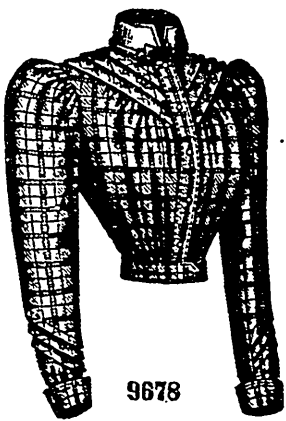
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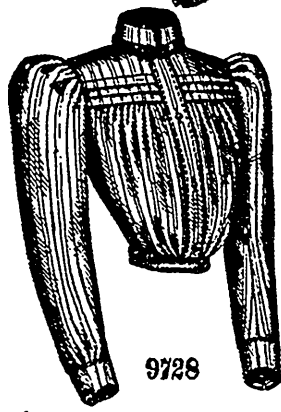
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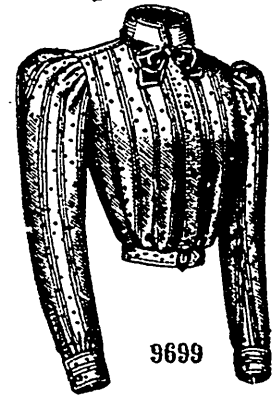
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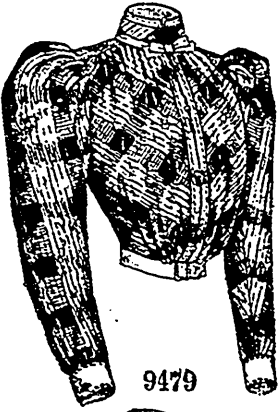
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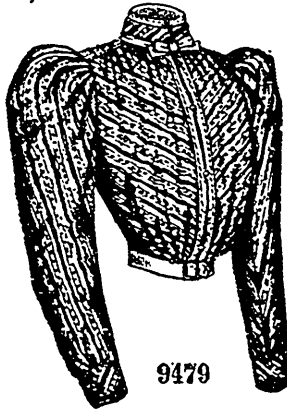
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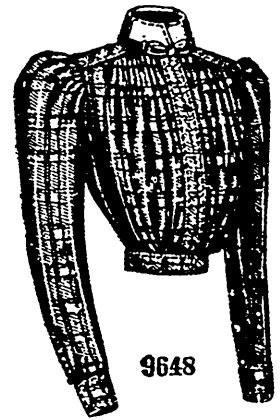
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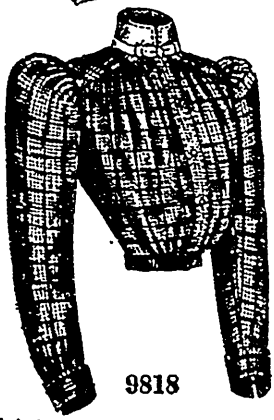
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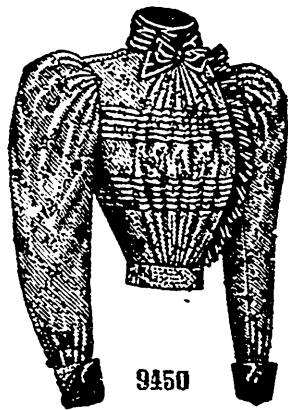
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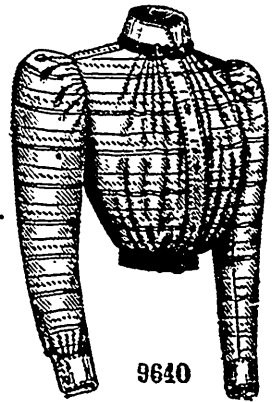
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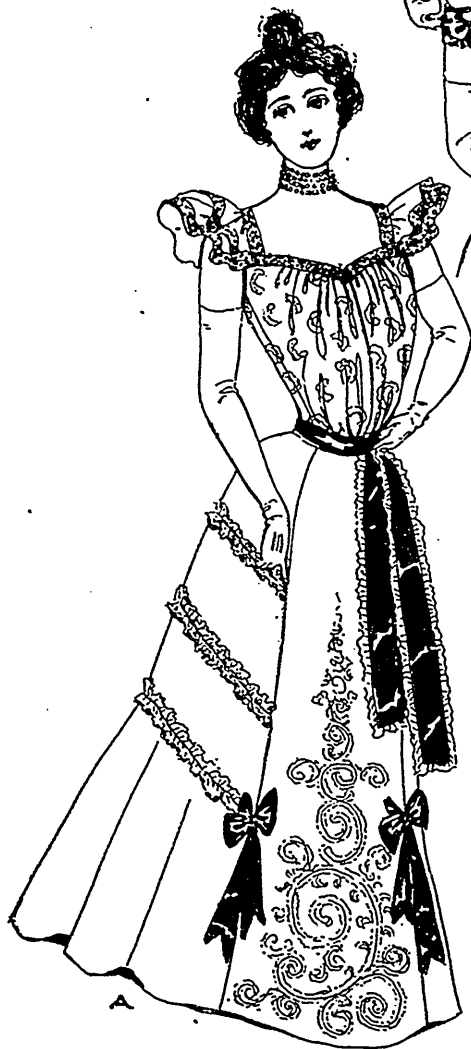
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GRADUATION GOWNS

(For Descriptions see Pages 583 to 585.)



GRADUATION GOWNS.
(Continued.)



GRADUATION GOWNS.
(Concluded.)



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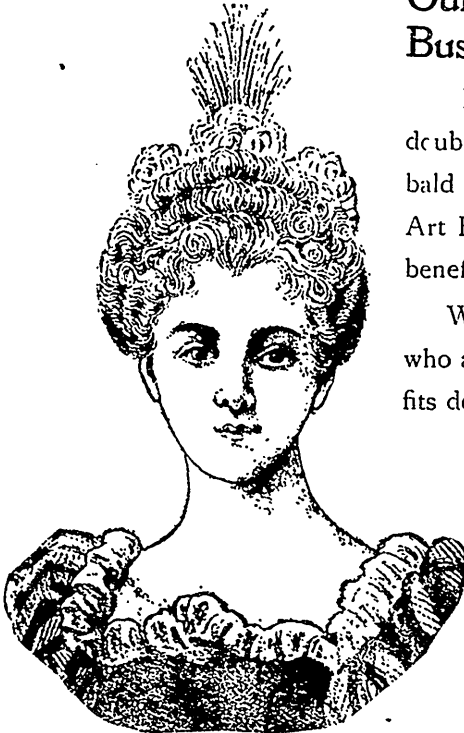
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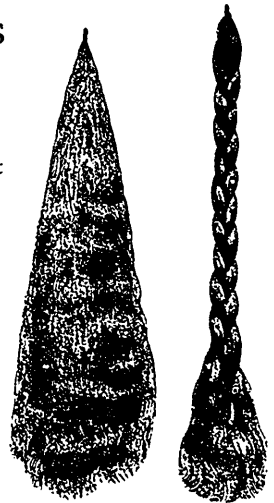


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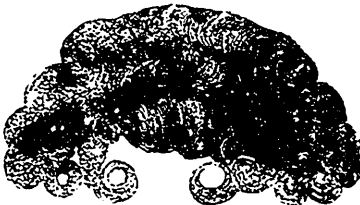
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The FASHIONABLE FANCY WAIST

VOL. LI.

May, 1898.

No. 5.

PRINTED AND PUBLISHED IN TORONTO.

DESCRIPTION AND ILLUSTRATION OF A PRETTY AND STYLISH FANCY WAIST.

FIGURE No. 153 G.—This illustrates a Ladies' waist. The pattern, which is No. 9886 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 536 of this magazine.

No more artistic disposal for lace net could be devised than this, for the soft folds in which the fronts are drawn by gathers at all except the shoulder and lower edges are admirably suited to gauzy textures. In this instance the waist is shown made of spangled net over blue silk, with velvet for the collar and belt. The fronts close at the center under a fluffy frill that tapers toward the waist. The prettily shaped peplum is plaited to fall in jabots at the back and is gathered at the top and attached to the belt, which is closed with a fancy buckle at the center of the front. The collar is deeply pointed at the lower edge at the center of the front and back and is closed at the left side. The sleeves are in mousquetaire style, the abundant fullness being collected in gathers along the seam edges and in lengthwise outstanding tuck-shirrs along the outside of



FIGURE No. 153 G.—This illustrates LADIES' FANCY WAIST—The pattern is No. 9886, price 10d. or 20 cents.—(For Description see this Page.)

the arm; they shape Venetian points at the wrist and are completed with frills that droop over the hands. Fluffy frill caps stand out on the sleeves and give breadth to the shoulders.

Transparent gauzy fabrics will rule in fancy waists this season and they are undeniably stylish for either day or evening wear. No prettier mode than this could be selected for making up organdy, grenadine, plain, dotted or figured lace net, Liberty silk or *mousseline de soie*, the required tint being given by a lining of taffeta, percaline or lawn. The beauty of such waists will be enhanced by jewelled and spangled trimmings, lace, ribbon and frills of the material. Brussels net footing could be used on this mode; frills or ruches of the dainty trimming at the edges of the sleeve caps, closing frill and peplum being certain of producing a charming effect. Lines of baby ribbon could also be used as an edge decoration on these accessories. In both of these trimmings white is suggested

for light or dark shades of blue, green or heliotrope, and black for red or yellow.

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DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 21, 22 AND 23.

FIGURES D 29 AND D 30.—TOILETTES FOR SUMMER.

FIGURE D 29.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 9858 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 535. The skirt pattern, which is No. 9821 and costs 1s. or 25 cents, is in six sizes from twenty to thirty inches, waist measure.

One of the lovely figured organdies is here made up prettily tinted taffeta in this toilette, a lavish trimming of lace edging and a ribbon stock and belt completing a delightful Summer gown. The waist, although exceedingly simple, is very attractive. Triple frill caps fluffing over the small two-seam sleeves give stylish breadth, and graceful fulness is arranged in the back and fronts by gathers at the neck and shoulder edges and at the waist, a well-fitted lining, however, preserving trimness.

The fashionable ruffled skirt comprises five gores and is covered from belt to foot by eight gathered ruffles put on straight around.

The tempting variety of sheer Summer textiles, especially organdies, displayed in the shops has created a demand for such fluffy modes as the one illustrated, which seems particularly adapted to these dainty weaves. Lawn or Swiss could be used to develop an inexpensive gown after this fashion, lawn of a pretty tint forming the foundation. Ribbon and lace or ruches of Liberty silk or chiffon are the most suitable garnitures.

The straw hat is daintily trimmed with flowers and leaves.

FIGURE D 30.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9826 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 532. The skirt pattern, which is No. 9872 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again portrayed on page 550.

Novel and becoming features are seen in this toilette, which is here shown made of French challis of odd pattern in combination with all-over lace, velvet ribbon and ruchings affording a particularly charming decoration. The basque-waist has surplice fronts plaited prettily at the lower edge and fancifully shaped at the top to join a deep, oddly pointed yoke that closes on the left shoulder. Pointed sleeve-caps are a stylish addition; they stand out prettily on the sleeves, which have the approved amount of fulness at the top and shape Venetian points at the wrists. The back is smooth at the top, but has fulness plaited to a point at the lower edge.

The skirt consists of a tablier upper portion and a gathered circular lower portion finished to form a frill heading. The lower portion deepens gradually from the front, where it is quite shallow, to the back, where it reaches nearly to the belt. The skirt may or may not overhang a seven-gored foundation skirt.

The grace of the flounce skirts and surplice waists is universally conceded, and the two styles associated make this toilette one of the most charming of the season. Foulard and India silk, the soft vailings and lawn, zephyr gingham and Swiss will be effective in the style, the beauty of which will be enhanced by a decoration of lace bands and edging, ribbon and knife-plaitings.

Flowers, lace, plumes and an ornament trim the straw hat.

FIGURES D 31 AND D 32.—TAILOR-MADE TOILETTES

FIGURE D 31.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9915 and costs 10d. or 20 cents, is in thirteen sizes for ladies from thirty to forty-eight inches, bust measure, and is shown in four views on page 531. The skirt pattern, which is No. 9873 and costs 1s. or 25 cents, is in ten sizes from twenty to thirty-eight inches, waist measure, and may be seen again on page 547.

Woolen-velvet and velvet are here associated in the smart toilette, and velvet ribbon and buttons supply the decoration. The basque is shaped low at the neck to display a chemisette with a high collar completed with a band tie. The perfect fit and tailor-like adjustment of the basque is admirable, and the

velvet Nansen collar and modified sleeves are in accord with late demands of Fashion. The closing is made invisibly at the center, but a row of buttons is added at each side for ornament.

The seven-gored skirt may be side-plaited or gathered at the back and made with a sweep or in round length. Velvet bands elaborate it effectively; the bands at the top, being put on to follow the pointed lower outline of the basque, give a decidedly novel effect.

Notwithstanding the prevailing tendency to adopt flounced and ruffled skirts, those that have simple band trimmings are popular as well, and on such materials as plain challis, grenadine, cloth, etc., the effect of ribbon, either satin or velvet, is charming.

The straw walking hat is adorned with gaily plaided ribbon.

FIGURE D 32.—This consists of a Ladies' costume. The pattern, which is No. 9836 and costs 1s. 3d. or 30 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in two views on page 522.

Two shades of cloth are here united in the costume, which is distinguished by the new welt-tucks introduced in both waist and skirt. The full fronts of the basque open with a flare toward the shoulders over the smooth vest, which closes at the left side. A circular peplum, which has a group of welt-tucks following its curved lower edge, is joined on under a tucked belt, and a tucked stock to match the belt is adjusted about the standing collar. The pretty two-seam sleeves have a cluster of tucks at the top in line with the cluster in the back and front and are finished with cuffs that have a cluster of tucks near the top.

A cluster of welt-tucks in the skirt above and below the knee is exceedingly effective. The skirt is seven-gored and hangs with remarkable grace.

Broadcloth, chevrot, serge, challis and various novelty goods will be made up in this manner, and a contrast will be stylish.

The hat of fancy straw braid is trimmed with ribbon and quill feathers.

FIGURE D 33.—AFTERNOON AND CALLING TOILETTE.

FIGURE D 33.—This consists of a Ladies' basque-waist, over-b blouse and skirt. The basque-waist pattern, which is No. 9525 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure. The over-b blouse pattern, which is No. 9835 and costs 7d. or 15 cents, is in three sizes, small, medium and large, and is shown again on page 541. The skirt pattern, which is No. 9820 and costs 1s. or 25 cents, is in six sizes from twenty to thirty inches, waist measure.

There is an air of elaboration about this toilette which makes it appropriate for ceremonious occasions and various festivities. The basque-waist of bright-colored silk is here relieved by frills of lace edging at the wrists and throat and has a tucked pouch front and sleeves wrinkled in mousquetaire fashion. It forms a handsome foil for the over-b blouse of net, which is decorated with velvet ribbon put on in diamond plaid design; the ribbon is used as a border for the fluffy caps, and jet contributes still further decoration. A fancy jewelled belt is worn. The over-b blouse is made with a low neck that is square at the back and fancifully pointed at the front. It is closed at the left side along the shoulder and under the arm. If a less ornate effect be desired, the caps may be omitted.

The five-gored skirt of taffeta silk is made with six graduated ruffles put on to show the skirt in tablier or apron effect at the top. It is one of the newest modes popular for silks, organdy and a host of sheer fabrics. If desired, it may be made with fewer ruffles.

Brilliant colors, elaborate trimming and striking contrasts, together with unlimited variety in materials and designs, distinguish the season's fashions, and the calling and visiting toilette may be as gay and elaborate as individual fancy elects. The basque-waist shown may contrast with or match the skirt, and for it silk, batiste and a long list of sheer Summer fabrics are available. The over-b blouse may be of chiffon, lace net, mull or mousseline.

The fancy straw hat is trimmed with ribbon, flowers and foliage.

Fashions of To-Day.

Shoulder tabs are extended from a stole collarette with a series of tabs rising from the standing collar.

A jaunty collarette owes its novelty to its unique outline and its cap and collar extensions.

Epaulettes cut in one with a many-pointed military collarette are its distinguishing feature.

Two deep, very full frills compose the new Marie Antoinette fichu.

Points flare at the sides in one style of stock collar, while in another the collar curves in a unique way over a crushed band.

Triple caps and low-necked, tapering front and back portions comprise a very effective waist decoration.

The long pointed ends of a sailor collar frame, revers-like, a deep shield which is included among the accessories of a sailor blouse.

The shield is short, and the collar ends are of corresponding depth in another style of sailor blouse.

A sailor blouse of yet another sort is closed quite to the throat, and the deep sailor-collar flares in points.

A low-necked over-blouse with ripple caps is one form of a charming waist decoration.

A whole back and a diagonal closing distinguish a basque of severe outline.

The Lady Betty mantle is a quaintly fashioned cape recalling the 1830 period.

The circular ruffles which are the attractive feature in a circular cape win for it the name of *frou-frou*.

The double curves described in the yoke of a pouch waist produce an effect of novelty, the appearance of breadth at the shoulders being strengthened by fluffy double caps.

Low-necked, fancifully shaped surplice-fronts, and triple-pointed sleeve-caps are items of interest in a fancy basque.

Two sets of under-arm gores render a double-breasted basque with a chemisette adaptable to stout figures.

Fluffy triple caps are the ornamental factors of a full waist.

The circular portion below the square yoke in a new dressing-sack falls naturally in ripples.

A novelty in the form of a bolero dressing-sack has long fichu ends and a deep fancy collar.

Under-arm gores in a shirt-waist introducing a square back-yoke produce a smooth adjustment at the sides.

In a shirt-waist with a deep, square yoke the back is full but drawn closely down and the fronts are pouched.

Four groups of tucks vary the back and fronts of a shirt-waist, and five groups encircle the sleeves.

The tucks run bias in clusters in a shirt-waist with a yoke tucked to correspond.

Skirts, though close-fitting at the hips, show flaring outlines below.

A round tablier and a full flounce, which extends very high at the back, are elements of a new skirt adaptable to Summer textiles.

The underfolded plait at the back of a circular skirt falls out in graceful flutes.

Groups of tucks varied in number and size are a peculiarity of a seven-gored skirt.

A three-piece bell skirt is made somewhat narrow to accommodate flounces or other fluffy decorations.

The gathered back of an eight-gored skirt sweeps out in a graceful train.

A new skirt embodies a narrow full-

length front-gore and short, circular back sections plaited in a fan and lengthened by a graduated circular flounce.

A three-piece skirt is flounced to the belt with bias ruffles. The flounces in a five-gored skirt are graduated in width and disposed to give an apron effect above.

Close-fitting sleeves with or without puffs at the top and finished round or in points at the wrists are set in basques and fancy waists.

Roman scarfs with knotted fringe at the ends will be rivals of the masculine four-in-hand or club ties.

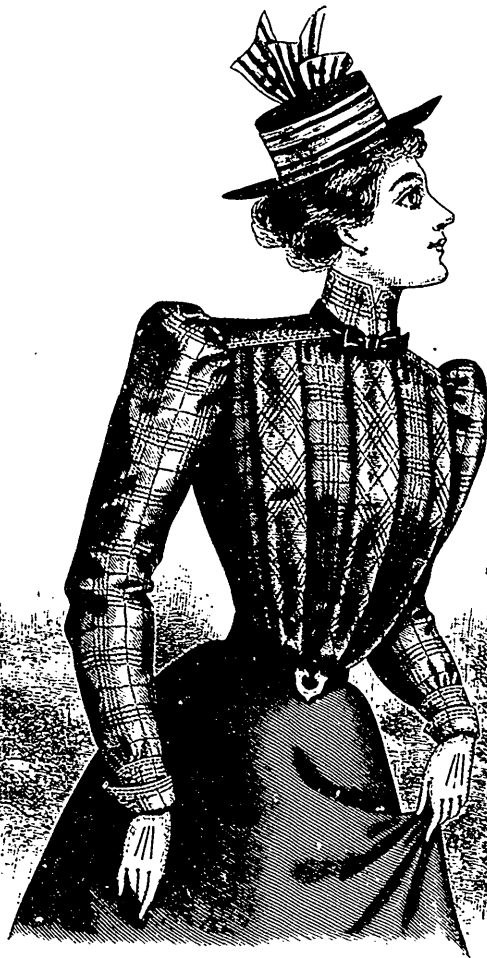


FIGURE NO. 154 G.—This illustrates LADIES' YOKE SHIRT-WAIST.—The pattern is No 9397, price 10d. or 20 cents.—(For Description see Page 522)

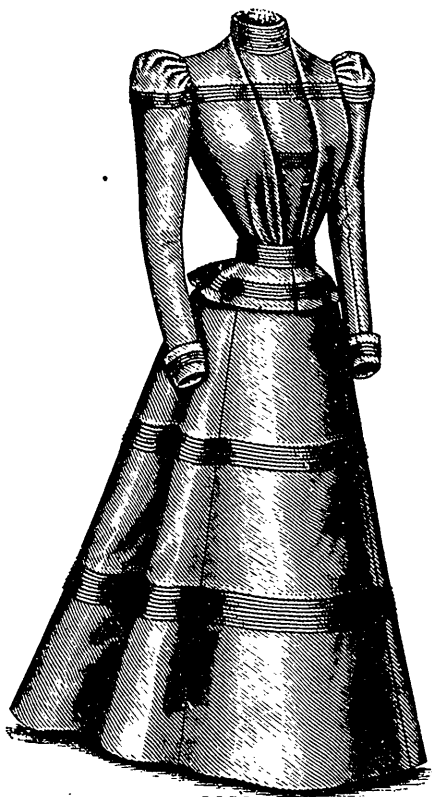
FIGURE No. 154 G.—LADIES' YOKE SHIRT-WAIST.

(For Illustration see Page 521.)

FIGURE No. 154 G.—This illustrates a Ladies' shirt-waist. The pattern, which is No. 1-97 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 538.

The shirt-waist here pictured made of plaid gingham has box-plaits laid on and is unusually trim and stylish. The

back-yoke, which is shaped to form a point at the center, extends over the shoulders to form a shallow square yoke for the fronts, and pleasing fullness is disposed in gathers at



9836

Front View.

LADIES' COSTUME, WITH WELT-TUCKS. (CONSISTING OF A BASQUE-WAIST WITH PEPLUM AND A SEVEN-GORED SKIRT WITH FOUNDATION SKIRT.)

(For Description see this Page.)

the top of each front between the box-plaits. The closing is concealed by the box-plait at the center. The removable standing collar is high and becoming and, according to a new idea, is made of the shirt-waist material. A satin band-bow is worn. The shirt sleeves have fashionable fullness and are completed with smart cuffs that are closed with link studs and rolled over in a novel way. A fancy belt is worn.

A panorama of bright colors and unique designs in shirt-waists meets the eye at every turn at this season. Young ladies and matrons, misses and girls accept this charming addition to the Summer toilette and find a much wider choice of modes than formerly.

The dark straw hat is trimmed with striped ribbon.

LADIES' COSTUME, WITH WELT-TUCKS. (CONSISTING OF A BASQUE-WAIST WITH PEPLUM AND A SEVEN-GORED SKIRT WITH FOUNDATION SKIRT.)

(For Illustrations see this Page.)

No. 9836.—At figure D 32 in this number of THE DELINEATOR

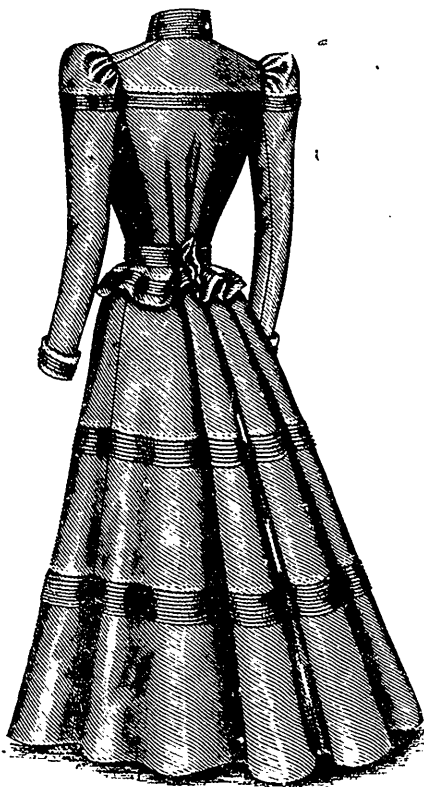
this costume is shown in another development equally attractive.

Welt-tucks are novel and dressy in effect and are a conspicuous feature of this handsome costume, which is pictured made of cloth. The lining is fitted by double bust darts and the usual seams and closed in front. The full fronts open with a flare toward the shoulders over the smooth vest, which is sewed to the lining at the right side and fastened with hooks and loops at the left side; they have gathered fullness at the waist. A group of five welt-tucks is taken up in the fronts just above the bust, and the vest shows two similar groups. The seamless back is smooth at the top, but has fullness in the lower part laid in a small box-plait at each side of the center and shows a group of welt-tucks that are in line with the tucks in the fronts. The circular peplum, which has a group of welt-tucks following its curved lower edge, is formed in a small box-plait at each side of the center seam and ripples prettily at the side, and back; its ends meet at the center of the front. The belt is formed in welt-tucks and is fastened at the center of the back, its ends standing out prettily in frills that show a harmonious lining of changeable silk. The two-seam sleeves are made over coat-shaped linings and are gathered at the top and formed in a group of welt-tucks that appear continuous with the tucks in the back and front. Roll-up cuffs showing a cluster of welt-tucks complete the sleeves.

The seven-gored foundation skirt has a smooth front and side gores that are fitted by darts, and the back-gores are gathered. It is distinguished by two groups of welt-tucks, one group being located a pretty distance from the lower edge and the other above the knee. The front-gore is smooth, and a single dart fits each side-gore; a box-plait is formed in the back at each side of the center seam, the plaits expanding toward the lower edge, where the skirt measures four yards and seven-eighths round in the medium sizes. A small bustle or any style of skirt extender may be worn.

Broadcloth, serge, chevrot, faced cloth, whipcord and novelty wool goods will be effective made up in this way, as will also challis, mohair and lighter dress goods. The vest may contrast with the rest of the costume.

We have pattern No. 9836 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the costume for a lady of medium size, will need five yards and a fourth of goods fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



9836

Back View.

LADIES' CAPE. (KNOWN AS THE LADY BETTY MANTLE.)
(For Illustrations see Page 525.)

No. 9852.—The Lady Betty mantle is a picturesque old-English style revived; it is illustrated made of satin, with chiffon for the ruffles and velvet for the collar. The cape is fitted by a dart on each shoulder and a deep shawl collar turns over from the neck; it meets only at the bust and rounds away below and is fancifully shaped at the center of the back. The collar may be plain or show the same curve at the back as the cape. A ruffle of chiffon finished to form a frill heading borders the cape and collar, the ruffle being set on so that the frill heading is on the outside of the cape but on the under side of the collar.

Grenadine over silk, satin, velvet and silk in plain or bro-

(Descriptions Continued on Page 525.)



D 33.

THE DELINEATOR.

Afternoon and Calling Toilette.

MAY, 1898.

DESCRIBED ON PAGE 520.

Note the

REDUCTION IN PRICES

of Patterns of New Fashions
in this issue.

Correspondingly

Reduced Prices

will be

quoted with all New Styles
as Published.

THE DELINEATOR PUBLISHING CO.
Of Toronto (Limited).

(Descriptions Continued from Page 522.)

ended weaves will be selected for a cape of this kind, and jet, lace, chiffon and embroidered bands are available for decoration. A cape made for wear after this style, for a middle-aged matron was of black satin duchesse, with dark-purple velvet for the collar and spangled chiffon for the ruffle. A lining of black brocaded silk gave a handsome finish.

We have pattern No. 9852 in eight sizes for ladies from thirty to forty-four inches bust measure. For a lady of



9852



9852

Front View.

cape without the ruffle needs a yard and a half of goods twenty inches wide; the ruffle requires two yards and three-eighths of net twenty-seven inches wide, or a yard and a half of chiffon forty-five inches wide, or seven yards and seven-eighths of lace edging eight inches wide, and half a yard of velvet twenty inches wide for facing the collar. Price of pattern, 10d. or 20 cents.

LADIES' CIRCULAR CAPE, WITH CIRCULAR RUFFLES. (TO BE MADE WITH FANCY OR PLAIN STANDING COLLAR.) KNOWN AS THE FROU-FROU MANTLE.

(For Illustrations see this Page.)

No. 9859.—The frou-frou mantle or cape here illustrated is an exceedingly pretty style. It is developed in black satin, with ruches of taffeta silk and bows and ends of black velvet ribbon for decoration. The cape is seamless and of circular shaping and has a sweep of three yards and a fourth in the medium sizes. On it are placed three circular ruffles, each shaped with a center seam and rippling prettily to give the graceful fluffy effect. The cape shows in shallow round-yoke effect above the highest ruffle and may extend beneath the lowest ruffle or be cut away, as preferred. The cape may be closed to the throat and finished with a plain standing collar, or it may have an open neck and a fancy standing collar with tapering ends extending to the bottom of the second ruffle. The fancy collar is covered with rows of ruching.

Silk or plain or brocaded satin in black or dark dull shades of blue, green, etc., will be chosen for this cape, and the stylish effect will be enhanced by a decoration of chiffon ruffling, lace or jetted bands, silk ruchings or appliqué lace.

We have pattern No. 9859 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, will require seven yards and three-eighths of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.



9859

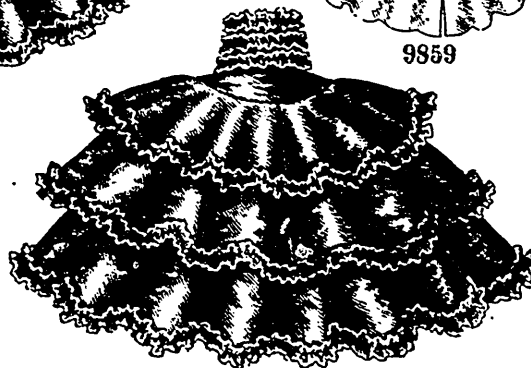
Front View.



9859



9859



9859

Back View.

LADIES' CIRCULAR CAPE, WITH CIRCULAR RUFFLES. (TO BE MADE WITH FANCY OR PLAIN STANDING COLLAR.) KNOWN AS THE FROU-FROU MANTLE.

(For Description see this Page.)

effect in any jacket, those of shaded taffeta being very popular. We have pattern No. 9923 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size will require a yard and seven-eighths

LADIES' SHORT JACKET, WITH FLY FRONT. (TO BE MADE WITH NOTCHED OR NANSEN COLLAR AND WITH THE SLEEVES PLAITED OR GATHERED.)

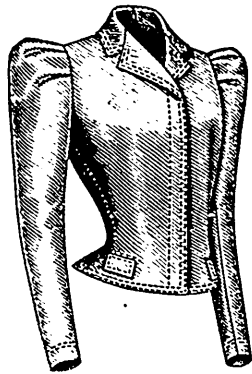
(For Illustrations see Page 526.)

No. 9923.—This new fly-front jacket is illustrated made of tan broadcloth and finished in tailor style with machine-stitching. It is quite short, and its stylish close adjustment at the back and sides is due to a center seam and side-back and under-arm gores. The center seam ends at the top of coat-laps, and coat-plaits appear at the side-back seams. The fronts are in loose sack style and closed with a fly; they may be reversed in small lapels that form notches with a rolling collar, or the open neck may be completed with the new Nansen collar, which is a rolling collar that widens gradually toward the ends, which are square. The two-seam sleeves show the proper amount of fullness, which may be collected in

gathers or arranged in three box-plaits between two upward-turning plaits, as illustrated. Square-cornered laps cover openings to inserted pockets.

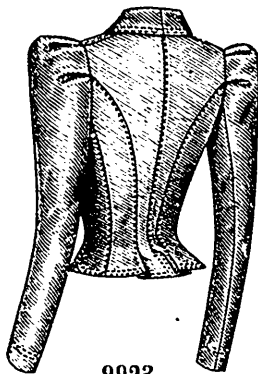
A short fly-front jacket of this style is generally becoming and may be suitably made of covert coating, Scotch mixture, cheviot and plain cloth in popular shades of blue, brown and gray. The customary finish is machine-stitching, although strappings of the material are preferred by many. An inlay

of velvet may be added on the collar and lapels or the Nansen collar may be cut from velvet or inlaid like the lapels and coat collar. A silk lining is essential to dressy



9923

Front View



9923

Back View.

LADIES' SHORT JACKET, WITH FLY FRONT. (TO BE MADE WITH OR WITHOUT A CENTER SEAM AND WITH THE SLEEVES PLAITED OR GATHERED.)

(For Description see Page 525.)

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

LADIES' ETON JACKET, WITH BLOUSE FRONT AND NANSEN COLLAR. (TO BE MADE WITH OR WITHOUT A CENTER SEAM, WITH THE DART FULLNESS TAKEN UP OR NOT SEAMED, YET CUT AWAY, OR LEFT IN AND GATHERED, AND WITH THE SLEEVES PLAITED OR GATHERED.)

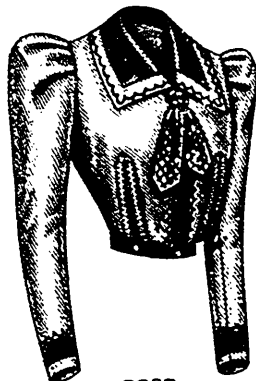
(For Illustrations see this Page.)

No. 9903.—At figure No. 160 G in this number of THE DELINEATOR this jacket is again represented.

This smart Eton jacket is distinguished by a new collar known as the Nansen collar and blouse fronts that may be plain or quite fanciful in effect. The material here illustrated is lady's-cloth, with velvet for the belt and braid, velvet and strappings of the cloth for decoration. The back may be made with or without a center seam, and the trim adjustment at the back and sides is completed by side-back and under-arm gores. The fronts pouch slightly over the belt and may be made half close by single bust darts, or the dart fullness may be collected in gathers at the lower edge or cut out and the edges left free to flare over facings of velvet arranged beneath, as illustrated; they are cut slightly low and just meet at the ends of the collar, where they are held together by a Windsor tie that is arranged in a four-in-hand knot, the front edges falling apart below and almost meeting at the belt. The collar has the effect of a rolling coat-collar at the back and has broad, square ends that flare very sharply. The two-seam sleeves may be gathered or arranged in three box-plaits between single up-trimming plaits.

The attractive development of the jacket represented in this instance offers many suggestions as to combinations that will be effective in the style.

We have pattern No. 9903 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size it needs a yard and a half of goods fifty-four inches wide, with seven-eighths of a yard of velvet twenty inches wide, for the belt, to inlay the collar and to trim. Price of pattern, 10d. or 20 cents.



9903

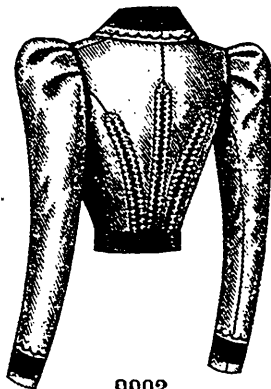
Front View.



9903



9903

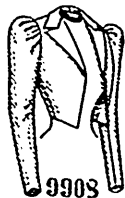


9903

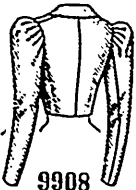
Back View.

LADIES' ETON JACKET, WITH BLOUSE FRONT AND NANSEN COLLAR. (TO BE MADE WITH OR WITHOUT A CENTER SEAM, WITH THE DART FULLNESS TAKEN UP OR NOT SEAMED, YET CUT AWAY, OR LEFT IN AND GATHERED, AND WITH THE SLEEVES PLAITED OR GATHERED.)

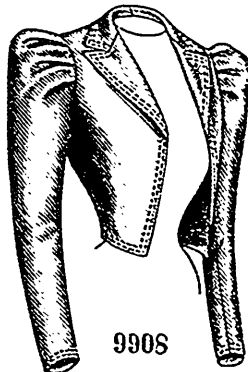
(For Description see this Page.)



9908

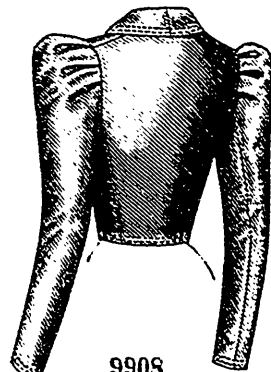


9908



9908

Front View.



9908

Back View.

LADIES' ETON JACKET. (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST, AND TO BE MADE WITH OR WITHOUT A CENTER SEAM AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.)

(For Description see Page 526.)

LADIES' ETON JACKET. (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST AND TO BE MADE WITH OR WITHOUT A CENTER SEAM AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.)

(For Illustrations see this Page.)

No. 9908.—At figure No. 159 G in this magazine this stylish jacket is shown differently developed.

This Eton jacket is thoroughly up to date and is one of the popular

modes of the season. It is here represented made of dark-blue serge and finished with machine-stitching. The jacket may extend to the waist or not quite to the waist, and the back may be made with or without a center seam, as considered most becoming to the figure. Under-arm gores separate the back from the fronts, which are apart all the way and turned back above the bust in lapels that



9903

form notches with a stylish rolling collar. The two-seam sleeves may be gathered or laid in five box-plaits at the top.

Broadcloth, whipcord and velvet or heavy silk are used for Eton jackets of this style, braid or stitching giving the finish on cloth jackets, while passementerie and jet elaborate the dressier ones.

We have pattern No. 9908 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, needs a yard and three-fourths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 155 G.—LADIES' PROMENADE TOILETTE.

(For Illustration see this Page.)

FIGURE No. 155 G.—This consists of a Ladies' waist, waist decoration and skirt. The waist pattern, which is No. 9858 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 535. The waist decoration, which is No. 9828 and costs 5d. or 10 cents, is in three sizes, small, medium and large, and is shown again on page 553. The skirt pattern, which is No. 9820 and costs 1s. or 25 cents, is in six sizes from twenty to thirty inches, waist measure.

One of the new blue shades in taffeta silk was here selected for this exquisite toilette, lace net covering the waist decoration. Ribbon and lace edging as the decoration are exceedingly effective. Ruffles play a conspicuous part in skirts just now and are a prominent feature of the five-gored skirt which forms part of this toilette. Six graduated ruffles are arranged on the skirt to give a tablier effect, and the skirt is tastefully trimmed above the ruffles with curved rows of velvet ribbon.

The full waist has a perfectly fitted lining, and on account of the waist decoration used it is here made without its caps. It has quite enough fulness in the front to be pretty, and a lace-trimmed standing collar with a ribbon stock finishes the neck.

The small sleeves are gathered at the top. The waist decoration has triple caps formed of round tabs; it is shaped low, revealing the full waist in yoke style and tapers narrowly toward the belt at the front and back, where it is deeply slashed at the center. Shoulder bows and a ribbon belt give a dainty touch.

The mode offers helpful suggestions for Summer toilettes, and if tasteful and discriminating selections are made, beautiful effects may be achieved, for a combination is invited and decoration may be abundant. Grenadine, silk, challis and a host of choice fabrics in gay or subdued colorings may be used, and the trimming will accord harmoniously with the dress goods.

The hat of fancy straw is trimmed with flowers, ribbon and ostrich plumes.



FIGURE No. 155 G.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Waist Decoration No. 9828, price 5d. or 10 cents; Ladies' Waist No. 9858, price 10d. or 20 cents; and Skirt No. 9820, price 1s. or 25 cents.

(For Description see this Page.)

FIGURE No. 156 G.—LADIES' AFTERNOON TOILETTE.

(For Illustration see Page 528.)

FIGURE No. 156 G.—This consists of a Ladies' yoke-waist and skirt. The waist pattern, which is No. 9847 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again portrayed on page 532. The skirt pattern, which is No. 9873, and costs 1s. or 25 cents, is in ten sizes from twenty to thirty-eight inches, waist measure, and may be seen on page 547.

Figured green organdy is here combined with black silk overlaid with white lace net, and ruffles of the organdy are used to trim, a black ribbon stock and a black silk sash enhancing the stylish effect. The waist displays a fancifully pointed yoke above a full, drawn-down back and full, pouch fronts. The yoke and also the standing collar are closed at the left side, while the fronts close

at the center. Single frill caps fluff out over coat-shaped sleeves in this instance, but the pattern provides double caps.

The skirt comprises seven gores and may be plaited or gathered at the back. It may be made with a sweep or

woollen suitable for these severe modes. Stitching, fancy or plain braiding and strappings are in vogue as a completion.

This charming toilette is ideal for lawn parties and other fêtes that have a place among the festivities of the Summer season. Swiss or lawn will be as pleasing as organdy, and lace and ribbon cannot fail to form a delightful garniture, if tastefully arranged. The waist may be made with low neck and cap sleeves for ceremonious wear.

The hat is artistically trimmed with ribbon, plumes, roses and violets.

LADIES' BASQUE,
CLOSED DIAGONAL-
LY. (TO BE MADE
WITH OR WITHOUT A
CENTER SEAM.)
(For Illustrations see
Page 629.)

No. 9838.—Another view of this basque is given at figure No. 163 G in this number of THE DELINEATOR.

A smart tailor-made basque is here illustrated made of fine wool goods and decorated with lines of soutache braid. The close adjustment is effected with double bust darts and under-arm and side-back gores, and the back may be made with or without a center seam. Extra widths allowed below the waist-line at the side-back seams are underfolded in a forward-turning plait at each side, giving a very pretty effect in the short round skirt. The closing is made diagonally with buttons and button-holes from the lower part of the left shoulder to the center at the waist, below which the front edges flare sharply. The military standing collar closes at the center of the front. Gathers collect the fulness at the top of the small two-seam sleeves, which are mounted on coat-shaped linings.

Worn with a gored or circular skirt the basque will complete a handsome tailor gown of cheviot, serge, broadcloth or other firmly woven

Medici collar, as illustrated. The two-seam sleeves are gathered at the top and may be made in full length or elbow

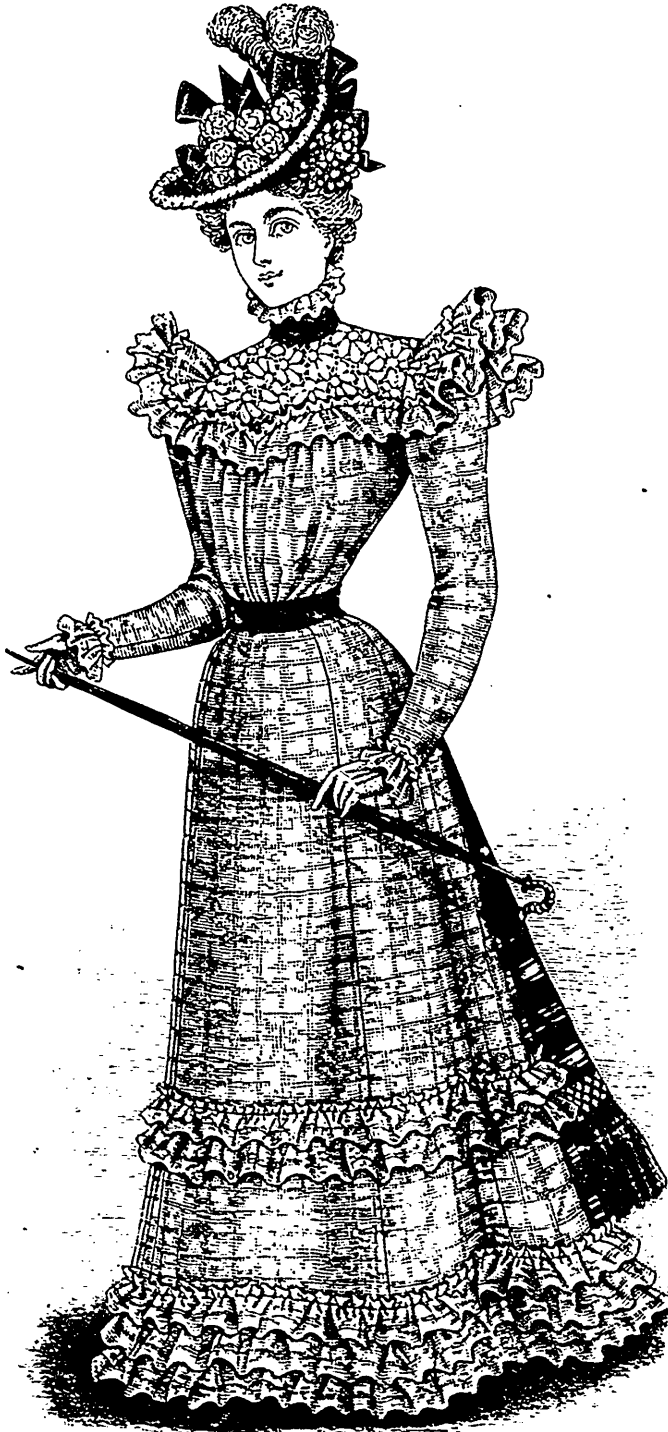


FIGURE No. 156 G.—This illustrates LADIES' AFTERNOON TOILETTE.—The patterns are Ladies' Waist No. 9847, price 10d. or 20 cents; and Skirt No. 9873, price 1s. or 25 cents.—(For Description see Page 527.)

We have pattern No. 9838 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the basque requires two yards and three-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE,
WITH TWO UN-
DER-ARM GORES.
(TO BE MADE WITH
A HIGH NECK AND
STANDING COLLAR OR
WITH A POMPADOUR
OR V NECK WITH ME-
DICI COLLAR AND WITH
FULL-LENGTH OR EL-
BOW SLEEVES.) DE-
SIRABLE FOR
STOUT LADIES.

(For Illustrations see
Page 529.)

No. 9887.—By referring to figure No. 158 G in this magazine, this basque may be seen differently made up.

This is a handsome style of basque that is specially desirable for stout ladies. It is here illustrated in a combination of Eudora cloth, silk and lace net, with yet passementerie and a wrinkled ribbon belt for decoration. It is made with lining-fronts that close at the center, and the close adjustment is effected by double bust darts in the lining fronts, single darts in the fronts, two under-arm gores at each side, side-back gores and a center seam. The fronts are apart all the way and flare toward the shoulders over a smooth plastron that is sewed to the right lining-front and secured with hooks and loops to the left lining-front. Hatchet revers are joined to the fronts above the bust and give an attractive air to the basque. The neck may be high and finished with a standing collar, or it may be in V or in Pompadour shape in front and finished with a pretty

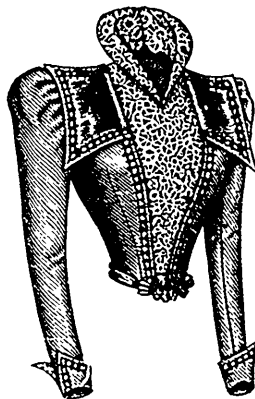
length, being finished in either instance with fancy roll-up cuffs.

The basque, owing to the variations provided for in the pattern, may be chosen for street or afternoon wear at home or for ceremonious dinners, concerts, receptions, etc. Silk or wool goods may be chosen, according to the intended use, and lace net, velvet or contrasting silk or satin may be used in combination. Passementerie and ribbon will provide attractive ornamentation.

We have pattern No. 9887 in eleven sizes for ladies from thirty-two to forty-six inches, bust measure. For a lady of medium size, the basque needs a yard and seven-eighths of goods forty inches wide, with three-eighths of a yard of silk twenty inches wide for the revers. Price of pattern, 10d. or 20 cents.

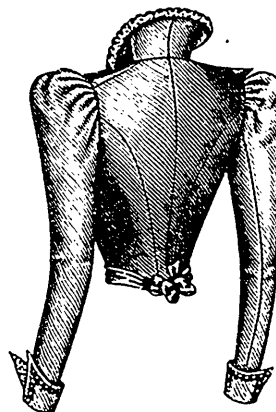


9887



9887

Front View.



9887

Back View.



9887

LADIES' DOUBLE-BREADED BASQUE, WITH TWO UNDER-ARM GORES AND REMOVABLE CHEMISETTE. (TO BE MADE WITH OR WITHOUT A SEAM AT THE CENTER OF THE FRONT AND IN ONE OF TWO LENGTHS.) DESIRABLE FOR STOUT LADIES.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (TO BE MADE WITH A HIGH NECK AND STANDING COLLAR, OR WITH A POMPADOUR OR V NECK WITH MEDIC COLLAR AND WITH FULL-LENGTH OR ELBOW SLEEVES.) DESIRABLE FOR STOUT LADIES.

(For Illustrations see this Page.)

(For Description see Page 123.)

No. 9857.—Cheviot was selected for this handsome tailor-made basque, stitching giving the finish. The close adjustment is performed by a seam at the center of the back, side-back gores, two under-arm gores at each side and double bust darts, and the fronts may be made with or without a center seam. The extra under-arm gore makes the mode an admirable one for stout ladies. Extra widths allowed at the center seam are underfolded in a box-pleat, and the shaping produces very slight ripples at each side of the plait. The basque may be made in either of the two lengths illustrated. The fronts lap and close in double-breasted style with button-holes and buttons below stylish lapels that flare slightly from the ends of the rolling coat-collar. A chemisette closed with buttons and button-holes at the center of the front and made with a shallow cape back and a standing collar fills in the open neck, but it may be omitted in favor of a linen chemisette or some soft becoming

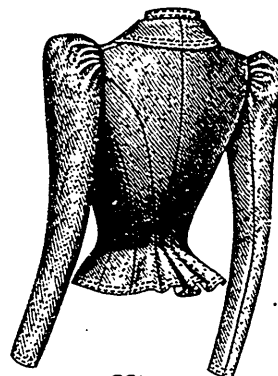


9857

Front View.



9857

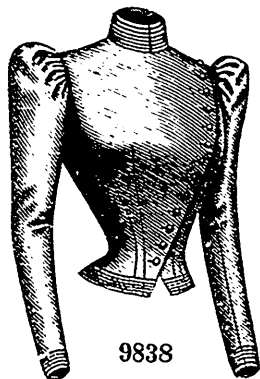


9857

Back View.

LADIES' DOUBLE-BREADED BASQUE, WITH TWO UNDER-ARM GORES AND REMOVABLE CHEMISETTE. (TO BE MADE WITH OR WITHOUT A SEAM AT THE CENTER OF THE FRONT AND IN ONE OF TWO LENGTHS.) DESIRABLE FOR STOUT LADIES.

(For Description see this Page.)

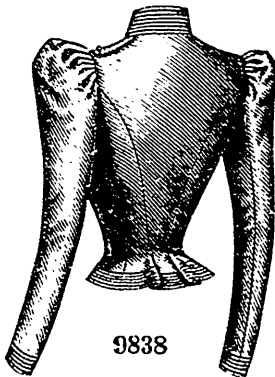


9838

Front View.



9838



9838

Back View.

LADIES' BASQUE, CLOSED DIAGONALLY. (TO BE MADE WITH OR WITHOUT A CENTER SEAM.)

(For Description see Page 525.)

For the basque will be chosen the firmly woven woollens used for tailor-made suits, the mode being specially adapted for these goods and for the severe finish of braid or stitching that is correct for the tailor gown.

We have pattern No. 9857 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. For a lady of medium size, the garment needs two yards and three-fourths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 157 G.—LADIES' VISITING TOILETTE.

(For Illustration see Page 530.)

FIGURE No. 157 G.—This consists of a Ladies' basque-waist and skirt. The waist pattern, which is No. 9907 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 535. The skirt pattern, which is No. 9870 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also portrayed on page 546.

arrangement of lace, chiffon, etc. The sleeves are in two-seam style, gathered at the top and mounted on coat-shaped linings.

A dainty effect is here produced in the toilette, the material being India silk, with a lavish decoration of lace insertion



FIGURE NO. 157 G.—This illustrates LADIES' VISITING TOILETTE.—The patterns are Ladies' Waist No. 9907, price 10d. or 20 cents; and Skirt No. 9870, price 1s. or 25 cents.—(For Description see Page 529.)

and lace edging, arranged with exquisite taste and supplemented by a ribbon sash. The waist has a deep round yoke

collar or shawl collar or the new Nansen collar may be used. The closing is made with small button-holes and buttons at

above a full back and full pouch fronts that are closed at the center, while the yoke is closed on the left shoulder. The standing collar is closed at the left side and smooth, double caps are pretty accessories of the two-seam sleeves.

The skirt is one of the newest modes, with three circular flounces that are narrowest at the front and deepen toward the back. The flounces are placed on a five-gored skirt that is dart-fitted over the hips and gathered at the back.

The hint of Summer seen in this toilette will be welcomed by many home dressmakers who prepare their Summer wardrobe at an early date and are now seeking suitable modes to copy in organdy, Swiss, lawn and foulard, with pretty lace and ribbon decorations. The style presented possesses many new features and will undoubtedly be popular.

Flowers, ribbon and aigrettes adorn the large straw hat.

LADIES' BASQUE, WITH YOKE AND PLAITS LAID ON AND A REMOVABLE CHEMISSETTE. (TO HAVE THE SLEEVES PLAITED OR GATHERED.) KNOWN AS THE NORFOLK JACKET.

(For Illustrations see Page 531.)

No. 9919.—This novelty in Norfolk jackets has a removable chemisette made with a cap back and standing collar and closed at the left side. It is really a close-fitting basque with yoke and plaits laid on and is illustrated made of cheviot, stitching giving the customary tailor finish. The usual center seam, under-arm and side-back gores and double bust darts enter into the close adjustment. A round yoke with shoulder seams is applied on the front and back, and the fronts are rolled in small lapels that form notches with the ends of a rolling coat-collar. Below the lapels the fronts are closed at the center with button-holes and small buttons, and at each side of the closing, below the yoke, is applied a box-plait that tapers slightly toward the waist. Three similar box-plaits are arranged on the back—one at the center and one at each side. The two-seam sleeves may be gathered or arranged in five box-plaits at the top; they are shaped to fit the arm closely nearly to the top and are finished plain at the wrist. A belt closed with a buckle is worn.

The Norfolk jacket is comfortable and well liked for general wear. Serge, cheviot, homespun, whipcord and any goods of firm weave are suitable for such basques, and stitching invariably provides the completion.

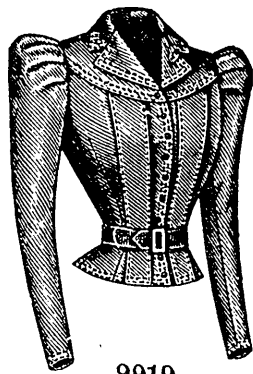
We have pattern No. 9919 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque needs two yards and three-fourths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE. (TO BE MADE WITH A NOTCHED, SHAWL OR NANSEN COLLAR AND WITH THE SLEEVES BOX-PLAITED OR GATHERED.)

(For Illustrations see Page 531.)

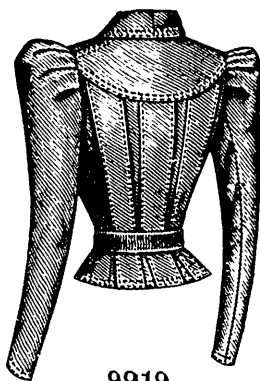
No. 9915.—This stylish plain basque is again illustrated at figure D 31 in this magazine.

The basque is here pictured made of mohair and finished with machine-stitching. It is faultlessly adjusted by double bust darts and the usual seams, and the lower edge is pointed at the front and back. The fronts are open-necked, and an up-to-date notched collar or the new Nansen collar may be used. The closing is made with small button-holes and buttons at



9919

Front View.



9919

Back View.

LADIES' BASQUE, WITH YOKE AND PLAITS LAID ON AND A REMOVABLE CHEMISSETTE. (TO HAVE THE SLEEVES PLAITED OR GATHERED.) KNOWN AS THE NORFOLK JACKET.

(For Description see Page 530.)



9919

ing finishes the edges of the jacket and sleeves.

Norfolk jackets are appropriate for cycling and other outing uses and are also desirable for travelling, etc. Mixed and plain cheviot, tweed, serge and cloth are suitable materials and a tailor finish, generally one or two rows of machines-titching made close to the edge, is usually preferred. A linen chemisette and silk tie may be worn in place of the chemisette provided by the pattern. A skirt to match the jacket or of plaid goods is stylish and any of the new shapes may be chosen.

We have pattern No. 9918 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, needs two yards and five-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST, WITH SQUARE YOKE LAID ON.

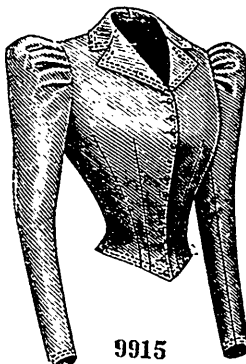
(For Illustrations see Page 532.)

No. 9916.—A charming basque-waist is here portrayed made of red India silk, with the yoke and collar of black silk

the center of the front. The Nansen collar is like a rolling coat-collar at the back, but has wide, square ends. The two-seam sleeves are made over coat-shaped linings and may be gathered or arranged in five box-plaits at the top; they are finished plainly at the wrist.

The variations in the neck finish of the basque provided for by the pattern make it possible for all tastes to be suited. The Nansen collar is a novelty just introduced, but the shawl and notched collars have many admirers. The basque may be satisfactorily developed in *drap d'été*, poplin, lady's-cloth, serge, mohair and étamine. Braid and buttons could be used for decoration, if a plain finish of machine-stitching be not desired. If a linen chemisette is worn it may be supplemented by a neat bow-tie, a four-in-hand scarf or a puff scarf.

We have pattern No. 9915 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. To make the basque for a lady of medium size, requires two yards of material forty inches wide. Price of pattern, 10d. or 20 cents.

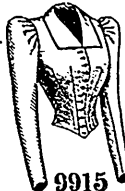


9915

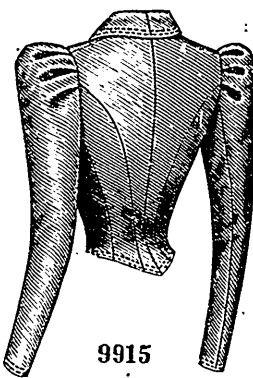
Front View.



9915



9915



9915

Back View.

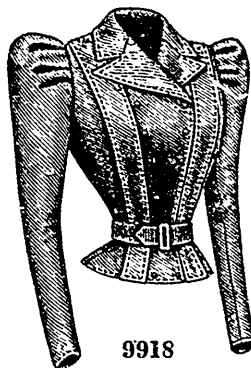
LADIES' BASQUE. (TO BE MADE WITH A NOTCHED, SHAWL OR NANSEN COLLAR AND WITH THE SLEEVES BOX-PLAITED OR GATHERED.)

(For Description see Page 530.)

LADIES' DOUBLE-BREADED BASQUE, HAVING PLAITS LAID ON AND A REMOVABLE CHEMISSETTE. (TO HAVE THE SLEEVES PLAITED OR GATHERED.) KNOWN AS THE NORFOLK JACKET.

(For Illustrations see this Page.)

No. 9918.—The Norfolk jacket in its newest shape is here illustrated made of cheviot. It is closely fitted by single bust darts, under-arm gores, side-back gores extending to the shoulders and a curving center seam. The fronts are lapped and closed in double-breasted style with small buttons and button-holes and are reversed above the closing in pointed lapels that extend in points beyond the ends of the rolling collar. In the open neck may be adjusted a removable chemisette which is made with a cape back and finished with a standing collar that closes, like the chemisette, at the left side. A box-plait narrowed a trifle toward the waist to give slender lines is stitched on the front and back at each side from the shoulders to the lower edge. The fulness at the top of the two-seam sleeves may be collected in gathers or arranged in three box-plaits between two upward-turning plaits at each side. Any style of belt may be worn. A single row of stitch-

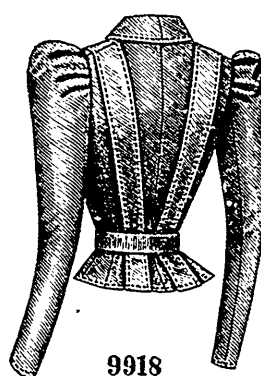


9918

Front View.



9918



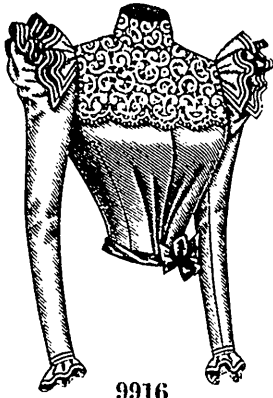
9918

Back View.

LADIES' DOUBLE-BREADED BASQUE, HAVING PLAITS LAID ON AND A REMOVABLE CHEMISSETTE. (TO HAVE THE SLEEVES PLAITED OR GATHERED.) KNOWN AS THE NORFOLK JACKET.

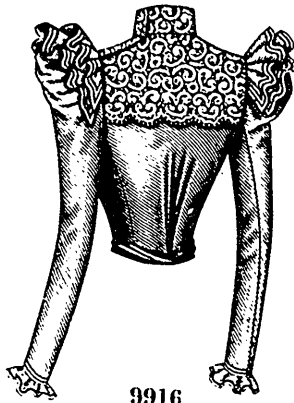
(For Description see this Page.)

overlaid with lace, the scalloped edge of the lace showing at the lower edge of the yoke. The waist is made over a lining



9916

Front View.

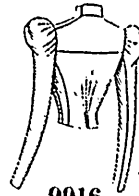


9916

Back View.



9916



9916

LADIES' BASQUE-WAIST WITH SQUARE YOKE LAID ON.
(For Description see Page 331.)

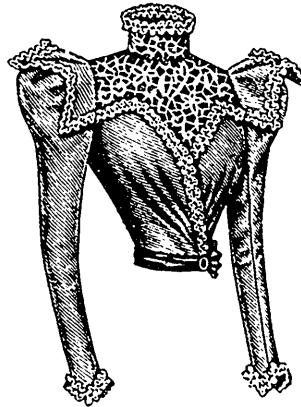
fitted by double bust darts and the usual seams and is closed with hooks and eyes at the center of the front. At the top the waist is perfectly smooth, and on it is an applied square yoke that is fitted by shoulder seams and closed along the left shoulder and arm's-eye edges with hooks and loops. Pretty fullness in the lower part of the waist is laid in closely lapped plaits at the center of the back and at each side of the closing, and under-arm gores give a smooth effect at the sides. The high standing collar closes at the left side. The two-seam sleeves are made over coat-shaped linings and stand out in small puffs at the top, where they are gathered between upward-turning plaits that produce a very pretty effect. Double cap-frills bordered with two rows of narrow velvet ribbon stand out jauntily on the sleeves, which are finished at the wrist with a ribbon-bordered frill of the brown silk headed by two rows of ribbon. A wide twisted ribbon encircles the waist and ends under a jaunty bow at the left side.

The basque-waist will make up prettily in soft woollen goods, light-weight silk and challis, as well as in washable fabrics, such as batiste, gingham, lawn, linen and dimity.

We have pattern No. 9916 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment needs four yards and an eighth of goods twenty-two inches wide, with five-eighths of a yard of silk twenty inches wide for the yoke and collar. Price of pattern, 10d. or 20 cents.

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

(For Illustrations see this Page.)

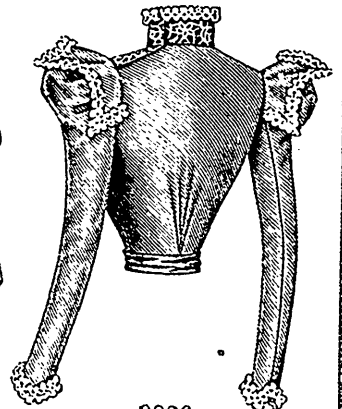


9826

Front View.



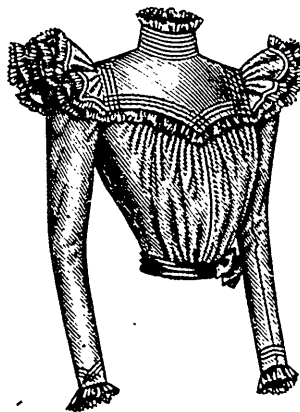
9826



9826

Back View.

LADIES' SURPLICE BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE CAPS.)
(For Description see this Page.)

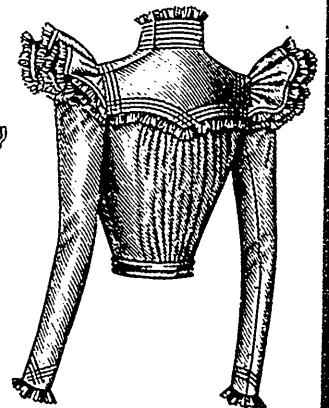


9847

Front View.



9847



9847

Back View.

LADIES' YOKE-WAIST. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR CAP SLEEVES.)
(For Description see Page 533.)

has becoming fullness at the lower edge collected in closely lapped plait at the center. The surplice fronts are quite low and shaped to reveal a deep, smooth yoke in a fanciful way; they are crossed below the bust in regular surplice fashion, and pretty draping folds are produced by closely lapped plaits in their lower edge. The yoke is closed along the left shoulder. Smooth, triple-pointed caps bordered with chiffon ruching droop over the top of the two-seam sleeves, which are gathered at the top and made over coat-shaped linings. The sleeves may be plain or pointed at the wrists. The collar closes at the left side, and a wrinkled belt with a frill-finished, overlapping end is closed over the front edge of the right surplice-front.

Very effective combinations in colors and materials may be evolved in this basque, for which all seasonable

No. 9826.—This stylish basque-waist is pictured made of camel's-hair, with the yoke and collar of satin overlaid with lace net and the belt of satin. Ruchings of chiffon provide the pretty decoration. The close-fitting lining is closed at the center of the front. The back is smooth across the shoulders, but

dress goods in silk, wool or cotton weaves may be used, with ribbon ruchings, lace insertion or edging, etc., for trimming.

We have pattern No. 9826 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, twenty inches wide for the front-yoke, collar and belt, and half a yard of lace net twenty-seven inches wide to cover the collar and front-yoke. Price of pattern, 10d. or 20 cents.



LADIES' YOKE-WAIST. (To be made with High or Low Neck and with Full-length or Cap Sleeves.)
(For Illustrations see Page 532.)

No. 9847.—At figure No. 156 G in this magazine this waist is shown differently made up.

This is one of the newest styles in yoke-waists, which are so very popular. It may be made with a high or low neck and with full-length or cap sleeves. It is here shown made of crêpon and trimmed with plaitings of silk and rows of velvet baby ribbon. A wrinkled ribbon belt surrounds the waist and ends in a bow at the left side. The lining is fitted by double bust darts and the usual seams and closed at the center of the front. The deep yoke is shaped by shoulder seams and prettily curved at the lower edge to shape a point at the center of the front and back; it is closed invisibly along the left shoulder and arm's-eye edges. The fronts are gathered at the top and bottom and pouch slightly, the fulness being drawn well to the closing, which is made at the center. The full back is gathered across the top and at the bottom and is drawn down tight over the lining. Double circular frill caps gathered at the top fluff out prettily over the two-seam sleeves, which fit closely. The standing collar is closed at the left side. The low neck and cap sleeves are shown in the small engraving.

The mode is appropriate for most of the seasonable materials and is particularly commended for the new grenadines, crêpons and novelty wool goods, as well as for the novel chenille-striped taffetas and pretty foulards. Ribbon and lace will be effective as garniture.

We have pattern No. 9847 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, calls for two yards and an eighth of goods forty inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 158 G.—LADIES' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 158 G.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9887 and costs 10d. or 20 cents, is in eleven sizes for ladies from thirty-two to forty-six inches, bust measure, and may be seen in four views on page 529. The skirt pattern, which is No. 9871 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is differently portrayed on page 553.

A handsome toilette perfectly adapted to stout figures is here shown made of green Eudora cloth, with white cloth bands, ruffles of black silk and black fancy braid for decoration. Two under-arm gores at each side render the accurately fitted basque admirable for stout ladies. The fronts open with a flare toward the shoulders over a smooth plastron, and hatchet revers give a dressy appearance. A standing collar covered with a ribbon stock finishes the neck. If desired, the neck may be cut out in a V in front or shaped in Pompadour outline and a Medici collar added. The two-seam sleeves are finished with fancy cuffs.

The skirt is a new circular shape known as the bell skirt; it is dart-fitted at the front and sides and is formed at the back in an

FIGURE No. 158 G.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Basque No. 9887, price 10d. or 20 cents; and Skirt No. 9871, price 1s. or 25 cents.

(For Description see this Page.)

the basque-waist calls for a yard and three-fourths of dress goods forty inches wide, with three-fourths of a yard of satin

under-folded box-plait.

Admirable suggestions for the decoration of gowns for stout

women are given in this toilette. Pointed effects or long lines should always be aimed at, as they tend to lengthen the lines of the figure and decrease its breadth.

FIGURE No. 159 G.—LADIES' TOILETTE.
(For Illustration see this Page.)

FIGURE No. 159 G.—This illustrates the Eton jacket and shirt-waist of a Ladies' toilette. The jacket pattern, which is No. 9908 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in four views on page 526. The shirt-waist pattern, which is No. 9845 and costs 10d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is pictured again on page 537.

The Eton jacket continues in high favor; it is here shown in its newest shape made of golden-brown cloth; the collar and lapels are faced with silk and the jacket is trimmed in a charming way with braid. The jacket extends to the waist, but it may be shorter, if preferred, and made with or without a center seam at the back. The fronts are apart all the way and are turned back above the bust in small lapels, which form narrow notches with the rolling collar. The two-seam sleeves are box-plaited at the top. The shirt-waist is of green silk and is arranged in groups of downward-turning tucks at each side of an added box-plait, through which the closing is made with pretty studs.

Many new short jackets are seen, but none of them have supplanted the jaunty Eton, which still holds high rank in Fashion's favor and may be made of plain or fancy cloth or wool suiting to match or contrast with the dress skirt. Silk or Mohair braid or passementerie set on horizontally or perpendicularly will sometimes elaborate the jacket effectively. A plaid skirt may be accompanied by a gingham or cheviot shirt-waist and an Eton jacket of cloth matching the prevailing color in the plaid. An effective toilette of this style comprised a green plaid cheviot skirt, a green jacket trimmed with black braid and a shirt-waist of white pique polka-dotted in red. The hat is trimmed with wings and silk.

LADIES' FULL WAIST, WITH FITTED LINING. (TO BE MADE WITH OR WITHOUT THE CAPS.)
(For Illustrations see Page 535.)

No. 9858.—Different developments of this fashionable waist

are given at figures Nos. 155 G and 160 G in this magazine. This pretty waist is in every particular up to date. It is here illustrated made of organdy and trimmed with lace-edged ruffles of the material and a stock and belt of ribbon. The waist is supported by a well-fitted lining and is closed at the center of the front. Gathers at the neck and shoulder edges and at the waist of both the back and fronts dispose the fulness into soft pretty folds, and the back is drawn down tight, while the fronts puff out without pouching. The neck is finished with a standing collar, from which at the sides and back rises a lace-trimmed frill of organdy.

Triple gathered caps are a dressy feature; they fluff out in a most attractive way over the two-seam sleeves, which are gathered at the top and mounted on coat-shaped linings. The sleeves may be plain or shaped in Venetian points at the wrist.

A simple waist with pretty fulness is a style always admired, as it can be varied by the addition of yoke or over-blouse garnitures, as well as the trimmings usual to waists for dressy wear. All soft goods, like India silk, challis, foulard, and sheer fabrics, such as lawn, organdy, Swiss and dimity, will be charming in a waist of this style, and lace insertion, plaitings of silk or chiffon and ribbon will be chosen for garniture.

We have pattern No. 9858 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, will need three yards and an eighth of goods thirty inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 159 G.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Eton Jacket No. 9908, price 10d. or 20 cents; and Shirt-Waist No. 9845, price 10d. or 20 cents.
(For Description see this Page.)

LADIES' WAIST. (TO BE MADE WITH OR WITHOUT THE LINING.)
(For Illustrations see Page 535.)

No. 9892.—This waist is again shown at figure No. 161 G in this number of THE DELINEATOR.

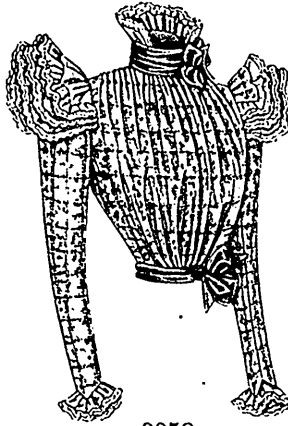
A pretty waist to be made up simply or to have a fluffy trimming of ribbon or lace ruffles, chiffon plaitings, etc., is here illustrated made of heliotrope cashmere, with a belt and stock of wide black ribbon and a decoration of narrow black ribbon ruffles all about the waist and sleeves.

The pattern is perforated so that the ruffles may be arranged exactly as illustrated. The back has fulness in the lower part drawn to the center by shirrings at the waist; and the fronts have fulness drawn toward the closing, which is made at the center by gathers at the neck and waist, a smooth effect being seen at the sides. The waist may be made with or without the close-fitting lining, and the coat-shaped linings may be added or not in the two-seam sleeves, which are gathered at the top and fit the arm quite closely. The collar is in standing style, and the stock has frill-finished ends closed at the back.

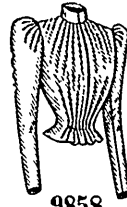
This mode will be pretty made up in lawn, batiste, dimity, Swiss, gingham and also seasonable woollens, and a tinted lining. A wrinkled girdle of velvet finished in a frill at one end surrounds the lower edge of the waist, and bands of velvet trim the waist prettily.

The style is a generally becoming one and offers opportunity for tasteful combinations of material and color, lace net being a medium often brought into use to achieve contrast in the yoke, etc. Ribbon, lace bands, gimp and round-yoke garnitures in passementerie or jet will provide suitable adornment. A stylish waist may be made for dressy wear of black chiffonette, with a yoke of cream point Venise lace. Jet spangle outlining may follow the yoke, caps and wrist edges.

We have pattern No. 9892 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 a half of material fifty inches wide, with two yards of ribbon three inches wide for the stock and a belt. Price of pattern, 10d. or 20 cents.



9858



9858



9858

Back View.

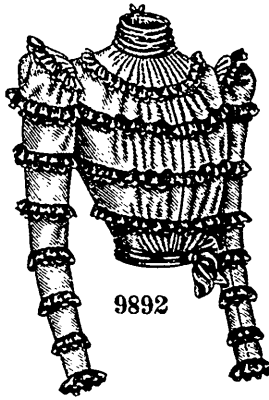
LADIES' BASQUE-WAIST, WITH ROUND YOKE.

Front View.
LADIES' FULL WAIST, WITH FITTED LINING. (TO BE MADE WITH OR WITHOUT THE CAPS.)
(For Description see Page 534.)

(For Illustrations see this Page.)

No. 9907.—At figure No. 157 G in this magazine this waist is shown differently developed.

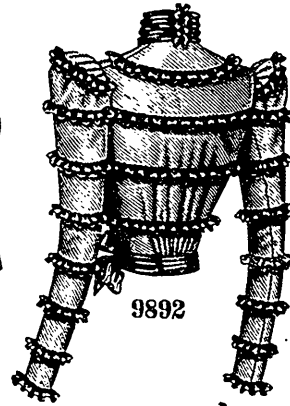
The simple yoke-waist is here pictured made up in plain challis, with velvet for the collar and belt and silk overlaid with lace net for the yoke. It is supported by a well-fitted lining that is closed at the center of the front, and the full fronts also close at the center, while the yoke closes on the left shoulder. Gathers at the top and bottom effect a pretty disposal of the fulness in the fronts, which puff out stylishly; and the wide back has fulness gathered at the top and bottom drawn down tight and well to the center, leaving a perfectly smooth effect at the sides. The yoke is deep and gracefully rounded and appears above the back and fronts, and the standing collar is closed at the left side. Smooth double caps of rounding outline stand out on the two-seam sleeves, which are gathered at the top and puff out prettily. The sleeves have coat-shaped



9892



9892



9892

Back View.

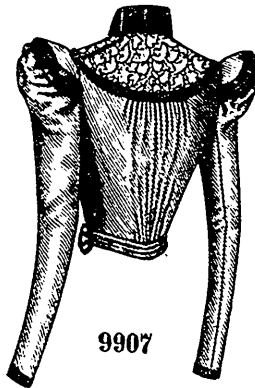
Front View.
LADIES' WAIST. (TO BE MADE WITH OR WITHOUT THE LINING.)
(For Description see Page 534.)



9907



9907



9907

Back View.

Front View.
LADIES' BASQUE-WAIST, WITH ROUND YOKE.
(For Description see this Page.)

FIGURE No. 160 G.—
LADIES'
TOILETTE.

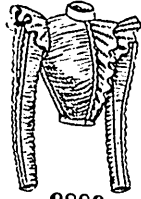
(For Illustration see Page 536.)

FIGURE No. 160 G.—This illustrates the jacket and waist of a Ladies' toilette. The jacket pattern, which is No. 9908 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

526. The waist pattern, which is No. 9858 and costs 10d. or 20 cents, is in eight sizes from thirty to forty-four

inches, bust measure, and may be seen again on page 535.

Novel features of this smart Eton jacket are the blouse front and the Nansen collar, which is like a rolling collar at the back and has broad, square ends flaring sharply. The jacket is worn over a full waist of taffeta silk and is here shown made of gray cloth, with plaitings of gray satin ribbon and a rich embroidery in gray braid for garniture. A fancy belt covers the belt finishing the jacket, and over it the fronts pouch very slightly. The darts are cut out and left open and underlaid with silk, and the fronts close at the ends of the collar with a frog and open below, displaying the silk waist effectively. A chiffon stock is worn with the waist and shows prettily in the open neck of the

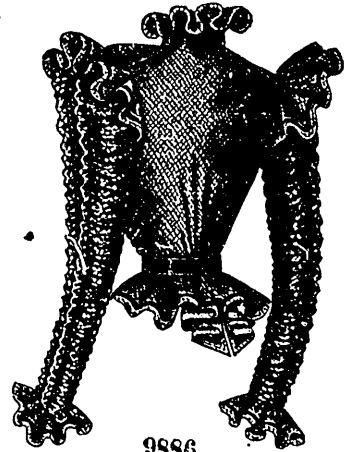


9886



9886

Front View.



9886

Back View.

LADIES' WAIST. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND WITH A POINTED OR STRAIGHT STANDING COLLAR.) PARTICULARLY DESIRABLE FOR SHEER FABRICS.

(For Description see this Page.)

jacket, which is appropriate for cloth, chevot and a long list of standard and novelty weaves. The stylish large hat is trimmed with ribbon and feathers.

LADIES' WAIST. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND WITH A POINTED OR STRAIGHT STANDING COLLAR.) PARTICULARLY DESIRABLE FOR SHEER FABRICS.

(For Illustrations see this Page.)

No. 9886.—Another view of this stylish waist is given at figure No. 153 G in this magazine.

This waist is particularly beautiful for transparent fabrics over silk. A charming effect is here realized with plain black net over red silk for the waist, black velvet for the collar and belt and a simple one-line trimming of black velvet baby ribbon. A well-fitted lining supports the waist, the back of which is perfectly smooth at the top, but has fulness below shirred in closely to the center at the waist. The fronts are all-over cross-wrinkled in a most pleasing way by gathers at the neck, arm's-eye, under-arm and front edges, and the front edge of the right front is turned under to form a narrow frill, under which is sewed a graduated jabot frill that is also joined to the collar at the left side so as to fall prettily on the shoulder. The collar may be pointed at the center of the front and back or it may be straight around, as preferred; it is closed at the left side. A frill that tapers to points at the ends rises from the top of the collar at the back and sides. A stylish addition is a peplum in two sections that are gathered at the top and deepened toward the ends, which flare very slightly at the center of the back and front; backward-turning plaits laid near the back ends form pretty jabot folds, and a belt completes the top and is closed with a buckle in front. The one-seam sleeves are wrinkled in mousquetaire style by gathers at both edges of the seam and two tuck-shirring all the way down along the upper side of the arm; gathers collect the fulness at the top, and single frill caps give fashionable breadth; the wrists may be plain or shaped in Venetian points and finished with frills. Coat-shaped linings support the sleeve.

Chiffon, organdy, batiste, silk mull, *mousseline de soie*, Liberty silk or satin, figured Swiss, etc., will be made up in this style over taffeta or satin, and soft silks, like India or China silk, crêpe de Chine, etc., will also be chosen. Chiffonette is particularly adaptable to the present style of waist. The sleeve, collar and waist frills and also the peplum may be trimmed with lace or ribbon.

We have pattern No. 9886 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of

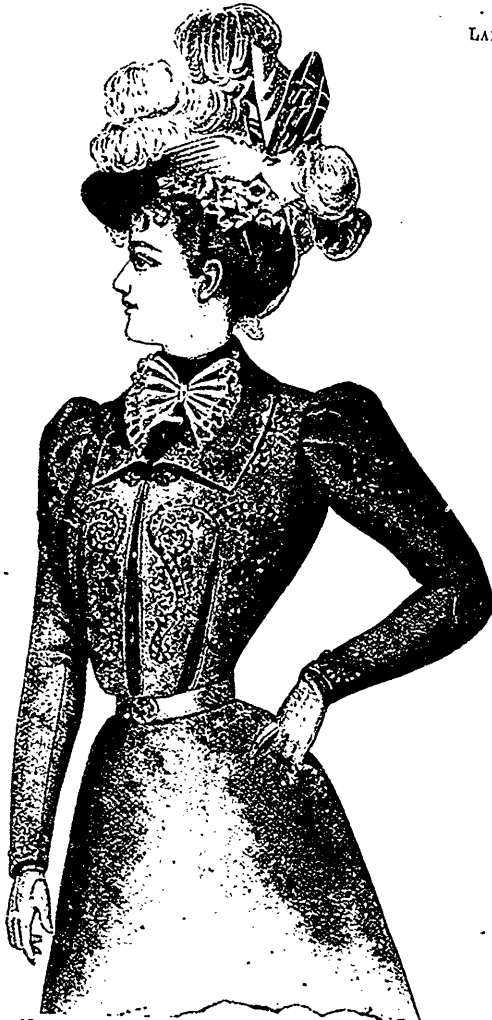
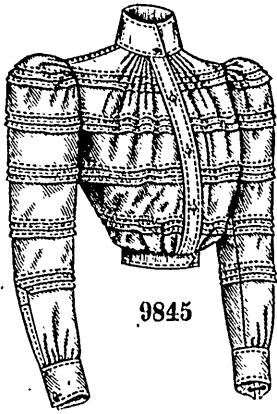


FIGURE NO. 160 G.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Eton Jacket No. 9903, price 10d. or 20 cents; and Waist No. 9858, price 10d. or 20 cents.

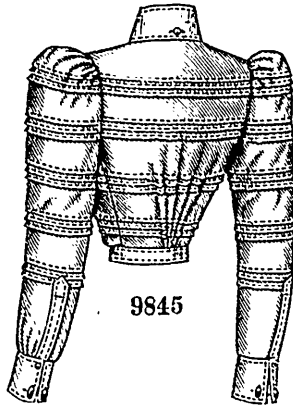
(For Description see Page 535.)

jacket. The two-seam sleeves are box-plaited at the top. Perceptibly new features are embodied in this Eton



9845

Front View.



9845

Back View.

LADIES' TUCKED SHIRT-WAIST, WITH REMOVABLE COLLAR.
(For Description see this Page.)



9845



9845

neck at each side of the closing, which is made with studs through a box-plait formed at the front edge of the right front. Under-arm gores give a perfectly smooth effect at the sides. The back has a square yoke top and a full lower portion that is gathered at the center before it is joined to the yoke. Tapes inserted in casings all the way across the fronts and nearly to the side seams across the back regulate the fulness at the waist, the tapes from the back being tied over the fronts. The neck is finished with a shaped band to which a removable standing collar is attached with studs. The one-seam sleeves are gathered at the top and bottom and have openings finished with underlaps and pointed overlaps in the regular way; they are completed with straight link cuffs.

This is an unusually becoming style of shirt-waist and will make up very attractively in linen, batiste, dimity, chevot, Madras and the host of washable fabrics now popular for shirt-waists.

medium size, the garment needs four yards and three-eighths of goods fifty inches wide, with three-eighths of a yard of velvet twenty inches wide for the collar and belt. Price of pattern, 10d. or 20 cents.

up very attractively in linen, batiste, dimity, chevot, Madras and the host of washable fabrics now popular for shirt-waists.

LADIES' TUCKED SHIRT-WAIST, WITH REMOVABLE COLLAR.
(For Illustrations see this Page.)

No. 9845.—Other views of this stylish shirt-waist are given at figures Nos. 159 G and 162 G in this number of THE DELINEATOR.

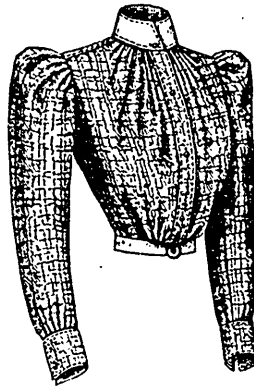
This is one of the most attractive of the new tucked shirt-waists. It is here represented made of pink chambray, with white linen for the removable standing collar. Four groups of three small tucks are taken up across the fronts and back, and five similar groups encircle the shirt sleeves above the usual slashes, which are finished with underlaps and pointed overlaps, the overlaps extending up on the lowest cluster. The sleeves are gathered at the top and bottom and finished with straight cuffs that are closed with studs and link buttons. The back of the shirt-waist is smooth at the top, but has fulness in the lower part drawn in to the center by gathers at the waist; and the fronts are gathered at the top and at the waist at each side of an added box-plait, through which the closing is made with buttons or studs. The fronts pouch over the belt, and the gathers in the front and back are tacked to stays. The under-arm edges are left open below the waist to give sufficient spring over the hips. The neck is finished with a fitted band. The collar is in standing style with slanting ends.

Tucked shirt-waists are made of zephyr gingham, lawn, cotton chevot, Madras, etc., and plaid, striped and checked varieties are used as well as plain. With the linen collar may be worn a stock tie.

We have pattern No. 9845 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist requires two yards and three-fourths of goods thirty-six inches wide, while the collar needs half a yard of goods in the same width. Price of pattern, 10d. or 20 cents.

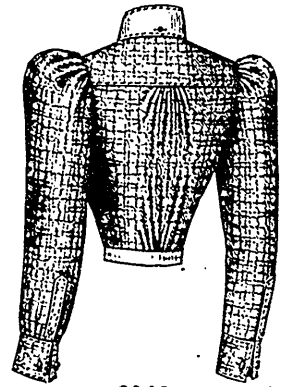


9849



9849

Front View.



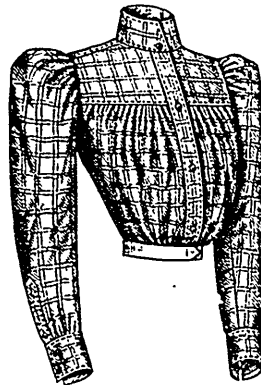
9849

Back View.

LADIES' SHIRT-WAIST, WITH SQUARE BACK-YOKE, UNDER-ARM GORE AND REMOVABLE COLLAR.
(For Description see this Page.)

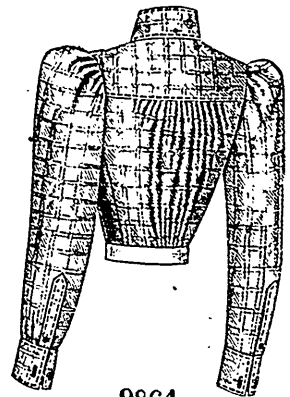


9864



9864

Front View.



9864

Back View.

LADIES' SHIRT-WAIST, WITH SQUARE BACK-YOKE, UNDER-ARM GORE AND REMOVABLE COLLAR.
(For Illustrations see this Page.)

LADIES' SHIRT-WAIST, WITH SQUARE YOKE AND REMOVABLE STANDING COLLAR.—(For Description see Page 538.)

No. 9849.—This attractive shirt-waist is pictured made of checked gingham; it has a removable standing collar of white linen with slanting ends. The fronts are gathered at the

We have pattern No. 9849 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size,

the shirt-waist requires two yards and three fourths of material thirty-six inches wide; the collar needs half a yard of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

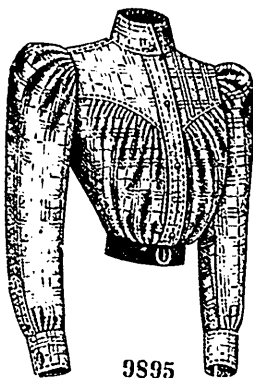
LADIES' SHIRT-WAIST, WITH SQUARE YOKE AND REMOVABLE STANDING COLLAR.

(For Illustrations see Page 537.)

No. 9864—This shirt-waist has a deep, square yoke both front and back; it is pictured made of checked gingham. Under-arm gores separate the full fronts and full back, which are gathered across the top nearly to the arms'-eyes and joined to the yoke, which is shaped with shoulder seams. The fronts, which pouch slightly, are closed with studs through an added box-pleat that extends to the neck; they are drawn in at the waist by tapes in a casing, and the back is drawn down tight, the fulness being also regulated at the waist by draw-strings that tie over the fronts. The neck is completed with a fitted band. The shirt sleeves are gathered at the top and bottom and completed with straight cuffs that close with link buttons below slashes that are finished with the usual underlaps and pointed overlaps. The standing collar has slanting ends and may be of the material or of white linen.

Silk and the numerous variety of washable fabrics offered at this season for shirt-waists, especially gingham, cheviot, lawn, dimity and organdy, will be appropriate and effective made up after this mode.

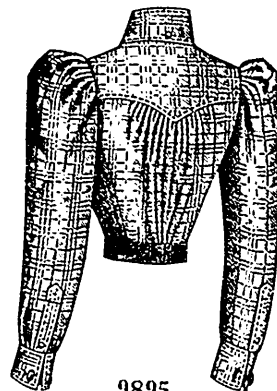
We have pattern No. 9864 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist needs two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



9895



9895



9895

Front View.

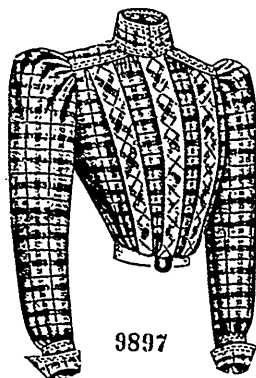
Back View.

LADIES' SHIRT-WAIST, WITH DEEP POINTED YOKE AND REMOVABLE COLLAR.

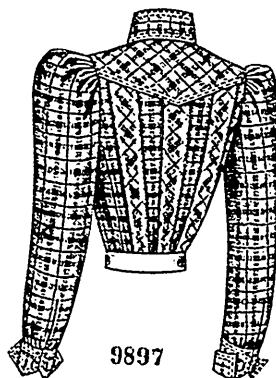
(For Description see this Page.)



9897



9897



9897

Front View.

Back View.

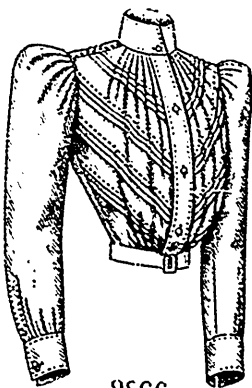
LADIES' YOKE SHIRT-WAIST, WITH BIAS BOX-PLAITS LAID ON AND REMOVABLE COLLAR.

(For Description see Page 539.)

LADIES' TUCKED SHIRT-WAIST, WITH REMOVABLE STANDING COLLAR.

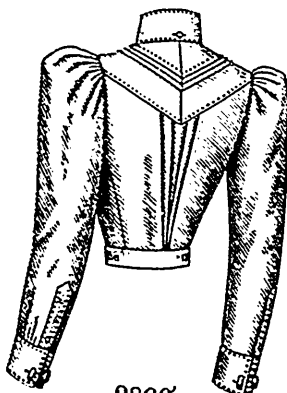
(For Illustrations see this Page.)

No. 9866.—Tucks are seen in a very attractive arrangement in the yoke and fronts of this smart shirt-waist, which is represented made of chambray, with a white linen standing collar that has slanting ends and is removable. The



9866

Front View.



9866

Back View.

LADIES' TUCKED SHIRT-WAIST, WITH REMOVABLE STANDING COLLAR.

(For Description see this Page.)

flaring toward the pointed yoke, which shows a group of three tucks a little above the lower edge, the tucks forming a point at the center seam. Under-arm gores give a smooth effect at the sides. The fronts, which are bias, are gathered at the neck and have four groups of three small tucks taken up diagonally, creating quite a novel effect; they are drawn in at the waist on tapes inserted in a casing and pouch slightly over a belt. The closing is made with button-holes and buttons or studs through an added box-pleat. The neck is finished with a fitted band. The shirt sleeves, which are gathered at the top and bottom, have the usual slashes finished with underlaps and pointed overlaps that are closed with a button and button-hole just above the straight cuffs, which are closed with link buttons.



9866

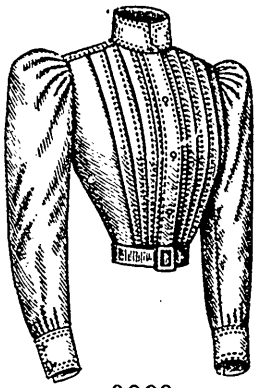
We have pattern No. 9866 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist needs two yards and three-fourths of goods thirty-six inches wide; the collar needs half a yard of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SHIRT-WAIST, WITH DEEP POINTED YOKE AND REMOVABLE COLLAR.

(For Illustrations see Page 538.)

No. 9895.—Fine zephyr gingham was selected for this shirt-waist, which shows a pretty novelty in the deep, pointed yoke at both the front and back. Under-arm gores give a

trim back is laid in two backward-turning plaits at each side of the center, the plaits being closely lapped at the waist and

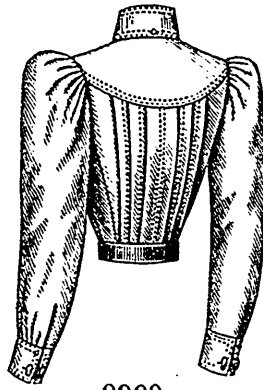


9900

Front View.



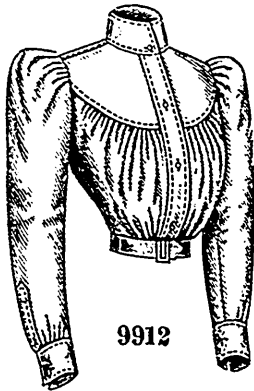
9900



9900

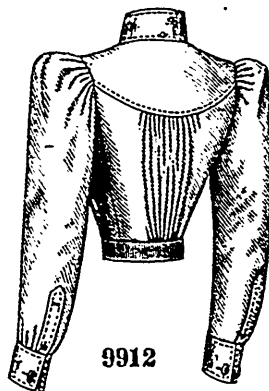
Back View.

LADIES' SIDE-PLAILED SHIRT-WAIST, WITH ROUND BACK-YOKE AND REMOVABLE COLLAR.
(For Description see this Page.)



9912

Front View.



9912

Back View.

LADIES' SHIRT-WAIST, WITH DEEP ROUND YOKE AND REMOVABLE COLLAR.
(For Description see Page 540.)



9912

We have pattern No. 9897 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 two yards and three-fourths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SIDE-PLAILED SHIRT-WAIST, WITH ROUND BACK-YOKE AND REMOVABLE COLLAR.
(For Illustrations see this Page.)

No. 9900.—A novel and attractive effect is achieved in this shirt-waist by side-plaits and a deep, round back-yoke. Madras is the material pictured. In the back of the shirt-waist at each side of the center three plaits are laid to turn from the center, the plaits being stitched along their under-folds as far down as the waist; and in each front three simi-

smooth effect as the sides. The back and fronts are gathered at the top, and the fronts are closed with button-holes and buttons or studs through an added box-plait that extends to the neck. At the waist the fulness of the fronts is drawn in by tapes inserted in a casing and tied underneath at the center; and the back is similarly drawn on tapes that are tied over the fronts, which droop in the fashionable way. The neck is finished with a fitted band, and the removable standing collar is of the material and has slanting ends. The sleeves are gathered at the top and bottom and have the usual slashes finished with underlaps and pointed overlaps that are closed with buttons and button-holes; straight cuffs closed with link buttons complete them.

Among the many new designs for shirt-waists introduced at this time this style is prominent for its graceful effect and simple construction.

We have pattern No. 9895 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, needs two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' YOKE SHIRT-WAIST, WITH BIAS BOX-PLAITS LAID ON AND REMOVABLE COLLAR.

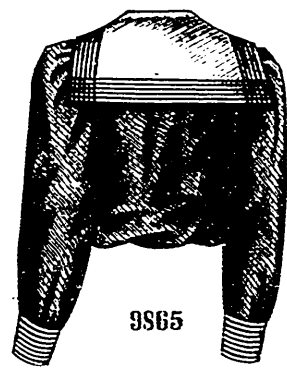
(For Illustrations see Page 538.)

No. 9897.—Another view of this shirt-waist may be observed by referring to figure No. 154 G in this magazine. The new and very attractive shirt-waist is here pictured



9865

Front View.



9865

Back View.

LADIES' SAILOR BLOUSE.
(For Description see Page 540.)

lar plaits are taken up at each side of a box-plait formed in the right front, the box-plait being made double by a narrower

made of plaid piqué. On the back are applied three box-plaits that are cut bias and narrowed gradually toward the lower edge. Very slight fulness in the back at the waist is collected in gathers between the box-plaits, and the pointed, bias yoke extends over the shoulders to form a shallow square yoke for the fronts. Three bias box-plaits narrowed toward the waist like those on the back are applied on the fronts, the closing being made with buttons and button-holes beneath the middle plait. Pretty fulness back of the middle plait is taken up in gathers at the top, and a tape stitched across the back and under-arm gores is tied over the fronts, which may be drawn down or arranged to pouch slightly, as preferred. The under-arm seams are terminated at the waist, and the free edges spring apart over the hips. The neck is finished with a fitted band. The removable standing collar has straight ends that flare slightly and is made of the shirt-waist material. The sleeves are gathered at the top and bottom and completed with fanciful roll-up cuffs that are closed with link buttons below short slashes finished with a continuous underlap, the cuffs flaring in a novel way.

Plaids are popular for shirt-waists this season, the zephyr ginghams and Madras being produced in plaids of both gay and subdued coloring that are exceedingly effective in the trim modes in vogue. The collar is frequently of white linen, although collars of the material are liked by many.



FIGURE NO. 161 G.—This illustrates LADIES' AFTERNOON TOILETTE.—The patterns are Ladies' Waist No. 9992, price 10d. or 20 cents, and Skirt No. 3398, price 1s. 3d. or 30 cents.—(For Description see Page 511.)

box-plait stitched on it. The closing is made with button-holes and buttons or studs through the box-plait. Under-arm gores fit the sides smoothly, and the under-arm seams are terminated at the waist to avoid fullness over the hips. Tapes in a casing across the back and gores draw the back in closely at the waist and are tied over the fronts, which are free. The neck is finished with a fitted band, and the removable standing collar has straight ends that flare a trifle. The sleeves are gathered at the top and bottom and completed with straight cuffs, which are closed with studs and link buttons below short slashes that are finished with a continuous underlap and closed with a button and button-hole in the underlap. A leather belt is worn.

Chambray, cotton cheviot and lawn, plaid gingham and delicately colored piqué will be made up into shirt-waists of this style, with linen, of course, for the collar; and a belt of a fashionable style may be worn.

We have pattern No. 9900 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment needs two yards and five-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SHIRT-WAIST, WITH DEEP, ROUND YOKE AND REMOVABLE COLLAR.

(For Illustrations see Page 539.)

No. 9912.—This shirt-waist is a decided novelty; it is pictured made of cotton cheviot and finished with machine-stitching. The upper part of the shirt-waist is a smooth, deep, round yoke that is shaped with shoulder seams. The fronts and back are gathered at the top and separated by under-arm gores that give a smooth effect at the sides; and tapes inserted in a casing across the back regulate the fullness at the waist and tie over the fronts, which are free and may be arranged to pouch slightly or drawn down tight, as preferred. An added box-plait extends to the neck, and the closing is made through it with button-holes and buttons or studs. The neck is finished with a shaped band. The removable standing collar is of the material to meet a prevailing fancy. The one-seam sleeves are gathered at the top and bottom and have openings finished with underlaps and pointed overlaps that are closed with a button and button-hole; they are completed with straight cuffs that are closed with link-buttons. A belt is worn.

Shirt-waists like this are not only suitable for morning wear, but are stylish for the afternoon as well. Madras, gingham, percale, lawn, batiste, linen, etc., are appropriate materials for them, and machine-stitching gives a very neat finish.

We have pattern No. 9912 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist needs two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

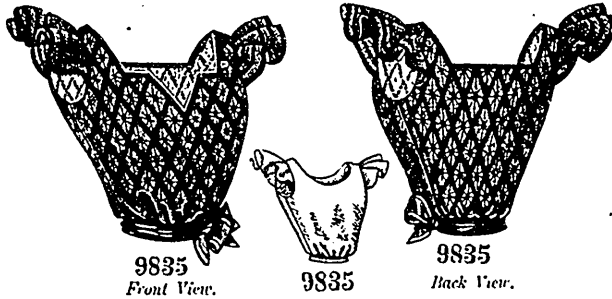
LADIES' SAILOR BLOUSE.

(For Illustrations see Page 539.)

No. 9865.—This up-to-date sailor blouse is pictured made of blue and white serge and trimmed with blue braid. It is shaped with shoulder and under-arm seams, and the lower edge is turned under to form a hem for an elastic or tape that draws it well in about the waist, the blouse drooping in the regulation way. The closing is made to the throat with buttons and button-holes, and at the neck is a sailor collar that is deep and square at the back and deep and pointed at the front, the ends flaring prettily. The full sleeves are gathered at the top and bottom and completed with round braid-trimmed cuffs.

Flannel, serge, cheviot and washable fabrics may be chosen for a blouse of this kind, and a contrast will be pleasing, such as red and blue flannel or white with blue. Braid is in order for decoration.

We have pattern No. 9865 in six sizes for ladies



9835
Front View. 9835 Back View.
LADIES' OVER-BLOUSE. (TO BE MADE WITH ROUND OR FANCY, LOW NECK AND WITH OR WITHOUT THE CAPS.) FOR WEAR WITH WAISTS.
(For Description see this Page.)

from thirty to forty inches, bust measure. For a lady of medium size, the garment requires two yards and an eighth of blue serge forty inches wide, with half a yard of white serge in the same width for the collar and cuffs. Price of pattern, 10d. or 20 cents.

FIGURE No. 161 G.—LADIES AFTERNOON TOILETTE.
(For Illustration see Page 540.)

FIGURE No. 161 G.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 9892 and costs 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 535. The skirt pattern, which is No. 9398 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

In this instance the nine-gored skirt is shown developed in bayadère-striped silk and the simple full waist of organdy. The waist may be made with or without a fitted lining; it has becoming fulness puffing out stylishly in the fronts, which are closed at the center, and the back has gathered fulness at the waist, but is smooth at the top. The entire body and also the two-seam sleeves are encircled by gathered ruches of organdy alternating with rows of insertion; this decoration will impart an elaborate effect to a very simple waist. A ribbon stock and a fringe-finished sash of ribbon give an attractive completion.

The skirt is an especially good shape for striped silks and patterned goods of all kinds, the gores being narrow and cut so as to be straight at the center and bias at the side edges; it is fan-plaited at the back.

The waist is a pretty style by which to make up dimity or Swiss, net, grenadine, etc. If made without the lining, separate slips of lining may be worn underneath to give any admired color, which will be matched in the belt and stock. The skirt may be of satin or silk, bayadère stripes being a popular choice just now.

Ribbon, feathers and flowers adorn the straw hat.

LADIES' OVER-BLOUSE. (TO BE MADE WITH ROUND OR FANCY LOW NECK AND WITH OR WITHOUT THE CAPS.) FOR WEAR WITH WAISTS.
(For Illustrations see this Page.)

No. 9835.—For wear with a variety of waists, this over-b blouse is very becoming and fashionable. It is pictured made of lace net and trimmed with velvet ribbon put on in diamond plaid design and a silk ribbon belt. It is shaped by shoulder and under-arm seams and may be made with a low, round neck or with a low neck that is square at the back and fancifully pointed at the front. Gathers adjust the fulness at the waist both back and front, and the over-b blouse pouches very slightly over the belt. The closing is made invisibly at the left side along the shoulder and under the arm. Circular sleeve caps ripple jauntily over the tops of the dress sleeves.

An over-b blouse of this style could be charmingly made of satin or silk overlaid with lace. Ruchings or plaitings of silk, lace edging and ribbon would contribute a pleasing decoration. There are many handsome fabrics and beautiful trinnings now displayed in the shops, which would pleas-

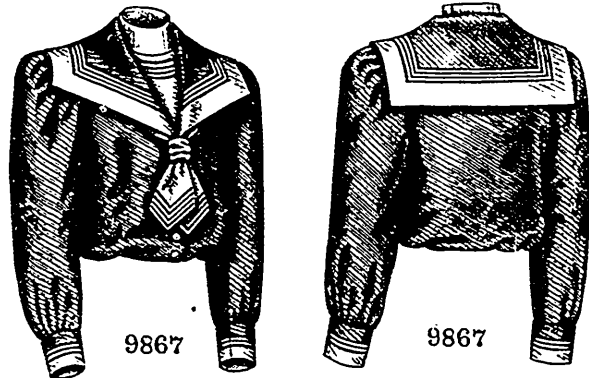
ingly develop this waist accessory, and lace nets and open effects in embroideries are very popular.

We have pattern No. 9835 in three sizes, small, medium and large. In the medium size, the garment requires a yard and three-eighths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

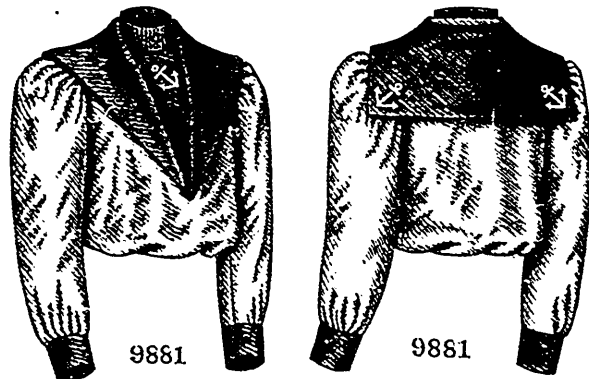
LADIES' SAILOR BLOUSE, WITH SHIELD.
(For Illustrations see this Page.)

No. 9867.—A pretty sailor blouse that opens in V shape over a removable shield and closes below with buttons and button-holes is here represented made of blue and white serge and trimmed with bands of the white serge and rows of blue soutache braid. It is shaped by shoulder and under-arm seams, and the lower edge is drawn in about the waist by an elastic inserted in the hem, the blouse drooping all round in regulation sailor-b blouse fashion. A moderately deep sailor-collar that is square at the back has wide slanting ends that meet at the top of the closing and extend in points on the full one-seam sleeves, which are gathered at the top and bottom and finished with round cuffs. The shield is made with a shallow cape back, a smooth front and a standing collar and is closed on the left shoulder. The plaited ends of ties are tacked beneath the ends of the collar and the ties are knotted in sailor fashion.

Flannel, cloth and English serge are in vogue for sailor blouses and cooler materials that are equally appropriate are linen, duck, crash and cotton cheviot. Braid is the usual trimming.



9867 Front View. 9867 Back View.
LADIES' SAILOR BLOUSE, WITH SHIELD.
(For Description see this Page.)

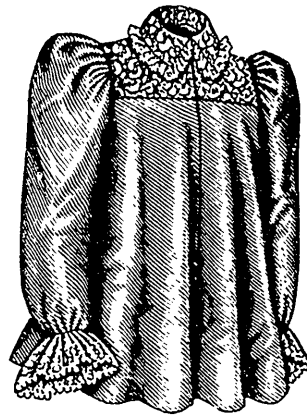


9881 Front View. 9881 Back View.
LADIES' SAILOR BLOUSE, WITH SHIELD.
(For Description see Page 542.)

We have pattern No. 9867 in six sizes for ladies from thirty to forty inches, bust measure. To make the blouse for a lady

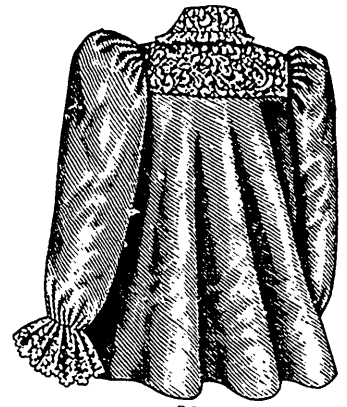


FIGURE No. 162 G.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Shirt-Waist No. 9845, price 10d. or 20 cents; and Skirt No. 9871, price 1s. or 25 cents.
(For Description see this Page.)



9831

Front View.



9831

Back View.

LADIES' CIRCULAR DRESSING-SACK, WITH SQUARE YOKF.
(TO BE MADE WITH STANDING OR ROLLING COLLAR AND WITH CUFFS OR FRILLS.)
(For Description see Page 513.)

trim. Price of pattern, 10d. or 20 cents.



9831

LADIES' SAILOR BLOUSE, WITH SHIELD.

(For Illustrations see Page 541.)
No. 9881.—A combination of blue and white serge was chosen for this up-to-date sailor blouse, white appliqué anchors providing the decoration. The garment is shaped by under-arm and shoulder seams and is slipped on over the head. The lower edge is hemmed to hold an elastic, which draws it closely about the waist, and the blouse droops in the regular way. The front is shaped in a deep, narrow V, and in the opening is secured a removable shield that is made with a cape back and a standing collar and closed at the left side. The large sailor-collar falls broad and square at the back, and its pointed ends meet at the bottom of the V opening. The sleeves, which are gathered at the top and bottom and finished with round cuffs, are of the correct size and shape.
The mode is adaptable to duck or linen, as well as plain and fancy striped flannel, serge and silk in combination with cloth or velvet.

We have pattern No. 9881 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the garment requires two yards and a half of white serge forty inches wide, with three-fourths of a yard of blue serge in the same width for the shield, collars and cuffs. Price of pattern, 10d. or 20 cents.

FIGURE No. 162 G.—LADIES' TOILETTE.

(For Illustration see this Page.)

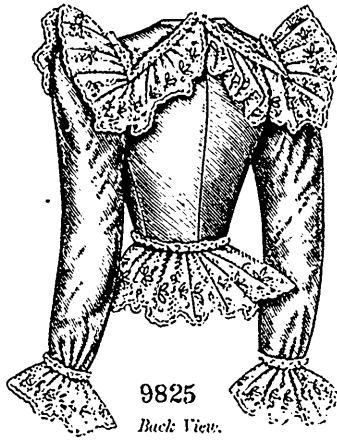
FIGURE No. 162 G.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 9845 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 537. The skirt pattern, which is No. 9871 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is shown on page 553.

A shirt-waist of heliotrope silk with white linen collar is here associated with a dark-blue serge skirt trimmed with black satin folds arranged in a graceful design. The shirt-waist is one of the new tucked modes, small tucks in groups of three crossing the back and fronts and encircling the shirt sleeves, which have straight link cuffs. The fronts pouch very slightly and have pretty fullness at each side of a box-plait, through which the closing is made with studs, and the back has fullness in the lower part and is drawn down trimly; the collar is removable, and with it a plaid silk tie is worn. The belt is of ribbon. The handsome skirt is a new circular bell style that is dart-fitted

of medium size, will require two yards and five-eighths of blue serge forty inches wide, with three-fourths of a yard of white serge in the same width for the shield, ties and to



9825
Front View.



9825
Back View.
LADIES' BOLERO DRESSING-SACK,
WITH FICHU ENDS.
(For Description see this Page.)

at the front and sides and laid in an under box-plait at the back.

Shirt-waists of gingham, chambray, lawn or other cottons or of

basque. The pattern, which is No. 9838 and costs 10d. or 20 cents, is in ten sizes for ladies from thirty to forty-two

silk accompany skirts of any variety of wool goods in gray, brown, blue or black, finished plainly or trimmed with braid or folds.

The fancy straw hat is trimmed with ribbon and wings.

LADIES' CIRCULAR DRESSING-SACK, WITH SQUARE YOKE.
(TO BE MADE WITH STANDING OR ROLLING COLLAR AND WITH CUFFS OR FRILLS.)

(For Illustrations see Page 542.)

No. 9831.—Cashmere is illustrated in this graceful dressing-sack, with lace edging for the sleeve frills and collar decoration; and lace net overlies the collar and the deep, square yoke that forms the upper part of the garment. A fitted lining is provided, but its use is optional; it is of basque depth and closes, like the sack, at the center of the front. The circular fronts and back, although joined smoothly to the yoke, fall out in graceful ripples that are almost like godets near the bottom. The neck may be completed with a standing collar or a rolling collar, as illustrated. The sleeves are gathered at the top and bottom and mounted on coat-shaped linings; they may be finished with cuffs or with lace frills, as preferred.

China or India silk, French flannel, Henrietta or vailing in white or pretty tints are liked for dressing-sacks, and lawn, mainsook or Swiss could also be used.

We have pattern No. 9831 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dressing-sack for a lady of medium size, calls for two yards and seven-eighths of goods forty inches wide, with half a yard of lace net twenty-seven inches wide to cover the yoke and collar, and two yards and three-eighths of lace edging four inches and a fourth wide for the sleeve frills. Price of pattern, 1s. or 25 cents.

LADIES' BOLERO DRESSING-SACK, WITH FICHU ENDS.

(For Illustrations see this Page.)

No. 9825.—This dainty bolero dressing-sack is pictured made of white China silk, with lace edging for the frills and baby ribbon for ties. The bolero is fitted by shoulder and under-arm seams and a seam at the center of the back, and the fronts are draped at the bust by three upturned plaits in the front edges and are extended to form fichu ends that are reversed in a pretty way and adorned with frills of lace edging, the frills down the front falling in jabot style. The neck is low in V shape in front, and the fanciful collar, which is bordered with a frill of lace, is in two sections that flare at the center of the front and back. The one-seam sleeves

are gathered at the top, and the wrists are completed with a frill of lace and casings through which draw-strings are run to adjust the sleeves comfortably about the wrist. A peplum formed of a frill of lace is joined to the lower edge of the sack, giving an air of quaintness.

The mode will be pretty made up in inexpensive silks, like China, Liberty and plain or fancy taffeta and trimmed elaborately or simply with lace edging and ribbon.

We have pattern No. 9825 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment requires three yards and five-eighths of China silk twenty inches wide, with two yards and five-eighths of edging eight inches wide for the peplum, and eleven yards and three-fourths of edging six inches wide for the sleeve frills and to trim. Price of pattern, 1s. or 25 cents.

FIGURE No. 163 G.—LADIES' BASQUE.

(For Illustration see this Page.)

FIGURE No. 163 G.—This represents a Ladies'

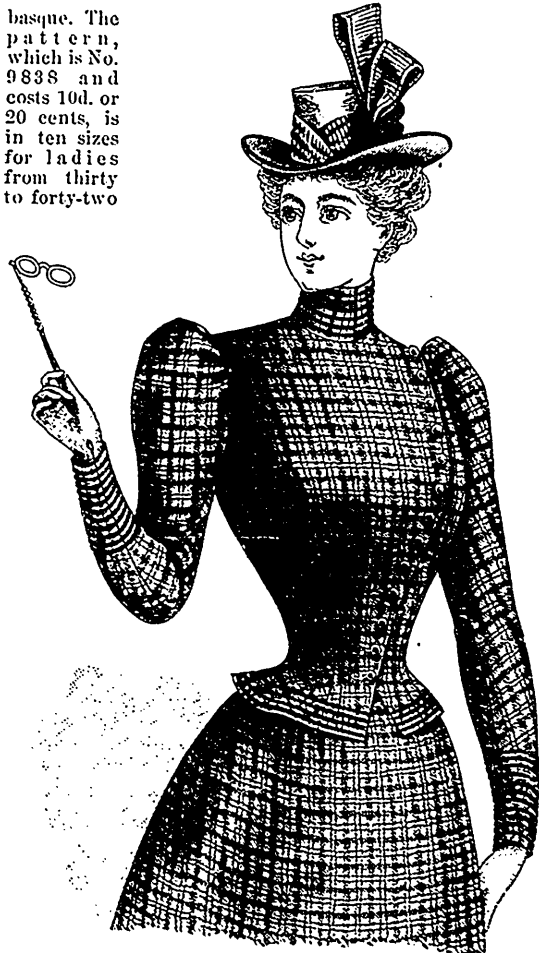
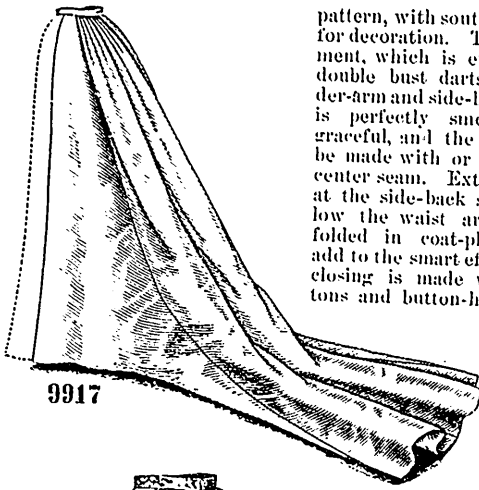


FIGURE No. 163 G.—This illustrates LADIES' BASQUE.—The pattern is No. 9838, price 10d. or 20 cents.

(For Description see this Page.)

inches, bust measure, and is differently illustrated on page 529. The diagonal closing gives a smart air to this tailor-made basque, which is here pictured made of cheviot in a large check



9917

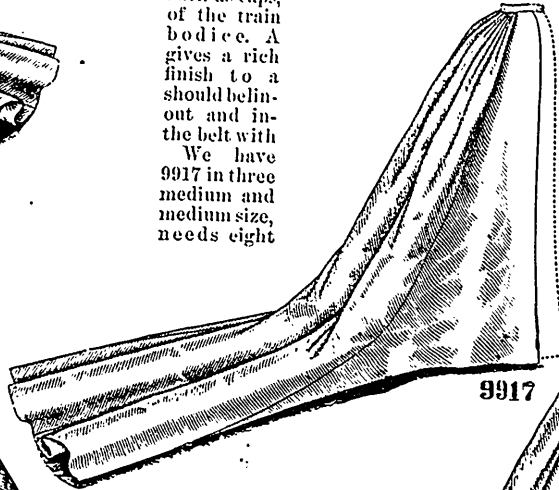
pattern, with soutache braid for decoration. The adjustment, which is effected by double bust darts and under-arm and side-back gores, is perfectly smooth and graceful, and the back may be made with or without a center seam. Extra widths at the side-back seams below the waist are under-folded in coat-plaits that add to the smart effect. The closing is made with buttons and button-holes from

gown for ceremonious occasions by the use of the adjustable train here illustrated. The train is pictured made of rich brocaded satin, and may be made in either of the two lengths illustrated, and with round or square corners according to preference. It consists of two center-back gores gathered closely at the top and a gore at each side that extends well round on the sides of the skirt over which it is adjusted, revealing the front of the skirt in panel or petticoat effect. At the back the train hangs in handsome folds that spread gracefully. The top is completed with a belt that closes in front.

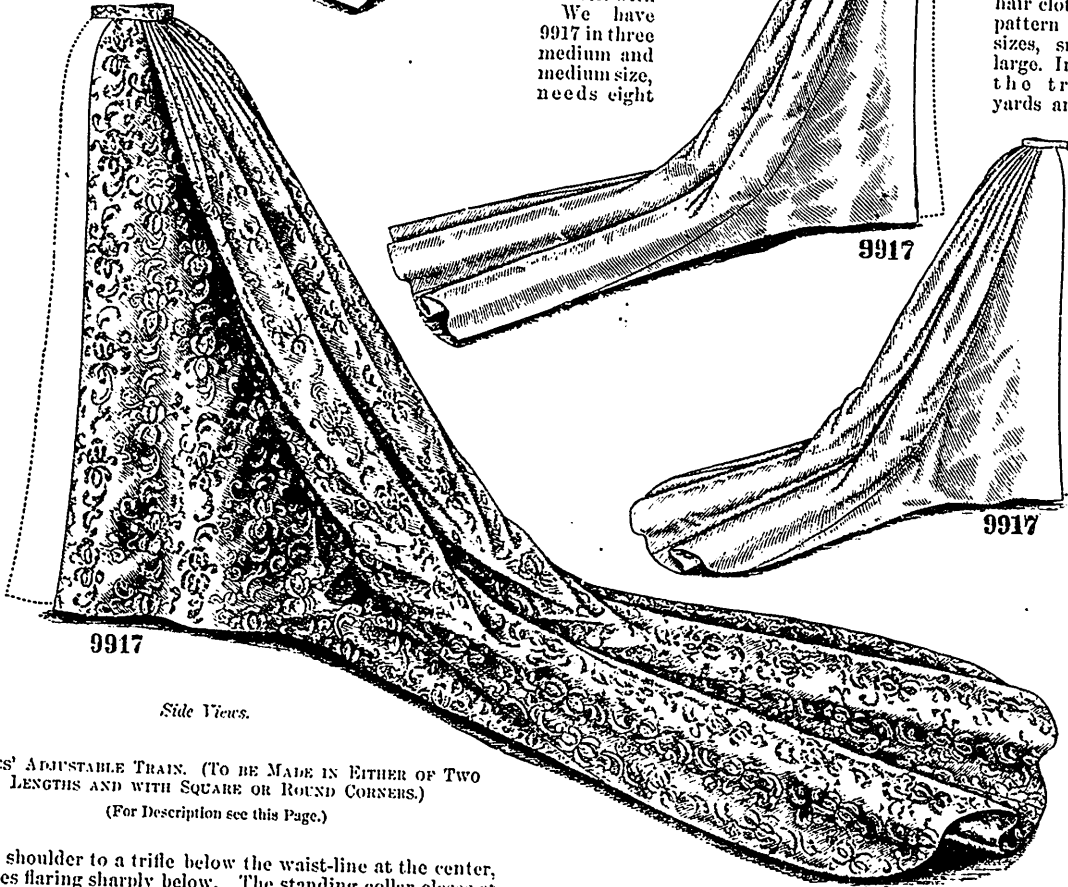
The train could be of the same material as the gown or of a contrasting fabric, and a harmonious effect could be produced in adding some such as caps, of the train bodice. A gives a rich finish to a should belin-out and in-the belt with

We have 9917 in three medium and medium size, needs eight

the gown to accessor revers, etc fabric to the dust ruff and daint train, which ed through terlined to hair cloth. pattern No sizes, small large. In the the train yards and



9917



9917

Side Views.

LADIES' ADJUSTABLE TRAIN. (TO BE MADE IN EITHER OF TWO LENGTHS AND WITH SQUARE OR ROUND CORNERS.) (For Description see this Page.)

the left shoulder to a trifle below the waist-line at the center, the edges flaring sharply below. The standing collar closes at the throat, and the two-seam sleeves are gathered at the top. This mode affords a pleasing variety in the way of plain basques which are always more or less affected by well-formed women. The mode is adapted to the novelty weaves of the season and also to camel's-hair, serge, Henrietta and similar woollens. Trimming will usually be put on flat. Ribbon decorates the English walking hat.

half of goods twenty-two inches wide. Price of pattern 1s. or 25 cents.

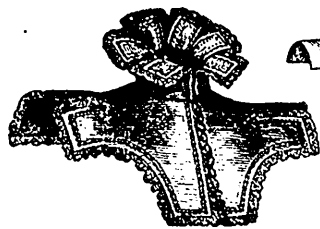
LADIES' STOLE COLLARETTE, EXTENDED TO FORM CAPS. (TO BE MADE WITH OR WITHOUT THE COLLAR TABS AND WITH THE CAPS IN TABS OR PLAIN.)

(For Illustrations see Page 545.)

LADIES' ADJUSTABLE TRAIN. (TO BE MADE IN EITHER OF TWO LENGTHS AND WITH SQUARE OR ROUND CORNERS.) (For Illustrations see this Page.)

No. 9917.—A short gown may be transformed into a superb

No. 9829.—The stylish collarette here illustrated is made of Bengaline silk and ornamented with lace edging and jet band. It is shaped by shoulder seams and is extended to form deep smooth caps, which may be plain or in tabs, as preferred. The collarette has slightly flaring stole ends and shapes a point at



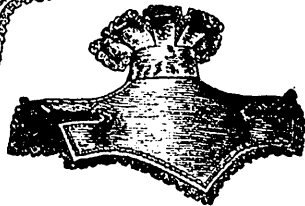
9829
Front View.

LADIES' STOLE COLLARETTE, EXTENDED TO FORM CAPS. (TO BE MADE WITH OR WITHOUT THE COLLAR TABS AND WITH THE CAPS IN TABS OR PLAIN.)

(For Description see Page 541.)



the center of the back. The standing collar may be left plain or have



9829
Back View.

a row of lace-edged square tabs joined to its upper edge. Black or colored velvet, plain or broadcated silk, satin overlaid with lace or a fine quality of broadcloth will develop this mode stylishly, and lace edging, finely plaited ribbon, appliqué trimming and jet passementerie will provide effective decoration.

We have pattern No. 9829 in three sizes, small, medium and large. In the medium size, the collarette requires seven-eighths of a yard of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' THREE-PIECE SKIRT. (TO HAVE EIGHT OR FEWER SCANT BIAS RUFFLES.) PARTICULARLY DESIRABLE FOR NETS, LACE AND SHEER FABRICS.

(For Illustrations see this Page.)

No. 9875.—This stylishly shaped skirt covered with ruffles is popular and effective; it is pictured made of taffeta silk, with striped net for the ruffles, which are trimmed at the lower edges with narrow ribbon ruffles. The three-piece skirt has a front-gore between two circular portions that are joined in a seam at the center of the back. Darts remove all fullness over the hips, giving a perfectly smooth effect, and slight fullness is disposed in gathers at each side of the placket. The skirt is covered with eight scantily gathered bias ruffles, the top ruffle being included with the belt. Fewer ruffles may be used, according to the taste of the wearer. The skirt measures about three yards round at the bottom in the medium sizes and may be worn with or without a small bustle or with any style of extender.

The Summer silks, organ-dies, dimities, grenadines and a long list of sheer fabrics may be made up in this style. The skirt proper may be of silk and the ruffles of grenadine, net, lace, etc.

We have pattern No. 9875 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the skirt without the ruffles calls for five yards and an eighth of material twenty-two inches wide, with five yards and an eighth of lace net twenty-seven inches wide for the ruffles. Price of pattern, 1s. or 25 cents.

LADIES' FIVE-GORED SKIRT. (TO BE MADE WITH THREE OR FEWER GRADUATED CIRCULAR FLOUNCES.)

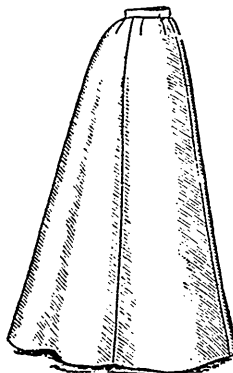
(For Illustrations see Page 546.)

No. 9870.—Another view of this skirt may be obtained by referring to figure No. 157 G in this number of THE DELINEATOR.

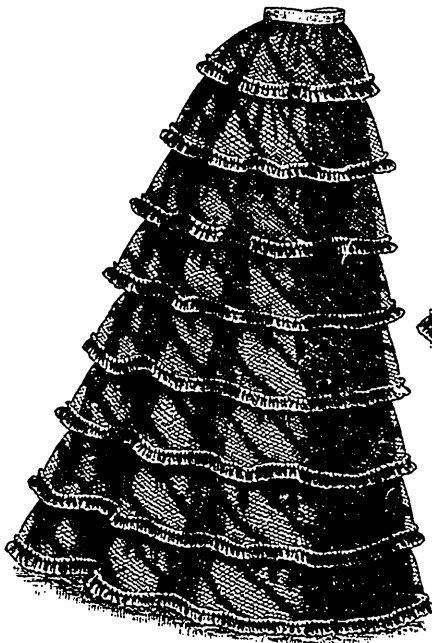
The three graduated circular flounces which are a feature of this five-gored skirt introduce a charming novelty that will attain much popularity. The skirt is here pictured made of taffeta silk, and the flounces are trimmed with velvet ribbon. The narrow front-gore is perfectly smooth at the top, and each side-gore is fitted by two darts, while the two back-gores are compactly gathered and fall in soft flute folds to the bottom, where the skirt measures about three yards and a half round in the medium sizes. The lowest circular flounce measures about four yards and five-eighths round in the medium sizes. The flounces are shallowest at the center of the front and deepen gradually toward the back to give the fashionable apron or tablier effect. A bustle or any style of skirt extender may be worn.

The skirt may be suitably made up in any of the seasonable dress goods, silk, woollen or cotton. The trimming will depend upon the color and quality of the goods chosen; on some materials lace insertion over ribbon will be effective.

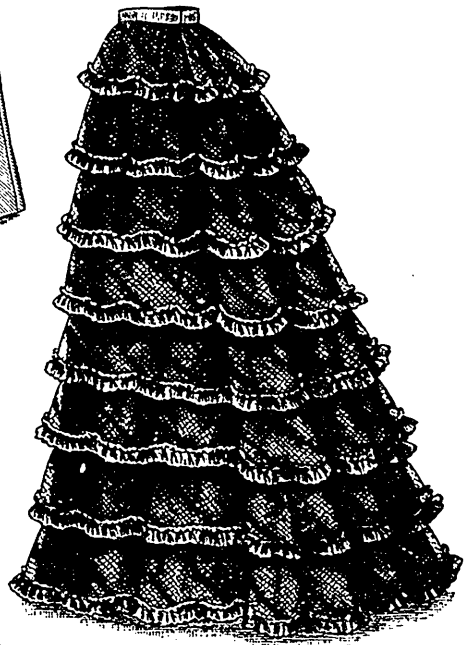
We have pattern No. 9870 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, will require thirteen yards and a fourth of material twen-



9875



9875
Side-Front View.



9875

Side-Back View.

LADIES' THREE-PIECE SKIRT (TO HAVE EIGHT OR FEWER SCANT BIAS RUFFLES) PARTICULARLY DESIRABLE FOR NETS, LACE AND SHEER FABRICS.

(For Description see this Page.)

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

LADIES' LAFAYETTE COLLARETTE, WITH CAP EXTENSIONS.

(For Illustrations see Page 546.)

No. 9854.—This serviceable and stylish Lafayette collarette with cap extensions is pictured made of myrtle-green velvet and decorated with appliqué lace and plait-

ings of black silk, the collar being lined with the silk. It consists of four sections joined in shoulder seams and a center seam, the sections being extended to form the Lafayette collar, which rises high about the neck at the back and rolls and flares becomingly in front. The collarette shapes two scolops at the closing and one broad scolop at the back and is extended in two scolops on the shoulders to form pretty caps.

Velvet, satin, silk and various dress materials may be made up in this way, and jet, lace and platings of ribbon or silk are available for decoration.

We have pattern No. 9854 in three sizes, small, medium and large. In the medium size the collarette calls for a yard and a fourth of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' MILITARY COLLARETTE, WITH EPAULETTE EXTENSIONS.

(For Illustrations see Page 547.)

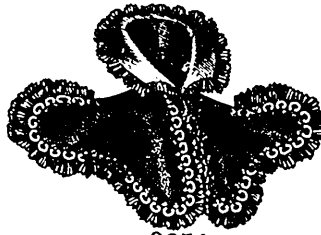
No. 9848.—This stylish military collarette, with epaulette extensions, is pictured made of cadet-blue cloth and trimmed with gold braid. The collarette is composed of five sections joined smoothly to a standing military collar. The epaulette extensions are square, while the front and back sections present an odd-looking leaf effect.

Velvet, cloth, satin and many rich fabrics are chosen for an accessory of this kind,

LADIES' SEVEN-GORED SKIRT. (TO BE SIDE-PLAITED OR GATHERED AT THE BACK AND MADE WITH A SWEEP OR IN ROUND LENGTH.)

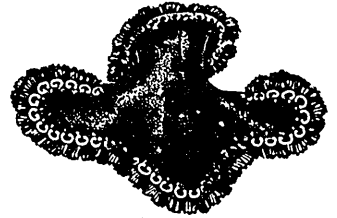
(For Illustrations see Page 547.)

No. 9873.—Another view of this skirt may be obtained



9854

Front View.

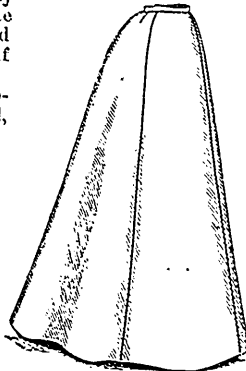


9854

Back View.

LADIES' LAFAYETTE COLLARETTE, WITH CAP-EXTENSIONS.

(For Description see Page 545.)

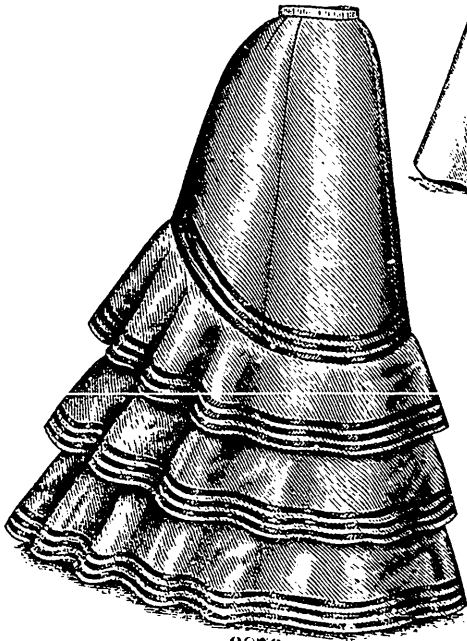


9870

by referring to figure No. 156 G in this magazine. The fashionable sheath-like effect about the hips is seen in the modish skirt, which is here pictured made of camel's-hair and embraces seven gores. The front-gore and the gore at each side of the front are narrow, and the fulness at the back may be gathered or arranged in two backward-turning plaits at each side of the center seam, the plaits expanding gradually in fan style. The skirt may be made with a sweep or in round length and worn with any style of extender. In the round length it measures four yards round in the medium sizes.

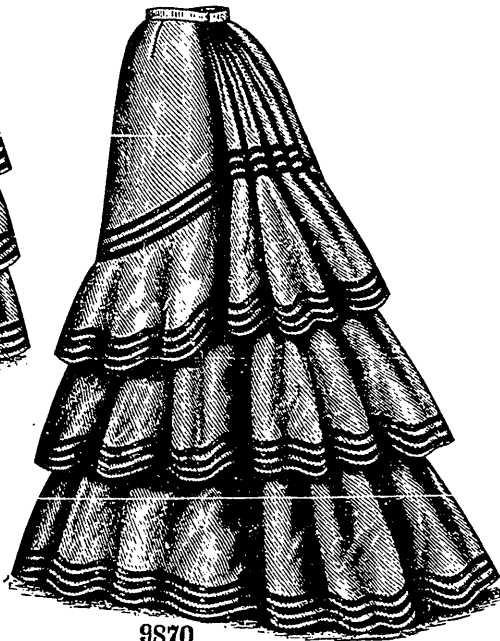
Most all of the seasonable dress goods will be satisfactory for the mode, and it invites simple as well as elaborate decoration.

We have pattern No. 9873 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. For a lady of medium size, the skirt needs five yards and an eighth of material forty inches wide. Price of pattern, 1s. or 25 cents.



9870

Side-Front View.



9870

Side-Back View.

LADIES' FIVE-GORED SKIRT. (TO BE MADE WITH THREE OR FEWER GRADUATED CIRCULAR FLOUNCES.)

(For Description see Page 545.)

and frequently it is made to match special costumes. Platings of silk or chiffon, passementerie, gimp, ruchings of ribbon or rows of narrow braid or baby ribbon may be used for garniture.

We have pattern No. 9848 in three sizes, small, medium and large. In the medium size the collarette requires five-eighths of a yard of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

the numerous flounce skirts in vogue by a narrow, full-length front-gore between short circular sections that are lengthened

LADIES' SKIRT, WITH AN ARROW, FULL-LENGTH FRONT-GORE BETWEEN SHORT CIRCULAR PORTIONS THAT ARE LENGTHENED BY A GRADUATED CIRCULAR FLOUNCE.

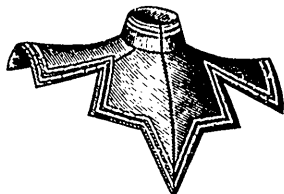
(TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION SKIRT AND IN ROUND LENGTH OR WITH A SLIGHT SWEEP.)

(For Illustrations see Page 648.)

No. 9885.—This skirt is among the recent novelties and is exceedingly handsome and graceful in effect. It is pictured made of cloth and is distinguished from

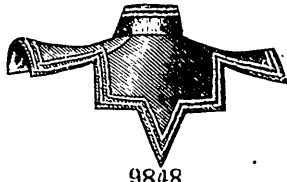
by a circular flounce. The circular sections may be eased on the belt or fitted by darts, and two closely lapped, backward-turning plaits dispose of the fulness at each side of the center seam. The flounce is narrowest where it joins the side edges of the front-gore and deepens gradually toward the back, where it falls in with the folds of the plaits, while

arm's-eye. To make a pair of full-length sleeves for a lady whose arm measures eleven inches as described, will need two yards of goods forty-five inches wide, with two yards and an eighth of edging four inches wide for the frills; a pair of elbow sleeves will need a yard and a half of material forty-five inches wide, with two yards and five-eighths of edging five inches and a half wide for the frills. Price of pattern, 5d. or 10 cents.



9848

Front View.



9848

Back View.

LADIES' MILITARY COLLARETTE, WITH EPAULETTE EXTENSIONS.

(For Description see Page 546.)

it springs out in ripples, due to the shaping, at the sides. The skirt may be made in round length or with a slight sweep. In the round length the skirt measures a little over four yards and a fourth in the medium sizes. A row of fancy braid along the top of the flounce contributes a dressy finish. The seven-gored foundation skirt is gathered at the back. The skirt may be lined throughout and worn without the foundation skirt, or it may be made up unlined and worn with the foundation skirt, as preferred. A small bustle or any style of skirt extender may be used.

All woollens of seasonable texture, including armurette, camel's-hair, light-weight cheviot, suiting, serge and novelty weaves may be made up by this pattern, and decoration may be arranged on the front-gore and above or at the foot of the flounce.

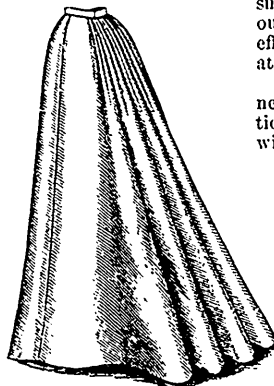
We have pattern No. 9885 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs five yards and an eighth of goods forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRRED PRESS SLEEVE. (TO BE MADE IN FULL LENGTH OR ELBOW LENGTH.) (For Illustrations see Page 546.)

No. 9879.—This sleeve will be especially charming made up in any thin fabric. It is shaped by only an inside seam and is shirred to form a series of encircling puffs of even depth; it is arranged over a coat-shaped lining, and may be made in full length or elbow length, as preferred, a shaped frill completing it in either length.

Chiffon, Liberty silk, crêpe de Chine, mousseline de soie, silk mull and organdy will be exceedingly dainty for a sleeve of this kind, and satin or flexible silk would also be effective. A plaiting of chiffon, silk, organdy or mull could be used, instead of the lace frill.

We have pattern No. 9890 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the

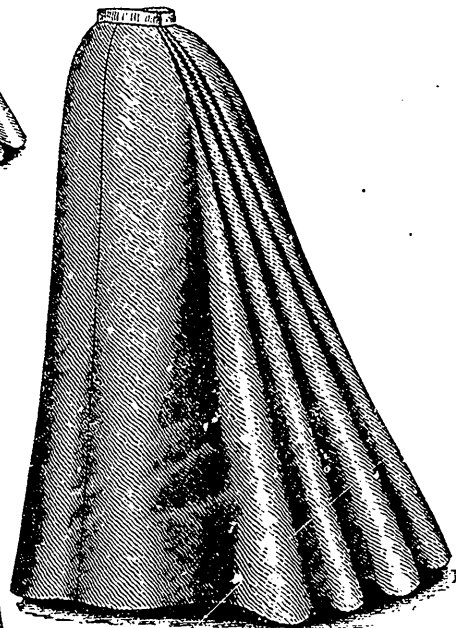


9873



9873

Side-Front View.



9873

Side-Back View.

LADIES' SEVEN-GORED SKIRT. (TO BE SIDE-PLAITED OR GATHERED AT THE BACK AND MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 546.)

medium and large. In the medium size the flaring stock collar calls for a fourth of a yard of goods thirty or more inches wide, with a fourth of a yard of silk twenty inches wide to line the flaring portions, and a yard and three-eighths of ribbon four inches wide for the ties; the close stock collar needs half a yard of silk twenty inches wide, with an eighth

LADIES' FANCY STOCK COLLARS.

(For Illustrations see Page 549.)

No. 9863.—These fancy stock collars represent the newest ideas in accessories of this kind. One collar is shown made of cashmere and silk, ribbon forming the stock ties, which are handsomely bowed in front. It consists of a high standing collar, to the upper edge of which are sewed two fancifully shaped flaring sections that meet at the center of the back and are wide apart in front. The ribbon ties are arranged in soft upturned folds about the collar and bowed in front.

The other stock collar consists of a standing collar encircled by a wrinkled stock of silk over which is a smooth fancifully shaped portion that is hollowed out in the front and back to reveal the stock effectively and stands above the collar in points at the sides.

These collars may stylishly complete any of the new basques, waists, blouses, etc., and a combination of velvet and silk or silk with dress goods will be appropriate.

We have pattern No. 9863 in three sizes, small,

of a yard of dress goods forty inches wide for the revers. Price of pattern, 5d. or 10 cents.

LADIES' TUCKED SEVEN-GORED SKIRT, WITH SEVEN-GORED FOUNDATION SKIRT. (TO BE MADE WITH SIX TUCKS AN INCH AND A HALF WIDE, OR WITH TWELVE TUCKS THREE-FOURTHS OF AN INCH WIDE, OR WITH EIGHTEEN TUCKS HALF AN INCH WIDE, AND BOX-PLAIED OR GATHERED AT THE BACK.)
(For Illustrations see Page 549.)

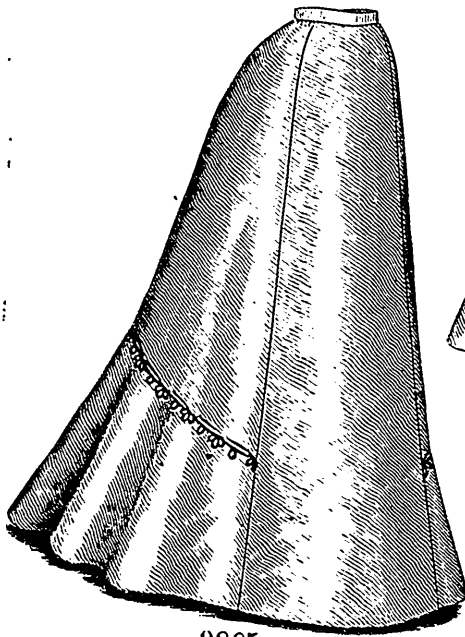
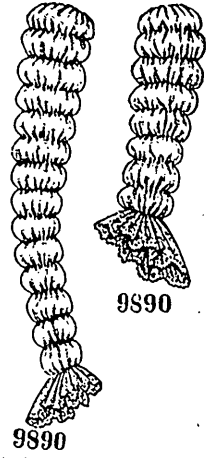
No. 9862.—A tucked seven-gored skirt is new and stylish and is pictured made of camel's-hair over a seven-gored foundation skirt of taffeta silk. It is rendered perfectly smooth-fitting at the top by the shaping and a dart in the first side-gores; and may be made with six tucks an inch and a half wide, or with twelve tucks three-fourths of an inch wide, or with eighteen tucks half an inch wide, as desired. The tucks are arranged in one, two or three, according to the width, just below the hips, two, four or six at the knee,

twenty to thirty-two inches, waist measure. For a lady of medium size, the garment requires seven yards and an eighth of material forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SKIRT, HAVING A TABLIER UPPER PORTION AND A GATHERED CIRCULAR LOWER PORTION. (TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION SKIRT.)
(For Illustrations see Page 550.)

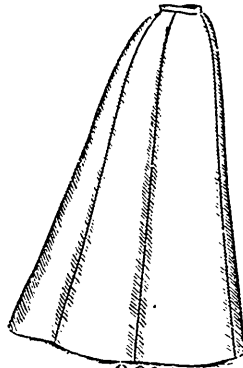
No. 9872.—The tablier skirt is among the popular new modes of the season; it is pictured made of figured India silk showing green and brown tints and decorated with a row of lace insertion put on in zig-zag fashion above the lower edge of the flounce. It falls over a seven-gored foundation skirt, the use of which, however, is optional. The foundation skirt fits smoothly at the top across the front and sides and is compactly gathered at the back. The circular upper portion is smoothly fitted at the top by three darts at each side; it takes a deep oval shape at the front and is quite short at the back, where it is gathered. The graduated circular flounce, which is turned under at the top and gathered to form a frill heading, is quite shallow in front and extends almost to the

LADIES' SHIRRED DRESS-SLEEVE. (TO BE MADE IN FULL-LENGTH OR ELBOW LENGTH.)
(For Description see Page 547.)

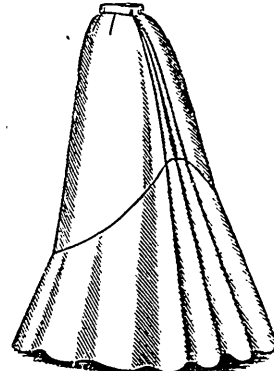


9885

Sub-Front View.

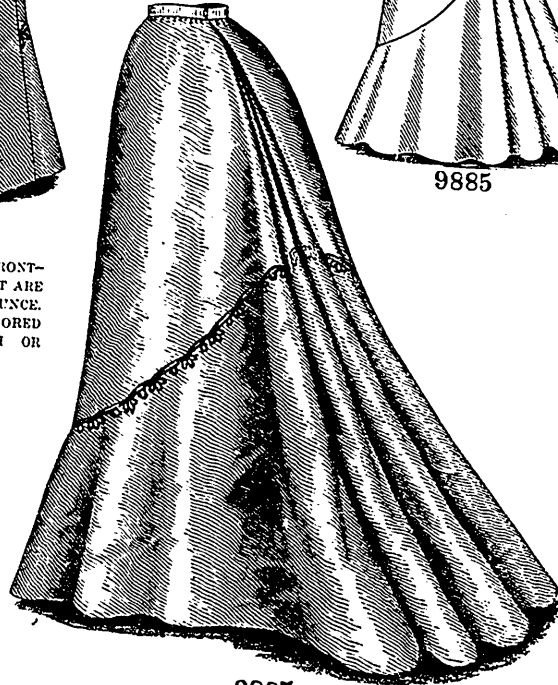


9885



9885

LADIES' SKIRT, WITH A NARROW FULL-LENGTH FRONT-GORE BETWEEN SHORT CIRCULAR PORTIONS THAT ARE LENGTHENED BY A GRADUATED CIRCULAR FLOUNCE. (TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION SKIRT AND IN ROUND LENGTH OR WITH A SLIGHT SWEEP.)
(For Description see Page 546.)



9885

Side-Back View.

and three, six or nine a pretty distance from the edge, the result in any of these arrangements being very attractive. The fulness at the back of the skirt may be arranged in a box-plait at each side of the placket or it may be gathered. The width of the skirt at the bottom is three yards and five-eighths in the medium sizes. The skirt may be held out at the back by a small bustle or any style of extender.

Cloth, serge, cheviot, novelty goods and a host of washable fabrics like organdy, batiste, linen, lawn, dimity, etc., will be made up in this manner, and the width and number of tucks will be a matter for the individual wearer to decide for herself. If made of cotton goods the tucks may be edged with lace felled on.

We have pattern No. 9862 in seven sizes for ladies from

belt at the back. The foundation skirt measures about three yards and three-eighths at the bottom, and the skirt



9863

Front Views. Back Views.

LADIES' FANCY STOCK COLLARS.

(For Description see Page 547.)

or percaline foundation skirt. This skirt may accompany any of the dainty waists that are now shown in such varieties, and it may match or contrast with the waist, as desired. Plain challis will make up well in a skirt of this kind, and rows of narrow or wide velvet ribbon will be a suitable decoration. All sorts of washable fabrics are also appropriate, and a lavish decoration of insertion or lace may be added, though decoration is not absolutely necessary to the good effect.

We have pattern No. 9872 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt calls for four yards and five-eighths of material forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EIGHT-GORED SKIRT, PERFORATED FOR TRIMMING IN TABLIER OUTLINE. (TO BE MADE WITH A SLIGHT SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 551.)

No. 9874.—A handsomely shaped skirt showing the new sheath-like effect is here represented in challis. The front-gore and the two gores at each side fit with perfect smoothness over the hips, and the three back-gores are gathered to hang in full rolling folds. The pattern is perforated in tablier outline so that trimming may be added to give the tablier effect now so fashionable. The skirt may be made with a slight sweep or in round length, as preferred; in the round length it measures three yards and a half at the lower edge in the medium sizes. A small bustle or any style of skirt extender may be worn.

Silk, satin duchesse, organdy, lawn and also woollens of seasonable weight may be made up by this mode, and the decoration may consist of braid, ruchings of lace or footing, ribbon, lace bands, etc. A handsome black grenadine made over shaded silk by this mode shows a tablier trimming of gathered ruchings of the

about five yards round in the medium sizes. This skirt may be held out at the back by a small bustle or any style of skirt extender.

Challis, grenadine, silk and the sheer novelty dress goods will be effective made up in this style over a silk or colored lawn

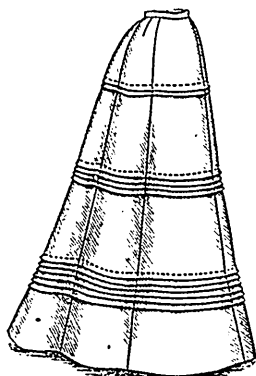
grenadine. On lawn or organdy skirts lace or insertion will be used for trimming.

We have pattern No. 9874 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require four yards and three-fourths of goods forty inches wide. Price of pattern, 1s. or 25 cents.

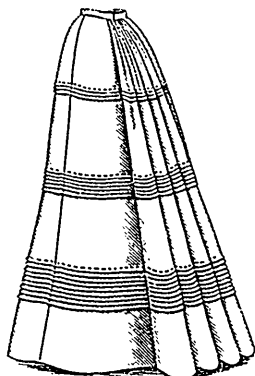
LADIES' MARIE ANTOINETTE FICHU.

(For Illustrations see Page 552.)

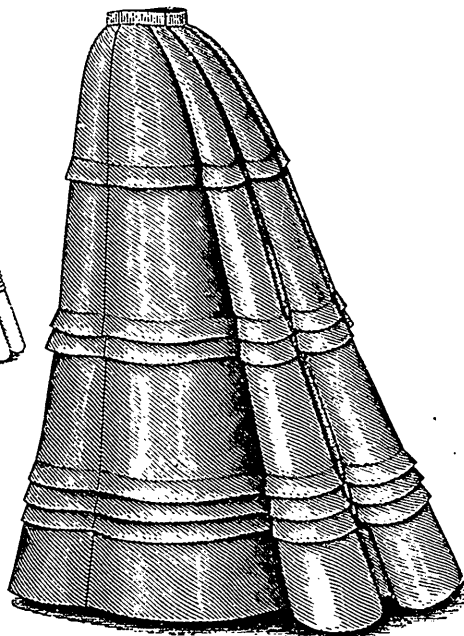
No. 9839.—The Marie Antoinette fichu here pictured made of gauze and frills of lace edging, trimmed with baby ribbon, will add a charming finish to many simple waists. The fichu portion, which is bias and in one piece, is in rounding outline at the back and prettily draped by plaits tacked at the center of the back and near the ends. A delightfully fluffy appearance is given by deep lace frills, which border the fichu and fall of their own accord in full jabots at the ends, the frills being decorated with rows of baby ribbon. The fichu is crossed at the bust, the fluffy ends falling a trifle below the waist.



9862



9862

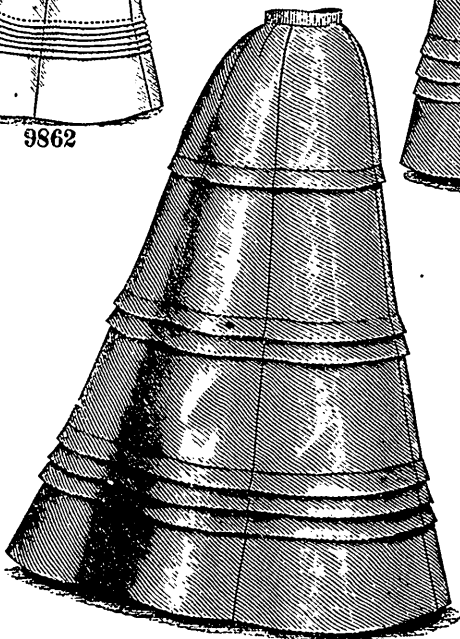


9862

Side-Back View.

LADIES' TUCKED SEVEN-GORED SKIRT, WITH SEVEN-GORED FOUNDATION SKIRT. (TO BE MADE WITH SIX TUCKS AN INCH AND A HALF WIDE, OR WITH TWELVE TUCKS THREE-FOURTHS OF AN INCH WIDE, OR WITH EIGHTEEN TUCKS HALF AN INCH WIDE, AND BOX-PLAILED OR GATHERED AT THE BACK.)

(For Description see Page 548.)



9862

Side-Front View.

Gauze, mull, organdy, Liberty silk and sheer fabrics generally may be used for the fichu and lace and ribbon will supply the decoration. Plain waists may be made quite fanciful by a fichu of this style, and a particularly dainty one for wear with black waists could be realized by combining plain and dotted Swiss, with a very narrow edge finish of lace on the frills. White baby ribbon could be applied in groups on the frills.

Pattern No. 9839 is in one size only, and, to make a fichu like it, calls for three-fourths of a yard of gauze twenty inches wide, with seven yards and five-eighths of edging ten inches wide for the frills. Price of pattern, 5d. or 10 cents.

LADIES' THREE-PIECE BELL SKIRT. HAVING NO UNNECESSARY FULLNESS. (DESIGNED FOR SEVERE EFFECTS AND FOR FLOUNCE, RUFFLE OR OTHER FANCY DECORATIONS.)
(For Illustrations see Page 552.)

No. 9833.—A new three-piece bell skirt is here illustrated made of camel's-hair. It has a narrow front-gore between two circular portions that are joined in a seam at the center of the back. The shaping leaves no unnecessary fullness at the belt, whatever fullness there is being removed by six darts. A smooth sheath-like effect is seen about the hips to the ends of the belt, only a suspicion of ripples forming below the hips, while at the back the skirt falls in two deep flutes that begin a little below the belt. These flutes are due entirely to the shaping and not to any arrangement of plaits. The skirt flares gracefully toward the lower edge, which measures nearly three yards round in the medium sizes, and a small bustle or any style of extender may be worn. The conservative width adapts the mode to flounce, ruffle or other fancy decorations, as well as to the severe effects of tailor modes, in which the perfect shaping is shown to advantage.

All tastes may be gratified by this mode, which, in addition to permitting plain and fancy effects with equal satisfaction, fills the latest demands of Fashion. Armurette, crêpon, molhair, camel's-hair, serge, suiting, light-weight chevot and novelties will make up pleasingly in this way, and silk, fancy bands, trimmed ruffles of the material or braiding may provide the decoration.

We have pattern No. 9833 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. For a lady of medium size, the skirt will need three yards and a half of goods forty inches wide. Price of pattern, 1s. or 25 cents.

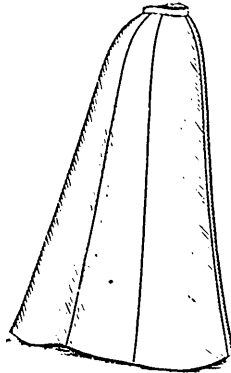
LADIES' WAIST DECORATION. (TO BE MADE WITH SINGLE, DOUBLE OR TRIPLE CAPS.)
(For Illustrations see Page 553.)

No. 9828.—By referring to figure No. 155 G in this number of THE DELINEATOR, this waist decoration may be again seen.

Many waists afford opportunity for the use of a decoration like the one here pictured made of silk overlaid with lace net and trimmed with footing. The decoration is low and round at the top, and its shoulder edges are seamed at one side and closed with hooks and loops at the other side. It tapers toward the waist and is deeply slashed at the center both front and back to form two tapering straps that are joined to a belt, the straps in front being plaited at the ends and pouching stylishly over a wrinkled ribbon belt. Caps composed of oval sections may be made single, double or triple, as preferred; they stand out in the fashionable way over the dress sleeves.

Waist decorations like this will be effective made of fancy silk, satin, velvet or spangled net over silk, with ruches of chiffon, lace edging or bands of lace, bend possementerie, etc., for ornamentation. A dainty decoration is of cherry silk overlaid with black net showing large circular figures, and an edge finish is supplied by a row of spangled gimp. Frills or plaitings of chiffon, Liberty silk or mousseline are exceedingly dainty as a trimming.

We have pattern No. 9828 in three sizes, small, medium and large. In the medium size, the decoration requires one yard of



9872



9872

Side-Back View.

LADIES' SKIRT HAVING A TABLIER UPPER-PORTION AND A GATHERED CIRCULAR LOWER-PORTION. (TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION SKIRT.)

(For Description see Page 548.)

material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FRENCH SURPLICE CORSET-COVER. (TO BE MADE WITH SHALLOW OR DEEP V NECK.)

(For Illustrations see Page 553.)

No. 9841.—This novel and dainty French corset-cover is shown made of nainsook and trimmed with embroidered insertion, edging and ribbon-run beading. The back is smooth at the top and gathered at the bottom, and in the fronts are formed three groups of fine tucks that extend from the shoulders to the bust, the resulting fullness being taken up in gathers at the lower edge. The neck may be in shallow or deep V shape. In the shallow V neck the fronts lap in surplice style, but in the deep V they meet only for a short distance above the waist. The lower edge is finished with a belt to which is joined a gathered peplum, the ends of which either lap or meet with the fronts.

The corset-cover is exceedingly pretty and will be made of fine nainsook trimmed with Swiss embroidery, Mechlin or Valenciennes lace. Both insertion and edging will be used, and beading threaded with ribbon is always liked.

We have pattern No. 9841 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of



9872

Side-Front View.

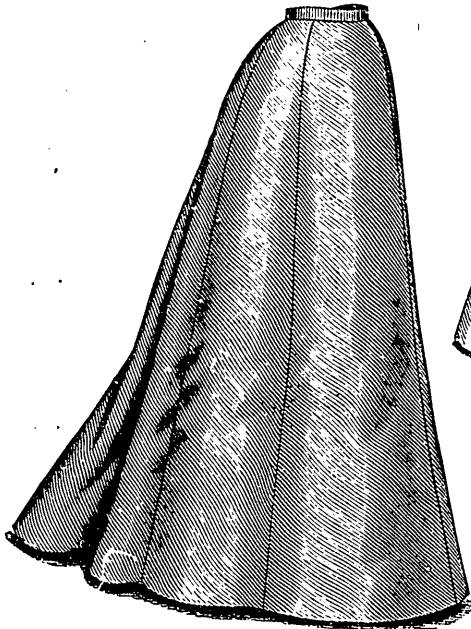
medium size, the garment requires a yard and an eighth of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

LADIES' CIRCULAR SKIRT, HAVING THE FULLNESS AT THE BACK FORMED IN AN UNDER BOX-PLAIT.

(KNOWN AS THE BELL SKIRT.)
(For Illustrations see Page 553.)

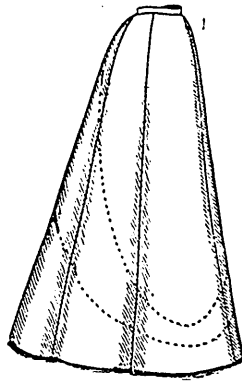
No. 9871.—This skirt is shown again at figures Nos. 158 G

or drop frame wheels. The skirt hangs very gracefully, and the arrangement of the plaits conceals the division when the wearer is dismounted. When made of woollen goods, it should be lined with some firm, slippery lining material and stiffened, at least, to the depth of five inches at the bottom. The divided portions are joined together by a center seam from the belt at the back to the belt in front and each portion consists of a wide front-gore and back-gore joined by a seam at the inside of the leg and a seam extending from the belt to the lower edge near the back. The front-gore is fitted smoothly over the hips by two darts, but falls in slight ripples below. Three forward-turning plaits are arranged at each side of the center seam in front, and three backward-turning plaits are made at each side of the center seam at the back, the middle plaits at the back being tacked together along their outer folds for several inches from the top so as to hold the folds over to conceal the division. The plaits fall in handsome lines, and the skirt may be made in either length illustrated. A placket opening is finished in the under fold of the first plait in the right side of the front, and the belt is closed at the center of the front. Under the second plait in the left side of the front a pocket is inserted. To prevent the skirt from being blown about by the wind while riding straps may be buttoned on the skirt at the sides. They are slipped off the button to permit the skirt to fall free when the rider

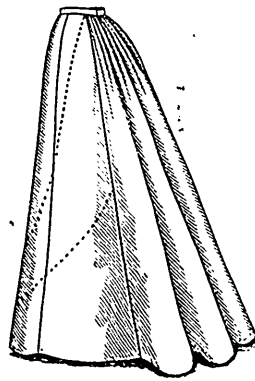


9874

Side-Front View.



9874



9874

LADIES' EIGHT-GORED SKIRT, PERFORATED FOR TRIMMING IN TABLIER OUTLINE. (TO BE MADE WITH A SLIGHT SWEEP OR ROUND LENGTH.)

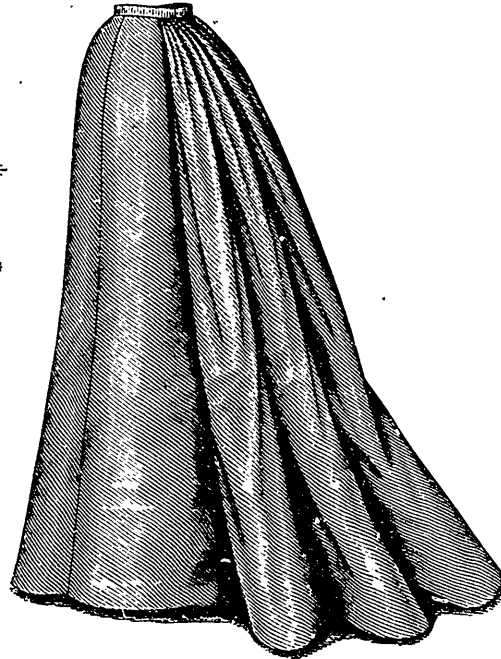
(For Description see Page 549.)

and 162 G in this number of THE DELINEATOR.

The engravings show the latest circular bell skirt. It is here made of camel's-hair. The skirt is of fashionable width, measuring about three yards round at the bottom in the medium sizes. All fullness about the hips is removed by darts, and the fullness at the back is laid in an under box-plait, that flares in rolling folds toward the lower edge. A bustle or any kind of skirt extender may be worn with this skirt.

The new cheviots, serges and novelty wool goods may be made up stylishly by the mode, and the skirt may be trimmed with braid, ribbon, bands of passementerie, ruchings of ribbon or silk or folds of material.

We have pattern No. 9871 in nine sizes for ladies from twenty to to thirty-six inches, waist measure. For a lady of medium size, the garment needs three yards and an-eighth of material forty inches wide. Price of pattern, 1s. or 25 cents.



9874

Side-Back View.

LADIES' DIVIDED CYCLING SKIRT. (TO BE MADE IN EITHER OF TWO LENGTHS.) EQUALLY DESIRABLE FOR USE WITH DIAMOND AND DROP FRAME WHEELS.

(For Illustrations see Page 554.)

No. 9922.—Tan cloth was selected for this handsome divided cycling skirt, which is equally desirable for use with diamond

is dismounted. Each divided portion measures a little over two yards and a half round at the lower edge in the medium sizes. Two rows of machine-stitching finish the skirt.

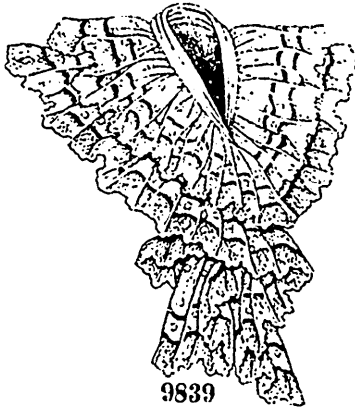
The divided cycling skirt finds many admirers and may be made of all materials that are suitable for wheeling attire. Heavy linen crash is well liked for Summer wear, as well as serge, cheviot, covert cloth, broadcloth, etc.

We have pattern No. 9922 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 of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DIVIDED CYCLING SKIRT. (TO BE MADE IN EITHER OF TWO LENGTHS) EQUALLY DESIRABLE FOR USE WITH DIAMOND AND DROP FRAME WHEELS.
(For Illustrations see Page 551.)

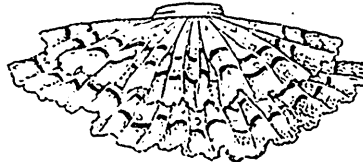
No. 9921.—A well-planned divided eyeing skirt that can be

Cycling skirts for the intermediate seasons are made of cheviot, serge and other strong weaves, while for Summer wear crash, cotton homespun and linen give excellent service. We have pattern No. 9921 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size the skirt needs three yards and a half of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.



9839

Front View.



9839

Back View.

LADIES' MARIE ANTOINETTE FICHU.

(For Description see Page 549.)

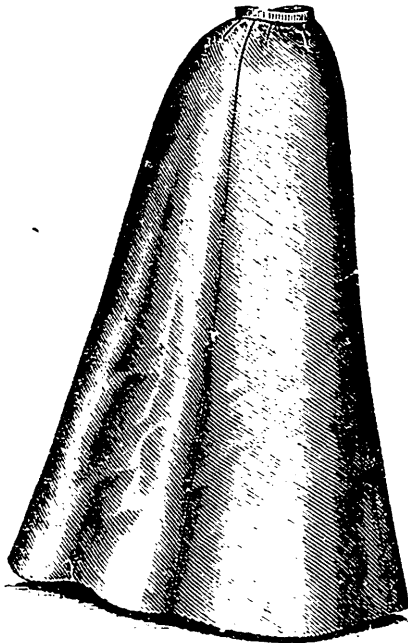
worn with equally good effect on diamond and drop frame wheels is here shown made of covert cloth and finished with machine-stitching. It

the bustle are joined hip-pads that are almost the depth of the bustle at their back edges, but narrow in curves toward their front ends. The pads are shaped to give a graceful effect to the hips by a dart at the top and are made double so that a light padding of curled hair could be inserted. Tape binds all the free edges of the bustle, the tape at the top being left long enough to form tie-strings.

consists of two circular portions that are wide enough to have a graceful effect even when walking. Each portion has its side edges joined in a seam along the inside of the leg, and the portions are joined together by a center seam extending from the belt at the back to the belt in front. The skirt is fitted smoothly over the hips by three darts at each side, and a backward-turning plait that laps well over the center seam is laid in each side at the back, the plaits being lapped widely at the top. Two similar plaits are laid in the front, and in the under fold of the right plait a slash of convenient depth is made and finished for a placket; and the closing is made with hooks and loops along the outer fold of the overlapping plait. The skirt is so well shaped and the plaits so ingeniously arranged that the division is not evident when the wearer is dismounted. A curved opening to an inserted pocket is made at each side of the front. To prevent the skirt from being blown about by the wind when riding straps may be buttoned to the sides of the skirt and unbuttoned when dismounted. When the skirt is made of woolen goods it should be lined with some firm slippery material and stiffened at least to the depth of five inches from the bottom. The skirt can be made in either length illustrated. In the shortest skirt the lower edge of each divided portion measures nearly two yards and a half in the medium sizes.

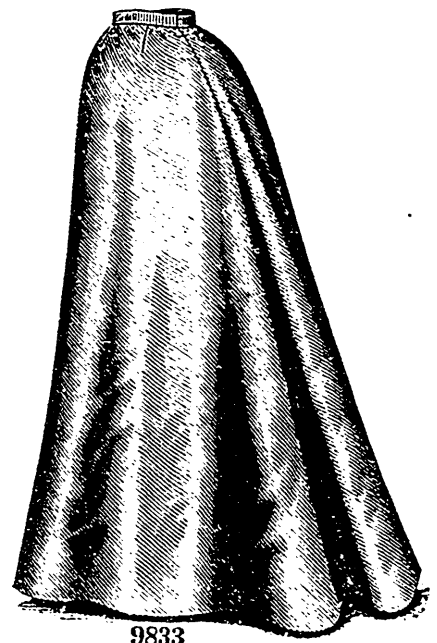
The extender will insure the correct adjustment of the skirt worn over it, and will be made of hair-cloth as illustrated, with any lining material for the foundation. The hip-pads could be made entirely of lining if desired and hair or cotton batting used for padding.

Pattern No. 9878 is in one size only and to make an extender like it will require a yard and three-eighths of hair-cloth eighteen inches wide, with half a yard of silesia



9833

Side-Front View.



9833

Side-Back View.

LADIES' THREE-PIECE BELL SKIRT, HAVING NO UNNECESSARY FULLNESS. (DESIGNED FOR SEVERE EFFECTS AND FOR FLOUNCE, RUFFLE OR OTHER FANCY DECORATIONS.)

(For Description see Page 550.)

thirty-six inches wide for the bustle foundation and under-pad-sections. Price of pattern, 5d. or 10 cents.

LADIES' SKIRT EXTENDER OR BUSTLE, WITH HIP PADS.

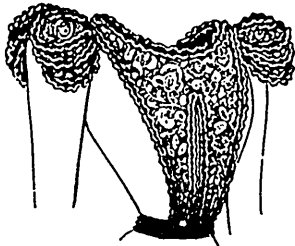
(For Illustration see Page 555.)

No. 9878.—An ingeniously planned skirt extender or bustle with hip pads is here shown made of hair-cloth. The bustle part consists of nine narrow frills arranged on a plain lining that widens toward the lower edge; each ruffle is formed in a double box-plait at the center but left smooth at the sides, and above the highest ruffle the lining is smoothly faced. To the side edges of

LADIES' BUSTLE.

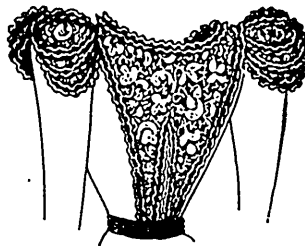
(For Illustration see Page 535.)

No. 9879.—The small, well shaped bustle here shown is made of white silesia and neatly trimmed at the edge with a rill of edging. It is deepest at the center, narrowing in rounding outline toward the ends, and consists of an upper and under section stitched together at each side of



9828

Front View.



9828

Back View.

LADIES' WAIST DECORATION. (TO BE MADE WITH SINGLE, DOUBLE OR TRIPLE CAPS.)

(For Description see Page 530.)

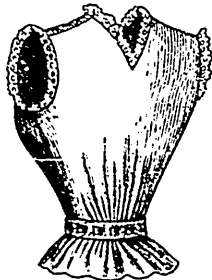


9841

Front View.



9841



9841

Back View.

LADIES' FRENCH SCRIPLICE CORSET-COVER. (TO BE MADE WITH SHALLOW OR DEEP V NECK.)

(For Description see Page 550.)

the center and again near the ends to keep the hair padding in place. More padding is placed in the middle division than in those at each side, but the small divisions at the ends are not padded. The upper edges are bound with tape, which is left long enough to tie about the waist.

Cambric, silk or any lining material may be used for the bustle, and down, cotton batting or curled hair used for the padding, the hair being preferable, as it is cool and light.

Pattern No. 9879 is one size only, and to make a bustle like it, requires three-eighths of a yard of material thirty-six inches wide. Price of pattern, 3d. or 5 cents.

LADIES' BUSTLE AND HIP-PADS.

(For Illustration see Page 535.)

No. 9877.—The bustle and hip-pads here illustrated are made of silesia and trimmed with lace edging. They are made separate and loosely padded with curled hair

to give the proper size. The bustle narrows toward the top, and the pads are nicely rounded toward the back. The upper edges are bound with tape that is left long enough to form tie-strings, by which the parts are tied together at the top and adjusted about the waist; strings are also sewed to the lower corners and tied together.

The most suitable materials for these bustles and hip-pads

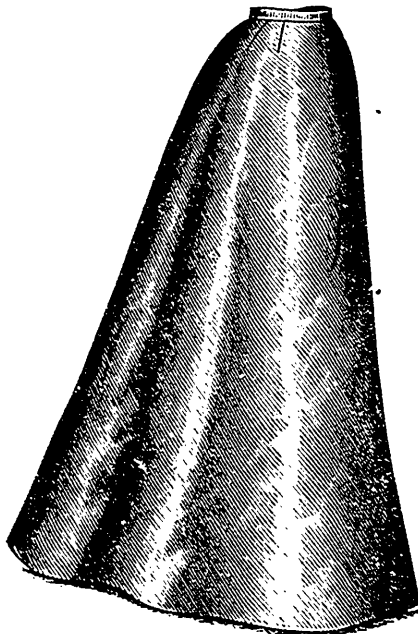
are muslin, cambric and silesia, while lace or embroidered edging gives a dainty touch.

Pattern No. 9877 is in one size only, and, to make the bustle and hip-pads, requires half a yard of material thirty-six inches wide. Price of pattern, 3d. or 5 cents.

LADIES' PETTICOAT-SKIRT. (EQUALLY DESIRABLE FOR SILK AND WASH FABRICS.)

(For Illustrations see Page 535.)

No. 9876.—Cambric was used for this petticoat-skirt, which is up to date in width and shape and calculated to give the most approved effect to the skirt worn over it. Embroidered edging and tucks provide the decoration, but the tucks must be allowed for in cutting out, as they are not considered in the pattern. The skirt is made with a front-gore, a gore at each side and a straight back-breadth, the gores being joined to a shallow round yoke that is perfectly smooth fitting. A deep, straight flounce shirred on a cord is arranged all round



9871

Side-Front View.



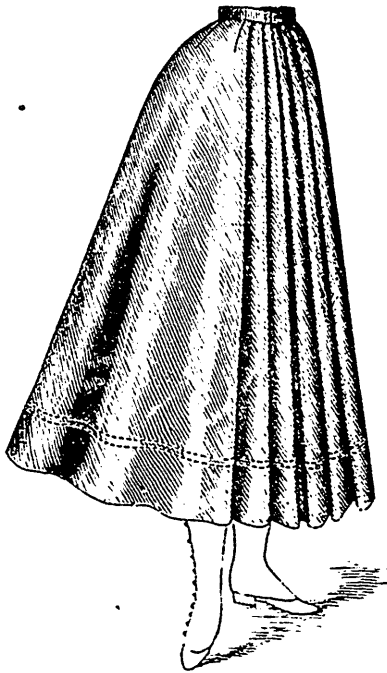
9871

Side-Back View.

LADIES' CIRCULAR SKIRT, HAVING THE FULLNESS AT THE BACK FORMED IN AN UNDER BOX-PLAIT. (KNOWN AS THE BELL SKIRT)

(For Description see Page 551.)

the lower part of the skirt, and above it on the back-breadth are disposed two similar flounces, the upper edge of the



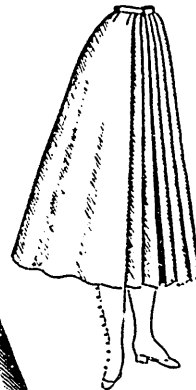
9922

Side-Front View.

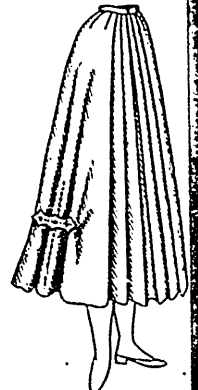


9922

Side-Back View.



9922



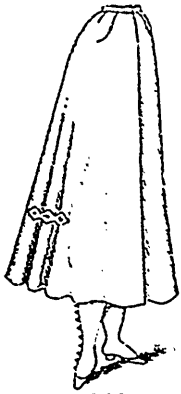
9922

LADIES' DIVIDED CYCLING SKIRT. (TO BE MADE IN EITHER OF TWO LENGTHS.) EQUALLY DESIRABLE FOR USE WITH DIAMOND AND DROP FRAME WHEELS.

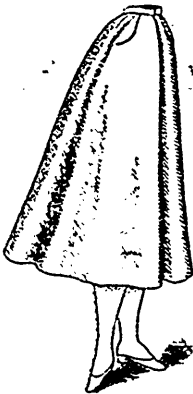
(For Description see Page 551.)

applied at the bottom of the flounces. A dust ruffle may also be added, if liked. A dressy skirt may be made of blue-and-gold glacé taffeta. In each flounce may be let a row of black Chantilly lace put in in serpentine lines and edging to match may hang in a frill from each flounce. A plaited or gathered dust ruffle may be added. In another silk skirt the ruffles may be corded, several cords being put in above each hem.

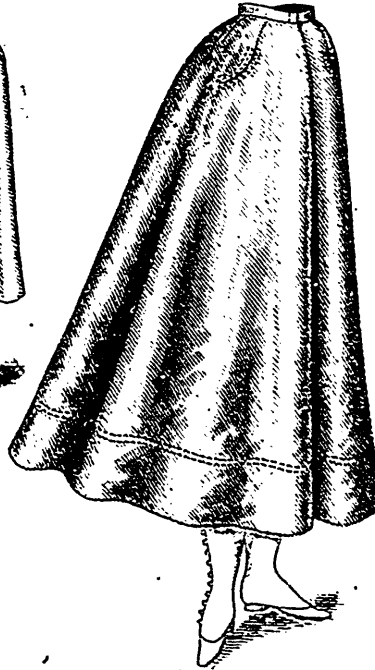
We have pattern No. 9876 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, will require



9921



9921



9921

Side-Front View.



9921

Side-Back View.

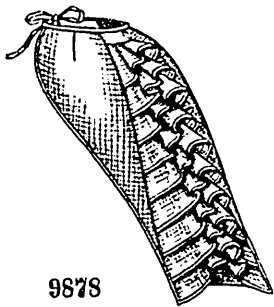
LADIES' DIVIDED CYCLING SKIRT. (TO BE MADE IN EITHER OF TWO LENGTHS.) EQUALLY DESIRABLE FOR USE WITH DIAMOND AND DROP FRAME WHEELS.

(For Description see Page 552.)

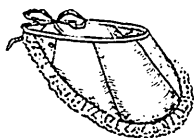
highest flounce being the depth of the yoke from the top. The back-breadth is underfaced at the top to form a casing for tapes that draw the fulness up and tie above the waist. In the medium sizes the petticoat-skirt measures nearly two yards and three-fourths round at the bottom, and the flounce four yards.

The pattern may be chosen for making up taffeta, sateen, moreen, cambric or muslin and the decoration will consist of ruffles of the material or lace or of tucks and embroidered edging and insertion, according to the materials selected. Rows of narrow braid or ribbon may trim petticoat-skirts made of silk or moreen, the trimming being

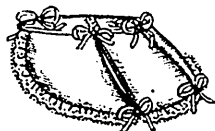
seven yards and an eighth of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.



9878
LADIES' SKIRT EXTENDER OR
BUSTLE, WITH HIP-PADS.
(For Description see Page 553.)



9879
LADIES' BUSTLE.
(For Description see Page 553.)



9877
LADIES' BUSTLE AND HIP-
PADS.
(For Description see Page 553.)

DOMESTIC SCIENCE.

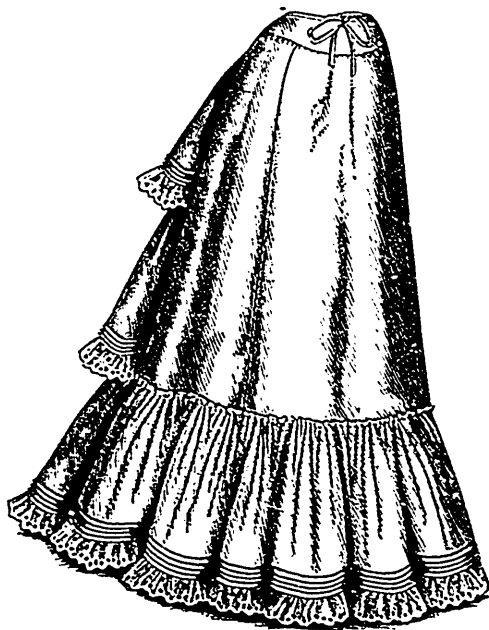
FLAVORS.—It is not generally known that the essences of celery and spices, the juice of onions and many other flavors may be purchased ready for use. These preparations cost no more than in their ordinary unextracted form.

INSECT ENEMIES OF HOUSE PLANTS.—Make a strong suds of hard soap melted in half a pint of boiling water; into this slowly pour a pint of kerosene oil, continually stirring it. Add two gallons of warm water and mix thoroughly. After the scales have been removed from ivies and other plants with a small dull knife or the finger nail, spray well with this compound. Red spiders can be banished by generous showers of clear water upon the plants that harbor them.

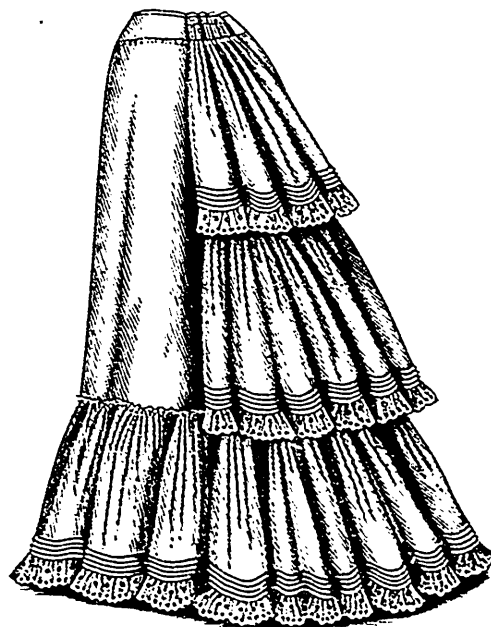
CARE OF BROOMS AND BRUSHES.—Broom-corn brushes should be soaked in clear water for half an hour and then dried out of doors, this process being repeated every fortnight. Bristle brushes should be plunged up and down in a mixture of ammonia and water and then dried in the open air, whenever they look dusty or dingy. Two table-spoonfuls of ammonia to a quart of water will be about right.

DOWN PILLOWS.—Wax thinly the inside of the inner lining of down pillows and the feathers cannot creep through. Beeswax on a warm iron rubbed over the inside of the cases will have this effect. Fresh wax must be added as often as the iron is rubbed free from it.

VEILS.—An English physician claims that vertigo, nausea, headache, dullness of vision and many other serious ailments of women are due to wearing veils. He says all veils are injurious to health, but those with spots are the worst. A highly successful New York physician has claimed that diseases are traceable to the eyes, and he has proved his assertion in many instances by restoring the general health through treating the eyes alone.



9876
Side-Front View.



9876
Side-Back View.
LADIES' PETTICOAT-SKIRT. (EQUALLY DESIRABLE FOR
SILK AND WASH FABRICS.)
(For Description see Page 553.)

paration for any breakfast or lunch table, and it is especially welcome to an invalid.

UNCOMFORTABLE SHOES.—These can usually be reduced to endurance by laying a cloth wet in very hot water upon them while on the feet. Allow the leather to dry perfectly without removing the shoes. This hot bath softens the leather, and it stretches to the required shape.

ODORLESS TEAPOT.—When a teapot is not in daily use, a lump of sugar left in it will keep it sweet and free from odor.

BATH-SEATS.—House furnishers have now on sale a seat that can be adjusted inside a bath-tub, so that foot-baths are no longer a necessary piece of furniture.

SCORCHED LINEN OR COTTON.—Unless it is cindered, cover the spot with lather made of white soap and soft water and lay in the sun to bleach. Sometimes several applications of lather are necessary. In obstinate cases wetting with white vinegar or exposure in the hot sunshine will remove the brown of a too hot iron.

ALCOHOL ON POLISHED WOOD.—In these days of chafing-dishes and afternoon teakettles polished tables are subjected to a new danger. Alcohol spilled upon their surface turns the varnish white. A little sweet oil, or, indeed, any oil, rubbed on as soon as the corroding liquid can be wiped off, will arrest the action of the alcohol. Afterward rub the spot with a mixture of equal parts of paraffin oil and turpentine to restore the fine finish to the wood and then wipe dry.

TO REMOVE TEA STAINS.—Various processes have been recommended, but the quickest way to restore the surface to its original condition is to wet the spot with a solution of oxalic acid, which all housekeepers keep for copper utensils, and almost immediately rinse the acid away, adding a little ammonia or soda to neutralize it.

LAMP WICKS.—Lamp wicks soaked for a few hours in vinegar and thoroughly dried before they are used will throw out an unusually white and clear light.

EGGS COOKED IN MILK.—Bring fresh milk to nearly boiling point, drop a muffin ring into it, and in this place an egg. As soon as the egg is cooked enough lift it out with a broad knife and lay it upon hot toast that has been buttered and slightly moistened by warm milk poured upon it from a spoon. A little salt and a pinch of pepper makes a perfect pre-

Styles for Misses and Girls.

MISSES' AND GIRLS' TOILETTES FOR EARLY SUMMER.

(For Illustrations see Colored Plate on Opposite Page.)

FIGURE D 34.—GIRLS' TOILETTE.—This consists of a Girls' dress and guimpe. The dress pattern, which is No. 9840 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is shown again on page 565. The guimpe pattern, which is No. 9844 and costs 5d. or 10 cents, is in six sizes for girls from two to twelve years old, and is differently pictured on page 572.

A dress of figured organdy, with edging and a ribbon sash for a finish, and a guimpe of white lawn, with a pretty trimming of embroidered edging and insertion compose this dainty little toilette. The dress is made with a low square neck; it has a pouch front joined to a pointed yoke, and a full back joined to a shallow square yoke. It is closed at the back. Frill caps fluff prettily over the short puff sleeves and fall in oddly shaped tabs on the front and back; and a straight skirt gathered all round is joined to the waist.

The guimpe is box-plaited at the front and back and has a turn-down collar in two sections and full sleeves completed with turn-up cuffs.

India and China silk, lawn, organdy, Swiss, etc., trimmed with ribbon and lace will be pretty for the dress, while the guimpe may be of mull, lawn or soft silk.

The flaring hat is trimmed with wide ribbon.

FIGURE D 35.—GIRLS' TUCKED EMPIRE DRESS.—This illustrates a Girls' Empire dress. The pattern, which is No. 9833 and costs 10d. or 20 cents, is in nine sizes for girls from two to ten years old, and is again shown on page 563.

Two shades of India silk which contrast charmingly and tucked *mousseline de soie* are here prettily combined in the dress, which is a picturesque Empire style of simple construction. The very short, plain body is made fanciful by a tucked pointed yoke and large pointed revers that turn over from the sides of the yoke at both back and front. The long, gathered skirt, which is joined to the body, has a cluster of seven tucks above the hem. Lace edging trims the standing collar, the revers and the wrists of the sleeves, which display Empire puffs. A wide ribbon sash tied

in a large Empire bow with long ends at the left side of the front adds to the quaintness of the frock.

The picturesque air of Empire dresses delights little women, and their simplicity appeals to mothers who make their children's dresses. All of the soft Summer textiles and plain or satin-striped challis, Lansdowne or nun's-vailling will make up charmingly by this pattern, and lace edging and ribbon will provide suitable ornamentation. A pretty effect could also be carried out with wool and silk goods.

Flowers and ribbon adorn the straw hat.



FIGURE No. 164 G.—This illustrates MISSES' AFTERNOON DRESS.—The pattern is No. 9846, price 1s. or 25 cents.

(For Description see Page 560.)

FIGURE D 36.—MISSES' TOILETTE.—This consists of a Misses' tucked skirt and yoke-waist. The skirt pattern, which is No. 9855 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 574. The waist pattern, which is No. 9861 and costs 10d. or 20 cents, is in nine sizes from eight to sixteen years, and is differently pictured on page 570.

The toilette, which is an extremely effective style, is composed of a pretty yoke-waist made of taffeta silk and insertion, and a new tucked skirt of nun's-vailling. The skirt is five-gored and hangs over a five-gored foundation skirt; it shows six tucks an inch wide very attractively located—one below the hips, two at the knees and three at hem depth from the lower edge. If preferred, twice as many half-inch tucks may be made.

The waist has a deep yoke curved to form points, a full, drawn-down back closed at the center and a full front that puffs out in a becoming way and droops slightly over the ribbon sash, which is bowed at the back. Double frill caps stand out on the small sleeves, and the collar is encircled by a ribbon stock matching the belt. Insertion and edging trim the waist very daintily.

Tucked skirts are prominent among the newest styles, and yoke-waists enjoy high favor, hence this toilette will be copied extensively in all the Summer weaves and in soft light woollens suitable for the season. Lace and ribbon can be arranged in many charming ways for decoration,

and a decorative material may be used for the yoke of the waist. If the waist is desired for evening wear, it may be made

(Descriptions Continued on Page 559.)



D 34.

D 35.

D 36.

D 37.

D 38.

Misses' and Girls' Fashions for Early Summer.

DESCRIBED ON PAGE 556.

Note the

REDUCTION IN PRICES

of Patterns of New Fashions
in this issue.

Correspondingly

Reduced Prices

will be

quoted with all New Styles
as Published.

THE DELINEATOR PUBLISHING CO.
Of Toronto (Limited).

(Descriptions Continued from Page 556.)

with a low neck and cap sleeves.

Flowers and an Alsation bow of ribbon trim the straw hat artistically.

FIGURE D 37.—GIRLS' TOILETTE.—This consists of a Girls' dress and guimpe. The dress pattern, which is No. 9860 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and may be seen again on page 567. The guimpe pattern, which is No. 9792 and costs 5d. or 10 cents, is in six sizes from two to twelve years old.

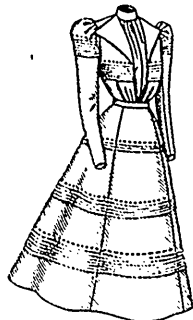
A pretty dress of chambray is here shown worn with a lawn guimpe, and embroidered edging and insertion are used to trim both the dress and guimpe. The dress has becoming fulness in the front and back of the pretty round waist, which is closed at the back, and the skirt is gathered all round and joined to the waist. Double frills joined to the low round neck over the shoulders have square ends falling free at each side of the fulness in the front and back: they fluff prettily over short, puff sleeves, which are finished with bands. A ribbon belt is bowed at the left side of the front.

Groups of fine tucks are taken up in the guimpe to square-yoke depth between rows of insertion; and the full sleeves are finished with wristbands of insertion decorated with frills of edging to match the low collar.

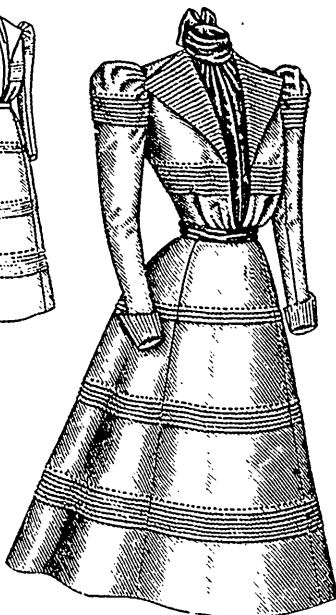
Guimpe dresses are always liked for either best or ordinary wear, as two or three guimpes prettily trimmed are all that is

will also be suitable. Lace and ribbon are always tasteful on girls' dresses, and they may be arranged to suit individual taste.

The straw hat is trimmed with ribbon and flowers.

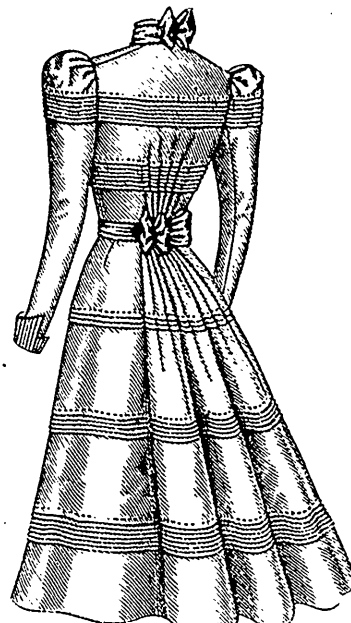


9853



9853

Front View.



9853

Back View.

MISSES' TUCKED COSTUME, WITH FIVE-GORED SKIRT. (TO BE MADE WITH TUCKED OR PLAIN REVERIES AND WITH OR WITHOUT THE CUFFS AND FIVE-GORED FOUNDATION SKIRT.)

(For Description see Page 560.)



9832

Front View.



9832

Back View.

MISSSES' COSTUME, WITH SEPARATE FIVE-GORED SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Description see Page 560.)



9832

FIGURE D 38.—MISSSES' DRESS.—This represents a Misses' dress. The pattern, which is No. 9880 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years old, and is shown differently made up on page 563.

Polka-dotted batiste was here selected for the charming dress, wide ribbon made into a stylish stock and belt and lace edging in two widths contributing a very tasteful decoration. The five-gored skirt is ruffled in tablier outline, the four ruffles deepening gradually toward the back.

A round yoke covered with ruffles of lace and closed on the left shoulder is a stylish feature of the waist, which is closed at the center, the right front being extended in a novel way to lap over the closing and form a frill that narrows gradually toward the lower edge. The back has becoming fulness, and circular epaulettes and caps increase the dressiness of the mode.

There is unlimited variety in the washable fabrics of this season both as regards weave and patterns; among those best suited to this style are lawn, organdy and plain or dotted Swiss, which will be trimmed with lace edging and ribbon. Foulard and India silk will also be used, lace

being the trimming for these materials also. The round straw hat is trimmed with ribbon and flowers.

necessary to give pleasing variety. Various wash fabrics may be made up into dresses like this and challis, cashmere or India silk

FIGURE No. 164 G.—MISSES' AFTERNOON DRESS.

(For Illustration see Page 556.)

FIGURE No. 164 G.—This illustrates a Misses' dress. The pattern, which is No. 9846 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 561 of this magazine.

Figured French challis and plain velvet are here combined in this stylish dress, and insertion, lace edging and a ribbon belt give the decorative completion. The waist is supported by a fitted lining that is closed at the center of the front, and the front is made on a separate fitted lining to close along the left shoulder and under-arm edges. The surplice portions are draped in pretty folds by gathers and joined to a fancifully pointed yoke that is decidedly odd in effect. Under-arm gores render the sides smooth, and the full back is joined to a yoke corresponding in shape with the front-yoke. Pointed sleeve-caps stand out on the two-seam sleeves, which are completed with pointed, roll-up cuffs. A frill of lace edging rolls over from the top of the collar, which closes at the left side.

The five-gored skirt is gathered closely at the back and hangs in graceful folds to the lower edge, where the flare is moderate.

In the array of Spring and Summer dress goods will be found many novel and artistic designs, and this model suggests an easy and pretty method of making them up. Nearly every shade in dress goods likely to be demanded by blonde or brunette may be found, and ribbon, lace and velvet will add a dressy finishing touch.

The straw hat is trimmed with feathers and ribbon.

MISSES' COSTUME WITH SEPARATE FIVE-GORED SKIRT (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Illustrations see Page 559.)

No. 9832.—This handsome costume is made of fine wool dress goods combined with silk. The waist is made over a fitted lining and is closed at the back. The upper part of the body is a round yoke of tuckered silk shaped with shoulder seams. The full front and full backs are gathered at the top and at the waist, the back being drawn down, while the front pouches very slightly at the center over a tuckered belt that is closed under a buckle at the left side of the front, the overlapping end being finished in a frill. Under-arm gores give a smooth effect at the sides. The fanciful two-seam sleeves are made over coat-shaped linings and have a short double puff at

the top; the upper portion is gathered along its back edge and has clusters of three small tucks taken up at intervals from the puff to the wrist, the tucks extending nearly half-way across from the inside seam. The puffs are gathered at the top and bottom and through the center and are put on to stand out attractively, and plaitings of silk complete the wrists. At the neck is a standing collar over which is

arranged a tuckered stock of the silk having frill ends closed at the back. A pretty Bertha in four sections, which are in rounding outline at the lower edge and bordered with fine knife-plaitings of silk, add to the attractiveness of the costume. For evening wear the waist may be made with a round neck and short puff sleeves.

The five-gored skirt fits smoothly over the hips, but breaks into slight ripples below at the sides. It is gathered at the back and flares stylishly toward the bottom, where it measures three yards round at the foot in the middle sizes. Two knife-plaitings of the material prettily trim it at the bottom.

Cashmere, challis, mohair, poplin and novelty goods combined with silk will pleasingly develop this mode, and fancy braid, passementerie, appliqué trimming and plaitings or ruchings of silk may furnish the decoration.

We have pattern No. 9832 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume will need four yards and a fourth of dress goods forty inches wide, with a yard and five-eighths of silk twenty inches wide for the yoke, stock, waist-belt and to trim the waist. Price of pattern, 1s. or 25 cents.



FIGURE No. 165 G.—This illustrates MISSES' SAILOR COSTUME.—The pattern is No. 9831, price 1s. or 25 cents.

(For Description see Page 561.)

MISSES' TUCKED COSTUME, WITH FIVE-GORED SKIRT. (TO BE MADE WITH TUCKED OR PLAIN REVERS AND WITH OR WITHOUT THE CUFFS AND FIVE-GORED FOUNDATION SKIRT.)

(For Illustrations see Page 559.)

No. 9853.—By referring to figure No. 167 G in this magazine this costume may be seen differently developed.

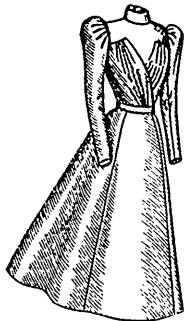
This attractive costume is distinguished by effectively arranged welt-tucks in the waist and skirt. It is here illustrated made of plain challis in a new blue shade combined with red silk. The

waist is provided with a fitted lining and is closed with hooks and eyes at the center of the front. A full vest of the silk is gathered at the top and at the waist and is very effective between the fronts, which are smooth at the top and double-shirred at the waist, the vest and fronts pouching becomingly. At the top the fronts are turned back in pointed revers, which may be tucked or plain, as preferred. Shoulder and under-arm

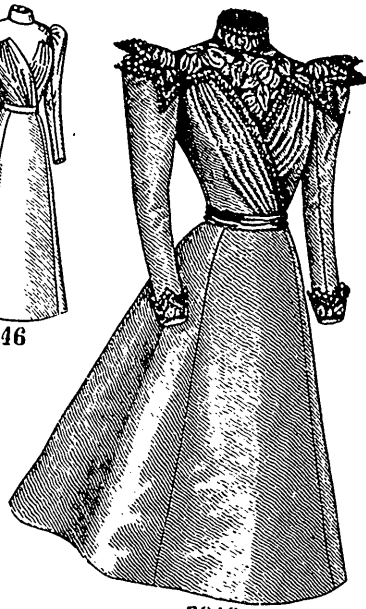
seams join the fronts to the back, which is smooth at the top but has gathered fulness drawn close to the center at the waist. Two clusters of seven welt-tucks are made in the back; one cluster of similar tucks is made in each front in line with the lower cluster in the back, and in the upper portion of the two-seam sleeves is a cluster of tucks in line with the upper cluster in the back. The sleeves are made over coat-shaped linings; they are gathered at the top and may be completed with or without fancy, tucked cuffs. A

ribbon stock having frilled ends closed at the back covers the standing collar. The skirt is worn over the waist and a wrinkled ribbon belt is tied in a pretty bow at the back. It comprises five gores and may be made with or without a five-gored foundation-skirt. It is fitted smoothly over the hips by a dart in the top of each side-gore and is gathered at the back. A pretty flare is given toward the bottom, where it measures two yards and three-eighths in the middle sizes; and three clusters of welt-tucks consisting of three, five and seven tucks, respectively, are taken up in the skirt at effective distances apart.

The costume may be prettily made up in cashmere, challis, grenadine, veiling, etc., combined with silk, and ribbon will furnish the decoration. A stylish example of the mode is of olive-green grenadine over shaded silk, with chiffon for the vest.

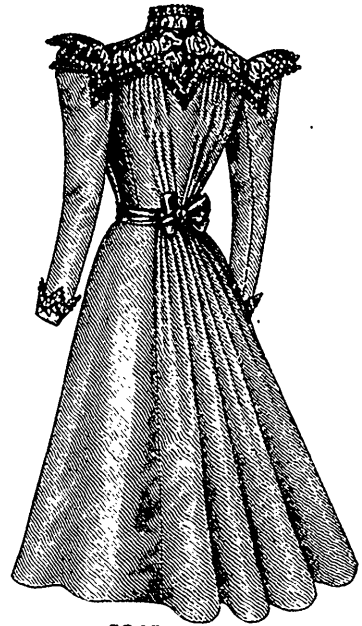


9846



9846

Front View.



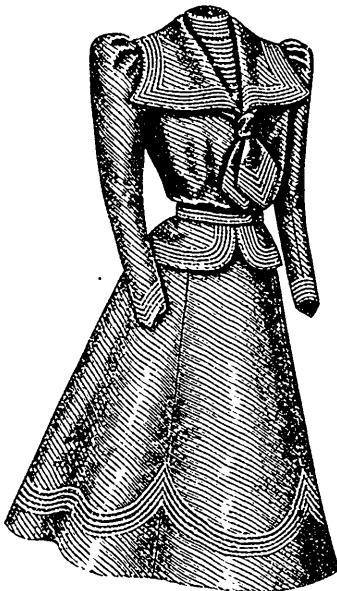
9846

Back View.

MISSES' DRESS, CONSISTING OF A YOKE-WAIST, WITH SURPLICE FRONT, CLOSED AT THE LEFT SIDE, AND A SEPARATE FIVE-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE SLEEVE-CAPS AND CUFFS.)

(For Description see Page 562.)

the costume needs three yards and three-fourths of dress goods forty inches wide, with five-eighths of a yard of silk twenty inches wide for the vest. Price of pattern, 1s. or 25 cents.



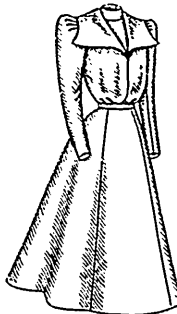
9834

Front View.



9834

Back View.



9834

MISSES' SAILOR COSTUME, WITH FOUR-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE PEPLUM.)

(For Description see Page 562.)

We have pattern No. 9853 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years,

would be effective. The straw hat shows a pretty trimming of ribbon and wings.

FIGURE No. 165 G.—MISSES' SAILOR COSTUME.

(For Illustration see Page 560.)

FIGURE No. 165 G.—This represents a Misses' sailor costume. The pattern, which is No. 9834 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on this page.

A smart jauntness characterizes the sailor costume, which is here shown made of blue serge and white flannel, with white and black braid and a black emblem for decoration. The pretty blouse is arranged on a fitted lining and pouches all round over a belt, to which a peplum having rounding front ends is joined after being laid in two rolling box-plaits at the back. A moderately large sailor-collar curving over the shoulders has broad, oddly shaped ends that frame a shield adjusted on the lining; and a standing collar gives the fashionable neck finish. Tie-ends of black silk are knotted in sailor fashion below the ends of the sailor collar and fall over the closing, which is made with hooks and eyes. The two-seam sleeves are pointed at the wrist.

The skirt is a new four-gored style gathered at the back.

For sailor costumes flannel and brilliantine are frequently chosen, and duck, with contrasting piqué for the shield and collar, would be effective. The straw hat shows a pretty trimming of ribbon and wings.

MISSSES' SAILOR COSTUME, WITH FOUR-GORED SKIRT.
(TO BE MADE WITH OR WITHOUT THE PEPLUM)
(For Illustrations see Page 561.)

No. 9834.—At figure No. 165 G in this magazine this costume is again represented.

A smart costume for school, seaside, yachting, tennis, golf and general outing uses is here pictured made of navy-blue serge and trimmed in a very effective way with narrow white braid. It consists of a pretty sailor blouse and a four-gored skirt. The blouse is made over a well-fitted lining, and its seamless back is joined to the fronts in shoulder and under-arm seams. Two rows of gathers at the waist are tacked to the lining so as to make the blouse droop stylishly all round over the belt, to which a circular peplum is joined after being laid in two rolling box-plaits at the back. The peplum may be omitted. A sailor collar having broad, oddly shaped ends finishes the neck, which is cut low in front, revealing a smooth shield that is adjusted on the lining and trimmed with cross-rows of the braid. A standing collar gives the desired close neck finish; and tie-ends are fastened under the sailor collar and tied in a sailor knot over the closing. The two-seam sleeves have coat-shaped linings and are gathered at the top; they may be finished plain or in points at the wrist.

The four-gored skirt is fitted smoothly over the hips by a dart in the top of each side-gore, but falls in slight ripples below. It is gathered at the back and measures three yards round at the foot in the middle sizes.

Flannel and sergo are the most satisfactory materials for this style, although duck, linen, crash and piqué may also be used. Decoration can be arranged in any desired way with braid and buttons.

We have pattern No. 9834 in seven sizes for misses from ten to sixteen years old. To make the garment for a miss of twelve years, requires four yards and a fourth of goods forty inches wide. Price of pattern, 1s. or 25 cents.

MISSSES' DRESS, CONSISTING OF A YOKE-WAIST WITH SURPLICE FRONT CLOSED AT THE LEFT SIDE, AND A SEPARATE FIVE-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE SLEEVE CAPS AND CUFFS.)

(For Illustrations see Page 561.)

No. 9846.—Another view of this dress is given at figure No. 164 G in this number of THE DELINEATOR.

This dress is exceedingly beautiful for graduation, first communion or for any occasion calling for a pretty, attractive gown. It is here pictured made of Eudora cloth and figured

silk, with passementerie and a ribbon belt for decoration. A fitted lining that is closed at the center of the front supports the waist, the upper part of which is a fanciful, oddly pointed yoke of the figured silk. The back is gathered at the top at each side of the center, the fulness being laid in backward-turning plaits close to the center at the waist; and under-arm gores separate the back from the fronts, which are draped in

soft pretty folds by gathers and lapped in surplice style. The fronts separate to join the yoke, and the yoke and fronts are arranged on a fitted lining-front and close along the left shoulder, arm's-eye and under-arm edges. The standing collar is closed at the left side, and pretty pointed caps stand out on the two-seam sleeves, which are gathered at the top and completed with pointed roll-up cuffs. The caps and cuffs may be omitted, as shown in the small illustration.

The skirt comprises five gores and presents the fashionable smooth effect about the hips. Gathers at the top throw the back-gores into rolling folds that spread toward the lower edge, which measures three yards and an eighth in the middle sizes. The skirt is adjusted over the waist, and a ribbon belt tied in a bow at the back is worn.

The mode invites combinations of wool goods and silk or satin covered with lace, and also of zephyr gingham, chambray, lawn, organdy, plain or figured challis, etc., and fine lace or embroidery. Lace edging and ribbon can always be tastefully utilized for trimming, and on wool goods gimp or appliqué bands can also be used.

We have pattern No. 9846 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress will require three yards and a fourth of dress goods forty inches wide, with seven-eighths of a yard of fancy silk twenty inches wide for the yoke, collar, caps and cuffs. Price of pattern, 1s. or 25 cents.

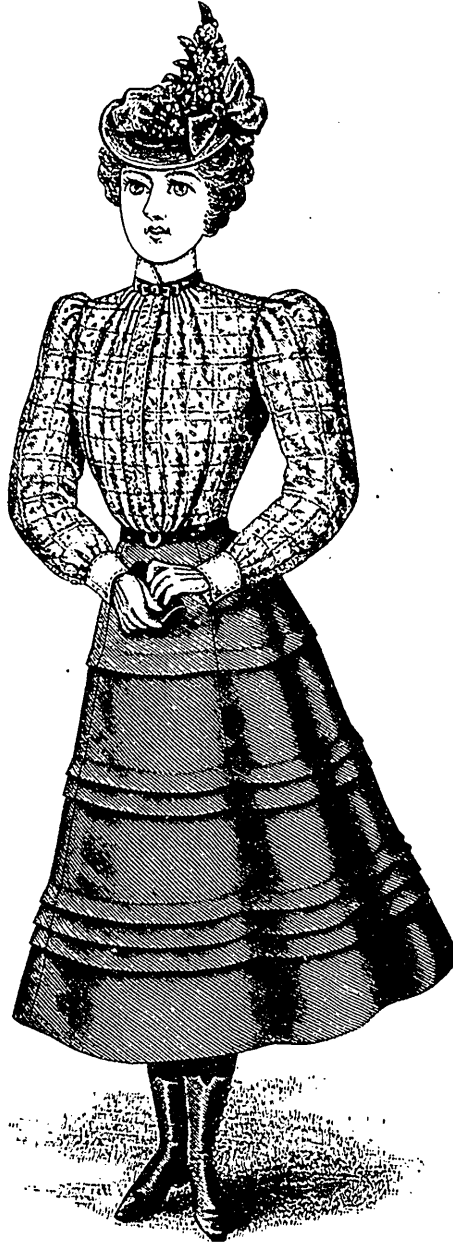


FIGURE No. 166 G.—This illustrates MISSSES' AFTERNOON TOILETTE.—The patterns are Misses' Shirt-Waist No. 9851, price 10d. or 20 cents; and Skirt No. 9855, price 10d. or 20 cents.

(For Description see this Page.)

FIGURE No. 166 G.—MISSSES' AFTERNOON TOILETTE.

(For Illustration see this Page.)

FIGURE No. 166 G.—This consists of a Misses' shirt-waist and skirt. The shirt-waist pattern, which is No. 9851 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 572. The skirt pattern, which is No. 9855 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old, and is again portrayed on page 574.

The smart toilette here comprises a serge skirt and a plaid percale shirt-waist, with white linen standing collar and straight link cuffs. The skirt is one of the new tucked modes, the tucks being an inch wide and arranged one just below the hips, two at the knee and three a pretty distance above the

lower edge. Twice the number of tucks half an inch wide may be made, if preferred. The skirt is five-gored, dart-fitted over the hips and gathered at the back and has a five-gored foundation skirt.

The shirt-waist is distinguished by a deep, square back-yoke. The back has gathered fulness at the center, and the fronts display pretty fulness gathered at the neck at each side of a box-plait, through which the closing is made with studs. The fronts pouch stylishly over the leather belt, and a black satin band bow is worn. The stylish sleeves are gathered at the top and bottom and have the usual slashes finished with underlaps and pointed overlaps.

Toilettes consisting of a shirt-waist and skirt are the neatest that can be developed for general wear. The tucked skirt insures an up-to-date air and may be of cloth, camel's-hair, challis, grenadine, serge or cheviot, as well as all the washable fabrics, while for the shirt-waist may be chosen gingham, chambray, piqué or madras, usually with linen for the collar.

The straw hat has a soft, silk crown and is adorned with silk and flowers.



9883

Front View.



9883

Back View.



9883



9883

GIRLS' TUCKED EMPIRE DRESS. (TO BE MADE WITH A HIGH OR V NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)
(For Description see Page 564.)

MISSES' DRESS, CONSISTING OF A YOKE-WAIST, (TO BE MADE WITH OR WITHOUT THE PEPLUM AND FITTED LINING.) AND A SEPARATE FIVE-GORED SKIRT RUFFLED IN TABLIER OUTLINE.

(For Illustrations see this Page.)

No. 9880.—This dress is again represented at figure D 38 in this magazine.

Pink lawn is here pictured in the attractive dress. The

skirt in tablier outline above them; the ruffles, which are ribbon-bordered at the bottom, are finished to form frill headings and deepen gradually toward the back. It is fitted over the hips by a dart at each side and gathered at the back. In the middle sizes it measures not quite two yards and a fourth at the lower edge.

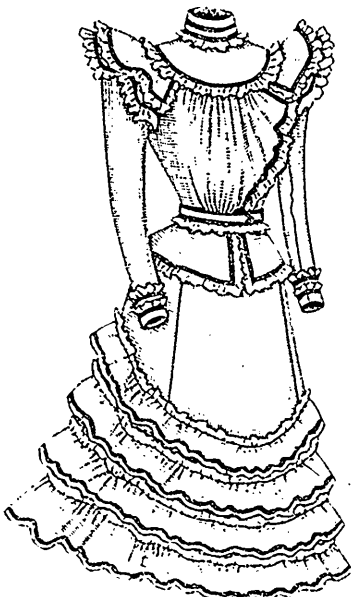
The fanciful waist is provided with a fitted lining, the use of which, however, is optional. The upper part of the waist is a smooth round yoke, to which the fronts and back are joined after being gathered at the top and bottom, the fulness being drawn well to the center so as to have a smooth effect at the sides. The yoke is closed along the left shoulder,

while the fronts are closed at the center, although the right front is shaped to lap beyond and conceal the closing, the overlapping edge forming a pretty frill that widens toward the top and gives a decidedly novel effect to the waist. Circular frills pass over the shoulders between the fulness in the fronts and back and ripple prettily over circular caps that encircle the small two-seam sleeves, which are gathered at the top. A standing collar is at the neck. A circular peplum that is deepest at the ends,

which flare at the front, is gathered at the back and finished with a belt having pointed ends closed at the front. Ribbon and narrow ruffles of the lawn trim the waist in a dainty way. If greater simplicity be desired, the frills and peplum may be omitted as shown in the small engraving.

The dress is particularly well adapted to organdy, Swiss, mull, soft India and China silk, but challis and nun's-voiling will also make up effectively. Lace edging, ruches of chiffon or Liberty silk and insertion or ribbon will contribute suitable decoration. Chambray, gingham, dimity and batiste are among the washable fabrics suited to the mode, and Swiss or Hamburg embroidery in open patterns may be chosen for trimming.

We have pattern No. 9880 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the dress needs six yards and three-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.



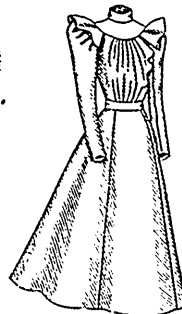
9880

Front View.



9880

Back View.



9880

MISSES' DRESS, CONSISTING OF A YOKE-WAIST (TO BE MADE WITH OR WITHOUT THE PEPLUM AND FITTED LINING), AND A SEPARATE FIVE-GORED SKIRT RUFFLED IN TABLIER OUTLINE.

(For Description see this Page.)

graceful five-gored skirt presents a stylish feature in four gathered ruffles of graduated depths arranged to show the

years, the dress needs six yards and three-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' TUCKED EMPIRE DRESS. (TO BE MADE WITH A HIGH OR V NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)
(For Illustrations see Page 563.)

No. 9883.—At figure D35 in this number of *THE DELINEATOR* this dress is shown again.

The picturesque lines of this little dress will win for it much admiration. Figured organdy was here used for the dress, and the decoration, which consists of baby ribbon, a wide ribbon sash and lace edging, is exceedingly dainty, the sash being tied in an Empire bow at the left side of the front. A full skirt, gathered at the top and formed in seven moderately deep tucks above the hem, is joined to a very short body shaped by shoulder and under-arm seams and closed at the back. A finely tucked pointed yoke is arranged on the upper part of the body and is outlined by pointed revers arranged at each side of the front and back and extending out on the pretty sleeves, which may be short Empire puffs, or coat-shaped sleeves with puffs at the top. The neck may be low in V shape or it may be high and finished with a standing collar.

Lawn, China silk, Liberty crêpe, dimity and also the fine, soft vailings, Lansdowne and Henrietta will make pretty frocks of this style, the daintiness of which will be enhanced by lace and ribbon decorations and by the introduction of an ornamental fabric in the revers. An exceedingly dainty dress for party wear or for very dressy occasions, is of yellow organdy figured with green, and lace edging and baby ribbon supply the decoration.

We have pattern No. 9883 in nine sizes for girls from two to ten years of age. For a girl of nine years, the garment will require four yards of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

**GIRLS' DRESS,
WITH FOUR-
GORED SKIRT.**

(For Illustrations see this Page.)

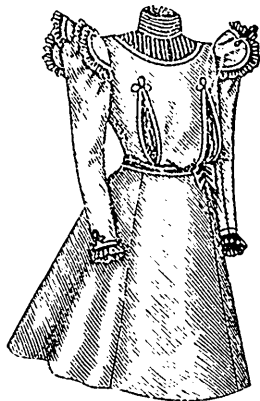
No. 9884.—Another view of this dress may be obtained by referring to figure No. 169 G in this issue of *THE DELINEATOR*.

Beige woollen goods and dark brown silk are here combined in the attractive dress, which is prettily decorated with narrow brown braid and plaitings of silk. The four-gored skirt is smooth at the top across the front and sides and ripples below the hips. It is gathered at the back and joined to the body, which is made over a lining fitted by single bust darts and shoulder and under-arm seams. The closing is made at the back. A round yoke of tucked silk fitted by shoulder seams is very pretty above the graceful, round-necked over-

front and full back, which are smooth at the top, but have gathered fulness in the lower part. The over-front is slashed nearly to the top at each side of the center, and in the openings is seen a full under-front of silk that is gathered at the top and bottom and pouches with the over-front in a very attractive way. A finely tucked stock of silk is arranged about the standing collar, which is closed at the back. Ripple epaulettes scooped at the edge stand out on the two-seam sleeves, which are gathered at the top. A girdle of silk is prettily tied at the left side.

Crépon, nun's-veiling, serge, light-weight cheviot, étamine and silk-and-wool novelty goods combined with silk are commended for the mode. Two shades of one material may be also selected for developing the frock. Ribbon, lace, appliqué trimming, braid and gimp will trim it effectively.

We have pattern No. 9884 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress needs two yards and three-eighths of dress-goods forty inches wide, with a yard and a half of silk twenty inches wide for the collar, stock, yoke, belt, under-front and to trim. Price of pattern, 10d. or 20 cents.



9884

Front View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Description see this Page.)



9884

Back View.

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

(For Illustrations see this Page.)

No. 9830.—By referring to figure 169 G in this magazine, this dress may be seen differently developed.

A very charming dress, which may be worn with or without a guimpe, is here pictured made of gingham, with embroidered edging for the Bertha frill and frill caps and insertion for trimming. The waist is made over a lining fitted by single bust

darts and shoulder and under-arm seams and is closed at the back. The full front and full backs are gathered at the top and bottom, and the front pouches slightly at the center but is smooth at the sides. The neck is cut low in V outline and is followed by a full frill of embroidery below a band of insertion. The short puff sleeves are gathered at the top and bottom and completed with bands covered with insertion, and frill caps of the edging stand out prettily on them beneath the Bertha frill. The



9830

Front View.

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

(For Description see this Page.)



9830



9830

Back View.

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

Silk, cashmere, challis, chambray, nainsook, dimity, lawn, organdy and dotted and plain Swiss will be pretty materials for making the dress, and nainsook or Hamburg edging and insertion, lace, narrow velvet and satin ribbon, beading, wash

braided, etc., will trim it daintily. A guimpe of wash silk, main-sock, cambric or lawn may be worn with the dress.

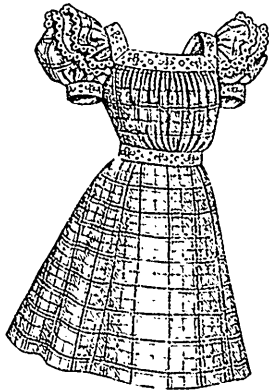
We have pattern No. 9830 in ten sizes for girls from three to twelve years old. For a girl of nine years, the dress needs three yards and three-eighths of goods thirty-six inches wide, with four yards and three-eighths of edging five inches and three-fourths wide for the Bertha frill and frill caps. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

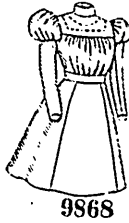
(TO BE MADE WITH A HIGH, SQUARE OR ROUND NECK, WITH FULL-LENGTH OR SHORT SLEEVES AND WITH OR WITHOUT THE FITTED LINING.)
(For Illustrations see this Page.)

No. 9868.—Another view of this dress is given at figure No. 170 G in this magazine.

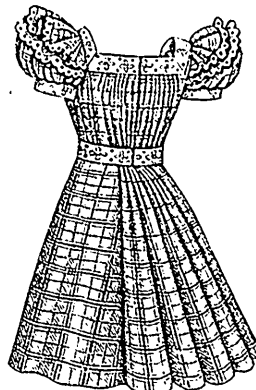
Plaid gingham and embroidered insertion are here prettily combined in the dress, which is a dainty, graceful style for general or special wear. A smooth, square yoke appears above a full front and full backs that are gathered at the top and bottom, the front pouching in the fashionable way over an applied belt. The entire body is arranged on a plain lining, and the closing is made at the center of the back. The neck may be low in round or square outline or it may be high and finished with a standing collar; and the sleeves may be in coat shape with puffs at the top or may be short puffs finished with bands. Double rounding frill caps stand out stylishly on the puffs. A four-gored skirt, that is smooth at the front and sides and gathered at the back, depends from the



9868
Front View.



9868



9868
Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH A HIGH, SQUARE OR ROUND NECK, WITH FULL-LENGTH OR SHORT SLEEVES, AND WITH OR WITHOUT THE FITTED LINING.)

(For Description see this Page.)

ceals the gatherings at the waist. Fancy frill caps, the ends of which fall low on the front and back in rounding tabs, fluff out on the short puff sleeves, which are arranged over smooth linings. The sleeves are gathered at the top and bottom and finished with a frill of embroidery. Joined to the bottom of the waist is a gathered straight skirt that is deeply hemmed at the bottom. The dress may be worn with or without a guimpe.

Dresses of this style may be made of chambray, dimity, lawn, linen, cashmere and challis. Insertion, lace, narrow velvet and satin ribbon and embroidery will afford a suitable decoration, but decoration is not necessary to the good effect.

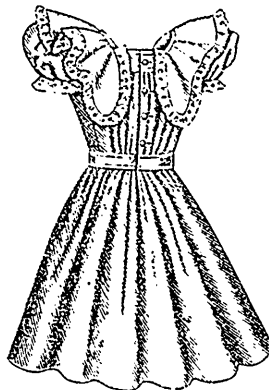
We have pattern No. 9840 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the dress calls for three yards and a fourth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



9840
Front View.



9840



9840
Back View.

GIRLS' DRESS. (TO BE MADE WITH OR WITHOUT THE BODY LINING AND FANCY CAPS AND WORN WITH OR WITHOUT A GUIMPE.)

(For Description see this Page.)

FIGURE No. 167 G.—MISSSES' VISITING COSTUME.
(For Illustration see Page 566.)

FIGURE No. 167 G.—This illustrates a Misses' costume. The pattern, which is No. 9853 and costs 1s. or 25 cents, is in five sizes for misses

from twelve to sixteen years old, and may be seen again on page 559.

Pilgrim-gray serge and red silk are here combined in the costume, the silk being overlaid with lace. The fronts of the blouse open all the way over a full vest of silk and are folded back in revers above the bust and gathered at the waist to

of the material, lace, embroidery or ribbon may decorate the bottom of the skirt.

We have pattern No. 9868 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of nine years will require three yards and a fourth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

pouch slightly over the ribbon belt, which is tied at the back. A group of seven welt-tucks in the fronts appear continuous with the lower group of tucks in the back, and the two-seam sleeves have a cluster of tucks that seem continuous with the upper group in the back. The sleeves are completed with roll-up cuffs, and the collar is encircled by a ribbon stock. The five-gored skirt shows three groups of welt-tucks very effectively located and may be made with or without a five-gored foundation skirt. It is one of the graceful new styles.

Fashion demands considerable garniture this season on both waists and skirts. Serge, cheviot, camel's-hair, organdy, cashmere, grenadine, suitings, plain and figured challis and a host of light-weight fabrics will be chosen for this costume, and a contrast is invited with a garniture harmonious to set off the whole.

The smart toque has a soft crown of silk and is trimmed with flowers and ribbon.

FIGURE No. 168 G.—GIRLS' DRESS.

(For illustration see Page 567.)

FIGURE No. 168 G.—This illustrates a Girls' dress. The pattern, which is No. 9884 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently portrayed on page 564.

The pretty dress is here pictured made up in a combination of checked wool goods and plain taffeta silk, braid, lace edging and ribbon providing very attractive garniture. The full backs and pouch over-front are low and round at the top, and above them appears a round yoke of tucked silk that is arranged on the fitted lining. The over-front is slashed at each side of the center nearly to the top, displaying a full under-front of the silk in the openings in a very attractive way. The closing is made at the center of the back. The collar is tucked, and circular scalloped caps stand out on the two-seam sleeves. The skirt, which depends from the waist, is in four-gored style gathered at the back. A ribbon belt tied at the left side of the front encircles the waist.

Combinations are best adapted to this mode, silk or some other decorative fabric being effective in the yoke and under-front when plain or fancy wool goods are used for the remainder of the dress. Gimp and lace will be pretty for the edge finish, and ribbon will add to the good effect.

The straw hat is becomingly trimmed with flowers and ribbon.

GIRLS' DRESS. (TO BE MADE WITH OR WITHOUT THE FRILLS AND WORN WITH OR WITHOUT A GUIMPE.)

(For illustration see Page 567.)

No. 9860.—Another view of this dress may be seen by referring to figure D37 in this magazine.

The simple, dainty frock is here pictured made of figured organdy and trimmed with lace edging. The body displays pretty fullness drawn well to the center of the front and back by gathers at the lower edge and at the neck, which is in low round outline. The front puffs out becomingly, and the body is arranged on a smooth lining and closed at the back. The sleeves are short puffs finished with bands, and over them spread double frills that are joined to the neck over the shoulders, the ends being wide apart at the front and back. A

straight, gathered skirt hangs from the body in full folds. The dress may be worn with or without a guimpe, and it may be simplified by the omission of the frills.

Frocks for party or dancing wear will be made of soft silk, fine lawn, dotted Swiss or embroidery, and those for ordinary use will be of chambray, gingham, figured lawn or other printed wash fabrics and worn with mull or India silk guimpes.

We have pattern No. 9860 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the dress needs four yards of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

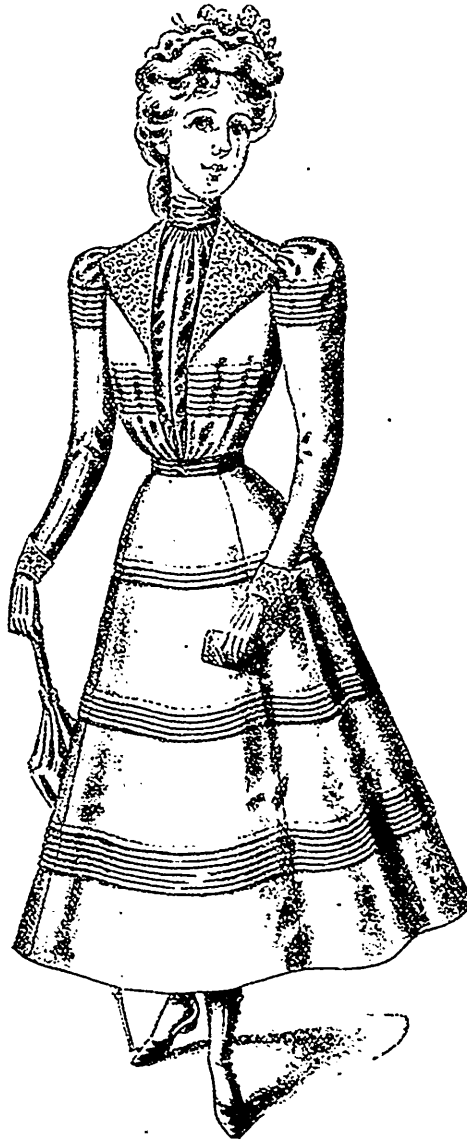


FIGURE No. 167 G.—This illustrates MISSES' VISITING COSTUME.—The pattern is No. 9853, price 1s. or 25 cents.

(For Description see Page 565.)

that ripples slightly below the hips and a straight back-breadth. It is gathered at the back and joined to the body. Three lace-edged frills of the material each headed by a row of narrow ribbon form a pretty trimming for the skirt; and a wrinkled ribbon that is tied in a bow with long ends at the back encircles the waist.

The dress may be worn with or without a guimpe, as preferred. China or taffeta silk, challis, veiling, dimity, lawn, nainsook, plain or dotted Swiss will develop this style prettily.

GIRLS' TUCKED DRESS. (TO BE MADE WITH OR WITHOUT THE BODY LINING AND WORN WITH OR WITHOUT A GUIMPE.)

(For illustrations see Page 568.)

No. 9889.—Organdy was selected for the charming little dress here illustrated, and lace, ribbon and ruffles of the material produce quite an elaborate effect. The body may be made with or without the lining, which is fitted by shoulder and under-arm seams and closed at the back. Under-arm and short shoulder seams join the full front and full backs, which have their fullness adjusted in gathers at the top and bottom, the waist pinching stylishly all round. The neck is low and round and is followed by a self-headed lace-edged frill of the material. The short puff sleeves are arranged over smooth linings and completed with bands and lace-edged frills of the material, ribbon the same width as the bands being arranged over them and tied in a pretty bow at the back of the arm. Pairs of fine, encircling tucks are taken up in the waist and sleeves at equal distances apart, and between them are rows of lace edging, the whole creating a charming effect. An applied belt conceals the gathers at the waist. The skirt consists of a front gore, a gore at each side

and lace, nainsook or Swiss insertion, ribbon-run beading and narrow velvet or satin ribbon will afford a dainty garniture.

We have pattern No. 9889 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the dress needs three yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' ETON JACKET. (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST AND TO BE MADE WITH OR WITHOUT A CENTER SEAM AND WITH THE SLEEVES BOX-PLAILED OR GATHERED.)

(For Illustrations see Page 568.)

No. 9850.—The smart Eton jacket is of the newest outlines, and is pictured made of serge, with a tailor finish of stitching. The back may be made with or without a center seam and is separated by under-arm gores from the fronts, which are apart all the way and reversed in up-to-date lapels by a rolling coat-collar. The two-seam sleeves may be gathered or arranged in five box-plaits at the top, as preferred. The jacket may reach just to the waist or end a little above, both lengths being shown in the illustrations.

Cloth, velvet, satin and heavy silk will be used for jackets like this to match or contrast with the skirt. Dressy jackets of velvet, etc., will sometimes be trimmed with silk braid or lace insertion.

We have pattern No. 9850 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the jacket will need a yard and three-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' SHORT JACKET.

WITH FLY FRONT. (TO BE MADE WITH NOTCHED OR NANSEN COLLAR AND WITH THE SLEEVES PLAILED OR GATHERED.) (For Illustrations see Page 568.)

No. 9924.—This natty short jacket is illustrated made of covert cloth and finished in tailor style with machine-stitching. A snug adjustment at the back and sides is given by a center seam and under-arm and side-back gores, and coat-laps and coat-plaits are formed in the usual way.

The fronts are loose and are closed with a fly; in them are inserted side pockets, the openings to which are completed with

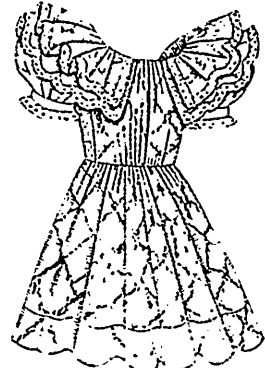


9860



9860

Front View.



9860

Back View.

GIRLS' DRESS. (TO BE MADE WITH OR WITHOUT THE FRILLS AND WORN WITH OR WITHOUT A GUISPE.)

(For Description see Page 568.)

laps. The fronts may be reversed in lapels that form notches with the ends of a rolling coat-collar, or the jacket may be finished with the new Nansen collar, which is a rolling collar having broad, square ends. The two-seam sleeves are laid at the top in three box-plaits between single upturning plaits.

Whipcord, serge, melton and kersey of Spring weight and cheviot will usually be selected for the jacket, and strappings may furnish the completion, if stitching alone is considered too severe. The collar could be inlaid with velvet or heavy silk.

We have pattern No. 9924 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, needs a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 169 G.—GIRLS' PARTY DRESS.

(For Illustration see Page 569.)

FIGURE No. 169 G.—This picture represents a Girls' dress. The pattern, which is No. 9830 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in three views on page 564.

A dainty combination of plain lawn and embroidered lawn flouncing, edging and insertion is here arranged in this charming dress, ribbon providing a pretty decoration. A full round skirt of flouncing is joined to the waist, which has gathered fulness in the back at each side of the closing and a full pouch-front. The neck is in V outline both back and front, and a Bertha frill of edging follows the neck below a band of insertion and lies upon frill caps that spread over the short puff sleeves. Bands of insertion complete the sleeves.

Frocks for dancing school or party wear will be made of organdy, mull or Swiss, trimmed with fine lace and delicately tinted ribbon. Gingham, chambray or batiste will develop pretty little frocks to be worn in the afternoon with guimpes of lawn, cambrie or mull.

MISSSES' ETON JACKET, WITH SAILOR COLLAR. (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST AND MADE WITH THE SLEEVES BOX-PLAILED OR GATHERED.)

(For Illustrations see Page 569.)

No. 9856.—An up-to-date Eton jacket with sailor collar is here shown made of blue cloth and finished in tailor style with stitching. The back is seamless at the center and the fronts are apart all the way and flare attractively. Under-arm gores give a becoming close effect at the sides. The sailor collar, which is of moderate size, is square at the back and has fancifully shaped broad ends reaching to the bust. Either five box-plaits or gathers may collect the fulness in the two-seam sleeves. The jacket may reach just to the waist or end a little above the waist, as illustrated.

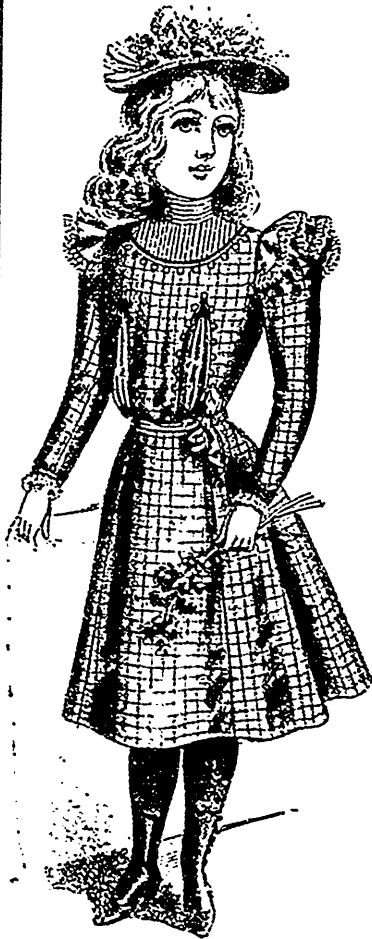


FIGURE No. 168 G.—This illustrates GIRLS' DRESS.—The pattern is No. 9884, price 10d. or 20 cents.

(For Description see Page 566.)

given by a center seam and under-arm and side-back gores, and coat-laps and coat-plaits are formed in the usual way.

Velvet is often used for jackets like this, but fine smooth cloth and some of the novelty goods are appropriate also.

the front and backs, the front pouching softly over a braid-trimmed belt with pointed ends, while the backs are drawn down tight at each side of the closing, which is made invisibly at the center. The deep yoke is shaped with shoulder seams and prettily curved to form points at the lower edge; it may be cut low in corresponding fancy outline, or it may be high and finished with a standing collar. Double, round-cornered frill caps stand out on the coat-shaped sleeves, which are cut off a little below the arms' eyes when short sleeves are desired.

Yoke-waists are notably becoming to young girls and consequently are popular at all seasons. For evening or party wear, India silk or fancy silk or satin, French cashmere, Henrietta, Lansdowne, organdy, etc., may be used, and the same materials in darker shades or any of the Summer textiles may be selected for day wear. Lace and ribbon will provide the decoration.

We have pattern No. 9861 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the garment needs a yard and three-fourths of goods forty inches wide. Price of pattern, 10d. or 20 cents.



9889

Front View.



9889

Back View.

GIRLS' TUCKERED DRESS. (TO BE MADE WITH OR WITHOUT THE BODY-LINING AND WAIST WITH OR WITHOUT A GUMPER.)

(For Description see Page 556.)

Braiding or rows of cord may furnish the decoration.

We have pattern No. 9856 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the jacket calls for a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BOX-PLAITED BLOUSE. (TO BE MADE WITH OR WITHOUT A FITTED LINING, WITH A STANDING OR TURN-DOWN MILITARY COLLAR AND WITH THE SLEEVES BOX-PLAITED OR GATHERED.) KNOWN AS THE NORFOLK BLOUSE. (For Illustrations see Page 570.)

No. 9837.—This up-to-date Norfolk blouse is illustrated made of chevot. It may be made with or without a lining that is fitted by single bust darts and the customary

MISSES' DOUBLE-BREASTED BASQUE, WITH PLAITS LAID ON AND A REMOVABLE CHEMISETTE.

(TO HAVE THE SLEEVES PLAITED OR GATHERED.)

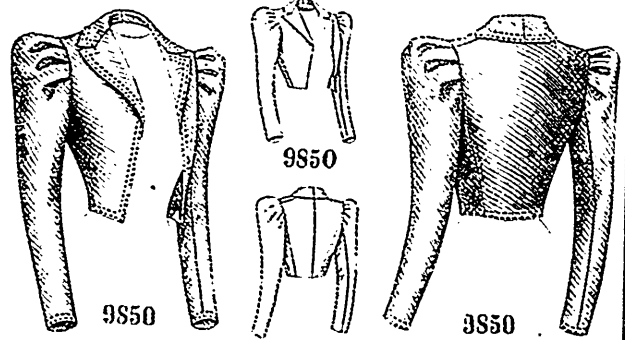
KNOWN AS THE NORFOLK JACKET.

(For Illustrations see Page 561.)

No. 9920.—Gray a oollen goods of firm weave were selected for this smart basque, which is really an up-to-date Norfolk jacket. The basque is snugly fitted by single bust darts, under-arm gores, side-back gores extending to the shoulders and a curved center seam. The fronts are lapped and closed in double-breasted style with button-holes and small buttons. Above the closing they are reversed in lapels that extend in points beyond the ends of a narrow rolling coat-collar. A box-plait that narrows slightly toward the waist is applied on the front at each side of the closing and on the back over the side-back seams. A removable chemisette made with a cape back and a standing collar and closed at the left side is provided for in the pattern. At the top the close-fitting two-seam sleeves may be gathered or arranged in three box-plaits between double upward-turning plaits. The belt has pointed ends and fastens with a buckle at the front. The basque is finished in tailor style with stitching.

Basques of the Norfolk variety may be satisfactorily developed in plain or fancy chevot, serge, covert suiting, camel's-hair, whipcord, etc.

We have pattern No. 9920 in seven sizes for misses from ten to sixteen years old. To make the garment for a miss of twelve years, needs two yards and an eighth of goods forty inches wide. Price of pattern, 10d. or 20 cents.



9850

9850

9850

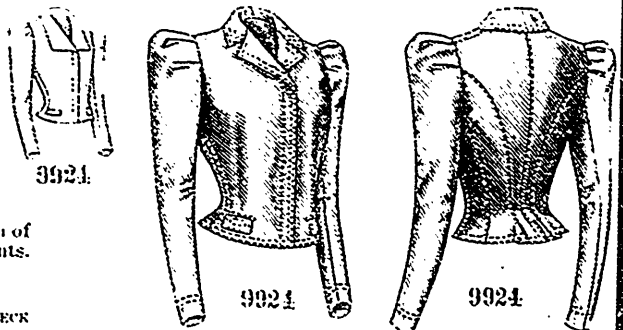
Front View.

9850

Back View.

MISSES' ETON JACKET. (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST AND TO BE MADE WITH OR WITHOUT A CENTER SEAM AND WITH THE SLEEVES BOX-PLAITED OR GATHERED.)

(For Description see Page 567.)



9924

9924

9924

Front View.

Back View.

MISSES' YOKE-WAIST. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR CAP SLEEVES.)

(For Illustrations see Page 560.)

No. 9861.—At figure D 36 in this magazine this yoke-waist is shown differently made up.

Nile-green Henrietta was here used for the yoke-waist, lace edging and baby ribbon trimming it effectively. The waist is given a pleasing trimness by a fitted lining and under-arm gores. Gathers at the top and bottom collect the fulness in

seams. Under-arm gores give a close effect at the sides and three box-plaits are laid in the back and three in the front.

the middle plait in the front concealing the closing. The plaits are sewed along their underfolds only to the waist, so as to allow a free roll in the skirt. The two-seam sleeves may be gathered or box-plaited at the top and are finished plain at the wrist. The neck may be completed with a standing or a turn-down military collar, as preferred. A belt of the material, leather, etc., is invariably worn.

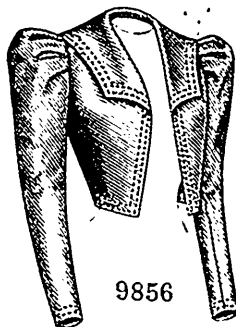
Blouses like this are admirable for general wear and may be suitably made of covert cloth, fine flannel, cheviot, cashmere and mixed suiting. A neat finish of machine-stitching will be most appropriate for this style, but one or two rows of braid may be added to the wrists and collar, if liked. Circular skirts or those of the gored variety may be suitably worn with this blouse.

We have pattern No. 9837 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse requires a yard and seven-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

long. Ribbon and lace will always provide satisfactory ornamentation. A dainty dress for very dressy occasions may be

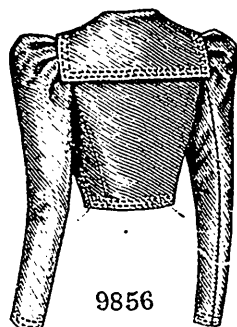


9856



9856

Front View.



9856

Back View.

MISSSES' ETON JACKET, WITH SAILOR COLLAR. (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST AND MADE WITH THE SLEEVES BOX-PLAITED OR GATHERED.)

(For Description see Page 567.)

FIGURE No. 170 G.—GIRLS' PARTY DRESS.

(For Illustration see Page 571.)

FIGURE No. 170 G.—This illustrates a Girls' dress.

The pattern, which is No. 9868 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is differently pictured on page 565 of this issue of THE DELINEATOR.

An exceedingly dainty little frock is here illustrated made of figured cream-white challis and trimmed with frills of pink ribbon. A four-gored skirt gathered at the back hangs from a pretty square-necked waist having a full front and full backs joined to a shallow square yoke and finished with a belt. Double frill-caps spreading over the short puff sleeves, which are finished with bands, give a fluffy effect that is enhanced by the ribbon trimming.

Simple modes like this are always liked for girls for street or party wear. This dress can be made suitable for ordinary

of figured pink organdy over pink silk, with lace and ribbon for garniture.

MISSSES' WAIST. (TO BE MADE WITH OR WITHOUT THE LINING.)

(For Illustrations see Page 571.)

No. 9913.—For encircling decorations the waist is particularly pretty, ribbon ruffles being used in this instance and producing a fine effect on the new-blue challis of which the waist is made. The effect may be very easily duplicated as the pattern has lines of perforations showing just where to place the ruffles. The fronts have pretty fullness collected in gathers at the neck and waist and pouch stylishly. The back is smooth at the top, but has gathered fullness at the waist drawn well to the closing, which is made invisibly at the center. A well-fitted lining is provided, but it may be omitted, as may also the linings in the two-seam sleeves, which are gathered at the top. A wrinkled stock with frill ends is adjusted about the standing collar, and a wrinkled belt of similar ribbon is tied in a bow at the left side.

The waist is a pretty style for making up Swiss, organdy, dimity and other thin fabrics, with a lawn or silk lining to give a becoming tint, and also for more closely woven goods. Insertion, narrow ribbon or lace will provide effective ornamentation.

We have pattern No. 9913 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years, requires two yards of goods thirty inches wide, with a yard and seven-eighths of ribbon three inches wide for the stock and belt. Price of pattern, 10d. or 20 cents.

MISSSES TUCKED SHIRT-WAIST, WITH REMOVABLE STANDING COLLAR.

(For Illustrations see Page 571.)

No. 9914.—This exceedingly pretty shirt-waist is illustrated made of pink chambray. The upper part of the back is a pointed yoke shaped by a center seam and having a cluster of three small downward-turning tucks following the lower outline. The back is laid in two backward-turning plaits at each side of the center, the plaits meeting at the waist and spreading in fan fashion toward the yoke. The fronts are exceedingly novel and pretty in effect; they are bias, and four clusters of three small tucks are taken up diagonally in them to form points at a box-plait that is joined to the front. The closing is made with button-holes and buttons or studs through the plait, and the fronts pouch stylishly at the center, the pretty fullness being adjusted by gathers at the neck and by tapes run in casings at the waist. A fitted band finishes the neck. The removable white linen collar is a stylish new shape with slanting ends. The one-seam shirt sleeves are gathered at the top and bottom and are made with the regulation openings finished with underlaps and pointed overlaps that are



FIGURE No. 169 G.—This illustrates GIRLS' PARTY DRESS.—The pattern is No. 9830, price 10d. or 20 cents.

(For Description see Page 567.)

wear by developing it in gingham, chambray and other appropriate fabrics and making the neck high and the sleeves

fastened together with a button and button-hole; they are completed with straight cuffs that are closed with link buttons.

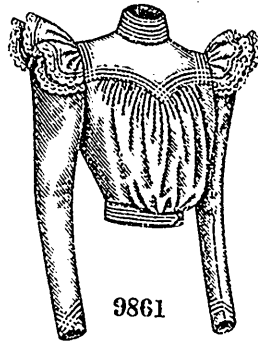
All materials suitable for shirt-waists may be made up by this pattern, among which may be mentioned Madras, percale, lawn, chambray, dimity, flannel, serge, poplin and various pretty silks. Machine-stitching is the usual finish.

We have pattern No. 9914 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the shirt-waist will require two yards and three-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



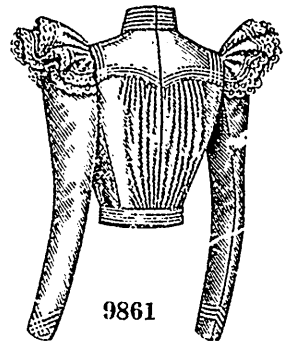
9861

extends well forward on the shoulders; it is gathered across the center at the top before it is joined to the yoke and is



9861

Front View.



9861

Back View.

MISSES' YOKE-WAIST. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR CAP SLEEVES.)

(For Description see Page 568.)

MISSES' SHIRT-WAIST, WITH TUCKED FRONTS, APPLIED BACK-YOKE AND REMOVABLE COLLAR.

(For Illustrations see Page 572.)

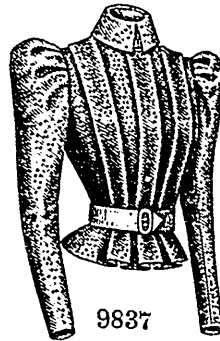
No. 9893.—Four deep tucks extending across each front from the arm's-eye and under-arm edges are a distinguishing feature of this pretty shirt-waist, which is shown made of blue chambray. A pointed yoke shaped with a center seam is applied on the smooth upper part of the back, which has fullness below collected in two backward-turning, lapped plaits at each side of the center. The fronts are gathered at the top and drawn in at the waist on tapes inserted in casings; they are closed at the center with button-holes and buttons or studs through an added box-plait and pouch slightly over a fancy belt. The neck is finished with a fitted band. The removable standing collar has slanting ends flaring slightly at the top. Straight link cuffs complete the shirt sleeves, which are gathered at the top and bottom and slashed in the usual way, the slashes being finished with underlaps and pointed overlaps closed with a button and button-hole.

The shirt-waist is trim and stylish in appearance, and will make up to advantage in lawn, dimity, gingham, batiste, Madras and other fabrics that are not too heavy to permit tucking.

We have pattern No. 9893 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years requires two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

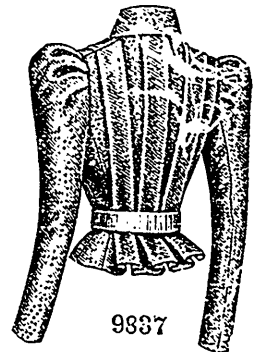


9893



9837

Front View.



9837

Back View.

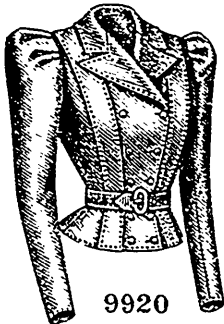
MISSES' BOX-PLAIED BLOUSE. (TO BE MADE WITH OR WITHOUT A FITTED Lining, WITH A STANDING OR TURN-DOWN MILITARY COLLAR AND WITH THE SLEEVES BOX-PLAIED OR GATHERED.) KNOWN AS THE NORFOLK BLOUSE.

(For Description see Page 568.)

MISSES' SHIRT-WAIST, WITH SQUARE BACK-YOKE AND REMOVABLE COLLAR.

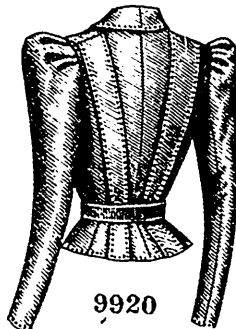
(For Illustrations see Page 572.)

No. 9851.—Another view of this stylish shirt-waist may be obtained by referring to figure No. 166 G in this magazine.



9920

Front View.



9920

Back View.



9920

MISSES' DOUBLE-BREADED BASQUE, WITH PLAITS LAID ON AND A REMOVABLE CHEMISLETTE. (TO HAVE THE SLEEVES PLAIED OR GATHERED.) KNOWN AS THE NORFOLK JACKET.

(For Description see Page 568.)

The shirt-waist is here pictured made of plaid gingham. The back shows a novel feature in its deep, square yoke, which

drawn in on tapes in a casing at the waist, the tapes being tied over the fronts. The fronts are gathered at the neck, the fullness being drawn well to the closing, which is made with studs through a box-plait formed at the front edge of the right front; they are drawn in at the waist by tapes inserted in a casing. The stylish standing collar is attached by studs to the fitted neck-band. The one-seam sleeves are gathered at the top and bottom and have openings finished with underlaps and overlaps in the regular way; they are completed with straight link cuffs. A leather belt is worn.

Any of the fashionable washable materials, like lawn, chevot, Madras, gingham, dimity, etc., may be chosen for this shirt-waist, and there are many pretty wash silks that are commended. Taffeta and fancy silk, serge, flannel, plaid and striped goods, etc., are all stylish shirt-waist materials.

We have pattern No. 9851 in seven sizes for misses from ten to sixteen years of age. To make the shirt-waist for a miss of twelve years, will need a yard and seven-eighths of goods thirty-six inches wide; the collar needs half a yard of material thirty-six inches wide. Price of pattern 10d. or 20 cents.

GIRLS' BOX-PLAIED GUMPE.

(For Illustrations see Page 572.)

No. 9844.—A different development of this simple little gumpe is given at figure D 34 in this number of THE DELINEATOR.

This guimpe is a new fancy style; it is here pictured made of fine lawn and decorated with insertion and embroidered edging. It is shaped by shoulder and under-arm seams, and four box-plaits are formed in the front and five in the back, the middle plait in the back concealing the closing. The guimpe is drawn in snugly at the waist by a tape inserted in a casing and tied at the back. The full sleeves are gathered at the top and bottom and completed with roll-up cuffs, that are joined to narrow bands. The rolling collar is in two sections that flare at the center of the front and back; it is mounted on a narrow band, and the edges are trimmed with a frill of narrow embroidered edging. A frill of similar edging also trims the upper edges of the cuffs.



FIGURE No. 170 G.—This illustrates GIRLS' PARTY DRESS.—The pattern is No. 9868, price 10d. or 20 cents. (For Description see Page 569.)

Nainsook, lawn, organdy, mull and China and liberty silk may be chosen for a garment of this kind. The daintiest guimpes are made of nainsook and trimmed with lace or fine edging and ribbon-run beading.

We have pattern No. 9844 in six sizes for girls from two to twelve

years of age. To make the guimpe for a girl of eight years, will require a yard and three-fourths of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' APRON.

(For Illustrations see Page 573.)

No. 9899.—A becoming little apron is here pictured made of plaid nainsook and insertion and trimmed with embroidered edging. The body is shaped with shoulder and under-arm seams and closed with buttons and button-holes at the back; it has fullness in the front and backs drawn well to the center by gathers at the top and bottom, and its square neck is finished with a narrow band of insertion mitred at the corners. Joined to and turning over the band across the shoulders are fancy epaulettes that form deep points at the ends and curve prettily along the dainty frill sleeves. A narrow belt of insertion completes the body, and to it is joined the straight skirt, which is gathered at the top and deeply hemmed at the bottom. Ties of the material are tacked near the ends of the belt and tied in a bow at the back.

Dimitry, nainsook, India lawn, fine cambric and cross-barred muslin are pretty for aprons of this style; and lace or embroidered edging and insertion, and beading threaded with ribbon in pretty shades will afford a dainty trimming.

We have pattern No. 9899 in seven sizes for girls from three

to nine years of age. To make the apron for a girl of five years, will need two yards of goods thirty-six inches wide, with a yard and a half of insertion an inch and a fourth wide for the band and belt. Price of pattern, 7d. or 15 cents.

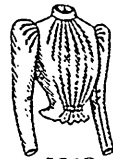
GIRLS' APRON.

(For Illustrations see Page 573.)

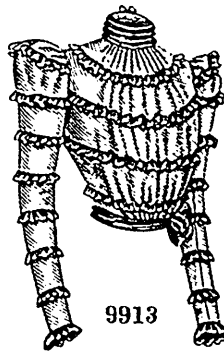
No. 9896.—This apron is protective and pretty, qualities that will make it a favorite with mothers and children alike. It is pictured made up in a combination of Victoria lawn and embroidered edging and insertion. The apron has a square neck and is arranged at the front and back in three box-plaits, the plaits being sewed as far as the waist and falling free below; the body is entirely cut away at the sides, leaving only the skirt, which is gathered and finished with bands that are turned and continued up the side edges of the front and back, the ends meeting in shoulder seams. Frills that are graduated almost to points at the ends are joined to the bands above the skirt; and bands of insertion finish the upper edges of the front and back. The apron is closed at the center of the back with buttons and button-holes in a fly.

Various qualities of lawn, cross-barred muslin, cambric, etc., are used for aprons for school or house wear, with embroidery or lace for the frills and a narrow width for trimming. Rows of insertion may be let in the skirt above the hem or a row of hem-stitching may be the only decoration. A dainty apron may be made of nainsook and trimmed with Swiss embroidery.

We have pattern No. 9896 in ten sizes for

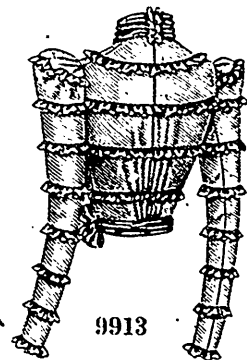


9913



9913

Front View.



9913

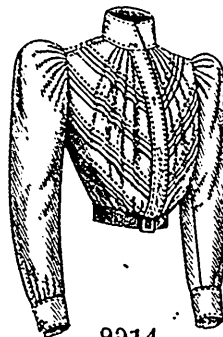
Back View.

MISSSES' WAIST. (TO BE MADE WITH OR WITHOUT THE LINING.)

(For Description see Page 563.)

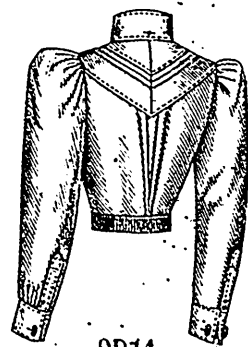


9914



9914

Front View.



9914

Back View.

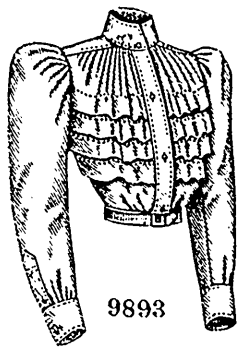
MISSSES' TUCKED SHIRT-WAIST, WITH REMOVABLE STANDING-COLLAR

(For Description see Page 569.)

girls from three to twelve years of age. To make the apron for a girl of nine years, needs two yards and a half of goods

thirty-six inches wide, with two yards and a half of edging five inches and a half wide for the frills, and two yards and

two yards of goods twenty-two inches wide, with two yards and three-eighths of edging five inches and a fourth wide for the frills. Price of pattern, 5d. or 10 cents.

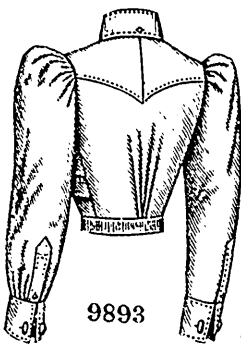


9893

Front View.



9893



9893

Back View.

MISSES' SHIRT-WAIST, WITH TUCKED FRONTS, APPLIED BACK-YOKE AND REMOVABLE COLLAR.

(For Descriptions see Page 570.)

three-eighths of insertion an inch and a half wide for the bands and straps. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' SHIRRED DRESS SLEEVE. (TO BE MADE IN FULL LENGTH OR ELBOW LENGTH.)

(For Illustrations see Page 573.)

No. 9894.—This is an exceedingly pretty sleeve for thin fabrics.

It is arranged on a coat-shaped lining and may be in full length or elbow length, as illustrated, a shaped frill finishing the lower edge in either instance. The sleeve is gathered at its upper and lower edges and formed in puffs of equal depth between by encircling rows of gathers.

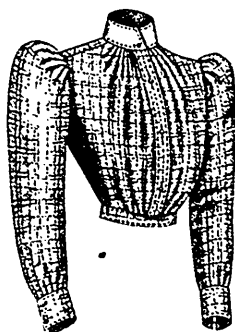
The sleeve will be inserted in fancy bodices of Liberty silk, chiffon, *mousseline de soie*, organdy, etc., that gain a pretty tint from a lining of lawn or silk. A plaiting of chiffon or any soft silk may be used instead of the lace frills, and a wrinkled ribbon may head the frill, if further decoration is desired. For high-necked waists, full-length sleeves will be much favored, though the elbow length is not limited to low-necked bodices.

We have pattern No. 9894 in six sizes from six to sixteen years old. For a miss of twelve years, a pair of full-length sleeves needs a yard and three-fourths of material forty-five inches wide, with two yards of edging three inches and three-fourths wide for the frills; a pair of elbow sleeves will require

three one-inch tucks or in two, four and six half-inch tucks, as preferred, both effects being shown.

Woolens as well as the various wash fabrics, like gingham, chambray, batiste, dimity, and lawn, are made up into tucked skirts, which are very popular this season. On very dressy frocks trimming could be added above or below the tucks.

We have pattern No. 9855 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment needs three yards and a fourth of goods forty inches wide. Price of pattern, 10d. or 20 cents.

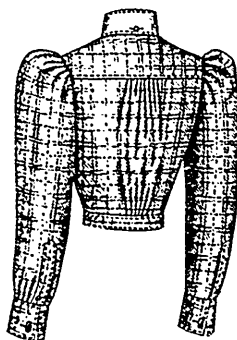


9851

Front View.



9851



9851

Back View.

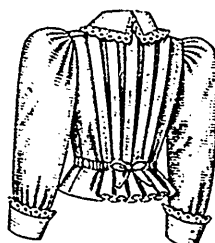
MISSES' SHIRT-WAIST, WITH SQUARE BACK-YOKE AND REMOVABLE COLLAR.

(For Description see Page 570.)



9844

Front View.



9844

Back View.

GIRLS' BOX-PLAITED GUIMPE.

(For Description see Page 570.)

for a miss of twelve years, calls for two yards and a fourth of goods forty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' TUCKED FIVE-GORED SKIRT, WITH FIVE-GORED FOUNDATION SKIRT. (TO BE MADE WITH SIX TUCKS ONE INCH WIDE OR WITH TWELVE TUCKS HALF AN INCH WIDE.)

(For Illustrations see Page 574.)

No. 9855.—Other views of this stylish skirt may be seen by referring to figure No. 166 G and figure D 36 in this magazine.

For the graceful and stylish skirt cheviot was here selected. The skirt comprises five gores and is mounted on a five-gored foundation skirt, both the skirt and foundation being fitted smoothly over the hips by a dart in each side-gore and gathered at the back to fall in full folds that spread to the lower edge, where the width of the skirt is about two yards and a half in the middle sizes. The distinguishing feature of the skirt are the tucks, which are very effectively arranged at the hip and knee and at a pretty distance from the lower edge. The tucks may be arranged in one, two and

MISSES' SEVEN-GORED SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Illustrations see Page 574.)

No. 9842.—A stylish seven-gored skirt is illustrated made of serge. It comprises a front-gore, two gores at each side and two back-gores, and is smooth at the front and sides, with a pretty flare toward

the lower edge, where it measures three yards round in the middle sizes. It may be plaited or gathered at the back, as preferred. The seams are finished in tailor style, the edges being turned to one side and double-stitched.

Cheviot, serge, broadcloth, covert cloth, mohair, novelty goods, etc., may be mentioned among the materials which will develop this mode satisfactorily.

We have pattern No. 9842 in seven sizes for misses from ten to sixteen years of age. To make the skirt

FASHIONABLE SHIRT-WAISTS.

(For Illustrations see Pages 511 and 513.)

Bayadere effects are preëminent this year, and in shirt-waists the crosswise stripes are peculiarly pleasing. Bias effects are introduced in these waists also, with very satisfactory results. A modified pouch is stylish in the front of shirt-waists, but the back and sides fit snugly to preserve the trimness which is the characteristic of this smart garment. This season collars are as frequently made of the shirt-waist goods as of white linen, and with them are worn four-in-hand, puff and Teek scarfs, as well as small, neat bows, bows with flowing ends and stock ties.

The patterns for the many different styles shown are, with few exceptions, in nine sizes for ladies from thirty to forty-six inches, bust measure, each costing 10d. or 20 cents. The patterns of Nos. 9392, 9479 and 9496 are in these sizes, but each cost 1s. or 25 cents; pattern No. 9450 is in seven sizes from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents; and No. 9751 is in six sizes from thirty to forty inches, bust measure, and costs 10d. or 20 cents.

One of the pretty tucked shirt-waists is pictured made of white lawn, with the removable collar of white linen. It is arranged throughout in groups of three tucks, and the fronts pouch fashionably. Straight link cuffs complete the sleeves. The pattern is No. 9845 and is suitable for all the shirt-waist fabrics in plain colors.

Pattern No. 9849 represents a shirt-waist made of plaid Madras, with the removable collar of linen. The fronts pouch, and at the back is a square yoke. The sleeves have pretty fullness and are completed with straight link cuffs. Under-arm gores give pleasing trimness, and the belt is of white leather.

Plaid gingham is shown in a shirt-waist of a novel and attractive design that is embraced in pattern No. 9897. Three shapely bias box-plaits are laid on the fronts and on the back below a pointed yoke that extends well over the shoulders, the middle plait at the front concealing the closing. Fullness is also prettily introduced at the top of the fronts, which pouch in the approved way. The collar is separate but is of the material, and the cuffs completing the sleeves are a novel turn-up sort.

A deep pointed yoke is the chief feature of a shirt-waist made of figured percale, by pattern No. 9895. A band of insertion trims the yoke, and the pouching fronts close beneath a box-plait that extends over the yoke to the neck. The sleeves are of attractive outlines and are finished with straight link cuffs.

Tucks are made diagonally in the fronts of one of the prettiest shirt-waists shown this season. The fronts pouch and are closed through a box-plait, and a group of tucks is made

to match in the pointed back-yoke. The adjustable standing collar is of pink chambray, the shirt-waist material. The cuffs are in straight link style and complete sleeves with becomingly disposed fullness. The mode is represented in pattern No. 9866.

Dark-blue figured lawn is pictured in this square-yoke shirt-waist made according to pattern No. 9864. Becoming fullness is arranged below the yoke, and the closing is made through a box-plait that extends over the yoke to the neck. The collar and the link cuffs are of white linen.

Bayadere-striped gingham was selected for a shirt-waist of new design. A round back-yoke figures among its attractive features, others of which are the removable collar and pretty sleeves with straight link cuffs. Side-plaits in the back below the yoke and in the fronts, which are closed through a box-



MISSSES' AND GIRLS' SHIRRED DRESS SLEEVE. (TO BE MADE IN FULL LENGTH OR ELBOW LENGTH.)

(For Description see Page 572.)



9849
Front View.



9899

GIRLS' APRON.

(For Description see Page 571.)



9849
Back View.

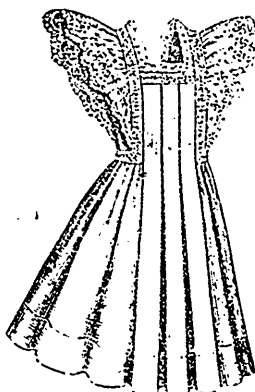
plait, give a distinctive air to the shirt-waist, which was shaped by pattern No. 9900.

Fourfold silk was used for developing pattern No. 9392, which contains a pretty style known as the Russian shirt-waist. The closing is made at the left side of the front, all the fullness being arranged in the right front, and the fashionable pouching effect is seen. The removable collar is of white linen, and the sleeves have very little fullness where they join the straight link cuffs.

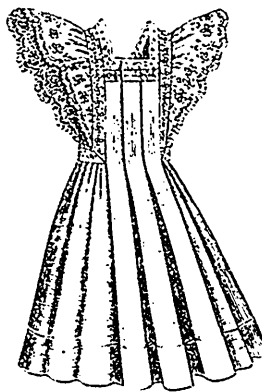
A deep, round yoke is the distinctive feature of a shirt-waist fashioned according to pattern No. 9912. Fullness is gathered becomingly in the back and fronts below the yoke, and the closing is made through a box-plait that extends to the neck. Straight link cuffs finish the sleeves, and the removable collar is of white linen, the waist material being plaid Madras.

White percale polka-dotted in red was selected for the waist made by pattern No. 9496. A yoke at the back extends over the shoulders to form shallow yokes for full fronts closed through a box-plait at the center. The cuffs roll up and are closed with link buttons, and the jaunty mode is completed by a linen collar and a stock-tie and belt of black satin.

Pattern No. 9619 contains a very fanciful shirt-waist that is here made up bias of plaid gingham, but will also be effective made up straight. A fancy yoke at each side of the front and entirely across the back is a



9896
Front View.



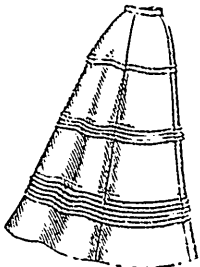
9896
Back View.

GIRLS' APRON.

(For Description see Page 571.)

unique feature, and the back is trimly side-plaited below it, while the fronts are gathered full and pouch softly. The closing is

which close through a box-plait, droop over the belt just a trifle. Plaid chambray was selected for a shirt-waist made with a removable linen collar, under-arm gores and a pointed back-yoke extended over the shoulders to form shallow yokes for the fronts, which pouch softly and close in the usual way through a box-plait. Either straight or roll-up cuffs may complete the sleeves, the pattern, No. 9818, providing both styles.



9855

made beneath a box plait, and a stock finished with frills is closed at the back. Roll-up cuffs complete the sleeves.

Tucked pouch fronts with generous fulness combine with a back having plaited fulness at the bottom

and a smooth pointed yoke at the top in a stylish mode, for which striped gingham was here selected, the removable collar being of the same material. Four deep tucks are taken up in the fronts, which are closed through a box-plait, and the yoke extends well over the shoulders. The cuffs are in straight link style. Pattern No. 9796 was followed in the shaping.

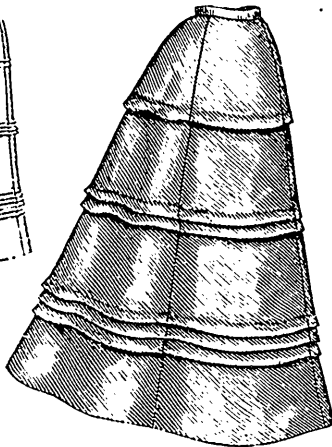
A prettily figured chambray was used for making a tucked shirt-waist by pattern No. 9741. Three groups of three small tucks are taken up in the pouch fronts, which close through a box-plait, and a similar group is made at square-yoke depth in the back, which has becoming fulness in the lower part. The cuffs roll up and close with link buttons, and the collar of white linen is known as a Piccadilly.

The entire back and fronts of the shirt-waist contained in pattern No. 9751 are formed in deep overlapping tucks, and the closing is made through a box-plait. The material is figured organdy, with the collar of white linen, and a black satin stock and tie afford a pretty contrast.

A tucked pointed yoke distinguishes a shirt-waist made of plaid silk gingham according to pattern No. 9678, the adjustable collar being of white linen. The fronts have fulness drawn down trimly and are closed through a box-plait that extends over the yoke. The sleeves are tucked on the upper side of the arm just above roll-up cuffs.

Pattern No. 9728 represents a shirt-waist with a tucked, square yoke and full tucked, pouch-fronts. The removable collar and the straight link cuffs are of the shirt-waist material, and the closing is made through a box-plait.

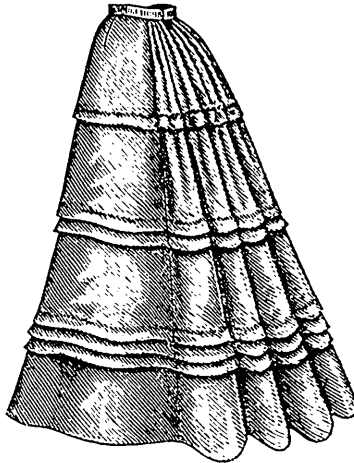
A shirt-waist that will be often chosen by stout ladies is represented in pattern No. 9699. The material is striped dotted dimity, the collar being of white linen. There is an applied back-yoke, and the fronts,



9855

Side-Front View.

MISSSES' TUCKED FIVE-GORED SKIRT, WITH FIVE-GORED FOUNDATION-SKIRT. (TO BE MADE WITH SIX TUCKS ONE INCH WIDE, OR WITH TWELVE TUCKS HALF AN INCH WIDE.) (For Description see Page 572.)



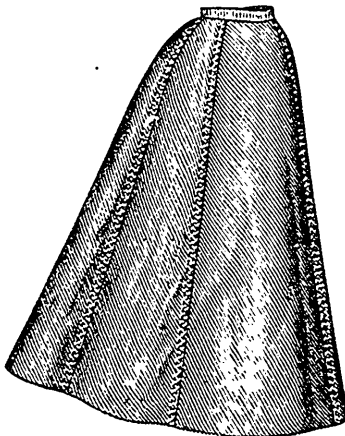
9855

Side-Back View.

straight in the waist contained in pattern No. 9648, the removable collar, however, being of white linen. Full fronts closed through a box-plait meet a back-yoke extending over the shoulders, and straight link cuffs finish the shapely sleeves. The pointed belt is of the material and is closed in front. A black satin tie is worn. The waist is exceptionally pretty and simple, suitable for all the cotton goods and flannel.

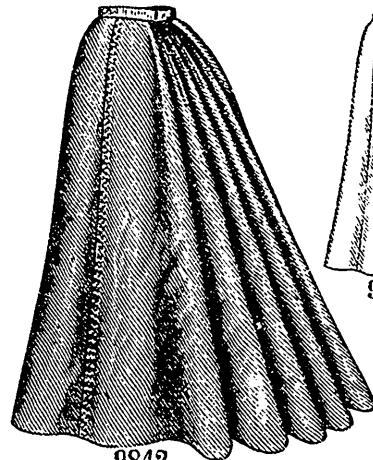
Figured and plain silk combine beautifully in a fanciful shirt-waist closed at the left side in Russian style, a knife-plaiting of plain silk defining the closing. Plain silk contributes the stock-tie, and rounding turn-up sections on the link cuffs complete the sleeves. The pretty features of the mode are embraced in pattern No. 9450.

A simple shirt-waist is made of bayadere-striped Madras by pattern No. 9640. A yoke of fancy curving lower outline ap-



9842

Side-Front View.

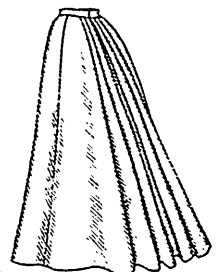


9842

Side-Back View.

MISSSES' SEVEN-GORED SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Description see Page 572.)



9812

pears above a back having becoming fulness at the center, and full fronts that puff out are closed through a box-plait. The sleeves are completed with straight link cuffs, and the removable collar, which has lapped ends, is of white linen.

Styles for Little Folks.



FIGURE No. 171 G.—This illustrates LITTLE GIRLS' PARTY DRESS.—The pattern is No. 9911, price 7d. or 15 cents.
(For Description see this Page.)

FIGURE No. 171 G.—LITTLE GIRLS PARTY DRESS.

(For Illustration see this Page.)

FIGURE No. 171 G.—This illustrates a Little Girls' dress. The pattern, which is No. 9911 and costs 7d. or 15 cents, is in seven sizes for little girls from two to eight years of age, and may be seen again on this page.

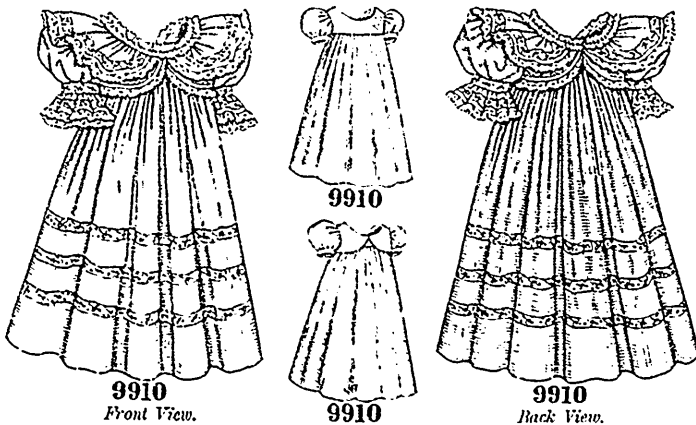
A dainty little frock for dancing and party wear is here shown made of plain and plaid silk, the plaid silk showing the pattern bias. The round-necked waist has pretty fullness gathered in the front and back, and from it hangs a straight skirt that is gathered at the top and deeply hemmed at the bottom, two small tucks being taken up above the hem. Pointed revers turn over at the front and back upon a Bertha frill, the ends of which meet at the closing, which is made at the center of the back. The Bertha frill spreads prettily over the short puff sleeves, which

are finished with bands, giving a pleasing, broad effect. Ribbon on the sleeve bands, a wide ribbon sash bowed at the back and narrow lace bordering the revers and Bertha frill are dainty accessories.

Combinations similar to this could be carried out inexpensively in plain and plaid gingham or chambray and embroidered edging.

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

No. 9910.—Another view of this dress may be obtained by



9910

Front View.

9910

9910

9910

Back View.

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

(For Description see this Page.)

worn with or without a guimpe. White organdy with a decoration of lace insertion and edging creates a lovely effect in this instance. A full, gathered skirt hangs from a very short body having a low round neck. Boleros extending below the body and rounding away gracefully from the center of the front and back are a novel and attractive feature. The dress is closed at the back. Gathered Bertha frills having ends rounding like the boleros separate slightly at the front and back and spread prettily over the short puff sleeves, which are finished with narrow bands and trimmed with frills of the goods joined to the bands.



9911



9911

Front View.



9911

Back View.

LITTLE GIRLS' DRESS. (TO BE MADE WITH OR WITHOUT THE BODY LINING AND WORN WITH OR WITHOUT A GUIMPE.)

(For Description see this Page.)

The frock is one of the most charming yet shown and will be made of fine Swiss or lawn trimmed lavishly with Valenciennes lace and dainty ribbon for best wear, or of dainty, lawn, batiste, etc., with embroidery for decoration.

We have pattern No. 9910 in six sizes for little girls from two to seven years of age. For a girl of five years, the dress needs three yards and a fourth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' DRESS. (TO BE MADE WITH OR WITHOUT THE BODY LINING AND WORN WITH OR WITHOUT A GUIMPE.)

(For Illustrations see this Page.)

No. 9911.—By referring to figure No. 171 G in this magazine, this dress may be seen differently developed.

This dress may be worn with or without a guimpe; it is here pictured made of chambray and decorated with embroidered edging and ribbon-threaded beading. The pretty, low-necked waist, which is gathered at the top and bottom in front and at each side of the closing at the back, is made over a smooth lining, the use of which, however, is optional. The low neck is outlined with a gathered Bertha, over which turn dainty triangular revers that meet on the shoulders and flare in points at the center of the front and back. Short puff-sleeves gathered at the top and bottom are completed with bands over which ribbon-threaded beading

referring to figure No. 172 G in this number of THE DELINEATOR. The dress is exceedingly fanciful and dainty, and it may be

and back. Short puff-sleeves gathered at the top and bottom are completed with bands over which ribbon-threaded beading



FIGURE No. 172 G.—This illustrates LITTLE GIRLS' DRESS.—The pattern is No. 9910, price 7d. or 15 cents.
(For Description see this Page.)

We have pattern No. 9911 in seven sizes for little girls from two to eight years of age. For a girl of five years, the garment needs three yards and a half of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

FIGURE No. 172 G.—LITTLE GIRLS' DRESS.
(For Illustration see this Page.)

FIGURE No. 172 G.—This represents a Little Girls' dress. The pattern, which is No. 9910 and costs 7d. or 15 cents is in six sizes for little girls from two to seven years old, and is again portrayed on page 575.

This frock is charming as here made of heliotrope India silk, trimmed daintily with narrow ribbon and lace edging. The full, gathered skirt flows from a very short, round-necked body almost entirely concealed by boleros that round prettily at the center of the front and back. Gathered frills rounding like the boleros at the ends are joined to the neck and spread over the short puff-sleeves, producing a becoming fluffy effect. The sleeves are finished with bands. The dress closes at the back and may be worn with a guimpe, if desired.

Round-necked dresses with short sleeves are exceedingly pretty for little girls, and are made of chambray, gingham, lawn and organdy.

The poke hat is bountifully trimmed with flowers and ribbon.

CHILD'S RUSSIAN LONG COAT.

(For Illustrations see this Page.)

No. 9882.—This is a very attractive long coat in Russian style. For it fine, light-weight cloth was selected, fancy braid providing an effective decoration. A yoke, square

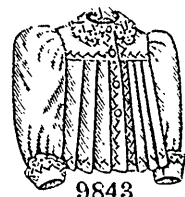
is laid, the ribbon being tied in a bow at the back of the arm. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and joined to the waist; two tucks are taken up above the hem, and the belt finishing the waist overlaid with beading in which ribbon is run and tied in a bow at the back.

Challis, Liberty and India silk and a long list of sheer Summer fabrics will be appropriately made up in this style.

at the back but pointed at the center of the front, forms the upper part of the coat, and a full back and full fronts which are gathered at the top depend from it. The right front and its yoke are wide, and the left front and its yoke are narrow, so as to bring the closing at the left side in Russian style; and a lap pointed at its lower end is arranged along the upper part of the overlapping edge and conceals the closing. The neck is completed by a rolling collar. Full sleeves, which are gathered at the top and bottom and finished with round cuffs, are sustained by coat-shaped linings.

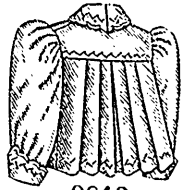
There is always a demand for oddly or fancifully planned coats for children, and this style will doubtless be largely followed. Cashmere, silk, piqué or Henrietta

will be chosen for it, and trimmed with lace, ribbon or gimp. We have pattern No. 9882 in seven sizes for children from one-half to six years of age. For a child of five years, the garment needs two yards of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.



9843

Front View.



9843

Back View.

CHILD'S EMPIRE HOUSE-SACK.

(For Description see Page 577.)

CHILD'S REEFER COAT OR JACKET, WITH CIRCULAR CAPE-COLLAR.

(For Illustrations see this Page.)

No. 9888.—Fawn cloth was used for this smart little coat



9882

Front View.

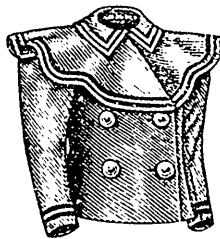


9882

Back View.

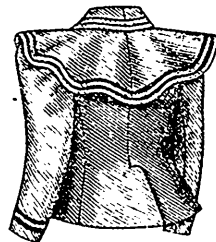
CHILD'S RUSSIAN LONG COAT.

(For Description see this Page.)



9888

Front View.



9888

Back View.

CHILD'S REEFER COAT OR JACKET, WITH CIRCULAR CAPE-COLLAR.

(For Description see this Page.)

or jacket, narrow mohair braid providing a simple yet attractive decoration for the collars and sleeves. The wide back is shaped by a center seam that ends at the top of coat-laps, and under-arm gores separate it from the loose fronts, which lap and close in double-breasted style with button-holes and large buttons. The fronts are shaped at the top to accommodate the ends of a deep, round ripple cape-collar that is shaped with a center seam and lapped with the fronts, the closing being made invisibly along the ends. The stylish rolling collar has square ends flaring prettily; and the two-seam sleeves are gathered at the top.

The jacket may be made of light-weight cloth or cashmere or of piqué trimmed with embroidered insertion and edging.

We have pattern No. 9888 in seven sizes for children from two to eight years of age. For a child of five years, the gar-

ment needs a yard and a fourth of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

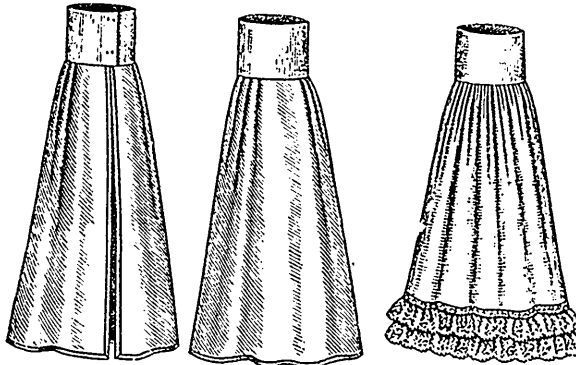
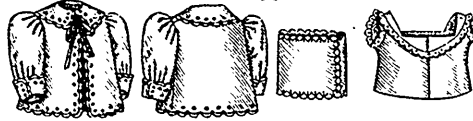
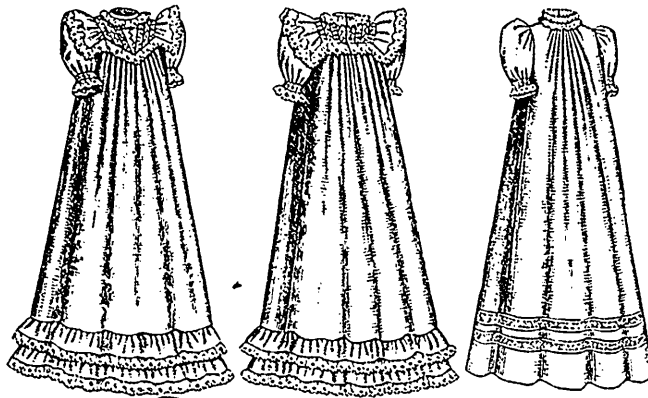
CHILD'S EMPIRE HOUSE-SACK.

(For Illustrations see Page 576.)

No. 9843.—This dainty little house-sack in Empire style is pictured made of pale-blue flannel. To a square yoke is joined a back laid in three backward-turning plaits at each side of the center and fronts formed in three forward-turning plaits at each side of the closing, which is made with button-holes and buttons. The back and fronts flare in Empire style and are joined in under-arm seams. The neck is finished with a rolling collar that is pointed at the center seam. Pointed cuffs that roll over wristbands add to the daintiness of the one-seam sleeves, which are gathered at the top and bottom. The edges of the collar and cuffs are scalloped and embroidered, and fancy stitching provides further decoration.

Fancy-striped French flannel or plain cashmere or flannel in white or delicate tints are used for house-sacks, which will be doubly pleasing when made up after this pretty style and trimmed with baby ribbon, fancy stitching and ribbon bows.

We have pattern No. 9843 in seven sizes for children from one half to six years of age. For a child of five years, the sack needs a yard and three-fourths of goods thirty-six inches wide. Price of pattern, 5d. or 10 cents.



9827

SET OF INFANTS' CLOTHES, CONSISTING OF A BAND, SHIRT, PINNING-BLANKET, SKIRT, DRESS, SLIP AND SACK.

(For Description see this Page.)

SET OF INFANTS' CLOTHES, CONSISTING OF A BAND, SHIRT, PINNING-BLANKET, SKIRT, DRESS, SLIP AND SACK.

(For Illustrations see this Page.)

No. 9827.—A dainty Set of first clothes for baby is here illustrated; it consists of a band, shirt, pinning-blanket, skirt, dress, slip and sack. The band is made of flannel and ornamented with a crocheted edge done with silk.

The little shirt is made of fine linen and shaped by shoulder and under-arm seams. 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. A frill of lace edges the arms'-eyes and revers.

The skirt of the pinning-blanket is made of flannel, and its edges are bound with ribbon. At the top it is arranged in forward-turning plaits at each side and is finished with a wide, doubled 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 at the bottom with two frills of lace, the upper frill being headed by a row of lace insertion. It is gathered at the top and joined to a wide doubled band of cambric, that extends beyond the placket at the center of the back so as to lap widely.

The dress is very dainty and is made of sheer nainsook and trimmed with lace insertion, feather-stitching and narrow lace edging. 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. The yoke is fitted by shoulder seams and closed with button-holes and tiny buttons at the back. Gathered frills having square ends fluff out prettily over the one-seam sleeves, which are gathered at the top and bottom and finished with wristbands of insertion decorated with frills of lace edging. Two lace-edged frills of the material decorate the bottom of the skirt.

The slip is made of nainsook and trimmed with lace insertion and edging. It is shaped by shoulder and under-arm seams and has pretty fullness 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. A ruching consisting of two joined rows of edging trims the neck. The full sleeves are finished with bands covered with insertion and trimmed with edging. Two rows of insertion trim the bottom of the slip above the hem.

The little sack is made of flannel and shaped with shoulder and under-arm seams. It closes at the throat with ribbon ties. The pretty little sleeves are gathered at the top and bottom and completed 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.

Soft flannel, fine cambric, lawn, dimity, nainsook and cross-barred muslin may be chosen for the making of infants' first clothes, with lace or dainty embroidery for trimming. French flannel, cashmere and eider-down flannel in delicate shades may be selected for the sack, and flannel is invariably used for the band and pinning-blanket. The dress and skirt may be made as elaborate as desired with Valenciennes, torchon or Italian lace, Swiss embroidery, feather-stitched bands, etc. Fine hand-run tucks, hemstitching and feather-stitching are dainty and appropriate for the decoration of infants' garments.

Pattern No. 9827 is in one size only. On account of its length the band will need three-fourths of a yard of flannel twenty-seven or more inches wide, but four bands can be cut from this quantity; the shirt needs three-eighths of a yard of goods thirty-six inches wide, and the pinning-blanket seven-eighths of a yard of flannel thirty-six inches wide, with five-eighths of a yard of cambric thirty-six inches wide for the band; the skirt needs two yards and three-eighths of goods thirty-six inches wide, and the dress two yards and three-eighths of goods thirty-six inches wide, while the slip calls for two yards and seven-eighths of goods twenty-seven inches wide, and the sack seven-eighths of a yard in the same width. Price of Set, 1s. 3d. or 30 cents.

Styles for Men and Boys.



FIGURE NO. 173 G.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE NO. 173 G.—This represents a Little Boys' suit. The pattern, which is No. 9898 and costs 10d. or 20 cents, is in six sizes for little boys from three to eight years of age, and may be seen again on page 579.

The jacket and trousers of this middy suit are here shown made of blue serge and the blouse-waist of white lawn. The blouse-waist is closed through a box-plait and is drawn in about the waist by a tape or elastic in the hem to droop all round in sailor-blouse fashion. Wristbands finish the full sleeves, and between the ends of the deep, round collar a blue silk tie is bowed. Embroid-

FIGURE NO. 173 G.—This illustrates LITTLE BOYS' SUIT.—The pattern is No. 9898, price 10d. or 20 cents (For Description see this Page)

ered edging trims the collar and is arranged on the box-plait to give the effect of a pointed strap.

The middy jacket has its fronts reversed nearly to the lower edge in wide lapels. Side pockets are inserted, and braid outlines cuffs and binds all the edges of the jacket.

The knickerbockers, which are closed with a fly, are drawn in about the knees by elastic in the hems.

Brown, black or blue cloth, tricot and cheviot are appropriate for the suit, with the blouse of plain or dotted percale or chambray, trimmed with embroidered edging.

The sailor hat is of blue serge to match the suit.

LITTLE BOYS' BLOUSE COSTUME, WITH SAILOR COLLAR.

(For Illustrations see this Page.)

No. 9902.—At figure No. 174 G in this magazine this costume is again represented.

White piqué was here chosen for the costume. The skirt is laid in kilt-plaits that turn toward the center of the back so as to produce the effect of a box-plait at the front and is joined to a fitted sleeveless waist. The waist is completed with a standing collar, and its front, which is of piqué, is revealed in vest or shield effect between the full fronts of the blouse that flare toward the shoulders. The blouse is gathered at the bottom and sewed to a belt to droop all round. Hatched revers edged with a frill of embroidery are joined to the fronts and are overlapped at the top by the broad, square ends of the sailor collar, which falls square at the back and is edged with a frill of embroidery. The sleeves are gathered at the top and

laid in plaits at the wrist, the plaits being stitched to cuff depth; openings below the seam have extensions formed in hems and underlaps and are closed with buttons and button-holes. Three buttons are arranged for ornament along the front edges of the blouse below the revers.

Duck, linen, serge, flannel and cheviot, with a trimming of embroidery and braid, will be chosen.

We have pattern No. 9902 in four sizes for little boys from two to five years of age. To make the costume for a boy of five years, needs three yards and seven-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

BOYS' RUSSIAN BLOUSE SUIT, HAVING SHORT TROUSERS WITHOUT A FLY. (KNOWN AS THE MORJIK SUIT.)

(For Illustrations see this Page.)

No. 9909.—A stylish Russian blouse suit for small boys is made of white and blue serge and finished with braid, buttons and machine-stitching. The blouse fronts are shaped so as to bring the closing at the right side from the shoulder down. A box-plait that is added to the right front conceals the closing. The blouse hangs like a sack and is held in by a belt that is passed under upright straps of the material placed over the under-arm seams and on each side of the front. The collar is deep and rounding, and an inserted left-breast pocket is very convenient. The sleeves are laid in a box-plait from the shoulder to the wrist and are gathered at the top and bottom and completed with round cuffs.

The short trousers are shaped by the usual seams and hip darts and are made to button to a high-necked sleeveless under-waist.

Suits of this style may be made up in a combination of red and blue or blue and white flannel or in cheviot, tweed

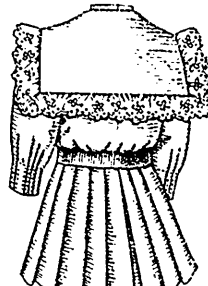


9902

Front View.



9902

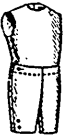


9902

Back View.

LITTLE BOYS' BLOUSE COSTUME, WITH SAILOR COLLAR.

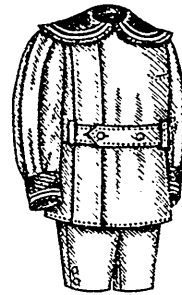
(For Description see this Page.)



9909

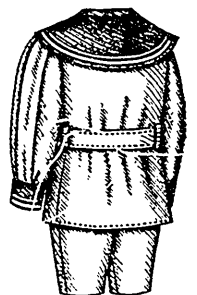
or cloth in plain or mixed effects. Braid and buttons may be used for decoration.

We have pattern No. 9909 in six sizes for boys from three to eight years of age. For a boy of seven years, the suit requires a yard and five-eighths of white serge fifty-four inches wide, with three-eighths of a yard of blue serge in the same width for the collar and cuffs. Price of pattern, 10d. or 20 cents.



9909

Front View.



9909

Back View.

BOYS' RUSSIAN BLOUSE SUIT, HAVING SHORT TROUSERS WITHOUT A FLY. (KNOWN AS THE MORJIK SUIT.)

(For Description see this Page.)

LITTLE BOYS' COSTUME.

(For Illustrations see this Page.)

No. 9891.—This costume is shown made of white and blue flannel. The skirt is arranged in a broad box-plait in front, in two smaller box-plaits at the back and in backward-turning kilt-plaits at the sides. It is stitched to a sleeveless under-waist.

The blouse is closed at the back with buttons and button-holes. The front is laid in a box-plait at the center and joined to a pointed yoke. The lower edge of the blouse is turned under for a hem, in which an elastic is passed to draw it close about the waist. The full sleeves are finished with wristbands.

The jacket is shaped by a center seam and under-arm and shoulder seams. The fronts are wide apart all the way and have rounding lower corners, and the back is pointed at the center seam. The sailor collar is pointed at the ends, and the edges of the jacket are bound with silk braid. The sleeves are gathered at the top and stitched in box-plaits at the wrist.

Serge, camel's-hair or cloth in blue and red or two shades of brown will make up attractively in this way.

We have pattern No. 9891 in four sizes for little boys from two to five years of age. To make the costume for a boy of five years needs three yards and three-eighths of white flannel twenty-seven inches wide, with two yards of blue flannel in the same width for the jacket. Price of pattern, 10d. or 20 cents.

outside seams, center seam and hip darts and are closed at the sides. The lower edges are drawn in by elastics inserted in the hems, and the knickerbockers droop in the customary way.

Middy suits will be made from flannel, camel's-hair or cheviot, with the blouse of Madras, percale or India silk.

We have pattern No. 9898 in six sizes for little boys from three to eight years old. For a boy of seven years, the trousers and jacket will need a yard and three-eighths of goods fifty-four inches wide; the blouse requires a yard and five-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 171 G.—This illustrates LITTLE BOYS' COSTUME.—The pattern is No. 9902, price 10d. or 20 cents.

(For Description see this Page.)

LITTLE BOYS' SUIT, CONSISTING OF A MIDDY JACKET, A BLOUSE-WAIST, AND KNICKERBOCKERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9898.—This natty little suit is differently represented at figure No. 173 G in this number of THE DELINEATOR.

Brown serge was here used for the jacket and knickerbockers with braid for the edge finish, and white lawn for the blouse with embroidered edging for trimming. Shoulder and under-arm seams enter into the shaping of the blouse, which is closed in front with buttons and button-holes through an added box-plait that is trimmed with a frill of edging put on to give the effect of a long, pointed overlap. The sleeves are gathered at the top and bottom and finished with wristbands, and a deep round collar that is worn outside the jacket turns down from the top of a fitted band.

The middy jacket is fitted at the back by a center seam and side seams that are placed well back,

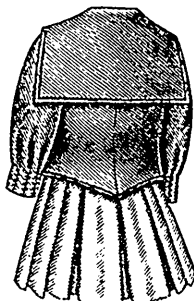
FIGURE No. 174 G.—LITTLE BOYS' COSTUME.

(For Illustration see this Page.)

FIGURE No. 174 G.—This illustrates a Little



9891
Front View.



9891
Back View.

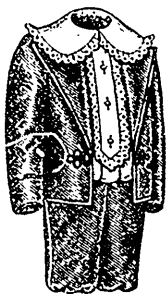
LITTLE BOYS' COSTUME.
(For Description see this Page.)

Boys' costume. The pattern, which is No. 9902 and costs 10d. or 20 cents, is in four sizes for little boys from two to five years of age, and may be seen again on page 578.

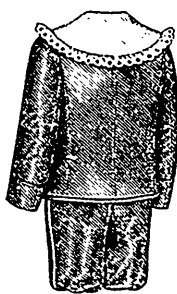
The costume is here shown made of blue-and-white striped Galatea and white piqué. The skirt is laid in backward-turning kilt-plaits, giving the effect of a broad box-plait at the front; it is joined to a plain under-waist that has a decorated front of piqué showing in vest or shield effect between the fronts of the blouse, which flare toward the shoulders. The neck of the waist is finished with a standing collar of piqué. Oblong revers turn back from the upper part of the blouse fronts, and their upper edges are overlapped by the short, broad ends of the sailor collar. The collar and revers are trimmed with a frill of embroidered edging, and buttons decorate the fronts below the revers. The full sleeves are gathered at the top and laid in plaits stitched to cuff depth at the wrists. The blouse droops slightly all round over a leather belt.

Gingham, chambray, duck or linen may be used for this dress, with all-over embroidery for the shield; or, if heavier goods are desired, blue serge or flannel may be chosen, red cloth in the shield affording a pretty contrast.

The picturesque cap is of cloth decorated with a silk tassel.



9898
Front View.



9898
Back View.

LITTLE BOYS' SUIT, CONSISTING OF A MIDDY JACKET, A BLOUSE-WAIST, AND KNICKERBOCKERS WITHOUT A FLY.

(For Description see this Page.)

and the open fronts, which have square lower corners, are reversed nearly all the way in tapering lapels, frog fastenings being arranged just below the lapels for ornament. Openings to inserted side-pockets are neatly bound. The neck is completed with a round

turn-down collar, and the sleeves are of comfortable width. The knickerbockers are made with the usual inside and

BOYS' FULL-LENGTH TROUSERS.

(For Illustrations see Page 580.)

No. 9869.—Cassimere is represented in these trousers, which are of correct width and shape. The trousers are closed with a fly and are fitted by inside and outside leg seams, a center seam and hip darts; and the width at the back is regulated by straps that are buckled together in the usual way. Side and hip pockets are inserted, and the tops are finished with waistbands to which suspender buttons are sewed.

Trouserings of reasonable weight, plain or in stripes, checks or broken checks, will be made up after this pattern to wear with coats and vests that match or are of plain black or dark blue or brown cheviot, serge, etc.

We have pattern No. 9869 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the trousers need two yards of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

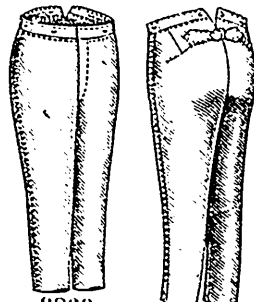
BOYS' SIX-BUTTON VEST.

(For Illustration see this Page.)

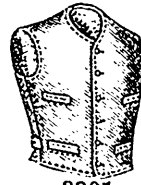
No. 9901.—Diagonal was selected for the up-to-date vest here illustrated, with machine-stitching for a finish. The vest is closed at the front with six buttons and button-holes and the back is held in by straps buckled together. Openings to the four inserted pockets in the fronts are finished with welts. The neck is completed without a collar.

The vest is usually made of material to match the suit to which it belongs. Sometimes the edges are bound with silk or mohair braid.

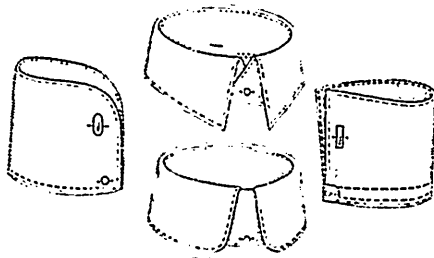
We have pattern No. 9901 in thirteen sizes for boys from four to sixteen years of age. For a boy of eleven years, the vest will need three-fourths of a yard of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.



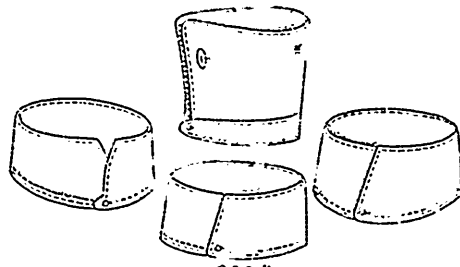
9869 9869
Front View. Back View.
BOYS' FULL-LENGTH TROUSERS.
(For Description see Page 579.)



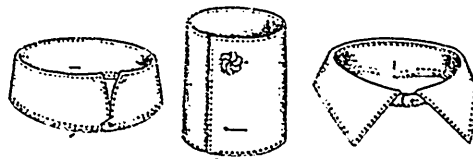
9901
BOYS' SIX-BUTTON VEST.
(For Description see this Page.)



9906
MEN'S AND YOUTHS' HIGH-BAND TURN-DOWN COLLARS AND LINK CUFFS.
(For Description see this Page.)



9904
MEN'S AND YOUTHS' STANDING COLLARS AND LINK CUFF.
(FOR FULL-DRESS AND OTHER WEAR.)
(For Description see this Page.)



9905
MEN'S AND YOUTHS' LOW STANDING AND TURN-DOWN COLLARS AND REVERSIBLE CUFF.
(For Description see this Page.)

MEN'S AND YOUTHS' STANDING COLLARS AND LINK CUFF.
(FOR FULL-DRESS AND OTHER WEAR.)

(For Illustrations see this Page.)

No. 9904.—The collars and cuff contained in this pattern are shaped on the newest lines and are for full-dress and other wear. They are shown made of fine, white linen. Two of the collars differ slightly in height; their ends are lapped in a diagonal line and do not separate at all. The remaining collar has small extensions for the button-holes at the ends, which lap nearly to the top and then flare in a V, the corners being slightly bent.

The cuff widens a little toward the lower edge, and the corners are nicely rounded; it is finished with a band having lapped ends; the cuff is closed with link buttons.

Collars and cuffs for full dress are always of fine white linen, but for other wear the cuffs may be made to match a shirt of fancy Madras, gingham, etc., the collar matching also or being white.

We have pattern No. 9904 in thirteen collar sizes from twelve to eighteen inches, and in five cuff sizes from nine inches and a half to eleven inches and a half. To make either collar and a pair of cuffs for a person wearing a fifteen inch collar and a ten inch and a half cuff, will need half a yard of material thirty-six inches wide, with half a yard of coarse linen or muslin thirty-six inches wide for interlinings. Price of pattern, 5d. or 10 cents.

MEN'S AND YOUTHS' LOW STANDING AND TURN-DOWN COLLARS AND REVERSIBLE CUFF.

(For Illustrations see this Page.)

No. 9905.—Two styles of low collar and one style of cuff for men and youths are here illustrated made of linen. One collar is in standing style, with flaring ends and slightly bent corners. The other collar is in turn-down style and is made with a low well-fitted band, and a turn-down portion having deep pointed ends which flare widely.

The cuff is a plain straight cuff, the ends of which are lapped and closed with regular cuff buttons. It is reversible, being straight at both the upper and lower edges.

Linen is generally used for these collars and cuffs, but if the shirt is made of fancy shirting, they may be made to match.

We have pattern No. 9905 in fifteen collar sizes from thirteen to twenty inches, and in five cuff sizes from nine inches and a half to eleven inches and a half. To make either collar and a pair of cuffs for a person wearing a fifteen inch collar and a ten inch and a half cuff, needs half a yard of material thirty-six inches wide, with half a yard of coarse linen or muslin thirty-six inches wide for interlinings. Price of pattern, 5d. or 10 cents.

MEN'S AND YOUTHS' HIGH-BAND TURN-DOWN COLLARS AND LINK CUFFS.

(For Illustrations see this Page.)

No. 9906.—Two varieties of turn-down collars and link cuffs for men and youths are here portrayed made of linen. Both styles of collars have a high, fitted band and a turn-down portion that is deeper than the band. One collar has rounding ends that are apart all the way and flare slightly; and its band has its ends lapped so as to extend well under the turn-down portion. The cuffs accord in style with the collars, one having rounding corners and the other square corners. Both are closed with studs and link buttons. The round cornered cuff has a small rounding tab joined to one end near the bottom to form an underlap, while the other cuff is shaped at the bottom to form a tab extension at each end, the extensions being lapped.

Linen, fancy shirting and percale may be used for these collars and cuffs.

We have pattern No. 9906 in fifteen collar sizes from eleven to eighteen inches, and in six cuff sizes from nine to eleven inches and a half. To make either style of collar and a pair of either style of cuffs for a person wearing a fifteen inch collar and a ten inch and a half cuff, needs half a yard of material thirty-six inches wide, with half a yard of coarse linen or muslin thirty-six inches wide for interlinings. Price of pattern, 5d. or 10 cents.

and a half cuff, needs half a yard of material thirty-six inches wide, with half a yard of coarse linen or muslin thirty-six inches wide for interlinings. Price of pattern, 5d. or 10 cents.

FIGURE No. 1.—
PIN-CUSHION.—A
combination pin
cushion and spool
holder is the novelty
represented in the
illustration. The
cushion consists of
eight pointed sec-
tions of red flannel
separated by strips
of red satin ribbon, the strips meeting at the center. Two
cushions are made like the model shown in the small engraving, and round
each is sewed a strip of flannel edged with braid. The cushions are then
sewed back to back and thus form a support for spools of thread strung
on tape. The braid edges are tacked together between the spools to keep them
in place more securely. The cushion

THE WORK-TABLE.

cents. Two square sections of pasteboard are covered with cream China silk, and branches of wild roses are painted upon them in water colors. The upper edges are joined under a large bow of white satin

ribbon, the squares flaring below. A pocket is made at each side with an oblong of pasteboard covered and painted like the

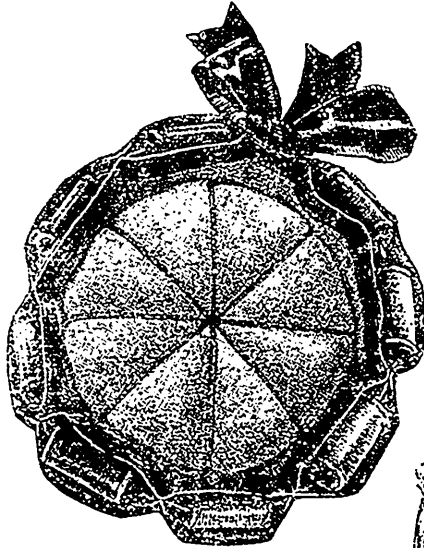


FIGURE No. 1.—PIN-CUSHION.

is finished by a large bow of red satin ribbon.

FIGURE No. 2.—FOLLY SHOPPING-BAG.—Broidered silk is suggested in this useful bag, which was shaped by pattern No. 929, price 5d. or 10 cents. It consists of an upper and a lower section, the upper section being extended in five points at intervals and the points tipped with tassels. The top is turned down widely, and a casing is formed for draw-ribbons, which are finished at the ends with small bows. A bag of similar design may be made of figured silk or satin to hold all sorts of odds and ends, and the points may be tipped with tiny metal bells instead of tassels.

FIGURE No. 3.—PHOTOGRAPH-CASE.—An artistic receptacle for photographs may be modelled after this design by pattern No. 818, price 5d. or 10



FIGURE No. 2.—FOLLY SHOPPING-BAG.—Cut by Pattern No. 929; one size; price 5d. or 10 cents.

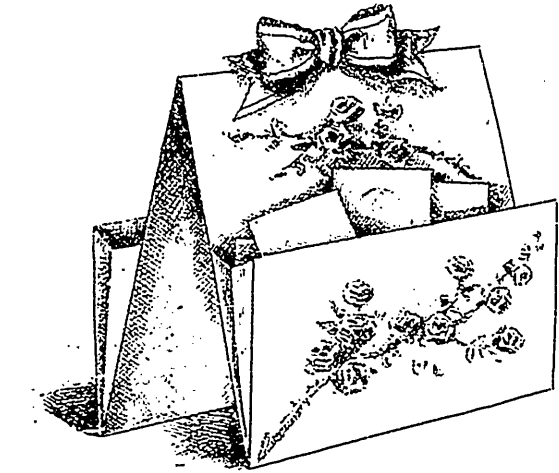


FIGURE No. 3.—PHOTOGRAPH-CASE.—(Cut by Pattern No. 818; one size; price 5d. or 10 cents.)

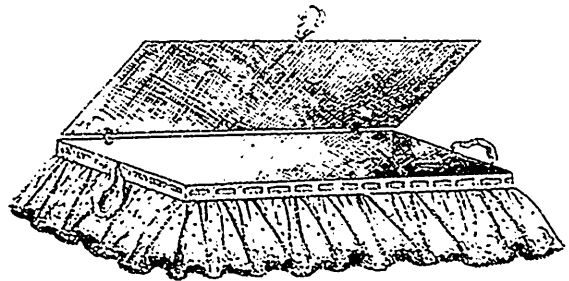


FIGURE No. 4.—JEWEL BOX.

squares, sides of silk being adjusted at each end between the pocket and square sections. A similar case could be covered with velvet and embroidered.

FIGURE No. 4.—JEWEL BOX.—It requires no extraordinary skill to reproduce the dainty box here suggested. An oblong pasteboard box is the foundation. The inside is padded with one or two layers of sheet wadding, and over it is smoothly laid China silk in any desired color. The silk may either be glued or sewed in place, and in either case the work must be done with great neatness. The lid is similarly covered both inside and out, trimmed with a large satin bow and finished with a ribbon loop at the center, by which it may be lifted conveniently. At the back, a short distance from the sides, the lid is secured to the box by short straps of ribbon, one end of which is fastened to the edge of the box and the other to the under side of the lid. A ruffle of point de Paris lace flares from a heading of ribbon-run lace beading disposed all round the box. At the center of the sides the ribbons is drawn to form loops, by which the box may be carried from place to place. A similar box may be made to hold veils, handkerchiefs and other articles of like nature.

THE MAY TEA-TABLE.

AS OTHERS SEE US.

When a woman has learned that Fashion's decrees are to be adapted and not merely blindly adopted she has made important progress towards solving the problem of smartness in dress. "As others see us" cannot fail to be of value when one has the wisdom to appreciate criticism, for whatever may be the general truth as to Fashion's edicts they must be readjusted to apply to particular cases. Fortunate souls are occasionally met to whom any style or color is becoming: they are the rare favorites of Nature and need give no thought to adaptability. Because Margie is tall and slender and arrays herself in garments that will add apparent plumpness and reduce her height, it does not follow that Janet, less thin and unmistakably short, can be as prepossessing in a costume of the same design. The person who assumes that all styles are equally becoming to all women has yet to learn the first principles of artistic gowning.

In choosing the Spring frock due regard for the impressions received by quiet but critical observers will be taken of the fact that brocades, fashionable as they are, have no sympathy for *enbompant* and that goods with lengthwise stripes will render shortness of stature and stoutness less pronounced. Sashes and dress accessories generally are either friends or foes—there can be no neutral ground. A broad ribbon sash about the waist with a deep width in front is becoming to the very long, slender waist: such a sash defines the body and adds plumpness. But for her whose outdoor life has produced a decided waist the belt will be an obviously undesirable adjunct. Ribbon is the favorite trimming of the year, but it defeats its mission when arranged in insignificant bows placed here and there without purpose. Generous bows of ribbon that enhance a drapery or the long sash ends at the back of the Summer frocks impart a grace that an unreasonable use of ribbon can never attain.

Much is being said nowadays in regard to the matron endeavoring to retain a youthful appearance—an anomaly that never fails to excite comment. The outgrowth of this ambition for perennial outward youth is the pitiable object who is over-dressed—who wears hats quite in keeping with sweet sixteen—whose gowning can only be called fussy. She cannot grow old gracefully, but shows the results of her fight with Father Time. When she supplements Nature's failing complexion also she should see herself as others see her to determine the mistake. Such erring ones fail to realize that there is a beauty that belongs to every age, and that often the most charming of objects is the dear old lady with her white hair and dainty cap. Fine feathers may make fine birds, but rich and costly garments do not always make the beautifully dressed woman.

Perhaps the most distinctive article of woman's attire is her hat. Badly chosen, it mars the most beautiful costume, and instead of a crowning triumph it ruins the artistic in her pretty frock and proclaims before all that she does not know how to dress. In purchasing new headgear criticize it from all points of view. The mirror may show a most graceful and becoming front, but do not forget that others see us from the side and back: therefore, look at it long and critically from these points of view. The woman who can have but few hats should know that the most extravagant color is white, for an all-white hat may be worn only on occasion, and is seldom in good taste for wear on the city streets. Such a hat is too elaborate, and when we wear such others see us to our detriment.

The choice of color is always the keynote to artistic dressing, whether in frocks, wraps or hats, and to be adjudged a well-dressed woman one must keep her eyes open as to what appears beautiful or otherwise upon her neighbor. The result of her observation should indicate that she appreciates the fact that others see her

IN ANTICIPATION OF SUMMER.

Happy, indeed, is she who can anticipate an entire change of color in her bedroom during the heat of Summer. Much stress is laid in these times upon the influence of our surroundings in enabling us to hear and pass comfortably through the trying days of July and August. How agreeable it is for the eye to rest upon restful, cooling shades. Happy is she who may refurnish her bedroom upon Summer lines, for this can be done without great expense. There is little said nowadays about furniture made from barrels and old packing-boxes, though

there was a time when the woman who could not transform these unwieldy articles into strong and artistic furniture was not considered at all capable.

To refurnish a room for the Summer in cooling, dainty colors is a most worthy intention, and it need not be a costly undertaking. Denim is growing more in favor with each season's use, and if the bedroom has a carpet, strips of blue denim sewed together will make a pretty covering. White cotton rugs laid in convenient places add freshness to the room, while the curtains of open net filled with imitation Valenciennes lace and tied with denim-blue ribbon solve the curtain problem. The foundation for a dressing-table may be made by any carpenter and at little cost: it is merely a strong box, rectangular in shape and having an open front. Pad the top of the case with sheet wadding, and cover with chintz in blue-and-white, making also a deep valance of the material to reach to the floor and tacking to place with brass-headed tacks. In this valance allowance should be made for a deep hem at the bottom and a half-inch heading at the top, while twice the measure around the top will be none too full for graceful hanging. The valance conceals the opening in the front, which by-the-way may be the receptacle for shoes or similar articles of ordinary use that are preferably kept out of sight.

The mirror has a second frame fitted to it, covered with the chintz. The effect of the room is very pretty and most restful. If the denim is not liked, white matting and blue rugs make a pleasing combination. A white wood-fibre matting may now be obtained that gives a most luxurious flooring. Wall-paper in the old-fashioned stripes of delicate shades on a white ground is again seen for the modern bedroom. These designs are most welcome after the period of dark papers so long in use. One should never forget that dark colors apparently diminish the size of a room.

THE CHARM OF THE VOICE.

It was a friendly gossip over the afternoon cup of tea, with the human voice as an attraction or the reverse for the topic. Margie declared that for any possible ugliness of features a musical voice is a compensation: that Annie Laurie's charms would have been quite incomplete had there been no evidence of the voice so "low and sweet." The learned one who had made a study of the voice advanced the thought that all voices were but a part of temperament; that the person given to outbursts of tempers acquires the aggressive voice which Xanthippe must have possessed; that the affectionate nature developed the caressing voice, while the teacher used the purely intellectual voice—usually thin and hard; that character and various attributes were plainly indicated by the voice. The force of the voice as an attraction is a modern thought; but that it has an especial charm goes without saying. A gruff, heavy voice issuing from the lips of a pretty woman causes a shudder and a mental protest that Nature has allowed such a defect. Such voices may be trained to sweetness and charm if the luckless possessors realize the necessity. A well-modulated voice is to-day a sign of culture and refinement. In the well-regulated home noises do not occur: voices are low and can never acquire the strident aggressive quality so fatal to feminine charm.

HAS ANYONE TOLD YOU?

That if you would be up to date you should wear a four-inch band of ribbon?

That veils reach only to the chin?

That when not in use your umbrella is carried daintily strapped?

That a lace-covered parasol is a very bad selection unless the costume is elaborate?

That cheap feathers, which always mean thin, stringy ones, are costly?

That wings or ribbon are much more refined if good feathers may not be used?

That you may serve your afternoon tea as early as four o'clock?

That pictures of celebrities on a tray in the reception room is the latest fancy?

That jewelled belts are out of place on wool frocks?

EDNA S. WITHERSPOON.

GOWNS FOR GRADUATION DAY.

(For Illustrations see Pages 515, 516 and 517.)



DAY of days to look back upon and inspire by its recollection is commencement day. The tedium and worry of examinations is ended, the hard-earned laurels won: what wonder, then, that the future assumes a rosy hue! With

knowledge as a foundation the affairs of life may be more readily confronted, but the optimistic graduate concerns herself little with serious reflections: her chief consideration on this closing day of her school life—paradoxically enough termed commencement day—is her attire. And this cannot be too simple. Youth needs not the influence of dress and adornment to magnify its natural charms. Who would paint the lily? To adorn the young graduate with finery that attracts attention to itself is, indeed, in questionable taste. White is the privilege of girlhood and has thus been selected for the graduate's gown. Class colors are admissible, but these are represented, when possible, rather in flowers than in materials or trimmings. Lace and ribbon are appropriate trimmings for the textiles best adapted to graduation costumes, and they are used with a liberal hand.

As to the materials themselves. They are necessarily of a light and pliant character, lightness being conducive to grace and grace being an essential of such attire. Such tissues as *mousseline de soie*, silk mull, chiffon, Liberty gauze or, as it is sometimes called, chiffonette, and Brussels or la Tosca net are exceptionally charming. Surah, taffeta and China or India silk and crêpe de Chine among silks, and such wool fabrics as possess the gauzy quality are preferred. The latter includes barège, both plain and satin-striped, nun's veiling, which is almost as fine as chiffon, a fine crêpon-like crêpe de Chine, grenadine, veiling and a gauzy silk and-wool checked grenadine. A new batiste as sheer as organdy, though finer and softer, organdy, French mull, fine plain and embroidered mainsook and lawn and dotted Swiss are favored among cottons. Tucked batiste and mainsook, with Mechlin lace insertions and revering or laid in wide or narrow single tucks or in groups, hemstitched or plainly sewed, are very new and may be used with dainty effect for entire gowns or only for parts of gowns. Taffeta is the preferred lining for any of the materials mentioned, but a percaline with a silky surface and cotton warp will answer the purpose admirably and prove less costly. White glacé kid slippers or ties and silk or fine Lisle hosiery, also white, are worn, and the gloves are preferably white suede.

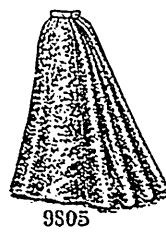
The materials combined in the toilette pictured at figure A bring out its strongest points. The skirt is of sheer nun's-veiling and is made with a narrow front-gore and a circular side and back section lengthened by a circular flounce, which falls of its own accord in ripples. The front-gore suggests a panel effect, which is strengthened by a large appliqué scroll ornament of point Venise lace. Frills of gauze ribbon

gathered through the center are disposed in three rows on the sides and back of the skirt, the lowest frill heading the flounce and the ends being concealed by bows with long ends of deep-cream satin ribbon. The bodice is fashioned from satin-figured taffeta by pattern No. 9847, price 10d. or 20 cents. It is cut low in fancy outline at the neck. The back is drawn down to the figure in gathers, and the fronts droop in blouse style. Double frills fall over the

shoulders in lieu of sleeves, the frills and neck being outlined with lace insertion. A sash of satin ribbon has long ends trimmed all round with frills of gauze ribbon, falling at the left side.

A stylish low-cut waist is pictured at figure B developed in white crêpe de Chine and deep-cream point Venise lace and may be worn with a skirt of the same material or of Liberty gauze or taffeta, as preferred. The back is drawn down in gathers at the center, and the fronts are gathered at the bottom and crossed in surplice fashion. A lace *jaquette* at the top presents an outline rounding at the back and square in front. Frills edged with deep-cream satin ribbon fall over the shoulders of the *jaquette* and also over short puff-sleeves finished with deep lace-bands. Deep-cream ribbon is wrinkled about the waist and arranged in a bow at the end of the closing. The contrast of tones is very effective. Pattern No. 1631, price 10d. or 20 cents, was used in the construction.

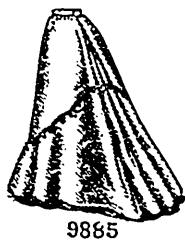
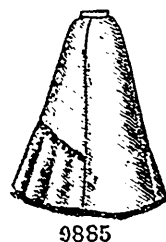
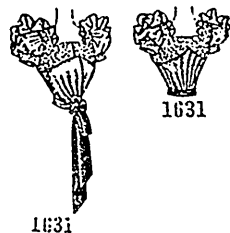
The toilette portrayed at figure C is suggested rather for a teacher than for a graduate, for wear at a commencement dinner or ball. White faille and cerise satin is the combination represented in the toilette. The skirt is five-gored and is made with front-draperies flaring at the left side over a cerise satin panel covered with white point Venise lace. The back is plaited and sweeps out gracefully in a slight train. The draperies are embroidered, the em-



broidery extending all round the bottom of the skirt. The basque-waist is cut low at the neck. The left front is draped, and the right is made full at the shoulder and lower edge, folded over in a jabot revers, trimmed to correspond with the skirt panel and crossed in surplice fashion over the left front. A

ruche of lace edges the left front and also trims the fanciful cap sleeves. A narrow twist of the satin round the waist closes with a Rhinestone buckle at the end of the revers. The toilette embraces skirt No. 9805, price 1s. or 25 cents, and basque-waist No. 9804, price 10d. or 20 cents.

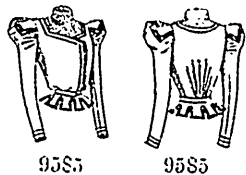
A charming style appropriate for a miss is illustrated at figure D in a costume of sheer white batiste. The skirt embraces seven gores, the back being gathered. A drapery effect is suggested by a trimming consisting of three frills of finest Swiss embroidery in a lace design. The frills extending from the belt at each side to the bottom of the skirt fall in cascades, while those at the bottom hang simply in folds, the upper frill being self-headed. The low, round bodice blouses all round, three frills cross the bust and another finishes the neck above a twist of cream satin ribbon formed in bows on the shoulders. The sleeves are simple, short puffs. A cream satin sash is finished with knotted fringe, the ends falling at the back. Pattern No. 9481, price 1s. 3d. or 30 cents, was used in the construction.



price 10d. or 20 cents. It is cut low in fancy outline at the neck. The back is drawn down to the figure in gathers, and the fronts droop in blouse style. Double frills fall over the

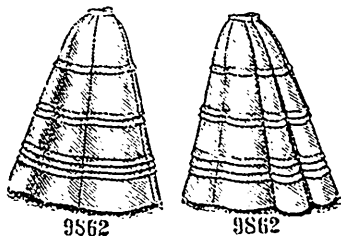


The Russian blouse-waist pictured at figure E is in a charmingly youthful style developed by pattern No. 9585, price 1s. or 25 cents. The lace decoration admirably suits both the material, which is white China silk, and the mode. A guimpe effect is produced by a vest, which is extended to the shoulders in yoke fashion and disclosed between and above low-necked blouse-fronts that are rolled back in revers to the waist-line. The vest is striped across with rows of point Venise insertion. The standing collar is trimmed with insertion, and the revers

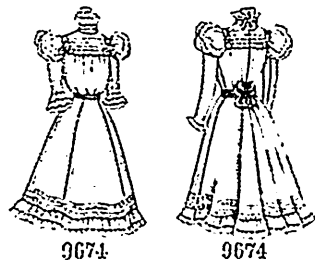
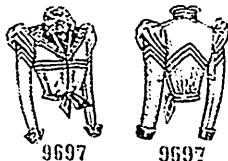


are trimmed with insertion and edging, the latter extending along all the free edges. The back is gathered at the waist-line at the center, and below a satin ribbon belt tied in a bow a little to the left side of the front falls a battlemented peplum, trimmed like the tab sleeve-caps with insertion and edging. A combination could be developed with white vailing and satin, the satin being used for the vest and covered with hierre or point Venise all-over lace net. The accompanying skirt may match, the waist in material, and the trimming may correspond.

Frenchmull is illustrated in the toilette at figure F. The seven-gored skirt is supported by a seven-gored foundation, and in the skirt are taken up tucks, one below the hips, two below the knees



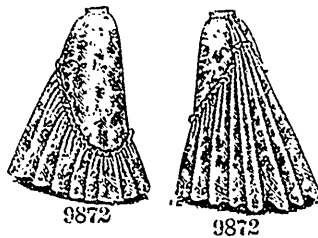
and three a short distance from the bottom, the tucks being each an inch and a half wide and each group being headed with Cluny lace insertion. The skirt is shaped by pattern No. 9862, price 1s. or 25 cents. The basque-waist is shirred at the waist-line at the back, and the fronts are pouched and rolled back in revers over a plastron, which is slightly visible below the revers between the fronts and presents a chemisette effect between the revers. The revers are trimmed with insertion and edging. The collar is made with deep points, and round it is tied in a bow a white satin ribbon, lace insertion decorating the plastron below the tie. The sleeves are puffed at the top and finished with rolled cuffs trimmed with insertion. Ribbon is wrinkled about the waist and tied in a bow at the left side of the front. Pattern No. 9697, price 10d. or 20 cents, furnishes the design. A waist of batiste could have its fronts trimmed with rows of Valenciennes lace frills headed with insertion.



the elbow sleeves. Ribbon crosses each shoulder and is tied in a bow at the ends. Any of the finely embroidered nainsook flounces now so fashionable could be used for the skirt, and the bodice could be made from plain and tucked batiste. A

sash of the batiste edged all round with a frill of Valenciennes or Mechlin lace could be worn about the waist.

Batiste was used in the development of the toilette shown



at figure I. Mechlin lace insertion and edging and fancy white satin ribbon contributing the decoration. The skirt combines a tablier upper-portion with a gathered circular lower-portion which is very deep at the back, the flounce being self-headed and trimmed at the bottom with insertion edged with a lace frill at both sides. The skirt is designed by pattern No. 9872, price 1s. or 25 cents. The waist is very full both back and front and is trimmed across with three rows of insertion framed in frills. Lace frills stand at each side above a full ribbon stock bowed at the left side. Triple sleeve-caps are edged with lace frills, and below them the sleeves are trimmed to correspond with the waist; and the pointed wrists are outlined with lace frills. A ribbon sash is bowed at the left side in front, the ends falling long below a looped bow. The tablier could be trimmed in its outline with insertion and frills like those of the waist and the sash tied at the back. The pattern employed is No. 9858, price 10d. or 20 cents.

At figure J is portrayed another misses' costume of dainty development, in which

are combined nun's-vailing and taffeta, pattern No. 9832, price 1s. or 25 cents, being used. The gored skirt is full at the back and is bordered with two knife-plaited frills of silk headed by satin ribbon coiled at intervals. The waist is low-necked and has full backs and a blouse front below a yoke of plaited silk, from which over the front and backs fall rounding Bertha sections trimmed with frills. A silk stock collar with shirred ends finishes the neck. Double puffs are made at the top of sleeves tucked in groups at intervals and finished with a silk frill at the hand. A sash of ribbon is tied at the left side of the front.



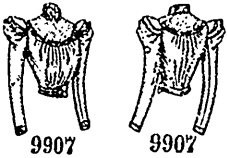
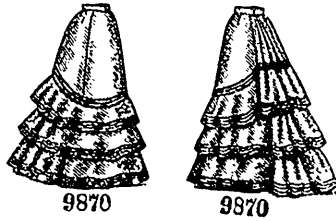
The costume pictured at figure J is fashioned from cream-white barege and satin. The seven-gored skirt is trimmed



with a group of narrow satin ribbon frills at the foot and with graceful satin puffed scroll ornaments at each side near the top. The waist has the back laid in a box-pleat at the bottom and pouch fronts shaped in a curved outline at the edges opening over a satin plastron covered with point Venise lace, the edges of the fronts being followed by ribbon frills. Scrolls trim the fronts to correspond with the skirt. Frills stand at each side of the stock collar and also edge the double epaulettes which fall over puffs made at the top of the sleeves. Frills fall from the wrists on the hands. The costume, which is shaped by

pattern No. 9721, price 1s. 3d. or 30 cents, may be prettily developed in chiffonette or Brussels net over silk, in the latter instance being trimmed with baby ribbon.

The white taffeta used as a foundation for the toilette of white barège, shown at figure K, gives lustre to the soft, gauzy, wool fabric. The skirt is of the five-gored style and is made with three graduated circular flounces, which curve up rather high at the back. The highest flounce is headed, and each flounce is edged with a ruche of white taffeta ribbon. The bodice is

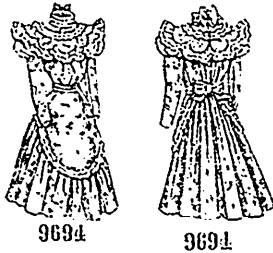


a simple blouse with a round yoke of all-over hierre lace, a ruche of ribbon following the yoke and the double, round sleeve-caps. The wrists are trimmed with narrow ribbon and a lace frill. A lace frill edges the standing collar. Ribbon is draped about the waist and tied at the left side in a bow without ends. The toilette was made up

by skirt, No. 9870, price 1s. or 25 cents, and basque-waist No. 9907, price 10d. or 20 cents.

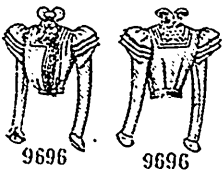
A dainty gown for a miss is represented in organdy and *point d'Alençon* lace at figure L. The skirt is a three-piece style with a flounce disposed in tablier outline, the flounce being headed with a ruche of the material and trimmed at the foot with a ruffle of lace headed by insertion. The waist is made with a square yoke of lace, full backs and a blouse front.

The yoke is almost concealed by a scalloped Bertha collar of lace outlined by a frill of deep lace edging, a ruche of organdy heading the collar. The sleeves have puffs at the top, and lace falls over the hands. The standing collar also is of lace. A white faille sash is worn about the waist. The costume was cut according to pattern No. 9694, price 1s. or 25 cents. The sleeves could be encircled below the puffs with single rows or groups of satin baby ribbon, or with lace insertion. The waist could be made of tuckéd batiste in any of the styles described and the skirt of plain batiste.



Fine white nun's-veiling and *point Venise* lace is the combination of fabrics achieved in the waist pictured at figure M, taffeta being used as a lining. A *guimpe* is simulated by a vest

of lace extended to form a square yoke at the front, and a square yoke is applied at the back, which is laid in a box-pleat at the bottom. The square-necked vest-front consists of a narrow left portion and a wide right portion, each laid in a pleat on the shoulder and shirred at the lower edge. Two bands of satin ribbon cross the over-front portions, and at each end is formed in a rosette, the portions closing under



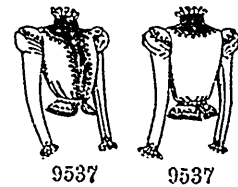
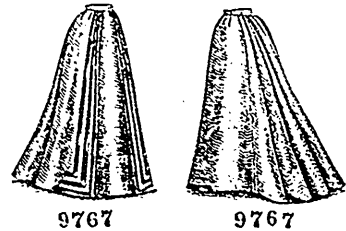
a rosette and flaring below to reveal the vest. The upper edges are outlined with a finely-pleated frill of ribbon above a band of ribbon, a rosette being formed in each corner. Rounding

ornaments adorn the standing collar of lace. The triple sleeve caps are trimmed to correspond with the fronts. The sleeves pull out slightly at the top, and each wrist is finished with a rounding cuff that flares over the hand. A ribbon sash with ends floating at the left side is worn. The waist is illustrated in pattern No. 9696, price 10d. or 20 cents, and may be worn either with a plain or flounced skirt.

A fluffy bodice is pictured at figure N in silk mull. The back is made without seams and is caught down in plaits, and the fronts are gathered at the side and front edges to produce the soft folds and wrinkles observable, a heading being formed at the edge of the right front, to which is joined a graduated frill edged with fine Mechlin lace. A full peplum disposed in cascades at the back depends from the basque and is edged with lace. The sleeves are of the mousquetaire style, with frills at the back of the arm corresponding with the fronts, and with lace falling over the hands. Full sleeve-caps are trimmed with lace, and lace frills appear above the high standing collar. A silver belt studded with pearls is worn. The waist, which was cut by pattern No. 9886, price 11d. or 20 cents, may accompany a gored or flounced satin skirt of organdy or of silk.

Satin-striped taffeta and grenadine veiling are associated in the toilette portrayed at figure O, with happy results. The skirt, a design based on pattern No. 9767, price 1s. or 25 cents, is made with five gores, and side-draperies opening over a front of silk, which is revealed with panel effect. The draperies are outlined with a scroll band of lace. The back of the skirt is fan-pleated and is lengthened into a slight sweep. The blouse-basque has a back drawn tight on the silk lining below a round yoke of silk, from which is cut also the vest, with a yoke extension revealed between and above low-necked pouched fronts. A double circular peplum with round front corners hangs below a narrow belt. The upper peplum is followed by lace, as are all the free edges of the blouse. The standing collar is encircled by a crush stock of ribbon, and a frill of the veiling stands above it. The sleeves are made of silk with round caps of the wool goods trimmed with lace. Frills of veiling fall over the hands. The pattern used is No. 9537, price 1s. or 25 cents. Wool goods could be used throughout and striped with satin baby ribbon in the accessories, the effect of a combination being thus produced.

That high or low cut gowns are equally appropriate for graduates' wear is illustrated by the present choice of both styles; the low-cut gowns, however, may be preferred for the reception rather than for the commencement and class day exercises. Flowers may be worn, the choice depending entirely upon individual taste. The style of dressing the hair is also left to individual preference, the most becoming coiffure proving at all times the most fashionable. The coiffures pictured at the several figures are according to the most approved modes. The wearing of aigrettes and other ornaments is entirely a matter of fancy.



BIRDS AND BIRD-KEEPING.—This is the name of a carefully prepared pamphlet published by us in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing

and talking birds, cages and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. (by post, 7d.) or 15 cents per Copy.

FASHIONABLE DRESS GOODS.

Of the truly vast assortment of Summer textiles those of a filmy character are the most admired. Grenadines and barèges are well represented among these transparent fabrics, and their variety is legion. All-wool and the silk-mixed grenadines are considered as dressy and quite as elegant as those of pure silk, and many of them are not one whit less gauzy. Colored silks, preferably of glacé taffeta, are used under these open-meshed fabrics, and the most artistic color combinations may be achieved by selecting a special lining for the dress goods. Thus, a *réséda* or a leaf-green slip may harmoniously be worn beneath a beige or a darker brown grenadine, and a pale-gray may be mounted on a lining of burnt-orange, one of the fashionable dark-yellow shades with which gray combines most happily.

Sombre in itself and apparently suitable for elderly wearers is a black rice grenadine, one of the favorite varieties in wool grenadine, traversed by fancy stripes in silver. These stripes are made up of eccentric figures, vary in width and are undulating or straight. When hung over a lining of turquoise-blue, leaf-green or coquelicot, the sober-looking goods become very cheerful and effective, and may be effected with grace by even very young women.

Linings play a very important rôle this season, and the success of a gown, if it be fashioned from transparent goods, depends very largely upon the choice of color beneath it. A lace grenadine in all the popular shades produces the impression of drawn-work. Stripes woven like chevrons across an open-meshed wool grenadine in self achieve a very interesting effect. The material being sheer and filmy, the design seems to fade or grow distinct, according to the light in which it is seen. Graduated, lace-like stripes run lengthwise in a mohair grenadine, solid colors being observed in these as in many other novelties. Black satin lines undulate across a grenadine surface in gray, blue, brown, *réséda* and other hues, and between the stripes are scroll-like figures, also of black satin, the device and stripes being puffed and crinkled as in *crépon*. The same idea is carried out with equally fine effect in a Greek design on colored grenadine grounds. Rather wide tucks with a colored silk under surface cross from side to side black wool grenadines, and a gown developed in this fabric will be far more effective if the tucks are allowed to stand away from the material, instead of in the usual way. A decided novelty in black-and-white grenadine presents a group of three black ribbon-like stripes alternating with a row of white Valenciennes lace insertion, which is woven in with the material very effectively. Checks in colored silk large enough to be termed blocks are combined with black wool grenadine blocks of equally large proportions in another novelty, which is quite handsome enough to choose for carriage wear or for other dressy occasions.

One of the daintiest of the season's novelties is a fine nun's-vailing—in reality belonging to the grenadine family—varied by the finest of silk plissés slightly crinkled. The plissés, being of silk, appear a shade lighter than the wool ground, but they are really of the same color. *Réséda*, old-rose, beige brown and gray are popular in this exquisite fabric. In gray it is particularly lovely and was the choice of a fashionable wearer for an early Summer toilette. The skirt is one of the modish flounced varieties, the effect of a tablier being produced by the disposal of a full flounce, which is narrow in front and graduates toward the back, where it extends nearly to the belt. The flounce is finished with a self-heading. In the bodice burnt-orange taffeta is mingled with the gray under white point Venice all-over lace. The back of the basque is drawn closely in plaits at the center of the lower edge, a smooth effect being observed across the shoulders. The fronts are cut low, plaited at the bottom just back of the edges and crossed in surplice fashion, a yoke effect being produced above them by a facing of taffeta applied to the lining under lace. A standing collar corresponds with the yoke, as do also triple-pointed caps, which fall over rather close sleeves that define points at the wrists. Round the waist is worn a sash of white *mousseline de soie*, cut round at the ends and edged all round with a frill of the gauze. A large, gray fancy straw hat is trimmed with white chiffon *choux* and heron aigrettes in a burnt-orange tone to accompany the toilette. The gloves are of gray glacé kid and the parasol of gray taffeta lined with white and edged with a gray chiffon frill. The extreme of daintiness is expressed in this Summer outfit.

A mixture of two tones is achieved in a wiry sort of nun's-vailing on the canvas order, beige-and-brown or two shades of gray, blue or *réséda* being popular in this class of goods; the lining may agree with either shade in the goods or may be of a contrasting color, according to fancy. These gauzy fabrics look particularly well when the skirt is hung on the lining from the belt and falls free below. Heavier textiles are oftener attached to their linings.

Very like chiffon is the gauzy nun's-vailing, which is considered the most elegant of the plain varieties. The mesh is square like in canvas, but of surpassing fineness. Any of these diaphanous textiles adapts itself to the flounced skirts, which are an element in present fashions.

Barège is as ethereal as the nun's-vailing just described, though the weave is appreciably different. The plain, the figured and the printed varieties are equally beautiful. Among the figured there is an embroidered variety of rare loveliness: it is offered in heliotrope, sea-green, bluet, old-rose and mode, and in every instance an eccentric figure is embossed in white silk, which gleams on the tinted surface like a device in silver. Among the printed effects the patterns are floral on brown, black, navy and cream-white grounds, the flowers being in realistic colors.

Caucasian *quadrillé* is the title bestowed on one class of the flowered barèges, the squares being described in white satin, which naturally heightens the elegance of the fabric. Made over a pale cameo-pink silk lining, the effect of this class of barège is most captivating, and many such gowns will appear at fashionable Summer resorts. There is also a plain Caucasian—that is, the satin squares are omitted, though the floral printings are the same.

More like *crêpe de Chine* than any other fabric is a silk-mixed novelty in beige, gray, tau and other neutral tones bearing satin graduated cross-strips: and most of the silk-mixed goods are three-quarters silk, hence their high lustre and richness. Poplins are thin and gauzy whether in the plain or fancy varieties, and they have a large following. Exaggerated silk blocks ornament all-wool poplin grounds, this particular material being called French *quadrillé*. A *réséda* specimen shows white blocks, one in navy-blue is figured with green blocks, in another red blocks are in contrast with a navy ground and in still another old-rose squares lighten a black surface. Such fabrics may be made up on the bias, or the blocks may be straight or in squares in part of a gown and in diamonds in the remainder, individual taste directing the arrangement.

Solid-colored challies are an innovation. Heretofore they were obtainable only in white and in navy-blue; but they are now shown in the entire scale of colors, and of their welcome reception there is no question. Challies never wrinkle, they are as cool as a cotton fabric and made up by ever so simple a mode will look dainty. Dots of various sizes are showered on both plain and satin-striped grounds and fine color contrasts achieved. Thus, on a brown satin-striped ground the dots are robin's-egg blue. Brown is presented in divers tones in challis in union with green, pink, blue and other harmonizing colors in enlivening shades. Flowers are as fashionable as ever in challis, though plaids printed in one or two tones and fancy checks are rather newer. In one of the new flowered challies bunches of pansies, conventionalized and in impossible colors, are printed on grounds to which the flowers form a decided contrast. In the design the colors seem to be put on flat as in poster pictures, and the effect is most admirable. A cold gray ground is animated by clusters of pansies in burnt-orange and harmonizing yellow shades, and a very pretty color study is effected in the fabric.

Among the cotton fabrics is displayed a tissue called pineapple, from its close resemblance to the East Indian textile of that name. Plaid effects are produced with raised white cords, which in one specimen outline pale-blue, yellow and heliotrope silk crosswise and lengthwise stripes that form the plaid on a white ground. Pink, yellow and black are the colors united in another sample, the ground also being white. The variety first described was made up in a toilette destined for wear later at an outdoor fête. The skirt is of the five gored kind, made with three graduated flounces, which, being cut circular, fall of their own accord in flutes and ripples. The waist is full both back and front, the fronts being made without the blouse effect.

The sleeves are close-fitting, the wrists being pointed, and over them fall triple caps edged with Cluny lace. A pale-blue gauze ribbon stock is tied in a stylish bow at the left side over a standing collar, and a sash of it is worn about the waist. The ends of the sash are trimmed with three rows of lace, and lace also edges each flounce. The material is perfectly suited to this fluffy style. A large white chip hat trimmed plentifully with forget-me-nots and violets and white illusion may supplement such a toilette.

Roman stripes are shown in the same distinct coloring as in silk on a white cotton grenadine ground, the hues being blue, pink, yellow and heliotrope, and the stripes being printed in groups. Plaids, flowers and other designs are printed on cotton grenadines, which are newer and, perhaps, better favored than organdies, though the latter are by no means neglected. The effect of black large-meshed net over colored grounds is shown in a novelty cotton fabric combining yellow, gray or red and black. Embroidered Swiss in white bears graduated black or white dots and traceries done in yellow, heliotrope or green.

Gingham is very fashionable for entire gowns, and the variety

is larger than for many seasons. Striped and plain gazines have not lost prestige, at least, with the conservative dressers, and certainly none of the so-called washable fabrics is more deserving of admiration.

Geisha cloth is the name conferred upon a dimity, which has in addition to its fine cords double wavy cords of a heavier sort woven at intervals and floral printings. These are newer than the simple printed dimities, though the latter are shown in a great variety of designs and colorings.

Fine white batistes tucked in clusters of two or three, or in successive tucks wide or narrow, are among the fine washable fabrics of which shirt-waists or blouses will be made to wear either with white or colored skirts. In some kinds Mechlin lace insertion divides the tucks, which are hemstitched in some instances and plain in others. These materials will be used for blouse fronts for wear with flare-front jackets and also for parts of cotton gowns. So delicate and fine are these tucked fabrics that when soiled they are preferably sent to a professional scourer than laundered; but this, indeed, is no less true of these than of other fine cotton goods, notably those of silk mixture.

THE NEW GARNITURES.

No material is considered too decorative or elaborate for adornment. Its beauty, in fact, is rendered more conspicuous by trimming, if the latter be judiciously applied, and every one knows that fancy fabrics require more particular treatment than plain ones.

A repetition of a Winter fashion is presented in chenille-run lace, though with a seasonable modification. The foundation of the chenille-run lace as originally brought out was worsted; that of the newer production is linen Russian lace, which, in its neutral tone, furnishes a most pleasing background for the colors displayed in the chenille, violet, gray, bluet and also white being much in evidence. Many of these laces are wide and may be employed on a skirt either as a panel or border, and on a waist as a yoke or as jacket fronts. There are narrower bands to match, which may be variously used. An admirable effect may be produced by mounting a gray chenille-run lace over white or turquoise-blue satin. The tablier portion in the new flounce-skirts will frequently be covered with chenille-run lace either in a color matching the rest of the gown or in one of contrasting hue, as fancy directs, and the lace is equally adaptable to fine gauzy woollens and silks.

A novelty in trimming, which in effect is not entirely unlike the chenille lace, is made of crimped ribbon on a lace foundation which matches the ribbon in color. The design is a festoon, and the garniture is called *guirlande* trimming in consequence. Violet, gray, cream, bluet, beige, light-blue, *reséda* and brown are among the colors shown. The graceful festoon appears again in a skirt garniture in silk appliqué embroidery mingling green and other colors with gold in its floral device, and again in point d'Alençon and in Duchesse lace. All of these festoon trimmings are separable. Another tasteful novelty is black Renaissance lace with the pattern defined with dainty pullings of white or cream chiffon, making an appropriate trimming for foulards and other silks, as well as for the finer sorts of woollen goods.

Circular skirt flounces are more popular than ever, and their variety is very extensive. One of exquisite daintiness for party wear of pink chiffon has branches of white Chantilly lace roses appliquéd on as a border, the roses being richly worked with white silk to produce a raised and thus a more realistic aspect. Another of rare beauty is of white point d'esprit net with panels of black point d'esprit let in at the sides and decorated with appliqué of Renaissance lace. Black Chantilly lace roses embroidered in black silk are applied on a circular flounce of white *mousseline de soie*. Then there are net flounces—Brussels, la Tosca and a large, irregular, spidery meshed net called *cracquellé* (which means cracked and is well applied); and these are elaborated with beads or spangles or both in jet and also in colors and in floral and geometrical designs. A net flounce which could be used with propriety on a street gown is encircled at intervals with narrow black satin folds edged with coiled satin cord, the spaces between the folds being filled with two

fluffy frills of doubled crimped chiffonette. Graduated rows of narrow black worsted braid with coils of cord as a finish ornament another net flounce. Most of the net flounces and many of the more fanciful ones may be matched by bodice trimmings. A skirt flounce of distinctively Oriental appearance is of white canvas wrought in Persian colors in a floral pattern, lace insertion being let in at the sides from belt to edge. There are also flounces of chenille-run lace in various colors that could effectively be used on reception gowns of silk, trimming to match being chosen to adorn the accompanying bodice.

Blouse decorations are, if possible, more fashionable than ever, and no one will gainsay their effectiveness and elegance. Some are shown with fronts only, and others have back and fronts, the back being close-fitting and only the fronts baggy, though the droop is shorter than in last season's styles. Jet *paillettes* glitter on net in the embroideries and in pendants, which are supported by short strands of cut-jet beads. In one such blouse a V-shaped yoke is formed of jet scales. Tiny spangles are also used with beads in embroidery on net blouses. A smooth back and loose blouse-fronts are combined in a decoration of black silk passementerie enriched by Milan buttons. A belt of black satin ribbon is disposed about the waist, and pending from it is a short peplum of passementerie having only trifling fulness. The same idea is developed in a blouse of black mohair braid in a lattice design, the diamonds being fitted in with silk spider-web stitches and Milan buttons being placed at the points of intersection. Black *mousseline de soie* is the basis of blouse fronts of black silk passementerie supplemented by the stylish little Milan buttons. These fronts when properly adjusted flare, and the intervening space may be filled in with chiffonette, chiffon or a soft Liberty gauze made in a succession of shirred tucks about three-quarters of an inch deep. Large, square revers are a feature of a blouse ornament of black *cracquellé* net enriched with a yoke of black Chantilly lace and silk braid with Milan buttons. Black chiffon blouse-fronts are elaborated with graduated straps of black satin ribbon outlined with tiny nail-heads and are studded with the facets between the straps. A black satin belt with jet buckle encircles the waist of another blouse of chiffon having becoming open-work strips of jet beads and spangles between—a very decorative adjunct for either a woollen or a silken gown. In fact, any of the blouses described is applicable to either material.

An effective waist garniture is pointed in front and on the shoulders and extends somewhat low on the back at each side, the design being an intricate scroll in jet facets on a black chiffon foundation, the dull surface of which enhances the effectiveness of the embroidery.

Motifs to be used singly or in pairs, the latter being right and left ornaments, are favored for all sorts of purposes. Some are of jet passementerie in floral, scroll, bow-knot and other devices, and others are wrought on chiffon or *mousseline de soie* in jet facets or beads or spangles, and often in a combination of beads,

mail-heads and *paillettes*. Then there are two and sometimes three sizes shown in these motifs to be used severally in the various parts of a toilette.

One of the most artistic trimmings sold by the yard consists of a series of leaves composed of jet cabochons depending from a narrow band of mail-heads. The leaves, which, by-the-way, are of very conventional form, may point upward or downward, if the trimming is applied in horizontal rows. There are also band trimmings of jet passementerie having irregular outlines, and these trimmings must be used with regard to the right and left: they are designated as right and left or one-sided trimmings. The same designs are represented in silk braid passementeries in which jet cabochons are introduced.

Spangled band trimmings are fanciful or plain. Among the latter is a band three rows deep of scale spangles in which is ingeniously introduced a draw cord by which means the band may be arranged to follow any desired pattern. The idea is practical and will be readily accepted by novelty seekers. A succession of clover leaves in scale spangles is arranged at each side of a stem composed of jet mail-heads in a fancy band trimming. Other effective devices are carried out in spangles.

Silk appliqué embroideries are more exquisitely wrought than ever before. Simple and beautiful color schemes are effected mostly in floral designs, which in the matter of form are perfectly

true to Nature. Orchids in shades of purple and green leaves are copied in a certain silk appliqué embroidery, which is combined with pale-purple satin ribbon in the adornment of a toilette of light-gray nun's-veiling of the chiffon type, the material being mounted on a lining to accord with the deepest shade of purple in the trimming. The skirt is seven-gored, while the foundation is cut in five gores; six tucks are arranged in the skirt, each an inch and a half wide, three being stitched about hem depth above the edge, two above the knee and one below the hips. Above each group is applied a row of the trimming. The bodice has a yoke upper part and full lower portions, the fronts being bloused slightly; and the yoke defines a blunt point at the center, the back and front yokes being identical in outline. The closing is made at the left side. A row of trimming is applied in pointed outline across the center of each yoke, and a tiny knife-plated frill of ribbon follows the yoke edge, the edges of the double frill caps and the wrist edges of close sleeves, a row of trimming encircling the waist. Round the standing collar is tied a short stock of ribbon. A knot is adjusted in the ribbon a little to the left of the center, and the ribbon simply wound twice about the collar, the ends being tucked under. This contributes a smart neck decoration. A sash of ribbon trimmed all about the edge with a plaited frill is worn about the waist and knotted at the center of the back.

NOVELTIES IN SPANGLE WORK.

By EMMA HAYWOOD.

The revival of spangle work is a notable feature in the region of artistic fancy embroideries. Indeed, in view of the marked

difference between the old and new styles, the modern method may be looked upon rather as a new departure than a revival. The finished work is daintily beyond the power of pen to portray, as the peculiar brilliancy imparted by the glittering spangles is necessarily lost in a mere reproduction in black-and-white. The great advantage of the accompanying illustrations is that they are so eminently practical, for they designate accurately the method of carrying out each design.

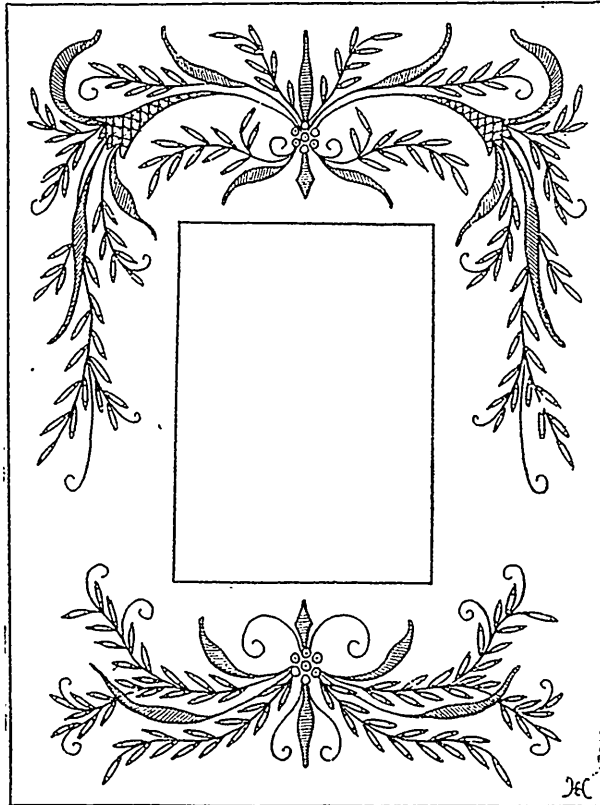
Work of this kind is not at all difficult of execution, but it calls for extreme neatness and careful accuracy in placing the tiny spangles. Spangles are now made in various forms and colorings, and the sizes also vary considerably. Unquestionably the daintiest effects are gained with the smallest spangles obtainable, which look like glittering points. A judicious mixture of silk embroidery, generally speaking, greatly enhances the charm of the spangles. The fancy articles which lend themselves to this style of decoration are numerous, and among them photograph frames of all shapes and sizes take the lead, although for lamp, candle and electric light shades, blotters, note-cases, book-covers, menu stands, small portfolios, hand screens, fans, hand-bags and

other decorative trifles this style of work is equally appropriate.

The foundation material should be rich in texture, a good plain satin making as effective a ground as any. If a silk damask is preferred, great care should be taken to select a self-colored one that does not show up the pattern very plainly; otherwise the worked design will not stand out clearly upon it. This rule does not apply to lamp or candle shades calling for a certain amount of transparency. In this case plain thin but firm silk or prepared parchment must be employed. It is really necessary to success to stretch the material in a frame for working and it is, moreover, a saving of time in the end, for it is next to impossible in any other way to keep the work flat and preserve its freshness. Previous to stretching, the satin is sometimes basted on some thin material to give it added firmness, but this must be dispensed with for transparencies.

After stretching the material place the traced design back of the satin, hold it up to the light and draw on the design with a medium hard, finely pointed pencil; be careful that the outside lines run evenly with the weave of the goods, as it looks badly to see the texture awry when the work is mounted. Do not, however, pen-

cil in these outside lines: they should be indicated by a basting thread. Always allow a good margin of stuff, especially for pho-



PHOTOGRAPH FRAME.

ograph frames, as they appear to better advantage if slightly padded in mounting. This takes up only a trifle of the material.

Never cut out the opening; leave this to the frame maker. Merely mark it with a basting thread. Fine silk is preferable to cotton for basting, for it does not leave marks when drawn out. While on the subject of mounting it may be noted that the spangle-work frames are invariably mounted under glass, and usually the mount is set in a narrow ornamental gilt moulding. This plan commends itself for durability, apart from being the accepted method nowadays for mounting all of the best embroidered photograph frames.

Referring to the illustration: Supposing a cream-satin has been selected for the foundation of the frame, the following scheme would work out to perfection for delicate effects.

With some fine gold thread, either the Japanese or a twisted thread of best quality, lay down the stems and also the crossed bars of the cornucopiae. These bars are held down with a single strand of filo floss of a bright sienna shade. The scroll forms are put in also with filo floss in two shades of forget-me-not blue. The leaf spangles are mostly in a light shade of yellow-green, relieved in parts where two branches spring from the same stem with a pale shade of terra-cotta. The terra-cotta and green spangles should be alternated as far as possible, but not mixed on the same branch. The two groups of round spangles above and below the opening are of gold color.

This scheme is by no means arbitrary, as any colored ground, such as Nile-green, pale-lemon, heliotrope, forget-me-not blue or salmon-pink, may be selected for a delicate scheme with due regard to harmonious contrasts in the colors chosen for working. Richer colorings are permissible, if preferred—for instance, a Tangerine-orange shade makes an excellent ground.

The design for an electric light shade would serve also for a candle shade. The center should be filled in with a little Watteau subject in colors; this is carefully pasted down with starch paste or painted directly on the silk, the spangles being worked around the edge, forming a setting to the picture. For the rest the stems may be of fine gold thread couched down, or they may be put in with filo floss in stem stitch. For transparencies the work is a little more troublesome, because the silk that holds down the spangles has to be fastened off at each group or separate spangle and not passed along at the back—in which case it would show through against the light. The silk used for fastening down the spangles must be very fine. To give it sufficient strength it is a good plan to wax it. In all

cases it must exactly match in color the spangle it fastens down. A good quality sewing silk split into the three strands, of which it is usually composed answers the purpose very well, being sufficiently strong and fine.

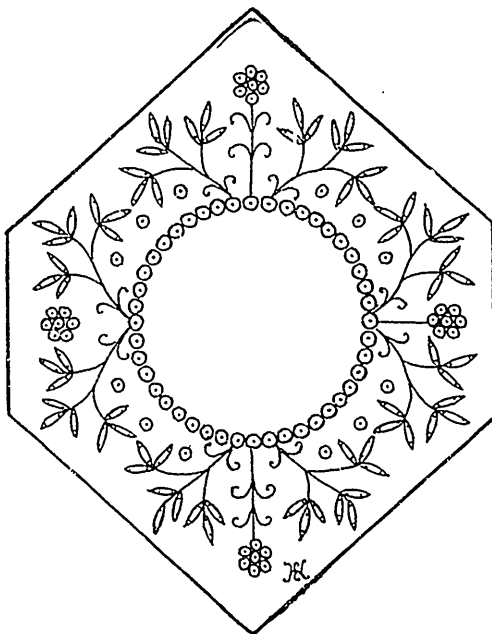
The note-case, which would also make a pretty book or magazine cover if enlarged, introduces a favorite style and represents living creatures. The design lends itself readily to rich coloring. The eyes in the peacock tails are represented by sewing a peacock-blue spangle half-way over a bright-green spangle; the rest of the bird is carefully outlined in filo floss, following as nearly as may be natural coloring.

Great neatness is necessary in making up these dainty trifles, but they may be easily managed at home if due care be exercised. The photograph frame is, perhaps, the most difficult one to handle successfully. The chief point is to make the opening neat. For this end a good turning should be allowed; then, after placing the work exactly in position, the corners are slit up to allow of turning over. Fish glue will secure the turnings at the back. When the front is arranged satisfactorily, another piece of cardboard without any opening must be covered with plain silk, and the two pasted together. But in the event of framing under glass, as already suggested, the silk backing will not be needed.

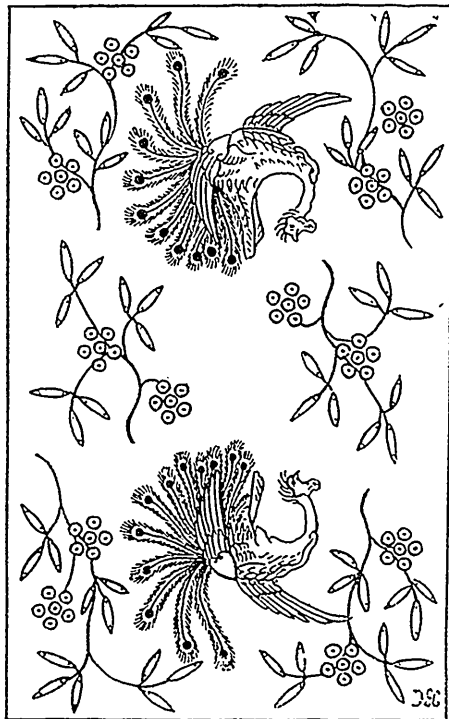
For mounting the shades for electric lights or candles wire frames with a clip must be obtained. These are sometimes to be found with a thin plain silk in various colorings already stretched upon them, in which case nothing remains but to work the design. This, of course, saves considerable labor.

If the shades are for candles, they should be protected by mica shades.

The note-case calls for two pieces of firm cardboard of equal size. The silk or satin should be cut large enough to cover both sides, although it is necessary to embroider on one side only. In covering the two pieces of card great care must be taken to allow a little space between them at the back, so that the case will close properly even when containing papers or cards. Fish glue can be used or thread drawn from side to side to attach the silk on the cards. The lining must be sewn with tiny stitches to the inside edges, and a flat pocket on either side should be added and sewn in with the lining. The extra length required for the pocket is cut out in one with the lining; it is then turned over and run together on the inside before the lining is fastened in position. If the instructions are carefully followed, there should be no difficulty in successfully making up any of the designs illustrated.



ELECTRIC LIGHT SHADE.



NOTE-CASE OR BOOK COVER.



DESCRIPTION OF

MILLINERY PLATE.

FIGURE No. 1.—LADIES' TURBAN.—Black-and-blue is the color scheme in this turban, which is a fancy braid showing the two colors ingeniously braided. Blue and black chiffon, poppies and a willowy aigrette adorn it tastefully, and the color harmony is so subdued that the hat may be worn with almost any street costume.



FIGURE No. 2.—LADIES' BONNET.—This bonnet of iridescent jet and chiffon represents a new idea in trimming, the shirred chiffon being wired and disposed high in front and topped by a tall aigrette. Foliage, iridescent ornaments and chiffon ties-strings bordered with velvet ribbon contribute the decoration.

FIGURE No. 3.—LADIES' HAT.—Brilliance of color distinguishes this hat, which is adorned with tulle, poppies, buds and a beautiful ornament. To wear with toilettes of sheer goods the hat will be charming.



FIGURE No. 4.—LADIES' TOUQUE.—The wearer of a tailor-made gown may appropriately select a turban of this style. It is a stylish green straw trimmed with tulle and violets. The straw is fashioned at the back in a torsade, which serves as a background for violets and their foliage.



FIGURE No. 5.—LADIES' LARGE HAT.—Young ladies may confidently assume a hat of this style, as it frames the face most becomingly when the hair is pushed softly forward. The graceful plumage supplemented with tulle and ribbon contributes artistic garniture admirable in effect.

FIGURE No. 6.—YOUNG LADIES' HAT.—This is one of the beautifully shirred chiffon hats rolled high at one side and adorned with jet, plumage, a handsome ornament and many loops of ribbon decorated with jet.



FIGURE No. 7.—YOUNG LADIES' HAT.—This handsome straw braid is most becomingly shaped and forms the foundation for an abundance of floral garniture and soft loops of ribbon. It is a hat that may be worn on the promenade, or for calling or church wear.



SOME NEW SPRING STYLES.

(For Illustrations see Page 593.)

FIGURE A.—YOUNG LADIES' HAT.—The bow is of primary importance on the Summer *chapeau*, as it is used to increase height or give breadth. The fancy straw here illustrated is generously adorned with silk and flowers, and wide ribbon is disposed in spread loops that extend beyond the brim in a manner suited to a large number of faces.



FIGURE B.—LADIES' TOUQUE.—This fancy straw is skillfully manipulated in soft indentations and

fills, and the ingenious shaping gives the toque a marked attractiveness. Its beauty and becomingness are increased by the flowers and feathers, the flowers drooping gracefully over the hair on the left side of the front.

FIGURE C.—YOUNG LADIES' ROUND HAT.—The picturesque and deft disposal of numerous ribbon loops on the fancy straw shown at this figure suggests a French coquettishness that is charming, particularly when the loops are supplemented by flowers and a handsome buckle ornament, as is shown in this arrangement. Loops and ears of silk could take the place of the ribbon, with good result.



FIGURE D.—LADIES' ALPINE HAT.—For the promenade and to wear when travelling the Alpine hat is indispensable and as an accompaniment to tailor suits it appears trimmed as in the illustration with upturned folds of silk and a single quill feather thrust with careless grace under the folds and pointed toward the back. The silk is in this instance striped and has a brightening influence over the quiet gray shade of the hat. Plain silk would be effective if a mottled quill were used.

FIGURE E.—LADIES' TURBAN.—This is an all-black turban that will be serviceable to wear with almost any street suit. The straw is formed in a curious and artistic loop that apparently holds in place the quill feathers, which are irregular in their disposal but none the less effective and becoming.

FIGURE F.—LADIES' HAT.—Jetted net covers this becoming shape, and the brim edge is concealed by a soft puffing of chiffon, while feathers toss with artistic grace over the brim at each side, one of the feathers at each side being placed to give fashionable height; in front is a novel slide ornament of French gilt framed with jet.

FIGURE G.—YOUNG LADIES' HAT.—There is a Frenchness, good style and youthful air about this hat that insure its duplication in any colors suited to individual types. The fancy braid has a low crown against which at the front and sides is arranged chiffon prettily bordered and formed in *coquilles*; loops of ribbon stand out at each side toward the back, while flowers and an aigrette placed at the back contribute a charming finish.

FIGURE H.—LADIES' TOUQUE.—This toque is sufficiently dressy to wear at church, concerts or the theatre. Lace attractively draped covers the frame, and ribbon loops arranged in a large *chou* at one side with a pretty ornament in the center, and flowers massed in front and a little toward one side effect a most artistic whole.

FIGURE I.—YOUNG LADIES' HAT.—This a beautiful fancy straw. The crown is covered with chenille-dotted net and velvet, and jetted quill feathers are disposed becomingly at one side in front.

MILLINERY ORNAMENTS.—The most fastidious women will find attractions in the new millinery ornaments. Chiffon bows shirred on wires are novel and popular, and a very good illustration of one is given among the group of ornaments illustrated. Spangled feathers rising from either a soft knot or bow of velvet, silk or ribbon serve to adorn some of the new shapes, while flowers, foliage, ornaments etc., are used on almost every hat or bonnet that makes any pretension to good style. The gauzy fabrics, *mousseline*, lace and tulle please as decorations quite as much as ribbon, but very gay effects are possible with the new ribbons, which are formed in numerous loops and novel bows. Nowadays silk is used quite as much as ribbon for trimming hats, and hats made to match special gowns are often trimmed with silk used in the dress, with very harmonious and tasteful result. Shapes vary in size from the neat close-fitting turban to the large beautiful picture hat. The styles of trimming are legion so that every type may be assured of a becoming disposal, and personal taste will decide upon the shape, colors and general arrangement.



Note the

REDUCTION IN PRICES

of Patterns of New Fashions
in this issue.

Correspondingly

Reduced Prices

will be

quoted with all New Styles
as Published.

THE DELINEATOR PUBLISHING CO.
Of Toronto (Limited).

FASHIONABLE MILLINERY.

Though heavily massed with trimming, the effect of lightness is nevertheless produced by the abundance of tissues employed in the Spring millinery. Net or chiffon or some other diaphanous textile is in evidence on most hats in the form of a drapery, a rosette, a soft twist or some other adjunct, which invariably proves a pleasing addition to the trimming. Flowers, roses, violets, forget-me-nots and the delicate heather are used in close clusters or heavy garlands, with or without foliage, and frequently they are combined with feathers, quills or ostrich plumes. Novelty is expressed in the curling of the plume; the flues are fluffily curled—especially over the stem, where they lie in perfectly formed ringlets, concealing the stem entirely. Some stiff quills are used, but a preference is shown for broad, soft quills that bend over gracefully at the top and are brilliant with graduated spangles of steel, gilt or jet. These quills, while very effective, avoid the slightest hint of tawdriness. An entirely new idea is presented in rosettes. They are large and round and rather flat, and merit the name cart wheel, which has been applied to them. When made of velvet the edges are corded, and cording is decidedly a feature in trimming.

As to the shapes, the caprice of Fashion has again veered round to the drooping brim. The brim in one of the most prominent shapes overshadows the eyes in front, and at the back it is brought close to the crown with trimming and then bent over to droop at the edge in a most graceful fashion. The shape of the hat has won for it the name of shepherdess, being, indeed, suggestive of Little Bo Peep's picture hat. An example of a shepherdess hat is illustrated in buttercup-yellow straw, which furnishes a tasteful ground color for black and white trimming. The brim is faced with black chiffon, shirred on, and black chiffon is draped about the crown under white chiffon, the latter being ornamented with appliqué of Renaissance lace. In front toward the left side a knot of black velvet ribbon is caught in a large steel buckle, the knot providing a support for two black tips curled in the new way. Two very large, black chiffon rosettes are adjusted at the back under the brim. Feathers and flowers are used in conjunction: on a large hat of fancy beige straw, the brim of which droops in front and is slightly raised at the left side to show a bunch of pink roses; a second bunch is fixed at the back under the brim. Brown tulle is twisted softly on the brim and again round the top of the crown, and pink roses are wreathed about the base of the crown and clustered more closely at the left side than elsewhere. The entire arrangement of trimming is veiled with black Tuxedo net bearing graduated black chenille dots. Height is given by two black tips, which tower above the roses at the left side.

A black and white hat of rare daintiness and one which may be worn with the dressiest of gowns has a crown of fancy white straw and a brim of black straw with a white facing. White chiffon with appliqué of black lace is draped very full about the hat in suggestion of a bow-knot at the left of the center in front, the knot being drawn through a Rhinestone buckle. In this hat the trimming is arranged at the right side and consists of two white and two black feathery puff balls. Under the brim at the back a white chiffon rosette is set between two black ones, a Rhinestone buckle shining in the center of each black rosette. The airy effect produced in this hat is its chief charm.

A drapery of white chiffon under black Tuxedo net forms a foundation for a floral decoration in an exquisite hat, that will prove a charming companion for a gown of airy *barège* or veiling. The brim is bent up at the back in the novel way described, and against it are placed two rosettes of black velvet ribbon. A wreath of shaded pink roses encircles the crown, and at each side the roses are bunched high.

The same airy basis of white chiffon and black net sustains in another hat a wreath of purple and one of white violets, the latter being placed above. At the sides are *choux* of white chiffon, which is also shirred on the under side of the brim. At the back, under the brim, are tufts of white and purple violets in lieu of rosettes. Tissue brim-facings are not only dainty, but are becoming as well to every wearer.

In a hat of fine white Tuscan straw the chiffon brim-facing is shirred in the form of tiny puffs. Lightly twisted about the crown and brim are black tulle and white chiffon with appliqué of black lace, a horseshoe of riveted jet being adjusted toward the left side over the airy mass, which is arranged at that point

in a soft knot to support two large, soft shaded quills dotted with steel and jet spangles, the quills bending over at the top. Under the brim at the back are two great rosettes of burnt-orange satin, the deep-yellow which is at present so much in request.

The effect of a huge mushroom is achieved in a new style of trimming disposed on a shepherdess shape in turquoise-blue fancy straw. The mushroom is formed over the crown of crushed white tulle under black tulle crimped in the same manner, the tulle being apparently shirred and then freed from its draw-strings. A knot of black and white tulle is arranged at the left side as a base for two shaded brown soft quills spangled with steel *paillettes*. White roses are massed at the back under the prettily drooping brim.

The tasteful effect of a beige, black and turquoise combination is shown in a hat of shirred turquoise chiffon. In front is disposed a large rosette of black satin having a jet buckle in its center; at each side of it is a cart wheel rosette of turquoise-blue straw with blue satin cording, and rising above the rosette at the left side are two shaded beige quills sprinkled with jet spangles. A large bow of blue chiffon is spread at the back, and under the brim are massed black silk roses.

An artistic creation in which tulle plays an important rôle is a large hat of black chip. Pink roses are arranged in a heavy garland round the crown and veiled with a mottled black-and-white tulle, which is misty and smoke-hued and rests like a cloud on the roses. In front near the center is a pair of black Mercury wings, and at the back appears a large black velvet bow fastened with a jet pin.

A variety of trimming is combined on a large hat of beige fancy straw with a brim facing of turquoise-blue straw. White tulle and turquoise-blue velvet are softly twisted about the crown, and at the left side rise two natural plumes with the flues curled over the stem, a third feather sweeping backward over the brim. A single white rose is clustered among forget-me-nots at the back of the brim underneath. The color union in this hat is particularly pleasing.

The attractive feature of a large hat of blue fancy straw is a drapery of blue chiffon tuck-shirred in groups at intervals and held out by wires introduced in the shirrings. In front a pouf of white crushed tulle drawn through a steel buckle, and at the left side stands a trio of shaded beige quills sprinkled with steel spangles. The brim is faced with white fancy straw, and underneath is arranged a puffing of crushed white tulle, which is remotely suggestive of rosettes. A violet hat for some fair-haired wearer is shaped in purple fancy straw, with a brim facing of shirred purple chiffon. Violet buds and foliage wreath the crown, and at the back of the crown on top are massed bunches of dark and light violets. Against the brim at the back is fastened, at the center, a bunch of dark violets, and a lighter bunch is placed a little to one side at the left. Violets and red roses are happily mingled in the trimming of a rough black straw hat with a brim facing of white chip. Red roses are garlanded about the crown under a veil of black net, and three black quills rise stiffly at the left side above a large jet ornament, which seemingly holds them in place. At the left side toward the back violets and leaves catch the brim to the crown and complete the trimming.

Rather more compact than any of the hats above mentioned is a toque of brown fancy straw. The crown is concealed by three of the palest green silk poppies veiled with black chenille-dotted net, the net also covering the brim. Height is given at the left side by an arrangement of flowers mingling black and white silk poppies and fancy brown grasses. A large rosette of dark-green ribbon at the back contrasts happily with the other colors in this exceptionally jaunty hat. Another toque is formed of a *plateau* of flexible castor straw, which is draped like a Tam-O-Shanter cap. Two shaded white-and-castor tips stand at the left side, a steel buckle sparkling at their base. The neutral colors are relieved by a tuft of red roses and leaves adjusted towards the back. Height is given as well by the arrangement of the drapery as the trimming in this hat, which will so stylishly complement a tailor-fashioned gown of cloth, cheviot or the like.

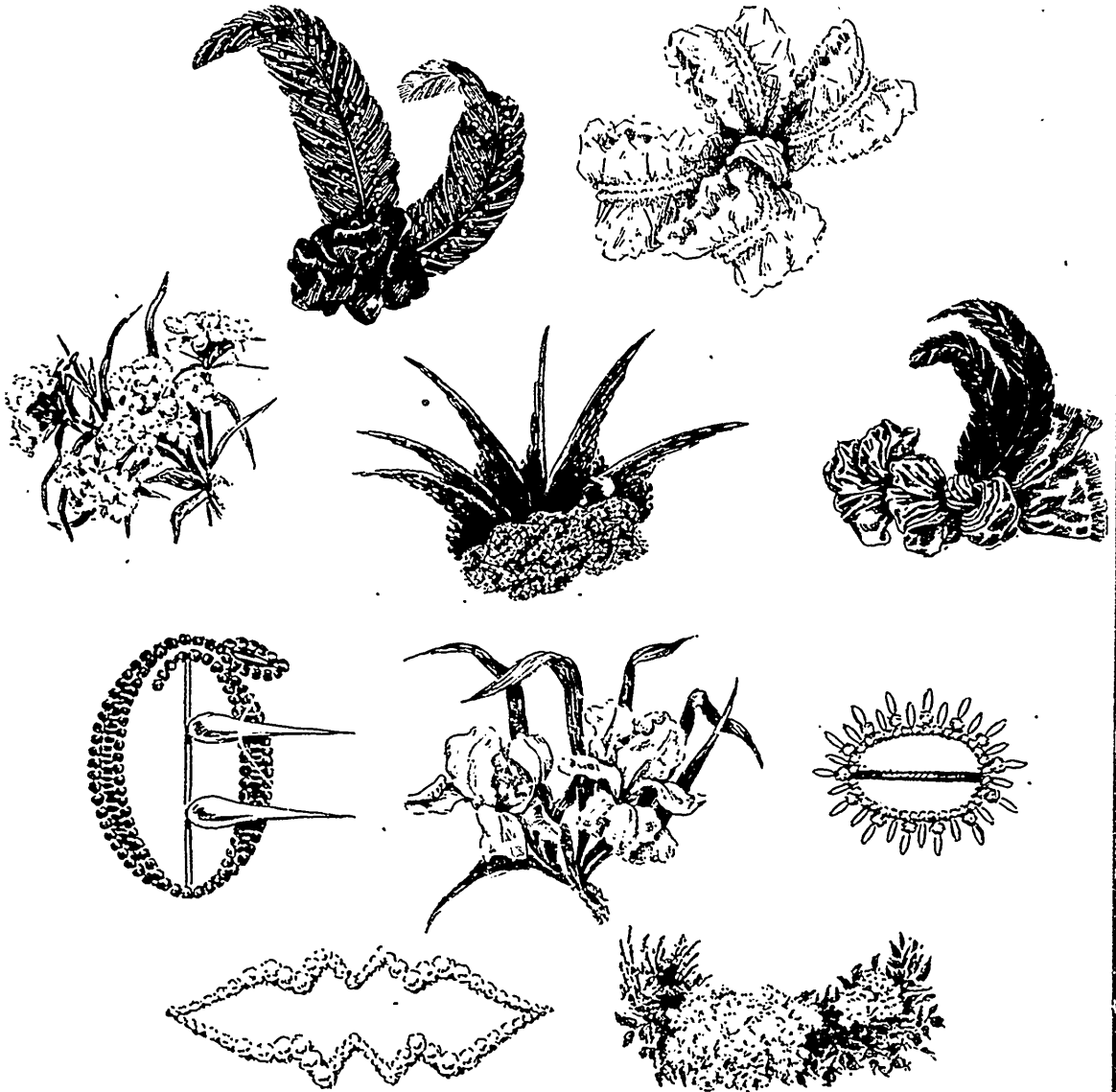
Green and purple enter into the color scheme of a large hat shaped in fancy purple straw. A scarf of white appliqué lace

is draped over the brim, and round the crown are disposed three bunches of dark-purple silk poppies. A large bow of standing twisted loops of purple satin-faced velvet ribbon is arranged at the left side. Light-purple chiffon is shirred over the brim as a facing, and at the back under the brim a large bunch of green berries is placed between two bunches of dark-purple poppies.

Two tones are mingled in the turquoise-blue fancy straw in a shepherdess shape. Turquoise chiffon and miroir velvet are arranged in a loose twist about the crown, and a full bunch of

covered with fluffy frills of red knife-plaited chiffon. Three frills likewise encircle the crown, and two shaded red tips rise at the left side. At the back the brim is tacked up under red roses.

Fine heather in the natural purple and white is attractively chosen for a hat of dark-purple fancy straw. In front a rosette with standing loops is made of very light purple satin ribbon, and among the loops rise two white Mercury wings. At each side of this arrangement is heather, the same feathery blossom.



DECORATIONS SEEN ON SOME NEW HATS.

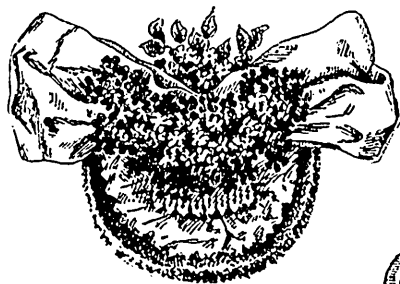
forget-me-nots and leaves stands at the left side. A rosette of velvet and one of chiffon, each with a Rhinestone ornament in the center, are fixed to the brim underneath.

Gray as a background for violet is offered in a large gray fancy straw hat. At one side of the crown is a very full and soft rosette of white chiffon and at the other side a large bunch of double violets with green velvet foliage. The trimming is duplicated at the back under the brim.

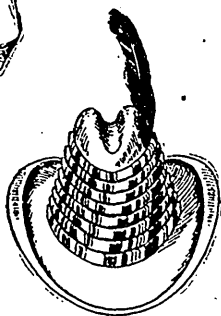
The all-red hat still survives: one hat of this type is shaped in fancy straw, the brim describing a point in front and being

being fixed at the back of the brim, on which is a shirred facing of purple chiffon.

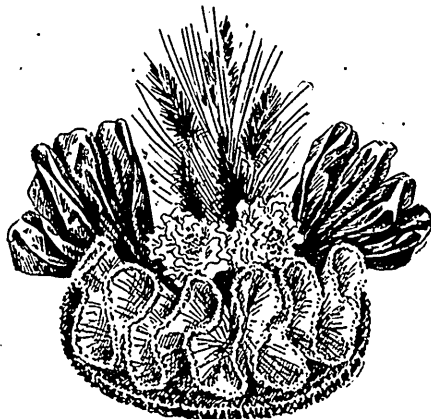
The white lace face veil has been restored to favor and proves a most suitable completion to a Spring or Summer *chapeau* airy and light with tulle trimming. Net veils will never lose their vogue, and those for the present season are very closely dotted. The properly adjusted veil extends just to the chin, is drawn over the face easily and with as few folds as possible and neatly pinned at the back of the hat, where it will not interfere with the trimming, which every new hat shows at this point.



A



D



G



B



E



H



F



C



I

Some New Spring Styles.

(For Descriptions see Page 590.)

Dressmaking at Home.

The shirt-waist is the garment above all others to be considered at this season, as it is an indispensable item of every wardrobe. Notwithstanding the introduction of tucks, plaits and other decorative features, the shirt-waist still remains the trim, neat garment that has become a perennial favorite. Madras, gingham, chambray, piqué and cotton cheviot, perhaps, are the fabrics most generally used this season, thinner textures giving least satisfactory wear: and the collar is as often of the shirt-waist material as of white linen. Studs or buttons, the latter sometimes in a fly, are used for the closing and a novelty in four-in-hand ties—made of ribbon with fringed ends—is shown, although the small neat bow is still in vogue. Plounces and ruffles without limit are the rule on Summer frocks of organdy, lawn, net, etc., and countless yards of lace and ribbon adorn them.

A simply fashioned gown of serge or cloth is provided, of course, for wear on the cool or damp days of Spring or Summer and during the early Autumn. A suit like this may be made severely and given a dressy air by a braid blouse garniture. These decorations are very fashionable and may be made at home at considerably less cost than when purchased. Cut the blouse portions from lining by a simple pattern. Cut out the arms'-eyes correctly, arrange for a closing at the left shoulder and under the arm: and fit so carefully that no alteration will be needed. Now cut from glazed cambric a blouse in one piece after this pattern: this will serve as a foundation for the braid. Leave open the left shoulder and under-arm seams. If a square, round or V neck be desired, cut out the cambric before drawing a design upon it.

A popular pattern that may be easily followed is a lattice which may be made by ruling diagonal or straight lines across each other to form either a diamond or a square lattice. Vertical or horizontal parallel lines may be drawn, if preferred to the lattice. Then baste the braid to the cloth over the traced lines, and at the points of intersection fasten the braids together with a star or some other fancy stitch in black silk, being careful not to stitch through to the cambric. The diamonds or squares may be filled in with spider stitch or some other device. If straight lines of braid are used in forming the blouse, herring-bone stitches may be made between the rows. If plain mohair braid is selected—for a blouse, the braid may also be ornamented with fancy stitching.

A simple border for the completion of a blouse may be made at the neck and arm's-eye edges with straight rows of braid, which should be stayed by a tape to prevent stretching. Of course, the border should not be sewed through to the cambric. If liked, soutache braid may be coiled at one or both edges of the border. The free under-arm and shoulder edges should also be stayed by an underfacing of silk and a closing made with hooks and eyes worked with silk. The lower edge of the blouse is sewed to a belt of satin or velvet ribbon or braid, regulating the blouse to the size of the waist. Rip the blouse from its cambric foundation before applying the underfacing:

design to produce a diamond effect. The sleeves may be trimmed to match. Both edges are sewed in producing such arrangement. The lattice may extend only to the bust or trifle below, and a loop may finish each end.

Double points or tabs of silk are arranged to fall over each side of a standing collar in recent bodices. This is rather a newer fashion than the short side frill of lace or ribbon, though the soft frill is still very much in vogue, proving often to be becoming than the severer points or tabs.

Bows finishing stock collars are preferably tied at the side of the front. Lace is placed thus in sleeves: It is slightly gathered at the front and back of the wrist and bunched very full in openings made at the sides, no longer falling deep over the hand as was formerly the fashion.

FIGURES NOS. 29 X AND 30 X.—LADIES' SUMMER AFTERNOON TOILETTES.—Numerous frills of fine lace edging give a delicate, fluffy effect to the toilette shown at figure No. 29 X. The yoke



FIGURES NOS. 29 X AND 30 X.—LADIES' SUMMER AFTERNOON TOILETTES.—Figure No. 29 X (Cut by Waist Pattern No. 9847; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 12 cents; and Skirt Pattern No. 9885; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 12 cents.) Figure No. 30 X.—(Cut by Waist Pattern No. 9858; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 9870; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 29 X and 30 X, see this Page.)

waist combines all-over lace with India silk, the latter material being used for the skirt. The front-yoke laps to the left side and the full fronts pouch over a ribbon belt. Frill caps and



smart addition. The skirt has a narrow front-gore of full length between circular portions that are shallowest at the back and lengthened by a circular flounce. The patterns used are waist No. 9847, price 10d. or 20 cents, and skirt No. 9885, costing 1s. or 25 cents.

Appliqué lace is effective on silk gingham in the toilette represented at figure No. 30 X, waist No. 9858, price 10d. or 20 cents, and skirt No. 9870, costing 1s. or 25 cents, being combined. The skirt is five-gored, with three graduated circular flounces at the bottom, which contrast pleasingly with a clinging effect above at the front and sides. The waist has becoming fullness in the back and fronts, and triple frill caps add to the dainty effect. A ribbon stock and belt are stylish adjuncts.

FIGURE No. 31 X.
--LADIES' COSTUME,
WITH WELT-TUCKS.—(Cut by Pattern No. 9836; 8 sizes; 30 to 44 inches, bust measure; price 1s. 3d. or 30 cents.)

of tucks are made in the seven-gored skirt, and the waist also shows a pretty arrangement of welt-tucks. A plastron is visible between the full fronts, and a stylish peplum lengthens the waist. The sleeves are finished with round cuffs. Pattern No. 9836, which costs 1s. 3d. or 30 cents, was used in the making.

FIGURES Nos. 32 X, 33 X, 34 X, 35 X AND 36 X.—NEW STYLES IN SHIRT-WAISTS.—Although in design these shirt-waists are entirely unlike, all possess the trimness that is inseparable from waists of the kind whether fancy or plain. Each pattern costs 10d. or 20 cents. Figure No. 32 X shows a shirt-waist with a yoke extending well over the shoulders to the fronts. Three bias box-plaits are applied in the fronts and back. The removable collar and the cuffs completing the sleeves are attractively shaped. The material is bayadère-striped chambray, and a satin band-bow and leather belt are stylish accessories. Pattern No. 9897 was used in the making.

At figure No. 33 X is depicted a simple mode made of plaid gingham, having a separate white linen collar encircled by a fringed four-in-hand tie. A square yoke appears at the back and front above a full back and full fronts closed through a box-plait, and straight link cuffs finish the sleeves. The belt is a leather one with a harness buckle. The pattern is No. 9864.

One of the most attractive of the tucked shirt-waists now popular is shown at figure No. 34 X, representing pattern No. 9866. Tucks arranged in groups of three are taken up diagonally in the fronts, which are closed at the center through a box-plait, and a group of three tucks is made in the pointed back-yoke. The material is black satin, and a red satin bow is worn about the adjustable collar of white linen.

Groups of tucks are made across the back, fronts and sleeves of the shirt-waist shown at figure No. 35 X, the pattern being No. 9845. Fullness in the lower part of the back and in the fronts at each side of a box-plait through which they are closed adds to the becomingness of the style. A leather belt and a satin band-bow worn about the removable collar, which is of the shirt-waist material—pale-blue chambray—are stylish accessories.

The last shirt-waist in the group, figure No. 36 X, is made of pink gingham. The design is embraced in pattern No. 9895, and is distinguished by a deep, pointed yoke. The back and fronts are full below the yoke, and the box-plait through which the fronts are closed extends over the yoke to the neck, where the finish is given by a removable collar. Two rows of insertion following the outline of the yoke trim the fronts, which pouch stylishly over a leather belt.

FIGURE No. 37 X.—LADIES' INDOOR TOILETTE.—This is a neat toilette for either morning or afternoon wear at home. It comprises a shirt-waist of bayadère-striped percale and a tucked skirt of wool armure, the shirt-waist having a removable collar of white linen supplemented by a satin ribbon tie. A square

FIGURE No. 31 X.—LADIES' COSTUME, WITH WELT-TUCKS.—(Cut by Pattern No. 9836; 8 sizes; 30 to 44 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURES Nos. 32 X, 33 X, 34 X, 35 X AND 36 X.—NEW STYLES IN SHIRT-WAISTS.—Figure No. 32 X.—(Cut by Pattern No. 9897.) Figure No. 33 X.—(Cut by Pattern No. 9864.) Figure No. 34 X.—(Cut by Pattern No. 9866.) Figure No. 35 X.—(Cut by Pattern No. 9845.) Figure No. 36 X.—(Cut by Pattern No. 9895.) (All the patterns are in 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

quality produces a handsome effect in this costume, which is trimmed, the welt-tucks being sufficiently ornamental. Groups

back-yoke is a feature of the waist, which has under-arm gores to insure perfect trimness and full pouching fronts closed through

a box-plait. A belt is cut, like the box-plait, from the plain part of the material. The seven-gored skirt is here made with six tucks an inch and a half wide, but it may have instead twice or three times the number of narrower tucks. The patterns used are shirt-waist No. 9849, price 10d. or 20 cents; and skirt No. 9862, costing 1s. or 25 cents.

FIGURE No. 38 X.—LADIES' AFTERNOON RECEPTION TOILETTE. —Black grenadine is made up over red silk in this charming toilette, spangles being arranged in lines and scrolls for decoration and frills of lace and ribbon enhancing the effect. A triple-pointed yoke at the front is an attractive feature, and fronts lapped in surplice style below give a youthful air. The back is plaited at the bottom, and triple-pointed caps stand out over the sleeves, which are finished in Venetian points. The basque-waist pattern is No. 9826, price 10d. or 20 cents. The skirt was made by pattern No. 9875, costing 1s. or 25 cents, and is particularly well suited to nets, lace and sheer fabrics like Liberty silk and mull. It is in three-piece style, with eight bias ruffles.

SOME DAINY DRESS ADJUNCTS.

In dress accessories this month styles are more *bizarre*, coloring more brilliant and trimming more abundant than heretofore, and the illustrations will be found helpful and suggestive. The fashionable world has not yet committed itself to any single, conclusive style in neckwear, nor to any one style of vest, fichu, over-blouse or waist decoration. Variety rules, and while in this generous profusion inventive genius has been taxed, it shows itself equal to the task of presenting a sufficient number of new designs to enable each type to select a becoming mode. The bow at the back of the collar has been superseded by fancy stock collar and ties that are bowed in front and appear much or simply decorated.

The over-blouse of transparent or sheer goods is a late feature and is pictured at the top of the page, being shaped by pattern No. 9835, which is in three sizes, small, medium and large, and costs 7d. or 15 cents. It is shown made of Brussels net and is ornamented with spangled trimming, narrow velvet ribbon and a wide satin ribbon belt. It may be made with round or fancy low-neck and with or without the caps. Clever women will be quick to perceive the possibilities of this mode.

An up-to-date fancy stock collar is shaped by pattern No. 9863, which is in three sizes for ladies, small, medium and large, and costs 5d. or 10 cents. The close stock collar is made of silk,

and the outside portion is covered with spangles, the effect being very dressy. The flaring stock collar is of silk and is encircled by a ribbon stock that is decorated with velvet ribbon and handsomely bowed.

A beautiful waist decoration made of lace net and decorated with spangles and velvet ribbon is shaped by pattern No. 9828 in three sizes, small, medium and large, price 5d. or 10 cents. It may be made with single, double or triple caps and will be effective made in lace, chiffon, mull, Liberty silk and various sheer fabrics especially appropriate for decorations of this kind.

Two views are given of fancy stock collars and ties shaped by pattern No. 9800, which is in two sizes, medium small and medium large, price 5d. or 10 cents. One stock collar has frills, and the other tabs. The tabs are of velvet, and one of the new plaid ribbons forms the stock and tie; the frill collar is of

lace edging, and the stock and tie are of mull adorned with insertion and lace edging.

A beautiful full vest with yoke shaped by pattern No. 9774, which is in seven sizes for ladies from thirty to forty-two inches bust measure, and costs 7d. or 15 cents. Spangled net is used for the full vest, and alternate rows of lace edging and insertion cover the yoke, which is topped by a standing collar covered with spangles, and a frill of lace edging rising from the top.

A Lafayette collarettes having collar extensions is made of velvet in a shade of blue and trimmed with lace edging and insertion. Pattern No. 9854, in three sizes, small, medium and large, and costing 5d. or 10 cents, was used for making the collar.

One of the handsomest tucked vests that can be devised is shaped by pattern No. 9788, which is in seven sizes for ladies from thirty to forty-two inches bust measure, and costs 7d. or 15 cents. Taffeta silk is used in this instance for the vest, and lace



FIGURE No. 38 X.—LADIES' AFTERNOON RECEPTION TOILETTE. —(Cut by Skirt Pattern No. 9875; 7 sizes, 20 to 32 inches, waist measure; price 1s. or 25 cents; and Basque-Waist Pattern No. 9826; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)



FIGURE No. 37 X.—LADIES' INDOOR TOILETTE. —(Cut by Skirt Pattern No. 9862; 7 sizes, 20 to 32 inches, waist measure; price 1s. or 25 cents; and Shirt-Waist Pattern No. 9849; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

edging decorates it effectively. It is closed at the back and is an admirable mode to wear under open-fronted jackets.

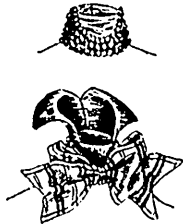
A military collarette with epaulette extensions is shaped by pattern No. 9848, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. Silk covered with guipure lace forms the collar, and a chiffon ruching borders a silk stock and a frill of lace completing the standing collar.

A stole collarette extended to form caps is shaped by pattern No. 9829, in three sizes, small, medium and large, price 5d. or 10 cents. It is made of velvet and is elaborately decorated with spangled trimming and lace edging. Tabs are joined to the upper edge of the collar, which is encircled with a stock.

The Marie Antoinette fichu shaped by pattern No. 9839, is one size only and costs 5d. or 10 cents. It is pictured made of white mull, and the frills are decorated with ribbon.



9835



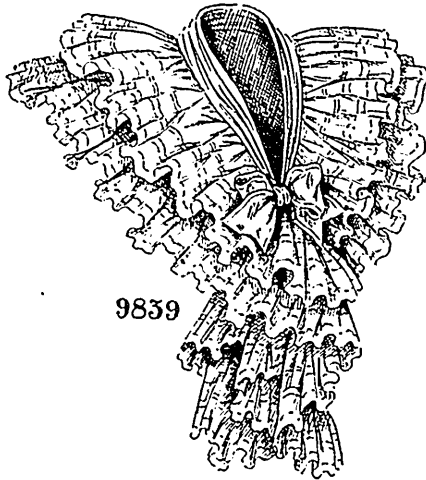
9863



9828



9800



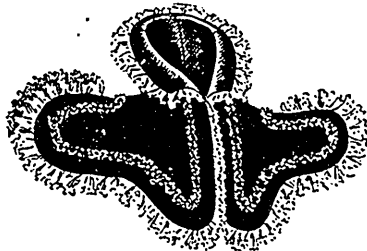
9839



9800



9774



9854

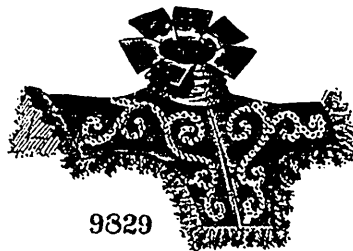


9786



9848

SOME
DAINTY DRESS
ADJUNCTS.
(For Descriptions see Page 593.)



9829

SOME COLLEGE STORIES.

RADCLIFFE.—BY SARAH NORCLIFFE CLEGHORN.

I.

The common was enclouded with pinkish-yellow leafage and flooded with pleasant green. At one side stood Shepard Church, gorgeously windowed; on the other the ancient halls of Harvard made vistas of red brick and blood-red vine far down the shady yard.

Eliza Spruce was meditating upon these ancient halls and upon historic old Fay House, as she made her way across the common toward it. She was asking Cambridge at large what college spirit was—what nobler essence of living, except that of actual scholarship, these places of learning dealt out to their children than one could get at home in New Hampshire. There were, indeed, those felicitous friendships the upper-classmen and old specials at Radcliffe seemed to have among themselves, such as Mary Mark, the stocky, freckled sophomore who wrote plays, had with Miss Fairfax, the tall senior from Virginia. Eliza wondered if college spirit consisted in these slow-grown friendships. Or it might belong to the hilarity of the freshmen—to their customs of playing tag round the apple tree by the tennis court and of climbing the tree to study and scream at ants, of a late afternoon. She had figured to herself something quite different from both of these, a quick warm feeling that should band together the many into one. Instead, she felt the college to be disintegrate. She had so far gone her ways very much alone, and she thought no one would realize it very much if she went away—or died.

She passed in and out of the mellow afternoon to a lecture in her composition course. Fay House was cool and quiet after the sunny streets and common, and Eliza breathed the atmosphere of the broad halls in contented enjoyment of their air of leisure. She wondered, dallying a little on the landing of the wide staircase, if the lecturer would read her theme to-day, the writing of which had cost her a night's sleep, and she recalled from it beautiful rhythmical sentences that rose and fell more smoothly than the melody of a song. After all, this was what she cared about with passion to make notable things out of words. For her, in that hour, writing was all of value in life. College spirit fell to a puny figure beside it. If he would only read and praise her theme to-day! It would sound well to hear him praising it before the roomful of girls in his fastidious and telling adjectives. She made sure he could censure only structural and minor matters, to remember the body of the essay was a joy.

As the lecture began she sat down in her usual corner. She paid little heed to what was going on, though here and there a word reached her, instead, she noted how the Autumnal sunshine glowed down from the west windows through the brim of her old straw hat. It made her glad, much as the hills at home used when they brightened in October frosts. The lecturer was saying something about simplicity and faithful realism, and the world gazed upon Eliza, the bent of her mind was toward ornate and sophisticated writing. Miss Fairfax passed down the hall, and Eliza's eyes followed her as they always did, noting with a curious warmth at heart how her light hair was knotted softly at her neck, and that her shoulders fell away nobly. It was Miss Fairfax who had showed Eliza the cosy places in the library upstairs the day college opened, and Eliza had tried ever since to speak like the tall Southerner with rounded vowels and a mellow drawl. She had never heard the like in New Hampshire.

The lecturer closed the book he had been reading a passage from. Eliza looked up.

"Well, that's the main charm in Stevenson, his disinterested caring for the aspect he's at work on. See how tender and bright and fluent it makes him! How quick-witted, and what a moderation! Now, I am going to read four of your themes—average ones. Watch to see if they're plainly written, or written agape to show off the writer. See if they're literature or cheapest rhetoric." He began reading Eliza's theme. He read without any comment, but she felt him to be denouncing it within. It made her writhe to listen, phrases from his little preface recurred with burning distinctness. "Cheapest rhetoric—agape to show off." She felt her cheeks flaming to think that every one near must know whose theme this was. To

show off the writer." It was terribly true. She recognized that she had written at the gallery.

The thing ended at last, with an oratorical pyramid of shamed her. A girl far in front laughed. Eliza hated her. She hated the lecturer also, as he went on to catalogue the vice of the theme, to call it "flowery," "feminine," "upholstered." Most of all she hated the theme itself, and she was bitter homesick.

When the lecture was over she fled up to the library, to down a book for the sake of appearances and curled up on a window-seat. She barricaded herself with pillows, and turned her face to the wall: it was pleasant to be alone. She cried long time, childishly, "flowery, feminine, cheapest rhetoric." She saw clearly how true the biting words had been.

Presently she became aware that many were leaving the library and going downstairs. She remembered that the ladies Club met that afternoon, and in the same moment she hungered for company. She sat up, and peering round the bust of Homer that stood back of the cushions, saw that the room was empty. She cast the pillows aside and went down to the Auditorium.

It was full of talk, lights and laughter. She could hardly find a place to sit down, but the group of sophomores on the steps pressed closer and made room for her. It was a relief to be among the chattering throng, and presently she began to listen to the conversation.

"Who's taking the leading part?"

"Anne Oliver. But Mary coached them all herself. I don't see where she got the time."

"I do. She hasn't been at the Gyn. for a week, and she cut conference twice in Pol. Econ."

"It's going to be a play," Eliza thought to herself, with some stirring of interest. This was her first idler fortnightly.

The president tapped on a footlight reflector, and all was quiet in the room.

"Most of you know," she began, "that we're going to see a play this afternoon called 'The King's Errand,' by Miss Mark, Class of —." The room rang with cheering, broken only by cries of "Mark! Mark! Ninety—Blank! Ninety—Blank!" Every time the applause sank a wave of great cheering lifted it high again. Eliza clapped, too, but listlessly. Her hands seemed heavy with her own failure.

When finally the room returned to the usual order of things, play began. Eliza looked on languidly at first, but as the moment quickened and girls all about her leaned forward with looks of keen interest on their faces, she too, began to listen intently. The dialogue was crisp and sane, and the love-scenes had a delicate spicery in them. Anne Oliver was heroine, in antique dress of beaded stuffs, with pearls strung in her hair. Eliza felt her pulses quicken as she looked, partly for interest in the grace and *cerec* of the play, partly because a current of enthusiasm passed along the row and united her with her neighbors. She leaned forward with the others, murmured admiration under her breath.

There was only one act. It ended with a bright tableau. Anne Oliver courtesying to the king. Hearty applause broke forth, and it was redoubled. Mary Mark passed down the aisle and one after another shook her hand and expressed her felicitations. When at last she came to Miss Fairfax, the Southerner's warm voice sounded back to Eliza's corner. "Mary, honey, it was good!"

Eliza pushed to the aisle and shook hands earnestly with Mary Mark. She enjoyed seeing the frank pleasure in the sophomore's eyes. Then she went out alone past the bowditch lemonade in the ante-room and, finding the stair-land empty, sat down there in the dusk. She was deeply thoughtful. This, then, was college spirit—this forgetting your own defeat, the achievement of somebody else—this joy of many in the success of one. The plaudits following the play still rang in her ears and made her strangely and humbly proud. "We have got part and lot in Mary Mark," she thought. "What does it matter if I lose? The best work, let's be glad, has won."

Someone touched her shoulder from behind—"I beg your pardon," said Miss Fairfax, "but—oh, what's the matter, honey?"

"The matter? Nothing," Eliza answered, her voice glad and content. "Only, I guess I have found out what Radcliffe spirit is. I thought it was just a place to study in; but I went down the Idler."

Miss Fairfax sought for Eliza's hand, and shook it warmly. "Remember my first Idler, too," she mused aloud. "I'd been put hard put to it in History—1. conference the day before. Down at the Idler I forgot all about it. Oh, honey, isn't it nice to be one of a lot?"

Eliza murmured, "Yes." But what she really had in mind was how comfortably near her the senior sat and the thought, she's called me 'honey' twice."

II.

The Japanese lanterns strung thickly above the grass patch beside Fay House swung back and forth with the wind; they cast a sort of umbrella of colored twinklings over the field of tables set out for tea. Most of the Class-Day guests had come, cloaked groups passed down the steps and rolled away in carriages, through the gateway and along Garden Street. Miss Fairfax and Anne Oliver, free at last from guests, had come out to get a bit of salad and some confections. The salad was long in coming and Louisa forgot it, abstractedly thinking that next Thursday she would get her degree and go home for good.

Anne Oliver spread out her arms contentedly. "Aren't you glad to see them going out the gate?" she asked.

"Yes," Louisa said absently. "Anne, honey! Do you realize that we're going home next week?"

"O, my Appleton Marshes, the lazy sea, the funny little pink-and-yellow flowers that stick up in the sand!" Anne exclaimed delightedly.

"What! You're glad that the college days are over?"

"I don't think I am," Anne mused aloud. "I'm such a cheerful body. I think I like to sit by and watch myself live, like a smoker watching his pipe."

"But, honey," persisted Louisa, "that's just it. The serene belongs here, and we'll have to leave it behind. And what shall I do with my Anglo-Saxon and Philosophy when I get home? It's as if you took your furs to Florida."

The salad finally made its appearance, but Anne pushed it aside. "Do you really mean, Dixey," she began, "that every-day life clashes?"

Louisa nodded gravely above her ruffles.

"I am sorry," was Anne's only comment. Her comely, good-tured face was knit into unusual wrinkles.

The whispering of silk skirts and the babel of talk and laughter all about had for a moment ceased, and they talked on the silence.

"There's one thing," Anne began at length in her placid tone, "that carries away all vestiges of your Anglo-Saxon."

"Do you mean—"

"Love," said Anne demurely.

Louisa's ears tingled at the word. She leaned her head back and fixed her eyes upon the stars that seemed to float on the dark sens of sky. Her thoughts danced about Marlow Brown. There was always a consideration of him in her mind, but sometimes it surged forward, covering her with confusion. She was still in the tide of felicity. The representings of his look and speech flushed her consciousness. The pleasure of the moment unconsciously led her away from the chatter and lights, and she forgot Anne Oliver, fair in her pale-purple dress, across the table. The charm of moment passed presently, and Louisa became aware of a sense of discomfort in the proximity of the dining crowd. She pushed back from the table.

"Don't go, Dixey," Anne called to her. "Stay and get melancholy, as they do after Harvard Class Day."

"I am right tired, Annie, honey," Louisa answered. She walked along in the wet grass toward Fay House. She tried to push in her thoughts as she went but they galloped off promiscuously, set agog by the June night weather and the electrical pulses of her nature.

She began pacing up and down in front of the clumped lilac bushes, their sprays tapping the frills on her shoulders. She tried to realize that this rare ardor was bound to cool presently, tomorrow, without doubt, she would be put back into her daily, many-sided, reasonable life—the Louisa Fairfax all the while linked for merriment and courtesy. One would be glad to see the week-day mood again after this Sunday of the young. Of a sudden turning toward the lights of Fay House she saw Ruth Garden and a young man come down the steps. She saw Ruth's feeling brown eyes shine up toward him.

When he had put her into the waiting carriage she put her head and rosy silk shoulders out, murmuring a question. He kissed her wrist as it rested on the carriage door.

Louisa said a prayer under her breath, turning away from the lighted steps: "I want to stay in love." It seemed to content and quiet her. She thought that now she would go home, and turned her back on the dusk of the lilac bushes.

Marlow Brown was coming from the gateway, his eyes fell upon her. A current of delight set in her veins; she stood still, warm at heart, to wait for him.

"It's well you hadn't gone home," he said. "You sent me a long way up Brattle Street with that Miss—never mind her name."

"I was just going up for my fan and things," Louisa murmured. "My brother is waiting for me, somewhere, inside."

"Don't you think he might find his way home alone?" suggested the young man. They climbed the steps together and loitered upstairs to the library. It was deserted: the long-legged errand boy was lowering the gas at one end of the room. He went out and downstairs, with loud clicking boots.

"My last Class-Day," Louisa said, amusingly. She looked about at the book-shelves, the tables and cushioned wicker chairs, and at the fireplace, that had been so cheerful on many a winter afternoon. It blazed differently now—with a giant Radcliffe seal cut out of cardboard placed just above it.

"*Veritas, Veritas,*" repeated Marlow Brown, looking at the seal. "*Christo et ecclesia.* What do you think the Latin means to me? I am like John, the Orange-man. I translate freely."

Louisa stood tremulously marvelling to the core of her heart at the rare beauty of his voice, kept low and continent.

"It means just love—that we should love each other," he said quietly. Louisa turned to him with upward shining eyes. The motion recalled to her, deep as she was in wells of joy, Ruth Garden's look as she passed down the steps in her rosy-shimmering dress. He put out his arm and she slipped into the circle of it, her white ruffles crumpling rustlingly. A line she had once thought awkward in the "Last Ride Together" came to mind, and she quoted it: "Who knows but the world may end to-night?"

A little while afterward a book half-dislodged from the shelf behind toppled over and fell loudly.

"It's that new Berlin professor's book," said Marlow Brown, picking it up. "Did you ever go in for Philosophy—XI?"

"Oh, I've forgotten," Louisa answered happily. "After all those things do the Gentiles seek."

III.

Mary Mark passed along Harvard Square beside tiers of windows ruddy with crimson cheesecloth and dozens of crimson flags offered for sale. The gray, leafless street was alive with whirring trolley cars and throngs of whistling and chattering young men. Mary felt under the lapel of her coat for the bit of crimson ribbon pinned there, that she meant to flaunt that afternoon at the football game with Yale.

It was good football weather—cloudily-fair, bracing, a smell of frost in the air. At Amee's and Sever's, as placards in the windows declared, the tickets were all sold, and small boys were already down chasing each other the narrow street that led to Soldier's Field. Mary heard disjointed gossip about the quarterback and tackle and captain as she passed the earnestly talking students. Some of them appeared on the point of quarrelling, though in low tones. A wiry, shabby youth was gesticulating at a pink-complexioned one he was walking with. "Why man alive, we haven't won in years! Harkness alone, with his blundering and fumbling—" They passed out of earshot.

"Cheer like thunder; there's more in it than you think, you lazy rascals." It was a hulking fellow in a jersey that said that. "I used to like it better than dinner when I was on the freshman eleven."

Mary's heart warmed with the palpable excitement all about; her cheeks under her brown veil burned. All the way along Garden Street, beside the sleepy churchyard and brown Christ Church, the sense of momentous issues being at stake followed and electrified her. She had spent her scant pocket-money high-heartedly to see this afternoon's game, and it was for the present of more account to her feelings than the scholarship she meant to win next year.

In the hall corner at Fay House a knot of girls listened while one read aloud *The Crimson's* prophecies for the game. Mary passed them by, going in to read the notices on the bulletin board. Here were advertised the club meetings and dues, various notices from professors, and miscellaneous bits of college

news. Mary's glance was caught by a flaming card in one corner largely printed in red ink:

Who Will Take Me To The
Game With Yale?
Dutch Treat! Margaret Lusk.

Mary drew a pencil out of her cuff, and wrote below:

Ruth Garden and I will take you, if you meet us here sharp at one. MARY MARK.

"I don't know her at all—Lusk, Lusk—probably a fresh' special. I hope her ticket calls for a seat near ours," she reflected, running upstairs to a lecture. A little before noon she glanced in at the bulletin board again. The advertiser had written "Yes, thanks," below Mary's response. Mary hurried away to her lodgings for luncheon and to brush her hair afresh. Before she had looped up the last coil of it Ruth Garden called for her: she knew the quick tingle of the bell.

"Oh, Ruth," she called over the bannisters, "somebody else is going with us: I took the liberty—"

"Not that horrible instructor in economics? I won't go," Ruth cried spiritedly.

"Margaret Lusk, on the contrary," Mary answered, laughing. "Some special, I think: do you know her?"

"No, but I hate her, because there's a Lusk playing on the Yale 'Varsity, or scrub, or something," Ruth said promptly. "She must be disagreeable don't you think?"

Mary laughed again at Ruth's petulance, spoken in so pleasant a voice that it sounded gracious. She hurried on her warm old brown coat, and they walked briskly down town beside the vined and quiet houses, turning at last into a path across the common. On the trees were still hanging a few wrinkled leaves that caught the sunshine glintingly. Children were playing along the paths, their faces ruddied with the delicately stinging air. Mary drew in deep breaths of it. "Oh, what a day to beat Yale!" she said.

A short blonde person ran down the steps of Fay House to meet them, crying out volubly that she was Margaret Lusk, and which was Miss Garden, and which was Miss Mark?

"It's so lucky I found you were going," she went on. "I should never have got up courage to go alone. Oh, which way is Soldiers' Field? I am so excited, and have been, for that matter, all day: so when I tried to write my theme for English—A—Oh, what a lot of people! And I said to myself last night that if it rained I should be quite resigned; and then it turned out to be such a perfect day! I might have just gone anyhow, even if I had to go alone (though if I saw the dean I should sink through the floor!) for I was crazy to see my cousin play—Henry Lusk, you know, sub for the Yale 'Varsity. Austin is laid up; and Henry must be wild with delight—so that's why I wore a blue ribbon."

"You're the first Radcliffe girl I ever saw wear one," Ruth cried, with some disgust; but she laughed at herself for it. There was no harm in the talkative little special, and her complexion and fine brown hair were very pretty. Mary and she were chatting amiably enough. Ruth fell into their talk with a civil comment, and found Miss Lusk's cheerful vanity and gay little laugh quite likeable, except when she glanced at the knot of profound blue on her blowing brown cape.

The mud was deep on Soldiers' Field, but the girls tramped through it stoutly in their calf boots. Miss Lusk's ticket was luckily in the same section with Ruth's and Mary's; and a young man politely exchanged places with her, so that the three sat a row. It was a long time before the game began: coaches drove in, full of gay-appearing passengers and noisy with horns and singing: the seats on the monstrous stands filled fast; all about the girls young men were talking in technicalities, and here and there a girl asked a question. An old man, wearing a fraternity pin on his loose overcoat, sat near listening with eager eyes to the lively converse.

"I bet there isn't a team on earth that can stop that revolving tandem play," a fat young man in front was saying.

"Ah, but Har'ness will make up for it with fumbles!" someone cried, dejectedly.

"Lots of skirts on the field," said the fat young man. "I pity the men that bring 'em; on my soul I do! they don't know our men from Yale's!"

"No more I do!" Miss Lusk whispered to Mary. "Except my cousin: he's a splendid heavy fellow. I'll show him to you when he comes on; but you must help me shout for him."

"Hardly," Mary answered good-temperedly. "I'm not new enough at Harvard Annex to cheer Yale men."

Presently a stir swept along the rows as the Harvard team n on the field. People stopped talking.

A man leaped nimbly down in front of section C and waved his arms and cried: "Now, cheer the team for all you're worth one, two, three—"

The great slow cheer swelled out, "Harvard, Har-ward, rah, rah, rah, rah, rah, rah, rah, rah—Har-ward!" It reverberated along the populous rows on both great stands.

Now the Yale team ran on, and as the noise subsided hundreds of voices raised the sharp Yale cheer; Miss Lusk's small treble joined in it. Mary was half angry with her, though she tried to laugh at herself and called it childish to be vexed.

The teams were alike as to weight and for a while watched in every way: but Marion, the Harvard full-back, had to leave the game—crying and fighting as the men dragged him off the field—from a cut above the eye, and with him gone the strength and speed of the Yale men in interference told forcibly. The home team's dodging and running was slow compared to Yale's, and though they tackled valiantly and showed themselves muscular and courageous, the game went steadily against them; and time was called for the first half with the score in favor of Yale. The second half began with brilliant but careful playing on both sides. Harvard especially played with a wonderful dash that almost made up for her slowness. The ball was pushed steadily into Yale's territory until it was nip and tuck for the advantage. Mary's breath came catching through her throat. This struggle of muscle and brain, and courage for the honor of Alma Mater grew to seem better than Olympic to her ardent mood. Every time the frequent Harvard cheer rallied along the rows she was dizzy with ardor and desire.

She glanced again at Ruth's watch laid on the bench between them. Five minutes more! Everybody was leaning forward more or less eager and breathless. Out in the field, where the low sun yellowed the soiled and torn clothes of the players, they were eagerly blocking each other's game, watchful of eye and alert of limb.

The character of the play changed; Yale was conducting a swift defensive game. The crowd began rising all about and cut off Mary's view, even when she stood up, of the upper end of the field where the scrimmage was. The only interest she had was to watch the expressive backs and forward-straining shoulders of the young men in front of her. Miss Lusk, beside her, was lamenting that she could not see her cousin Henry in the mêlée. Now and then a murmur, swelling almost into cry, rose from the front ranks, and once a roar arose: "Touchdown! Touchdown!" But it seemed to fall suddenly to its height, and the shoulders of everybody fell. Next moment Mary, standing tiptoe, saw between the ranks of heads how the wearer of the blue Y had deftly dodged a charging runner and punted the ball far down the field and out of danger. At once the Yale pandemonium burst forth, and Miss Lusk began jumping up and down, and screaming, "Oh, Henry did it, Henry did it!"

Mary was as angry as when she had torn her little sister pinafore in a childish quarrel long ago. Her face was red and hot; a furious vexation made her blood buzz in her burning ears and eyes. She watched the game helplessly, feeling with pain now, second after second, the tiny hand of Ruth's watch creep along, while in the field the perspiring giants still disputed every foot of the ground. Most of the spectators had resumed their seats, keeping an excited silence. And presently the referee's whistle sounded out and the game was called.

The Yale partisans made a prodigious noise of cheering, that seemed scarcely tolerable to Ruth and Mary as they pressed along in the midst of the close crowd. Miss Lusk was plainly exhilarated; her pretty blue eyes were merry and proud, and she kept up a fire of chatter about Harry Lusk, who had, indeed, saved the day. Once the crowd paused in the muddy road while a flushed young fellow led the Harvard cheer—the team was leaving the field—and he cried out for preface that he thought it shabby not to cheer it off.

After that the dense crowd struggled on at last bearing the three girls into Harvard Square. Miss Lusk had kept up a spirited monologue all the way.

"When I saw him stiffen his shoulders," she kept crying, "I knew he would do something glorious. You can always tell if you watch him. When he screws up his mouth, that's another sign. Oh, you'd very soon learn—"

"I don't want to learn," Mary cried in vexation. "I hate the sight of him, I'm sorry he was ever born; I wish he'd broken some of his bones before he'd got to the field—Oh, I beg"

your pardon, of course—very babyish of me. But the fact is, I am downright ashamed of you for a Radcliffe girl."

Miss Lusk laughed constrainedly and fell silent. Ruth, on the curbstone edge of the sidewalk, kept silent also but flashed a pleased glance at Mary. Her warm and dramatic spirit liked the mild tempest they were all in. But Mary felt her speech to have been absurd, and as her good humor rallied was ashamed. She presently proposed that they go down to Fay House for tea and cakes, as it was Wednesday.

In the dean's big pleasant room at Fay House a great fire blazed noisily beyond the little table where the president sat pouring tea. The dean and secretary were talking to some shy-looking girls at the far side of the room, and there were five or six lively-talking seniors about the tea-table. They all looked up eagerly as the girls came in. "News from the game?" three or four voices cried at once.

"Yale got the best of us again," Mary answered. "Ruth

and I are rather cross, and may we have some tea? Miss Lusk doesn't need any—her side won," she added pleasantly.

There was a very general murmur of lament about the room while the newcomers sat down. The secretary sat poking the fire considerably. Of a sudden she set the poker up and began to sing "Fair Harvard."

Everybody sang with her, even little Miss Lusk with her renegade blue ribbon. Indeed, she made a sudden dab at it and pulled it off her shoulder. Mary's eyes had caught the movement of her sleeve across the fire-light, and now as the verse ended she leaned over and said: "Fair Harvard was written in the little front room upstairs—did you know?"

Miss Lusk nodded thoughtfully. She dropped the blue knot upon the coals in the fireplace. "I wish our side had won," she added, watching the ribbon shrivel and consume.

SARAH NORCLIFFE CLEGHORN.

HELPS FOR HOME NURSES.

By ELISABETH ROBINSON SCOVIL.

ILLNESS AT HOME.

It often happens that in cases of serious illness it is impossible to procure the services of a trained nurse. The nursing must be undertaken by the mother or the sisters of the patient, and some intimate friend may assist. It is then that the inexperienced, feeling their own insufficiency, shrink from the responsibility and welcome gladly any hints that may help them to perform their task better. The right way of doing things is usually easier than the wrong way, when once one knows it, and the result is sure to be more satisfactory. There are many little devices and appliances in use, by those who have been trained to care for the sick, which would materially lighten the work of the amateur nurse if only she knew them in her time of need.

There are a few principles which—if she applies them and carries them out faithfully—will save her much needless trouble and anxiety and add greatly to the comfort of the great sufferer in her care. The home nurse in charge of an invalid who is dear to her labors under one great disadvantage—she carries a load of grievous fears and apprehensions and personal grief which naturally does not oppress the trained attendant whose private feelings are not involved. To counterbalance this she must husband her strength and save herself in every way possible if she is to do the best for the sick person.

THE CARE OF THE NURSE.

A nurse who is nervous and worn out naturally affects the sick person unfavorably. It is a part of her duty to her patient to keep herself in the best condition to wait upon him. Rest and food are the two essentials to this end, fresh air is an important factor and any relaxation that she can obtain will be of assistance. In serious illness there is little time for rest in the sick room. The sufferer requires undivided attention and any faculty is on the alert to supply his wants or minister to his needs. When there are several members of the family who can take part in the nursing they usually exhaust themselves all at once. They feel too conscious to sleep and so are in the sick-room unduly late and early. They cannot bear to leave the house and so do not get air and exercise. They feel that it is absolutely essential for everyone to be occupied with the patient and that thought for themselves shows want of feeling for him.

Sickness is a state of siege, a crafty and wily enemy is to be fought and overcome by watchfulness and good care. The nurses are the garrison, the doctor the commander-in-chief. The sufferer must not be left alone and undefended for a moment. In order that this may be done effectively the garrison must not waste its available strength by all its members being on active duty at the same moment. Unless in exceptional cases of violent delirium one person is enough in the sick-room at one time. A certain period should be allotted to her during which she is in full charge. When this is over someone else should take her place, and she should be free from all responsibility for the invalid until her hour of duty comes round

again. When she is at liberty she should go out of doors for a short walk, if only a few turns back and forth in the open air, and then lie down in darkened room to sleep if possible. If there is a sufficient interval, she should try to occupy her mind with household duties or her usual occupations so as to return to the bedside of her charge refreshed by change of thought and scene.

REFRESHMENT.

A nurse cannot keep herself in good condition without proper food. It is hard to swallow solid food when one is choking with anxiety; when the mind is in a tumult of grief and sickening fear the power of digestion seems affected and it is physically impossible to eat as usual. The meal is sent away almost untasted, and the strength on which so much depends, fails because it is not reinforced by proper nourishment. Liquids are not as difficult to take as solids, and the anxious nurse should have a full supply of the most nourishing varieties. Milk prepared in various ways is the best; cocoa made with half milk and half water, hot milk—not boiled—diluted with boiling water if desired, milk with soda water, vichy or seltzer, an egg beaten light and put in a glass filled with milk or boiling water, salt or sugar being added as preferred. Strong soup, beef tea, mutton or chicken broth, oatmeal gruel, arrowroot or cornstarch gruel, all made with milk, are good. A piece of bread or biscuit should be eaten with the fluids.

RECORDING SYMPTOMS.

If the doctor wishes the patient's temperature taken or pulse recorded, he will probably do it himself. If he entrusts it to the nurse, he will provide her with one of the printed charts which come for the purpose of recording these observations. She will find it a great convenience and assistance to keep a private record of the amount of food taken by the invalid, the sleep obtained, whether broken and restless, or quiet and undisturbed, and any other matters which are of importance. Sometimes symptoms that seem very trifling to her, have a deep meaning for the more experienced physician. If there is acute pain, she should note the duration of the paroxysms and the interval between them, whether any change of attitude relieves it and in which position the sufferer seems least uneasy. If there is a cough, she should notice how frequently it recurs, whether it is short, hacking and incessantly troublesome during the waking moments, or if it returns after periods of rest, is more violent, and is followed by more or less exhaustion. If phlegm is raised, it should be kept for the doctor's inspection. Any unusual appearance should be carefully examined and pointed out to him; slight twitchings of the face or limbs, avoidance of the light, restlessness, the appearance of a rash or any abrasion of the skin, should be reported. Looking back through a mist of fatigue and anxiety at the events of many hours it is often difficult on the spur of the moment to answer the doctor's questions accurately without some written record to assist the memory and prevent mistakes.

COMFORT OF THE SICK.

When there is much fever, frequently bathing the face and hands, and even the feet, helps to reduce the temperature and soothe the sufferer. Small basins of granite iron ware shaped like a half moon, can be obtained which facilitate the task. A folded Turkish towel can be placed to receive chance drops. A woman's hair should be combed and plaited once a day or it falls into a distressing state of disorder. If braided in two plaits, half can be done at one time and the balance at another. The eyes should be shaded from the light, not by entirely shutting out the sunlight—the best disinfectant in the sick room—but by half-lowering a dark-green blind and placing a screen between the bed and the window. The mouth should be carefully attended to, rinsing it with a little fresh water after food has been given, wiping the teeth twice a day with a soft bit of linen dipped in a mixture of lemon juice and glycerine, and keeping the lips anointed with pure vaseline to prevent the skin from cracking.

The undersheet should be tucked beneath the mattress and firmly pinned at the four corners to prevent wrinkles. Each night and morning it should be brushed and straightened and changed, if the least soiled.

FOOD.

The tendency at present is rather to overfeed sick people. Perhaps it is a reaction from the practice of starving the sick which was in vogue half a century ago. No doubt the path of safety is in that golden mean so much more difficult to follow than either extreme. There is almost always an entire want of appetite in a person seriously ill; Nature says very plainly by this means that the stomach is inert, not secreting its digestive fluids properly and that the entire apparatus for dealing with food is out of order and not up to its usual duty. Under these circumstances it would seem unwise to pour in a mass of material that can only be a useless encumbrance, to be disposed of with difficulty.

Liquid food alone is indicated. The quantity must be regulated by the physician and given at regular intervals, usually once in two hours. Milk diluted with one of the effervescing waters is the chief reliance. It is also mixed with boiling water and given hot, peptonized, which pre-digests it and leaves less labor for the enfeebled stomach to perform. Sometimes the milk is supplemented, or alternated, with eggs, always given unboiled. The white of an egg is shaken with half a pint of water in a bottle or glass jar until they are thoroughly mixed. Salt or sugar may be added or the juice of half a lemon, converting it into albumenized lemonade. A whole egg can be beaten and hot or cold lemonade added to it. If it is carefully done, the presence of the egg can scarcely be detected. Egg-broth is made by adding boiling water, a tea-spoonful at a time—to prevent curdling—to a lightly beaten egg. When the egg is warm fill the glass with boiling water. Buttermilk and koumiss or similar preparations are agreeable to some patients.

PRACTICAL POINTS.

Ice water never should be given to a sick person: a quantity of ice-cold fluid taken into the stomach at once is injurious even to those in health. If there is not a refrigerator where water can be kept cool, fill a stone-ware pitcher with cold water, cover it with a coarse, wet, woollen cloth and stand it in a draught. The evaporation cools the water, and the cloth must be kept wet. Small pieces of ice may be given to a patient, as they dissolve gradually in the mouth, and the water is warmed as it trickles down the throat. To keep bits of ice as long as possible, tie a piece of muslin over a bowl and place the ice on it, the water drains into the bowl beneath, as the ice melts, and must be emptied. Cover the whole with a newspaper twisted into a cap to exclude the air.

If a bar is fastened outside the window about three inches above the sill, the latter can be used as a receptacle for small covered jars holding milk, beef juice, extra ice, etc. A little storehouse of this kind lessens the number of the inevitable journeys up and down stairs that consume so much of the

strength of the nurse. Food, particularly milk, should not be kept in the sick room. It quickly absorbs impurities from the atmosphere and becomes unfit for use.

When the patient can be moved from bed to couch, place the couch at right-angles with the bed, the foot touching the head of the bed. Let three persons stand at the side of the bed next to the couch and, putting their hands well under the invalid, lift him steadily in their arms: by turning half round they can lay him gently and easily on the couch. In moving a person all who lift must stand on one side of him, else, in turning round those on the other side come between him and the couch on which he is to be laid. When the arms are put well round the patient he lies comfortably in the clasp of those who are carrying him, and the weight, being evenly distributed, is less felt.

QUIET.

When an animal is sick or wounded it creeps away from its companions to be alone. Quiet, the absence of excitement, the very fact of not being obliged to make the least exertion or even to fix the wandering attention is surely the condition in the sick human being, most favorable to recovery. The nurse, particularly in country towns and villages—where everyone takes a lively interest in his or her neighbor and feels it a duty to show sympathy in illness by personal visits—finds it very difficult to exclude visitors from the sick room. If the disease is infectious, it is often almost impossible to obtain the necessary assistance, for then self-preservation becomes a factor in the case. In any other illness there is sure to be no lack of friendly interest, and those who come feel it a distinct injury if they are denied a sight of the sufferer. It is best to ask the doctor to give orders that no one shall be admitted. His word cannot be gainsaid, and the positive prohibition saves unpleasantness to the family. Even when convalescence begins visitors should be admitted very cautiously, one at a time, and the invalid guarded from over-fatigue by permitting no one to stay beyond a very short time.

Nothing fritters away the nervous energy which is so precious to the patient as noises in the house. Banging doors, which would close softly if a spring or even a strip of cloth was applied, creaking hinges that an oiled leather would quiet, rattling windows which a plug of wood would secure, steal away a little of the strength of which every atom is invaluable. The squeaking shoes and rustling dress of a nurse are often torture to the sensitive nerves of the sick, who will not complain lest they be thought fussy.

OBEYING THE DOCTOR.

The physician in charge of the case is the commander-in-chief in the grim conflict which is being waged with disease. He lays his plan of campaign according to his past experience or in a mode of action that will meet a present emergency, and he cannot carry it out successfully unless he can depend implicitly on the faithfulness of his subordinates. If he orders poultices to be applied, medicine to be administered at certain intervals, food to be given in exactly prescribed quantities, he has a right to have his orders carried out precisely as he gave them, or he cannot fairly be held responsible for the result.

It is useless to employ a doctor and then disregard his orders and act on one's judgment. If for any reason, full confidence is not felt in him, a request should be made for further advice, but this must be done with his consent, and he must be present at the consultation. A doctor is usually very glad to share the responsibility of a serious case with a fellow practitioner. If the treatment pursued seems unwise to the friends of the patient, they can ask him to explain his reasons for it. If these are unsatisfactory, there is always the resource of calling in some one else. While he is in charge his will should be law, every direction should be implicitly obeyed to the very best of the nurse's ability, and nothing should be concealed from him which he has a right to know. Perfect confidence between nurse and doctor can only result in good to the patient.

ELIZABETH ROBINSON SCOVIL.

INVALUABLE TO MASQUERADERS, ETC.—The large demand for our Pamphlet, "CHARACTER AND UNIQUE FASHIONS" has necessitated the issuing of a new edition in which has been incorporated a variety of new costumes. It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, and descrip-

tions of several parties, and is illustrated with styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. It has been in great demand for Theatrical and Masquerade Purposes, and is a handy book of reference when patterns of the nature described are required. Sent postpaid on receipt of 2d. or 5 cents.

FOR THE CHILDREN.

Almost any child can work out this puzzle; in fact, its solution should be plain at first sight to your puzzled eyes and minds. The drill you have had in puzzles has sharpened your wits so that you would readily undertake to solve the most difficult. It is only the lazy little lads or lassies to whom the sight of a puzzle is alarming; the bright ones fairly delight in it.

A mysterious loop is here presented threaded with a string to each end of which is fastened an oblong block. How can we disengage the string from the loop? First of all, make the loop of flexible leather in the shape pictured. Slash the piece of leather lengthwise at each side of the center, to form the loop, and cut a square hole in it below the loop; then adjust the string or thong of leather, and tie an oblong piece of leather to each end. If you use twine, oblongs of pasteboard may be substituted for the leather. Simply slip the string under the loop near the bottom and then slip each end into the square hole, as pictured at figure No. 1.

The string is shown freed from the loop at figure No. 2, and it is released in this wise: Pull the loop through the square hole and with it one end of the string with the oblong block attached to it. After this end has been slipped out, one tug will force the entire string through the loop, enough of which has been drawn through the square hole to admit the oblong easily. Remember that the leather must be pliant, for otherwise the string and loop will not work easily.

This is a particularly simple trick, which everybody can learn at the very first trial, though should any of you fail the first, or even the second, time you must not give up. The third trial will surely be successful. A lesson in patience will have been learned in the event of making repeated trials, besides a puzzle solved, and none of my little friends can too early learn the value of patience.

BRED-TIME STORIES FROM GREEK MYTHOLOGY.

PHILEMON AND BAUCIS.

Somewhere in Greece on the margin of a great lake of dark and stagnant water stand an oak and a linden tree. They look to be nearly as old as the world itself, yet their boughs bend and sway towards each other continually, and sometimes when the wind blows whisperings are heard among the great branches. Where the lake is now a great city once stood, and the trees were two mortals, who on account of their piety were alone saved in a whole city full of people. For the city was destroyed for its wickedness. You have not forgotten Jupiter's disposition to leave his Olympian throne from time to time and amuse himself by prying about on earth in disguise? These visits to earth were often followed by severe punishments for the inhabitants of the locality in which it pleased the wise god to appear. Coming upon the people thus unawares Jupiter learned much that would otherwise have been concealed from him.

One day the god and his messenger, Mercury, both in disguise, approached a certain city as pilgrims and, knocking at

the door of every house, asked food and shelter. Every door was inhospitably closed in their faces until they reached an humble cottage in which lived a poor and aged couple, Philemon and his wife, Baucis. They bade the wanderers welcome and set before them the best they had. Baucis spread a coarse cloth over the stone seat, which served the purpose of a table, while Philemon gathered fruit and also pot herbs in the garden, which the wife prepared in an iron kettle. Soon the simple meal was ready, and the guests were invited to partake of it. The juice of grapes was served with the meal, and as fast as the pitcher became emptied it refilled itself of its own accord, to the astonishment of the aged couple. In amazement and awe they recognized their guests as gods from Olympus. Falling before them on their knees in terror they implored forgiveness for their poor entertainment.

In honor of their guests Philemon and Baucis had determined to sacrifice the goose which they had long kept to guard their house, as people nowadays keep dogs. But the bird, old as it was, was yet too agile to allow itself to be caught, and escaping the old people it claimed protection of the gods. Acknowledging who they were, the gods forbade the sacrifice, and commanded the old people to leave their home and follow them. They then prepared to punish the village for its inhospitality and evil ways, and so swift was the punishment that when the aged couple, who had now ascended the hill near their home, turned to look behind, instead of the city there appeared only a lake on the bank of which stood a single dwelling, which they recognized as their old home. But even while they looked and wept over the unhappy fate of the

people of the city, their house disappeared and a temple with marble columns and portico and gilded dome arose in its stead. Their astonishment grew even greater when Jupiter addressed them in kindly tones: "Excellent old man, and woman worthy of such a husband, speak, tell us your wishes; what favor have you to ask of us?" Philemon turned to Baucis, and found her greatest wish to be exactly like his own. And this he asked of Jupiter: That as priest and priestess they might be made guardians of the temple, serving in this way until it pleased the gods to take them from earth. They prayed also that when that time came life might be taken from them at the same moment.

Their wish was granted. They lived to a great age and kept faithful guard over Jupiter's temple. One day as Philemon and Baucis stood before the holy temple they each beheld a leafy crown forming about the other's head, and even as they gazed they became transformed into trees. They bade each other farewell at the same moment, just as the tough brown bark closed about them. Philemon was converted into a sturdy oak and Baucis into a linden. These great trees still remain and are the only pleasing sights for miles around, for the lake is never clear, and beyond the lake the ground is marshy and is a home for all sorts of ugly, winged and creeping creatures.

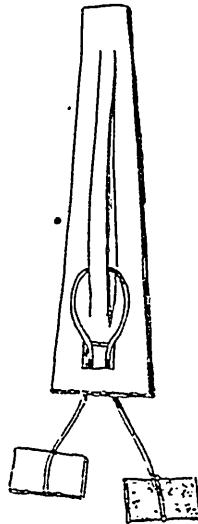


FIGURE NO. 1.

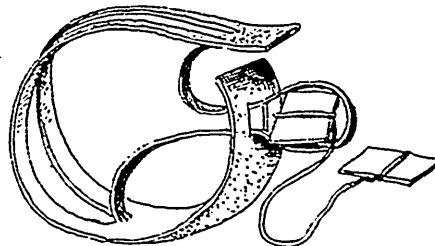


FIGURE NO. 2.

FIGURES NOS. 1 AND 2.—THE MYSTERIOUS LOOP.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the number and size of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the number, size and age should be given in each instance.

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.

THE FAIRIES' FROLIC.

BY LUCY JENKINS.

Children enter into organized sports with an earnestness which cannot readily be simulated by their elders. The little ones conceive a play to be real, and their acting becomes a perfect copy of their every-day conduct. Drilling them for a play is, therefore, an easy and gratifying task. Intended for very little tots is this "fairies' frolic," which partakes of the nature of a dance. Eighteen children of graduated sizes, ranging in age from six to ten years, are required, six being boys.

The costumes are essentially of the "airy fairy" kind and need not be expensive to be effective. Pale-blue tarlatan gowns are worn by six of the taller girls. The skirts should be full and short and the bodices likewise full on the order of a baby waist, low-necked and with sleeves puffed to the elbows. Two or three tarlatan petticoats will hold out the skirt properly. A sash of the tissue is draped about the waist and disposed in a large bow at the back. The stockings and slippers should match the gown.

The smaller girls are in white tarlatan and wear white stockings and slippers, and, instead of the sash, white muslin wings sown with green and silver spangles or covered with green and white tinsel thread, are sewed to their shoulders. Pointed caps of white silver paper would be effective, though not really necessary.

Tight-fitting short trousers and jackets of pink or flesh-tinted Canton flannel are worn by the boys, their slippers and stockings matching the suit in hue. They carry bows and arrows two feet and a half long and represent cupids.

On the diagrams the cupids are indicated by little squares, while the girls are designated by small circles. The terms "right" and "left" used in the stage directions mean the right and left side from the spectator's point of view.

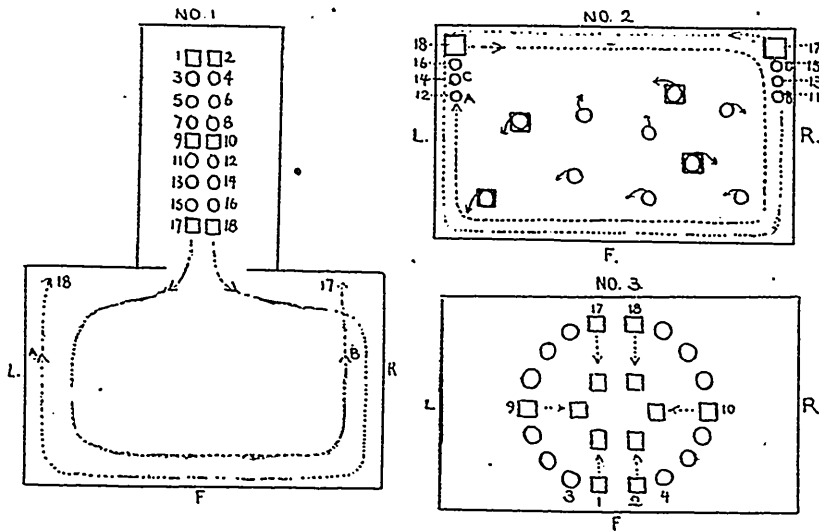
An *allegro* movement in $\frac{3}{4}$ time is played throughout the dance, the step being that known as the "May Pole," three steps being taken on the first three notes of each bar, and the foot being extended on the fourth.

At the rising of the curtain the children march on in pairs from the back of the stage, the tallest couple heading the line and the first, fifth and ninth couples being cupids. (Diagram No. I.) When well out upon the stage the two lines divide as

dance twice around the stage and then all dance to the center, forming the ring shown in diagram No. III. Here, holding each others' hands, they dance around once. Every fourth child in this ring is a cupid as denoted by the squares in the diagram.

At the tap of a bell the cupids leave the large ring and form a smaller inner ring, both rings dancing around once in opposite directions.

The cupids now try to break through the outside ring at 1, 2, 3, 4, 5 and 6, diagram No. IV, but after an unsuccessful



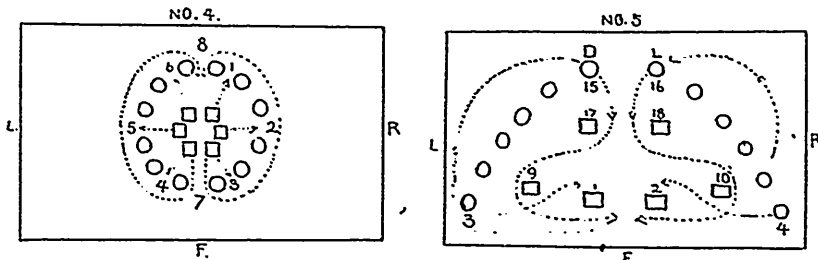
attempt again close the ring. The smallest cupid then escapes between the smaller fairies in the outer ring at 7, dances around once and re-enters the ring at 8, returning to the inner ring. Both rings again dance around once in opposite directions.

At the tap of the bell both rings are broken. The smaller fairies, Nos. 3 and 4, dance to the front of the stage, taking their places respectively at the left and right sides. (Diagram V.) Two small cupids, Nos. 1 and 2, assume a sleeping attitude, their faces resting upon their arms and their eyes closed. The remaining cupids, Nos. 9, 10, 17 and 18, take the positions indicated by the diagram and hold their arrows at arm's length towards each other, showing a side view of the face to the audience. The fairies then dance around three times,

15 and 16 leading as indicated by the lines of the diagram. Fairies Nos. 3 and 4 advance dancing to the sleeping cupids and awaken them. The cupids rise slowly to a sitting posture and rub their eyes with the backs of their hands, while Nos. 3 and 4 dance back to their places.

At the tap of a bell the fairies form three small rings, as shown in diagram No. VI, one cupid occupying the center of the rings formed at the right and left and two standing in the ring at the center, each cupid holding an arrow in the same position as in diagram No. V. The ring fairies dance around the cupids three times. The awakened cupids at the front of the stage, Nos. 1 and 2, sit with their hands clasped around their knees.

Diagram No. VII shows an effective tableau which is formed at the tap of the bell. The attitudes of the cupids remain unchanged. Three fairies kneel in a half circle round each cupid at the right and left sides, and six fairies take like positions in front of the pair of cupids in the center.



shown by the lines in the diagram and pass entirely around the stage in opposite directions until the first four pairs in each line occupy positions at C and D, diagram No. II, the remaining cupids and white fairies going to the center of the stage, where they dance in and out among each other in an irregular way. The cupids hold their arrows at arm's length and the fairies move their arms up and down to suggest flying.

The taller fairies and cupids at C and D in the meanwhile

The fairies now form one large semi-circle about the cupids, who form a smaller semi-circle in front. (Diagram No. VIII.) At the stroke of the bell the fairies kneel, each one throwing the arm nearest the cupid in front of her over her head as if to ward off the darts aimed at her by the cupid. At another tap of the bell the fairies rise, extend their arms and point their index fingers at the cupids as if to warn them, the unused hand being held behind the back. At another tap of the bell the cupids sit on the floor and clasp their hands around their knees. Fairies Nos. 3, 4, 7, 8, 13 and 14 kneel back of the cupids, clasp their hands over their knees, look upward and then off. Nos. 5, 6, 11, 12, 15 and 16 step to the kneeling fairies in front of them and each rests one hand on her own hip, the other on the shoulder of the kneeling fairy in front looking over her shoulder.

Once more the bell taps and the kneeling fairies rise and throw their arms over their heads away from the cupids, thrusting one foot out at the side and bending the body so as to look over the shoulder and down at the foot.

At the next tap of the bell the fairies again form a large semi-circle around the half-circle of sitting cupids.

(Diagram No. IX.) The six taller fairies at the center of the outer circle at a signal join hands raise them above their heads and keep time with the music by swinging one leg over the other, the toe touching the ground on the first note of every bar. The six smaller fairies, Nos. 3, 4, 5, 6, 7 and 8, leave the file and dance towards the front of the stage, following the dotted lines Nos. 3 and 4 leaving, and at a tap of the bell kneel, one couple behind the other. Cupids Nos. 17 and 18 change to a kneeling position and shoot arrows to the left and right. At another signal they resume their former positions. The six smaller fairies, lead by Nos. 7

and 8, dance around cupids Nos. 1 and 2, around and between Nos. 18 and 10. 17 and 9, cross the center of the stage and resume their former positions. (See heavy dotted lines at diagram No. IX.) The cupids at the same time rise, and the fairies at the back resume the positions shown in diagram No. VIII.

At the next tap of the bell fairies and cupids group themselves in two circles (diagram No. X), three cupids being included in each circle. Cupids Nos. 1 and 2 lead the circles, coming together at the center of the stage in front and clasping each other's hands. The others dance about the stage in their respective circles three times.

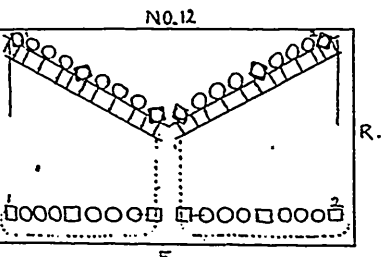
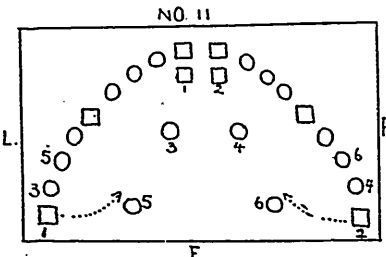
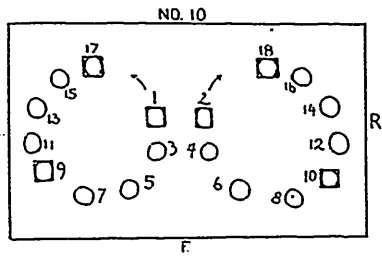
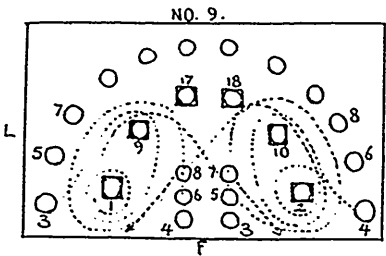
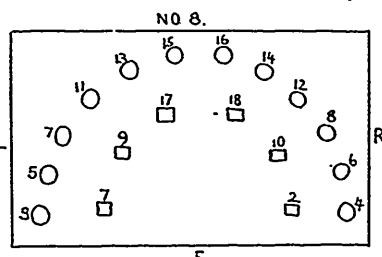
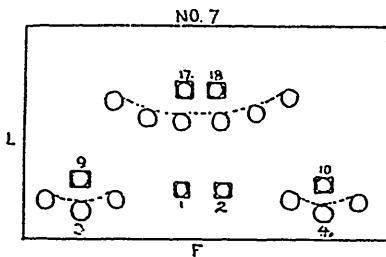
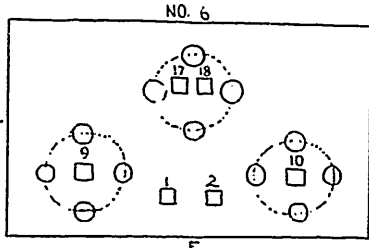
All now assume positions in the semi-circular line shown in diagram No. XI. At a tap of the bell Nos. 1, 3, 5, 2, 4 and 6 dance out of the line and take the positions shown by the inside figures of the diagram. At a signal they face each other, kneel and clasp their hands upon their knees, raising their eyes heavenward. The remaining fairies and cupids grasp each other's hands above their heads. Cupids Nos. 1 and 2 aim arrows respectively to the left and right.

At the next signal, while Nos. 1 and 2 retain their positions, Nos. 3, 5, 4 and 6 clasp their hands before their faces and lift their eyes as if in prayer, those in the back row raising their arms with hands clasped as if in supplication.

At another signal Nos. 1, 3, 5, 2, 4 and 6 rise, Nos. 1 and 2 still aiming

with their arrows, and Nos. 3, 5, 4 and 6 stretching out their arms in a line with the shoulders. The taller fairies and cupids maintain their positions. Again the bell is tapped, and all fairies and cupids dance down the stage and form a straight line just in front of the footlights as shown in the lower half of diagram No. XII, where they stand, keeping step to the music. This clears the stage, affording opportunity for bringing in two stout ladders. These have their lower ends placed together, center of stage, and their upper ends elevated upon boxes in the right and left upper corners of the stage. At the tap of the bell all courtesies, whirl about and, forming

two lines led by Nos. 1 and 2, take positions on the ladders, the larger children below, the smaller ones in graduated sizes above. (Diagram No. XII.) At a final signal all clasp their hands above their heads, forming a tableau. Red lights and slow curtain.



TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of THE DELINEATOR compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second

month preceding the month specified. For instance, letters to be answered in THE DELINEATOR for July should reach us before the fifth of May. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

CROCHETING.—No. 82.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
ch. st.—Chain stitch.
Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

s. c.—Single crochet.
d. c.—Double crochet.

h. d. c.—Half-double crochet.
tr. c.—Trebble crochet.

p.—Picot.
sl. st.—Slip stitch.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * for last *, means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

INFANTS' SUN-BONNET. (SUITABLE FOR A CHILD FROM 12 TO 18 MONTHS OF AGE.)

FIGURE NO. 1.—This is a popular design in crochet work and is very serviceable. It is also becoming to little faces. If properly lined, it will keep its shape perfectly. Either cotton

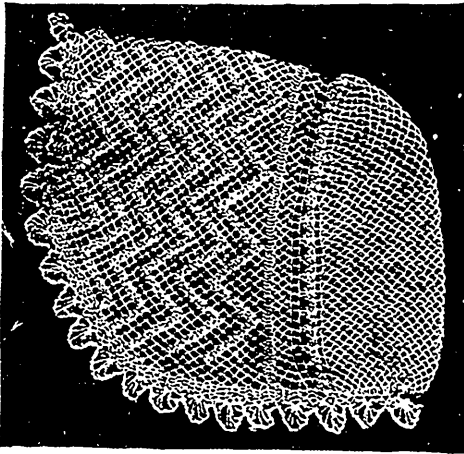


FIGURE NO. 1.—INFANTS' SUN-BONNET.

or linen thread—No. 40—is suitable for making it. It is begun at the lower edge of the crown as follows. Make a chain of 48 stitches.

First row.—Work 1 d. c. in every chain.

Second row.—* 6 ch., skip 1 d. c. and fasten with sl. st. in next d. c.; repeat from * to end of row.

Third row.—* 6 ch., fasten in first loop., repeat from * to end of row, where you turn with 6 ch., repeat as above for 45 more rows. Then narrow at the beginning of the next two rows thus: instead of turning with 6 chain, make 3 sl. stitches along the last 6 ch., this brings the beginning of this row in the center of 6-ch. of last row; narrow this way wherever narrowing is mentioned. Work next three rows plain. Repeat these last five rows twice more. Then narrow at the beginning of every row until there are but 9 ch.-loops in the row. tie and cut thread, fastening it at base of crown. Make 3 d. c. inside of tr. c. of first row at base of crown. * 3 ch., 1 d. c. between each of the loops: repeat from * all round crown. Begin and end every row along the side edges with 3 d. c.

Last Row of Crown.—Make a shell of 7 loose tr. c. in each d. c. of last row: lay crown flat and cut from it a pattern for lining.

To Make the Front—First row.—Make 5 ch., fasten with slip stitch in center of shell all the way round.

Second row.—3 ch., d. c. under ch. stitch and center of shell, ch. 3, d. c. in third ch. below. repeat all round.

Third row.—6 ch., fasten with sl. stitch under each d. c. of last row.

Fourth row.—6 ch., fasten with s. c. under center of ch. of last row; repeat all round.

Fifth row.—Like fourth row.

Sixth row.—Make 3 ch., fasten with sl. stitch under center of loop; repeat all the way round.

Seventh row.—Make 1 d. c. in each stitch of last round.

Eighth row.—6 ch., skip 2 d. c., fasten with sl. stitch in next d. c.; repeat all the way round.

Ninth row.—Make 6 loops as in last row, then between the next two loops underneath make a shell of 3 tr. c.; repeat to the end of row.

Tenth row.—5 loops, then a shell st. on each side of shell in the last row; the picture shows fully how the next 12 rows are made. In the next 25 rows begin to narrow as before, one loop at the beginning and end of every row for 23 more rows. then bind off the edge of the front by making 3 d. c.; catch into a loop, turn work, draw thread through a loop and make 1 d. c. in each of the 3 d. c. just made: repeat until the front is bound off.

For the Edge.—Make 6 ch., fasten with sl. stitch between each d. c. all the way round: then fasten thread in center of a loop, * skip 1 loop and make a shell of 8 long loose tr. c. in next loop, with 3 ch. between each tr. c. of shell; skip 1 loop and fasten with sl. st.; repeat from * all the way round.

Last row.—Make 3 s. c. over 3-ch. between each tr. c. in last row; pull front into shape and cut a pattern for the lining. Cut two pieces for the front and one piece for the crown, allowing for seams. After sewing the two front pieces together insert a piece of buckram for stiffening; sew the crown piece to the front and slip the crocheted bonnet over the lining. A few stitches are all that is needed to hold the crocheted part to lining, and

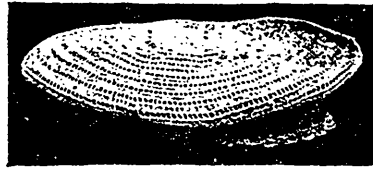


FIGURE NO. 2.—INFANTS' TAM-O-SHANTER.

these should be taken around the edge. One yard of silk is quite sufficient for lining and ties and a pretty bow at the top of the crown. For a sun-bonnet silk is more appropriate for a bow than ribbon. Wash silk or any other wash material is quite suitable. The ties and piece for bow should be hem-stitched. When wash material is selected, instead of using buckram to stiffen the front, three thicknesses of the lining would, when starched, be quite stiff enough.

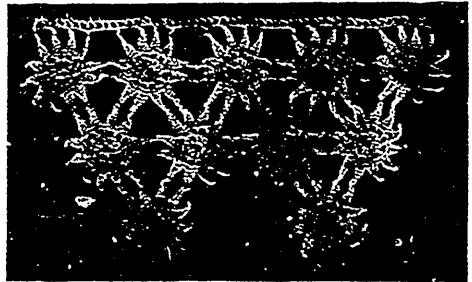


FIGURE NO. 3.—CROCHETED STAR EDGING

INFANTS' TAM-O-SHANTER. (SIZE SUITABLE FOR A CHILD OF 18 MONTHS.)

FIGURE No. 2.—Made of knitting silk No. 500, this is a very dainty and durable cap for a baby. It is also very pretty when done in linen thread No. 40. In either case it may be lined with silk if desirable. It is begun at the center of the crown and worked as follows: Make 8 ch., join; over ring work 12 s. c.

First round.—Make 1 d. c. in every s. c. of last round, with 2 ch. between.

Second round.—Make 1 d. c. under d. c., 2 d. c. under 2-ch. of last round.

Third round.—1 d. c. in every d. c. of last round, with 2 ch. between.

Fourth round.—1 d. c. under d. c., 1 d. c. under 2 ch. of last round.

Fifth round.—*1 d. c. in every other d. c. with 2 ch. between 5 times, to widen; make the next d. c. in the next d. c. of last round and repeat from * to end of round.

Sixth round.—1 d. c. under d. c., two 2 d. c. under each 2-ch.; repeat all round.

Repeat 4th and 5th rounds until 22 rounds in all have been worked. The 23rd and 24th rounds are crocheted without widening.

Twenty-fifth round.—Begin to narrow off, as follows: make all open-work rounds thus: 1 d. c. in every other d. c. of last round, with 2 ch. between. Narrow in solid work thus: * make 11 d. c. under 11 stitches of last round, then skip a stitch of last round, repeat from * to end of round. All solid rounds are worked the same. Narrow 11 more rounds in the same way, then begin the band by making 2 d. c. under every 2-ch. of last round.

Second round.—* Make 6 d. c. in 6 l. c. of last round; then make 8 ch. and catch back in top of last d. c.; repeat from * to end of round.

Third round.—Fasten thread in top of picot, * 12 ch., catch back in 5th ch., 5 ch., fasten in top of next picot; repeat from * to end of round; cut thread and fasten in picot of last round.

Fourth round.—* Make 6 ch., catch in top of picot; repeat from * to end of round.

Fifth round.—Make 1 d. c. in every st. of last round.

Sixth round.—* In 3rd. d. c. make a shell of 7 d. c., skip 2 d. c. and catch with sl. stitch in 3rd d. c., repeat all way round.

Silk is the prettiest material for lining. When it is used, a band of buckram measuring a little over an inch wide should first be covered with the silk; then a circular piece of the silk 14 inches in diameter should be gathered to the band for a crown lining. If nicely done, a few stitches only will be required to hold the crocheted cover in place. Crocheted covers are quite an improvement on the all silk Tam-O-Shanter, for it is then always possible to have a fresh covering for baby's head. Even the silk crocheted work can be renovated to look as well as new. Ammonia used in the washing water is much better than soap for renovating a silk cap. Very little starch should be used in the linen covers. A bow of ribbon to match the lining should be placed on the band at one side.

CROCHETED STAR EDGING.

FIGURE No. 3.—*To Make a Star.*—Make a chain of 6 and join. Work 12 d. c., with 1 ch. between in the ring and join. Chain 5, then d. c. under each one-chain of last row, with 2 ch. between and join; there must be 12 d. c. * Ch. 7, sl. stitch in second stitch of chain, then 2 s. c., 1 h. d. c., 2 d. c., fasten with sl. stitch in top of next d. c. *; repeat between stars all round.

Make another star and join 2 of the points to corresponding points of first star thus: When the 7-ch. for the point is made, take the hook and put through the end stitch of one of the finished points of first star; then take the loop left from 7-ch. and pull it through; finish point as before. Work stars this way to the desired length. The other rows are joined as the illustration shows.

To Make the Heading.—Fasten thread with sl. stitch at the fourth point from the joining and work s. c. in each point, with 4 ch. between, and make 7 ch. between the stars.

Next row.—Work a d. c. in every other stitch, with 1 ch. between. (See engraving.)

MOVING THE HOUSEHOLD.

To the conservative mind the thought of a change of habitation never presents itself except through the pressure of extraordinary circumstances. She who has never been confronted with conditions necessitating the transference of the Laras and Penates from one home to another has been spared much. There are times, however, when a migration becomes inevitable, and while the shifting of one's possessions is sure to be attended with much discomfort, this may be lessened by thoughtful management. There is one blessing attendant upon a change of residence in the sifting-out of belongings long past service and treasured under a vague expectation of ultimate usefulness. Many of the decrepit articles of furniture laid aside for years can by no possibility be made strong, and yet for association's sake the owner is loath to part with them. The attic that has been the repository of these possessions must now be emptied, and a final disposition made of its contents. Trunks, drawers and closets that have held much needless clothing are overhauled, and a decision made as to the future value of the articles contained therein, while old magazines and novels that are not to be kept are sent to the ever-needy reading-room. If this disposition of an accumulation of years is to be of any advantage, it should be merciful, for it is useless to carry to the new home broken furniture, bric-à-brac that cannot be mended or clothing that can never be used. It is never difficult to find some one to whom much of the cast-off articles will be welcome, while the rest may be burned or left within reach of the junk man. Much quiet preparation may be commenced a month before moving, in the repacking of trunks and boxes; treasured bric-à-brac may be carried safely if it is packed with the clothing in trunks or bureau drawers, each piece being first wrapped in paper and so placed that it will receive as little jolting as possible. A quantity of these prized possessions always at hand when packing clothing, linen or blankets will so reduce

the actual number of pieces to be packed that the stowing away of these perishable articles will be accomplished almost unawares. Large pieces may be reserved for the box of blankets, placing the china between the soft folds.

THE DISPOSAL OF BOOKS.

Books should be packed in strong boxes or barrels, but these must be of moderate size, for if too large they will break under the excessive weight. Strong shoe boxes and flour barrels may be used with safety. The books should be well brushed and beaten free of dust, then packed as tightly as possible to prevent rubbing, prized bindings being protected by a wrapping of paper. If flour barrels are used, they should be swept clean; a lining of newspapers should then be added. The book boxes or barrels may be covered or not, as desired. They are usually well treated by the workers. A large packing box may be used for the disposal of the curtains, bed-spreads, portières and similar large articles. Shake the draperies and curtains free from dust, folding them carefully and laying them in the box one upon the other. Small pictures or mirrors may be distributed safely among them. It is well to keep always in mind that the breakable articles are the first thought. Never fill with clothing a bureau drawer or a packing box without disposing of some of these frail pieces of furniture. Rugs are laid one upon the other, rolled up and tied securely, and each bundle is ticketed with reference to its contents. Sofa-pillows find a resting place in the china closet or any case with a glass front, while the bed pillows are placed in the mattress of the bed to which they belong; the mattresses are then folded once with the pillows inside and the whole bundle tied tightly at each end. When the mattresses are not of different tickings and, therefore, not easily distinguished it is well to tag them as they are

being rolled up. These tags are a great convenience and may be purchased at small cost or made at home.

PACKING THE CHINA.

The packing of the china is not the least of the trials incident to moving. Where expense need not be considered this part of the work should be done by professional workers; they will guarantee the safety of the wares intrusted to them. These men charge by the barrel for their work, and the number of barrels they are able sometimes to evolve out of an ordinary equipment of china will cause the heart of the housewife to swell with pride—until the bill is presented. When economy is essential and the china is packed by the housekeeper, her first attempts are generally accompanied by fear and trembling for the result. Confidence, however, will be gained by the exercise of common sense. The barrels used for the crockery should be strong and not larger than the ordinary sugar barrel. Commence the work by laying in a depth of straw or excelsior, making a thick bed at the bottom; extend also this protection somewhat up the sides of the barrel. The excelsior can be obtained in quantity of any upholsterer. Heavy crockery should be placed in the bottom, and all should be packed so closely that it cannot shift. Protect each piece with a wrapping of newspaper before packing, and see to it that no unprotected pieces touch each other. Each plate is wrapped in a single thickness of paper, one plate is then piled firmly on the other, and all are placed in the barrel in a compact pile. Saucers, soup plates or other dishes that fit together may be packed in the same way, a covering of excelsior being added when one depth is filled and a second layer of the china commenced. When packing heavy pieces of crockery, such as pitchers, bowls, etc., it is well to economize space by filling them with smaller articles, wrapping each piece in paper and, before laying in, adding a bed of excelsior at the bottom of the larger vessel. When filled to the top set this piece in the bottom of the barrel, protecting thoroughly with excelsior. Cover all the wash bowls with paper, setting them one inside the other and pack together. Make up a barrel or box of the most fragile ware—wine glasses, after-dinner coffee cups, tea-table appointments, etc.,—and fill all interstices with straw or excelsior, remembering that there must be no possibility of shifting. Shake the barrel frequently to settle thoroughly each layer—or depth—before commencing on a second. Make a list of what is placed in each barrel, designating each list with a corresponding number marked on the barrel. Memoranda of this kind will be found most serviceable if there is need of the contents of any particular barrel before all the china can be unpacked. When the moving is not by rail or water the crockery barrels need not be covered.

THE HEAVY FURNITURE.

Large mirrors, marbles and pictures should be crated, the crates being made by a good carpenter, strong "inc." timber being used for the frames. When laying the mirror in its crate protect it by pads made by inclosing a quantity of excelsior in a width of newspaper, making the pad any desired shape. Marbles may be packed one upon the other in the same case, with a generous supply of excelsior between. Legs, arms and the wooden frame of each couch should be protected by long pads of excelsior, the whole couch being then covered with burlap. This work is not difficult for the amateur. The burlap is first tacked to the under front surface of the wooden frame and then brought forward to envelop the entire article of furniture, the padding being slipped to place as the work proceeds. The burlap is tacked on the under surface of the frame at the back, when the work is ready for completion, being drawn as tightly as possible as the tacks are put in place. The energetic housekeeper may easily do much of this packing when the materials are at hand. Large pieces are sometimes protected by a wrapping of thick paper obtained of the upholsterer. This paper comes in very large sheets and is freely used on the footboards of the beds, the sides of wardrobes, or other large surfaces that cannot be protected by burlap.

Furniture, however, need not be considered unprotected because it has not been covered with burlap. All legs of chairs are wrapped with newspaper tied to place with twine. Newspaper is the constant resource at this time and finds employment in all emergencies. Book boxes and book or crockery barrels should be carefully headed with their own wooden covers to insure the safety of the contents. Packing boxes are freely used, the articles placed in each carefully noted in the indispensable

moving book and numbered to correspond to the number of the box. Old quilts, the contents of the patch-bag and old clothing may be used when the pictures are being packed, and even the bed linen may be covered with newspaper and laid between the pictures. All pictures should be packed perfectly tight to insure safety.

Kitchen articles are placed in barrels for convenient transportation and should receive a thorough scrubbing before being packed. Curtain poles are divested of rings and ornamental ends; the latter are placed in a box by themselves, while the poles are tied tightly together. All drawers that are fitted with keys should be locked and the keys tagged and kept in a bag that will be at hand when needed. When the moving does not necessitate a transfer by rail the undertaking is much less serious, though the transporting of one's belongings any considerable distance is fraught with much discomfort for days beforehand. The packing must be more thorough, furniture must be encased in burlap and all exposed corners and ends padded with excelsior. It is best to give up one large room to the storage of articles as they are made ready for shipment and another room for the making ready.

Rugs are laid one upon the other, made into convenient rolls for handling, then tied up tightly and covered with burlap, the latter being sewed tightly to place. An upholsterer's needle and packing twine will be needed for this work. Mattresses are folded once, tied tightly and covered with the burlap, which is sewed to place as in the case of the rug bundles. Within the protecting folds of each mattress a mirror or prized picture may be laid with safety. Castors to beds, tables, couches, etc. should be strung each set by itself and tagged properly. All silver should be packed separately in a trunk, and it will be desirable to have this adjunct to housekeeping where it will be easily accessible. In the domestic turmoil at moving time nothing is so elusive as dish towels and mops, hand towels, soap and the articles most needed for comfort.

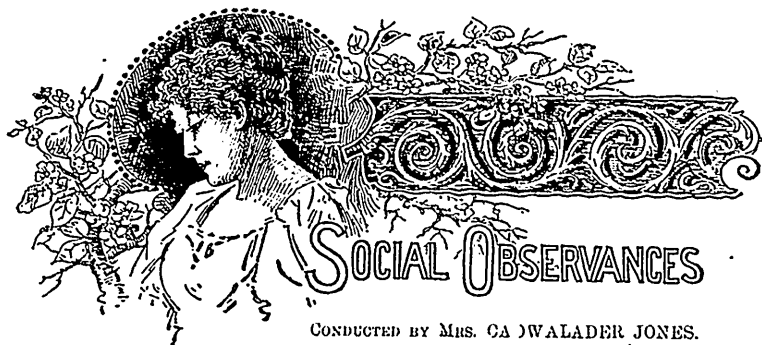
ARRANGEMENTS FOR TRANSPORTATION.

In arranging for the transportation of goods by rail it is well to charter a car—unless the charge appears disproportionate—which will insure the through carriage of the freight. The men engaged for the moving should understand packing a car for shipment, an art quite distinct from general van packing. All the best companies, however, have skilled men for this work. The piano should be boxed, men who make a specialty of this work being employed. They will take the instrument to the car and see that it is properly and safely located. In moving by rail it is worth while to take out an insurance policy for the goods entrusted to the railroad company; the cost is slight, and the expenditure brings its equivalent in peace of mind. It should be remembered that for a car detained over twenty-four hours an extra charge is made; arrangements should, therefore, be made beforehand for the transfer of the goods when they reach their destination. The exacting labor of the workmen merits some special appreciation, as there is seldom sufficient time for their lunch at mid day. In the large cities, at least, in the month of May, from sunrise to sunset they have scarcely a minute's rest. A lunch for these toilers generally yields a hundred fold in the assistance rendered in setting up beds, laying mattresses and in performing many other heavy duties. The men appreciate a kindness of this sort.

When moving from house to house much of the labor of packing of pictures, mirrors, etc., is saved the housekeeper by the use of padded vans. The cost for this van service is somewhat greater than that of the common moving carts, but as the proprietors of the former warrant the safe transportation of one's effects it is the cheaper in the end. "Penny wise and pound foolish" is excellently illustrated at moving time. In engaging vans it is not wise to stipulate that payment shall be by the load. The company will usually send a representative who will estimate the cost of the entire transaction; and with this understanding there can be no encouragement to increase the number of loads. Burlap in sufficient quantity is supplied by the workmen to completely protect the furniture; with this arrangement moving is brought to the lowest possible degree of discomfort and damage.

When all the goods are received at the new home, in the unpacking simply reverse the order in which they were put away; choose a place for everything and unpack only as fast as a place can be found for everything. Call into service the tags previously prepared, and if the work has been properly done, everything will go aright.

BLAIR.



CHANCE ACQUAINTANCES.

The question of the correctness or impropriety of chance acquaintanceships is often a perplexing one and, therefore, worth considering. At the present day people are more restless than they used to be, probably because it is much easier to move about and the tendency of modern life is to push women into positions where they must meet men more or less as men meet each other. Girls now travel about almost as freely as their brothers, and as in all cities there are many employments open to women which bring them into constant contact with men during the working day, it is proper that their manners, like their clothes, should be business-like, though the one need not be familiar, nor the other unbecoming. American men are usually very well behaved about making advances, and it may be laid down as a general rule that a woman should not speak first to a man unless there is some good reason for doing so, and if there is, she should be perfectly simple. If she says quietly "Will you be so kind as to open this door for me;" or "Will you please tell me where Mr. So-and-So's office is," and adds "Thank you" and goes about her business when she has received the help or the information, no man will be likely to misunderstand her; but a giggle and an unnecessary remark about the weather may, not unnaturally, lead him to think that she has time to waste. In the great hives of modern office buildings or from some other neighborhood or association it frequently happens that two persons meet constantly without having an opportunity of being regularly introduced, and after a while such a situation becomes embarrassing. In this case the woman is justified in taking advantage of any little accident to say a few pleasant words, and she may afterwards bow without carrying the acquaintance any further. People who have brains enough to earn their living usually have sense enough to keep out of mischief, but many young girls, through idleness and from a craving for excitement, drift into intimacies which may affect their whole lives. School flirtations, like boy-and-girl friendships, sound harmless enough, but at best they take the freshness away from much that should come later and in a more dignified form. Many mothers seem strangely indifferent in regard to their daughters' acquaintances, but this is a mistake from every point of view, including the social one, for there can be no civilized society without selection and restriction, not necessarily by any arbitrary rules of position or wealth, but from refinement and simplicity; and if young girls are taught not to be too lavish of their companionship, it will be all the better worth seeking when they are women grown.

REPLIES TO CORRESPONDENTS.

M. C.—1. It would not be improper for a young man to stay for a few days at the house of the girl to whom he is engaged, if she lives in another place, but it would be in better taste if her mother or father invited him. 2. It is customary for engaged persons to make each other Christmas and birthday presents, and anything is suitable which would be given to a near relation or intimate friend. The man usually gives the girl some ornament, if he can afford it, or a book or etching which he has found that she wants; and she may give him a scarf-pin or a book, or if he smokes, a match-box or cigar-case. There is no definite rule. 3. The engagement ring has now usually some kind of stone set in it, whatever the girl likes best; but if it is of gold only, it is frequently ornamented by carving or chasing, in order that it may not look like the plain gold wedding ring.

E. C.—1. At a luncheon or dinner party gloves are worn until

one sits down at the table; they are then taken off and either put into the pocket, or, if that is not easily accessible, laid across the lap, under the napkin. A fan, but not gloves, may be laid on the table, and care should be taken to remember them when one rises to leave the table. This soon becomes a matter of habit. Of late years some women have adopted the plan of only half taking off the long gloves which are worn with low-necked dresses; that is to say, the hand of the glove is slipped off and tucked away at the wrist under the wrinkled part which covers the arms, leaving only the hand itself bare. This is,

however, rather exceptional in good society, and is besides not a pretty custom, as it suggests that there may be something to hide. Gloves, like hats, should be either on or off. 2. If you go to a luncheon given for someone who is staying with your hostess, you should call on both of them the next day or as soon as possible, and if you have been invited some days beforehand "to meet Miss So-and-So," it is polite to call upon her before the entertainment. It often happens that a lady will give a luncheon or dinner to a friend who is staying at another house or at an hotel, and if you are invited and accept, it is certainly more civil to pay the latter a visit, or at least leave your card for her, before you meet her as a matter of necessity, so to speak. 3. In ordinary visiting one naturally asks whether the friend whom one has come to see is at home, and waits for the maid's answer, but if one has been invited to luncheon or dinner, it is usual to pass in, without any query, as soon as the door has been opened, as the servants are supposed to know that you are expected at that particular time.

Country Girl.—If a young man who is visiting one of your friends, but whom you do not know well, asks you to send him one of your photographs, you should be sure that he really wants it and has not asked for it merely out of politeness. If you think he wants it and there is no reason why you should not send it, your note with it might read something like this:

"Dear Mr. Brown:

I have just had my photograph taken, and I keep my promise by sending you one.

Sincerely yours,

Mary Gray."

Mrs. F.—1. If a member of a club sends a lady a card of admission to an entertainment for ladies at the club, she presents only that at the door, and not her own card also, as women are never supposed to leave cards for social purposes except where there are other women. 2. If a young widow has no friend with whom she can conveniently go on such an occasion, it is not improper, although somewhat unusual, for her to go alone, as she has a right to more freedom of action than a young girl. She might take her maid and leave her to wait in the ladies' dressing-room, if she did not wish to go away alone, but if she brought her into the reception rooms, it would attract more attention than if she moved about quietly among the other guests by herself. The member of the club who had invited her should certainly feel more or less responsible for her having a pleasant time, and would, perhaps, be more likely to do so if she should say when she accepted his invitation that she knew but few people in the place.

A Subscriber.—It is the rule in this country that a resident makes the first visit to a stranger. Women do not call except on each other. The visit of the clergyman to you was probably an official one, to ascertain whether you mean to attend his church, and unless his wife comes to see you, it is not necessary for you to return it. It would, however, be very polite if your husband, or whoever is the man of the family, should do so, but he is not obliged to ask for the clergyman's wife, if she has taken no notice of you.

M. A. B.—1. General invitations to a church wedding do not require any answer, but if it is to be in a house it is more polite to accept or decline. 2. The girl who is to be married writes to thank the giver of each wedding present as soon as possible after she receives it, but it is thought very gracious if she can remember to say a few words of acknowledgment at her wedding reception. 3. If the underclothes of a trousseau are meant to be worn within a reasonable time, they should certainly be washed and ironed, but if the old-fashioned custom of having several dozen of each article is followed, they will keep better if put away rough-dried. 4. White China silk is seldom chosen nowadays for underclothes. 5. THE BUTTERICK PUBLISHING COMPANY furnishes patterns of fashions of all kinds. 6. Your last question is treated in the remarks at the beginning of the page, but common-sense and self-respect must supplement any general rules.

THE COMMON ILLS OF LIFE.*

By GRACE PECKHAM MURRAY, M. D.—No. 5.—NEURALGIA, GOUT AND RHEUMATISM.

Neuralgia, gout and rheumatism are three conditions closely allied in one great, common, ever-present symptom—that mysterious sensation, the great torturer of humanity—pain. The crowning touch in a picture of the Heavenly bliss of a future life is this. There will be no more pain. Possibly this Heaven may be realized on earth, for in no others have such strides been made towards the alleviation of human suffering as in this trio of widespread ailments. Frightful neuralgia is still to be found, to be sure, but it is the result of outraged endurance, the sharp reminder that the owner of the nerves has overstepped the limits. The strain and endeavor of human life, the mad rush for preëminence is so great that the groan of humanity takes the form of neuralgia—"the cry of the nerves for nutrition," as a modern writer has aptly styled it. The old-fashioned attacks of gout have become almost unknown, and the inflammatory rheumatic fever has become an uncommon disease. Instead of gout, we have goutiness: instead of rheumatic fever, we have rheumatism. When the causation of these troubles is thoroughly understood the pain which accompanies them may be avoided. At present the theories concerning gout and rheumatism are by no means limited, and the more the diseases are investigated the less seems the possibility of arriving at definite conclusions.

THEORIES AND PROBABILITIES

In order to help or cure a trouble one must know the cause. For centuries these diseases have been the subject of study and investigation, but, as one writer hopelessly expresses it, the solutions of the problem are as far away as ever. Can gout and rheumatism, they ask, be due to a germ, as has been proved in malaria? If so, the micro-organism remains undiscovered. They are due, other great authorities say, to the nerves that prevent the proper assimilation of food and the proper elimination of chemical products from the body, but this can be no more easily proven than the germ theory. The chemical theories are quite numerous and present the most complex problems. For a long time it has been held that the presence of uric acid in the blood has occasioned rheumatic gout, and that the presence of lactic acid has caused rheumatism, because in the two instances these acids are found in the blood in a greater abundance than in the state of health, and the greater the quantity of the acids the more severe the attacks and the greater the pain. Moreover, these acids have been introduced into the circulations of animals with identical results, and men who have taken these acids have developed the symptoms of gout or rheumatism. Furthermore, in gout the deposits about the joints, which cause the enlargements and deformities, are composed of urate of soda, the basis of which is uric acid. The opponents of these theories say that while it is true that uric acid and lactic acid are present in large quantities in gout and rheumatism, these chemical substances are not causes, but results; that they are present because gout makes the uric acid in the blood and rheumatism makes the lactic acid. The consideration of uric acid is one of the most common in relation to health. The formation of this substance in the blood is attendant, I believe, upon improper digestion of the food products—that is, a certain abnormal process accompanying their transformation into the blood, whereby they may nourish the tissues, is the cause of much of the disturbance to which everybody yields to a greater or less degree. It causes depression of spirits, irritability of temper, headaches, the more or less severe pains that attack the various parts of the body. The solution of these great chemical problems would mean the alleviation of great suffering, ill-health and semi-invalidism alike. Medical knowledge in regard to these matters is as yet rudimentary, but with zealous workers laboring ever, night and day, in chemical laboratory and with microscope, the time will come when the problem will be solved. And then life freed from pain will become Heavenly. Possibly here may also be the fountain of perpetual youth.

* During the progress of the "Health and Beauty" papers in THE DELINEATOR, Dr. Murray was consulted so often on simple derangements of the physical system that it was considered desirable to give subscribers the benefit of her professional knowledge in the series of papers of which this is the fifth.
No. 1. Catching Cold appeared in the Number for January.
No. 2. Indigestion and Dyspepsia, in the Number for February.
No. 3. Feverishness and Fevers, in the Number for March.
No. 4. Headaches, in the Number for April.

RESEMBLANCES AND DIFFERENCES.

Some writers recognize a very close relationship, if not complete identity, between gout and rheumatism; others say that the diseases are very distinct. It is also said that neuralgia is not a disease, but merely a symptom. The best authorities, however, agree that distinct from the inflammation of the nerves known as neuritis, neuralgia is a specific disease. The three diseases, neuralgia, gout and rheumatism, are allied in causation: they are alike in being very largely traceable to hereditary sources. Fully one-half of the cases of gout are inherited, it is said; and the same is true of rheumatism and neuralgia. All three are diseases of adult life, children being seldom afflicted with neuralgia and rarely with rheumatism, though sometimes with rheumatic fever, which comes from exposure. This paper is not intended to treat of the severe cases of rheumatic fever, but of rheumatism. More or less pain, which is characteristic of all three, varies in its location. This circumstance, therefore, brings us to the fundamental differences, as well as to the reason that they should be considered, if not one disease, at least, as a French authority has expressed it, as branches from the same trunk. There is much justification for believing that all three are due to the presence of some irritant in the blood, which acts on the tissues, thereby occasioning pain. In neuralgia it acts on the nerves; in rheumatism on the muscles and muscle coverings; in gout on the bones and tissues about them. Why the nerve should be chosen in one instance, the muscle in another and the bones in the third we cannot tell. It should be added, that the three diseases are alike also in that they occur from whatever depresses the system—such as over-work, too much and too little exercise and also great exposure to cold.

NEURALGIA AND ITS MANIFESTATIONS.

Neuralgia is manifested by pain, which follows the course of the nerves. Its most common variety is that of the face. It occurs sometimes on one side of the face only, and the pain is persistent and comes in paroxysms. Neuralgia of the face, fortunately, yields most speedily to treatment. It affects one or all of the branches of the facial nerves on one or both sides of the face: it may attack the forehead or go through the upper part of the face or be felt throughout the face. The attack comes generally when the patient is exhausted or run down.

The next most common form of neuralgia is that which follows the sciatic nerve, the great nerve of the leg. When sciatica becomes a settled trouble it is one of the most difficult of all the neuralgias to treat. Sometimes it has been necessary even to divide the nerve to give relief from the excruciating pain, the sufferer being willing to undergo anything rather than endure the torture. Fortunately neuralgia, whether the sciatic or of the facial nerves, where surgical relief is demanded, is not among the common ills.

Intercostal neuralgia usually frightens the person afflicted, as the pain is very great while it lasts, and the patient thinks he is going to die of pleurisy, for every breath that he draws is fraught with pain. Pleurisy differs in the presence of fever and in the fact that the pain does not follow the lower border of one or more ribs, pressure along which, if it is neuralgia, will show sensitiveness and tenderness, if not pain. For the physician the difference is readily distinguishable in pleurisy, the noise of the inflamed lung surfaces rubbing against the lung covering or the pleura being easily heard.

Lumbago is another sorely trying form of neuralgia which attacks the lower part of the back. It causes suffering so great that its victim can hardly assume an upright position. Fortunately, it does not last long and yields to external and internal remedies. Neuralgia of the internal organs is often severe and painful, but it is not common.

As neuralgia is an indication of a depressed condition of the nutritive system, the fundamental treatment is to build up the constitution. Neuralgia is the disease of women, while gout and rheumatism are those of men. Rheumatism is generally due to exposure to cold, while gout is attributable to excesses in eating and drinking, and neuralgia is the outcome of impoverished blood, lack of proper exercise and everything

else which goes to make the body healthy and strong. In ordinary attacks of neuralgia heat to the afflicted nerves gives most relief. This may be given by wrappings of flannel or applications of a hot water bag or a small tin Japanese warmer, which is very convenient in applying heat to the face; or it may be given in the shape of flaxseed poultices. The latter are useful in intercostal neuralgia and lumbago and various forms of neuralgia of the internal organs. In severe cases of sciatic and other neuralgia cold has been applied with great success by the use of ice bags bound to the line of the nerve trunk; this treatment, with rest, has been found very efficacious in obstinate cases. Quinine, strychnine and phenacetine are the most popular remedies for neuralgia, but as neuralgia is very often the main symptom of many other troubles and is not more than once in ten cases due to trouble in the nerve itself, it is impossible to lay down a definite treatment with much prospect of beneficial results. If you are afflicted with neuralgia, you should have it interpreted and with it have mapped out the line of treatment to be followed.

ANCESTRAL GOUT.

One who should know says that "gout is the manufactured product of civilization." It has been not without a certain degree of pride that the statement is made: "There has always been gout in our family"—a fashionable malady, since it has represented a pedigree. It is, however, lapsing in popularity, and one of the triumphs of modern medicine is seen in the decrease in the severity of the attacks of gout. Gout is the disease of men; women inherit from their convivial fathers a gouty condition to which is given the name of goutiness.

Gout is often regarded as an incurable malady. It is curable in its lighter manifestations, but when the deposits of urate of soda are made about the small joints it is incurable in the sense that it is impossible to remove these manifestations and deformities which it causes. The best medical minds in the world have been occupied with this problem. A few years ago Edison, regarding these deposits from a chemical standpoint, thought that the masses could be dissipated by electricity. He made experiments, finding some old men who were willing to spend the time necessary and they sat hour after hour with their gouty joints immersed in a liquid in which were placed the electrodes of a battery. It was thought at first that the results would be successful, but time proved otherwise.

Why gout should attack only the small joints of the body and prefer to all others that of the great toe is one of the mysteries which give rise to much speculation. It is thought that it is because these joints are more exposed to injuries and to cold. The great toe bears the brunt of pressure in walking and is more apt to be injured. A case, for instance, is cited of gout in the big toe that was accounted for by the patient's habit of holding the bedclothes in position during sleep by pressing his big toe against the foot of the bed. Another case of gout was proved to have been caused by a mother dancing her child upon her knee with the foot resting on the big toe alone.

A review of the causes of gout suggests some methods of treatment. It has been seen that in persons who inherit the tenderness the attacks are brought about by exposure, over-work, mental and physical, and imprudence in eating and drinking. It is evident that over-work and exposure should be avoided. In regard to the diet, opinions vary greatly as to what is admissible, and all kinds of regimens have been followed. The error often is to reduce the diet too much. It is not well to follow exclusively either a meat or a vegetable diet. The diet of gout is also that of rheumatism. It should be simple and nutritious, rich pastries, gravies, made dishes and, in short, banqueting being avoided. The vegetables to be eaten are the non-starchy types—those that in contradistinction to the tubers grow above ground. Salads and uncooked fruits should not be eaten. The mistake should not be made, as is sometimes the case, of eating too little, in deference to the popular notion that gout may come from over-indulgence. It is also likely to result if the system is depressed from over-abstemiousness.

THE TEMPER AND THE HEART.

In these diseases the popular anxiety is in regard to the heart, and the popular symptom of gout is irascibility of temper. The latter has a foundation in fact, and an excuse for its indulgence. As the urate of soda is deposited about the joints

of the gouty, so it is deposited in the tissues of the brain, the result being seen in the display of brain action, which exhibits oftentimes a hasty unreasonableness. Combine with this the nervous exhaustion which comes from enduring severe pain and, when the gouty old man on the stage is testy and irritable, you can see that the mirror is held up to Nature and that he has a right to be so. "Patience and flannel" are the two traditional remedies recommended for gout.

The heart troubles in neuralgia, gout and rheumatism arise from the conditions characteristic of each. In neuralgia the great nerve which goes to the stomach, the heart and the lungs may be affected in the same manner as the external nerve trunks.

The pain from this form of neuralgia is unendurable and must have speedy relief. The so-called gouty heart is crippled because of the deposit of urate of soda on the valves. If this is extensive, it can be seen that the result must be serious. It is not strange, therefore, that one speaks of the gouty heart with apprehension. In rheumatism the trouble is also in the valves, but is of the same nature as that which deforms the joints—namely, the warping of and contractions of the fibrous tissues. The fibrous tissues of the valves of the heart are deformed, rendering them leaky, or they may be hung with fringes of inflammatory tissue. This is sometimes carried away by the blood current and swept up to the brain, the smaller pieces going to the smaller blood vessels which supply certain parts of the brain. This action causes chorea or disturbance of motion or speech. Fortunately these cases are not very common.

ABOUT RHEUMATISM.

There remain some points about rheumatism which should be considered. One authority describes the disease as an obscure and obstinate pain which appears in fifteen different places—the two hips, the two knees, the two ankles, the two shoulders, the two elbows, the two wrists, the two hands and the heart. Why it should select the large joints of the body has been as much a matter of conjecture as why the gout should elect the smaller joints. Rheumatism, as has been said, occurs in the muscles and in the covering of the muscles. This last is a fibrous tissue, and as there is an abundance about the joints, this is probably the reason why rheumatism affects the large joints where the fibrous tendons of the muscles are inserted, and for the same reason attacks the valves of the heart.

The discovery of the efficacy of the salicylate of soda in the treatment of acute rheumatism was a great boon to mankind. It has changed the character of rheumatic attacks. It is good also in cases of rheumatism of long standing in which the pain is severe. The oil of wintergreen has also been found beneficial. These medicines are to rheumatism what colchicum is to gout, for this is the great medicine in gout, either used as a wine or in the extract. It is rather depressing in its effects.

Heat and rest are the great aids in curing both rheumatism and gout. Very recently an apparatus has been constructed for applying heat to the affected joints by placing them in what might be called an iron oven, so that only the afflicted part is exposed. The heat is raised to what would be supposed to be an intolerable degree, but the parts bear it well, and persons who have tried it say that the process is not painful. The joints are said to lose the pain and stiffness, to become supple and flexible, and even the deformities are said to improve and in some instances to have disappeared. It remains to be seen whether these claims will stand the test of time.

The use of mineral waters in gout and rheumatism is increasing, and the treatment of hot baths and drinking of medicated waters at mineral springs has been greatly recommended and indulged in both here and in Europe, and in many cases with satisfactory results. At the spas abroad the life is regulated, exercise and food being prescribed, as well as the bathing and the drinking of the waters. Lithia waters are used for gout and rheumatism by many, though lithia is apt to upset the stomach. Tablets of lithia have been prepared which can be added to drinking water. Carlsbad salts taken before breakfast are of benefit in both gout and rheumatism, and the drinking of pure spring water or distilled water in the quantity that mineral waters are usually taken will be beneficial. As a general thing not enough pure water is taken by grown persons. It promotes the processes of assimilation and acts upon the kidneys at whose door in these diseases which we have been considering—neuralgia, rheumatism and gout—many good authorities lay all the blame.

GRACE PECKHAM MURRAY.

THE ART OF NETTING.

DOILY, WITH NETTED BORDER.

FIGURE No. 1.—Narrowly hem the edges of a fine piece of linen four inches and a half by four inches in dimensions. With

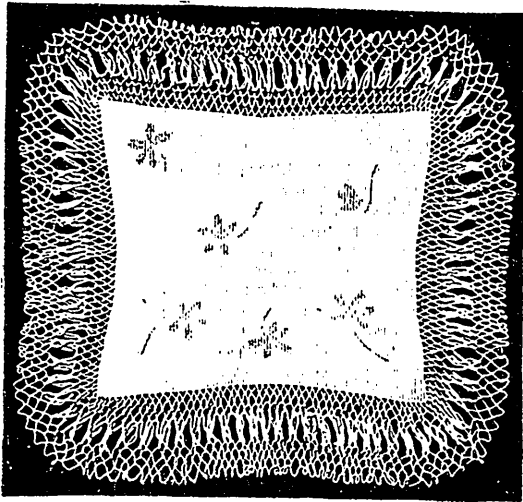


FIGURE No. 1.—DOILY, WITH NETTED BORDER.

a sewing needle and No. 50 crochet cotton net once around the linen over a No. 12 knitting needle, making 200 stitches in all and working the stitches closely at the corners. With the netting needle work 2 more rows over knitting needle. Now work with double thread, using a half-inch mesh. Then use No. 12 knitting needle again and single thread: draw second double thread loop of last round through first double thread loop and net; then net the first double thread loop which was drawn over the second one. Make 3 more plain rounds with single thread and knitting needle. Embroider the center as illustrated.

SHOPPING BAG, WITH NETTED BORDER.

FIGURE No. 2.—The netted part of the bag is made of knitting silk. A 1/4-inch bone mesh is used in making. In order to show the netting perfectly a light-colored fabric was shipped under it. This is not to be used in making such a bag, which should be all of one color. The one illustrated is made of black silk and the netting and fringe are also black. Begin with 2 st.; net back and forth until you have a strip 2 st. wide and 48 st. long. Now net around this strip 26 times, which brings you to the points. Finish the top with 3 points on each side.

To Make the Points.—Net 16, turn, net 15, turn, net 14 and so on. Pick up the st. across the bottom of the bag, netting 2



FIGURE No. 2.—SHOPPING-BAG, WITH NETTED BORDER.

st. at each end, making 50 instead of 48 st. in all. Net once across and then finish with 5 points, using 10 st. for each point.

Tie fringe in the lower edges of the points, using 3 strands in each knot. Next darn the points as seen in the engraving. The piece of netting described is of the right size for a bag 10 by 12 inches below the shirt.

NETTED DOILY.

FIGURE No. 3. This little doily is made of No. 90 linen thread. The meshes used are two in number, one being twice the size of the other. The larger one is half an inch in circumference. The center is worked over the small mesh and is commenced at one corner as follows: Net one stitch; turn and net two in the first stitch; turn and net two in first stitch, one in last; turn and net one plain, two in next, one in last. From now on until within three rows of completing the square the first stitch must be made very loose. Continue to widen in next to last stitch until twenty stitches have been attained; then net three times plain. Commence to narrow, always netting until but three stitches remain; then narrow and net the last stitch plain. When only four stitches remain the first stitch need not be made loose. Continue to narrow until only one stitch remains.

With the same mesh net once all around, making two stitches in every one of the ten loops on the side. When the tenth is reached, make three stitches in it, and so continue all round, making three in tenth or corner stitches and two in each of the others. Take the large mesh and net plain all round. With small mesh make rose netting; there will be ten twists on each side and a single stitch at each corner. This corner stitch is netted without twisting and three stitches are put in each one. Net plain with large mesh. With small mesh make rose netting. There will be eleven twists and the corner stitch, which must have three plain stitches as before. There are four rows of rose netting; the third has twelve twists on a side and the last has thirteen. The last time round only two stitches are put in the corner stitch; the object here is not to widen but to make it look like the rest of the row.

The twists for rose netting are made as follows: Put the

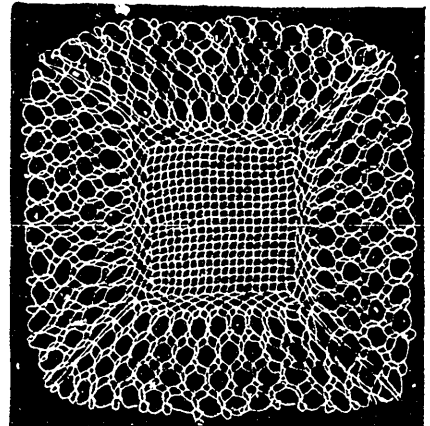


FIGURE No. 3.—NETTED DOILY.

needle upward through the first stitch and catch the next stitch. Pull it down through the first. Now remove the needle and put it up through the tip of second, catch under it the loop of first, which crosses it there, and pull it down and toward you. Now net it and then net the other which you will see lying across. The twist is very pretty and shows plainly in the pattern.

THE ART OF KNITTING.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
 p.—Purl, or as it is often called, seam.
 pl.—Plain knitting.
 n.—Narrow.
 k 2 to.—Knit 2 together. Same as n.
 th o or o.—Throw the thread over the needle.
 Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
 To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it
 sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
 To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
 Row.—Knitting once across the work when but two needles are used.
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
 Repeat.—This means to work designated row, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next 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.

LADIES' KNITTED MITT. (SIZE, 6½)

FIGURE No. 1.—These directions are correct for any material, knitting 14 stitches to the inch of work. The materials required are: The very finest knitting silk, or Nos. C or D machine twist, or fine linen thread, as preferred, and four fine needles.

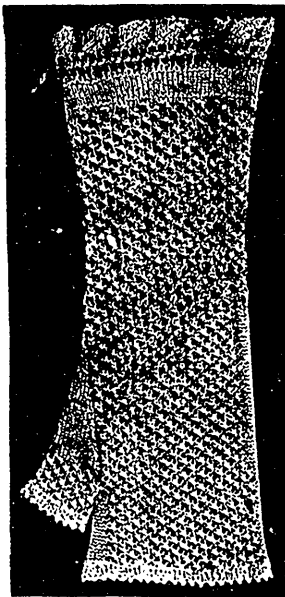


FIGURE No. 1.—LADIES' KNITTED MITT. (SIZE, 6½)

Knit the edge on two needles, casting on 12 stitches. Knit as follows:

First row.—O, k 1, o, k 2, n, n, k 2, o, n, k 1.

Second row.—O, n, p 10.

Third row.—O, k 3, o, k 1, n, n, k 1, o, n, k 1.

Fourth row.—O, n, p 10.

Fifth row.—O, k 5, o, n, n, o, n, k 1.

Sixth row.—O, n, p 10.

Seventh row.—O, k 3, n, k 2, o, n, o, n, k 1.

Eighth row.—O, n, p 10.

Repeat these 8 rows 13 times. Bind the ends together, beginning on the outside or leaf outline of edge.

Slip the loops in the edge of heading on 3 needles; there should be 52 loops and the binding stitch, 53 stitches in all.

First round.—K 1; k 1 and p 1 in next stitch; repeat around. This should make 80 stitches around. Knit 1 round, purl 1 round, knit 8 rounds, purl 1 round, knit 1 round; then commence the fancy pattern, which always calls for some number of stitches divisible by 4.

First round.—* N 3 to., thus: P 2, bind the first stitch over the second, purl 1 more and bind the first stitch over it. Make 3 in next stitch as follows: P 1, k 1, p 1 in one stitch; repeat from * around.

Second and Fourth rounds.—Knit plain.

Third round.—*Make 3 in the first stitch as in first round, narrow 3 together as in first round; repeat around from *.

Repeat these 4 rounds alternately until the wrist is as long as desired—4 or 5 inches for general use; or it may be made long enough to meet elbow sleeves.

To Commence the Hand for a Mitt with 80 Stitches around it.—Continue fancy pattern on 36 stitches for the back. Commence the thumb widenings next to these 36 stitches, to the right for the right hand, and to the left for the left hand mitt, thus: P 1, make 1, p 1; the remaining 42 or any other requisite number of stitches are knit plain for the palm of the hand. Always

widen for the thumb in the same round as the one the first round of the fancy pattern is in, thus keeping the work in regular order. To widen: p 1, make 1, knit to the next purled stitch, make 1, p 1; continue to knit as described till there are 27 stitches between the 2 purled stitches at the thumb widenings. Slip them on a cord and leave them for the thumb; cast 5 new ones on in their place and knit like the rest of the hand without widening until the fancy pattern has been repeated six more times. K 5 rounds.

Sixth round.—O, n, all the way around. K 5 more rounds and bind off.

Fold back the edge at the holes formed in sixth round and hem down with a sewing needle just at the end of the lace-work in the back. If well done, this sewing is not noticeable. This finishes the hand.

For the Thumb.—Take on the needles the 27 stitches left for the thumb and five loops across the hand. Repeat the fancy-lace pattern 5 times, and finish off as directed for the hand of mitt, knitting 5 plain rounds; then, o, n, one round; 5 more plain rounds and hem back. This pattern should be knitted of very fine thread to prove effective. Knitting silk is seldom fine enough; the machine twist or sewing silk in the numbers directed is advised for use.

The mitt may be knit of any number of stitches or any size, taking care that the number of stitches is in every case divisible by 4.

To find the number of stitches necessary to use: Knit a short piece plain, count the number of stitches in an inch, find the size wanted, and multiply the inches in size by the number of stitches. The product number, if divisible by 4, is the correct number of stitches for use. If it is not, use the nearest number to it that is divisible by 4.

KNITTED SWEATER FOR A BOY.

FIGURE No. 2.—This sweater is for a boy from ten to twelve years of age, and is knit from four-thread German knitting wool. One ounce of white and 12 ounces of crimson yarn are required. Six No. 13 steel needles and four very fine ones are required in knitting the sweater. A deep crimson and white makes a pleasing combination.

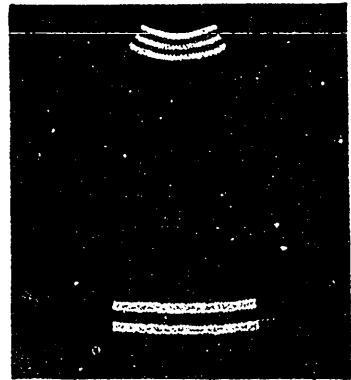


FIGURE No. 2.—BOYS' SWEATER.

To Make the Body.—With the crimson wool cast 192 stitches on four of the coarse needles; join, and knit 1, purl 1, the entire way around. (The garment is thus knit in ribs, the entire work being done by knitting 1 and purling 1. This must be kept in mind, as the work will be

spoken of as ribbing.) With the crimson rib 14 rows; join on the white wool and rib 7 rows; join on crimson wool and rib 7 rows; then 7 more rows of white and 105 rows of crimson. Take off 96 stitches on another needle, and with the remaining 96 stitches rib 60 rows. Take up the other 96 stitches and rib 60 rows on them.

Now join the two sides and knit entirely around twice. On the third round narrow four times, once on each side of each shoulder seam; knit 3 rows and narrow as before. Continue to do this until there are but 120 stitches left, then rib 18 rows and join on the white wool; rib alternately 5 rounds white and 5 rounds red until there are 8 stripes in all, the red being last, and bind off as loosely as possible. This completes the body and rolling collar.

To Make the Sleeves.—Take up 12 stitches on each side of the shoulder seam, and knit across once; then take up one stitch at the end of each row, until there are 88 stitches on the needles. Take up the remaining 32 stitches at the under side of the arm's-eye and rib entirely around. Rib 75 rows, then narrow twice directly under the arm; rib 3 rows and then narrow twice again at the same place. Continue to do this until there are but 88 stitches left on the needles. Rib 7 rows, then with the fine needles rib 36 rows for the wrist. Bind off loosely. This finishes one sleeve; the other is ribbed in like manner. Thread a darning needle with the crimson wool, and darn in at the shoulder seams and where the sleeves join the body. These are the weak places. Be sure to leave the ends of the wool loose, so they will not draw when the garment is put on.

DOMESTIC SUBJECTS.

BY EMMA CHURCHMAN HEWITT.—No. 5.—FAMILY REPRESSION.

From the time when he first begins to show a consciousness of his surroundings the baby becomes a thirster after knowledge. His eyes open wide in wonder; his hands reach out eagerly to grasp experience; his feet lead him into all sorts of unexplored by-ways: even his little snub nose and the button of a mouth beneath, when they are not experimentally smelling and tasting on their own account, form, of themselves, an animated interrogation point.

How unjust we grown people are to those same little interrogation points! Even for us who have left some decades behind us in our flight through time and have, therefore, gained a greater or less store of experience. Life possesses probabilities and possibilities all as yet unexplored or even hinted at. Though we have learned the self-control which forbids our showing upon the surface the eager search with which life is filled, everything within us reaches out in the self-same way to the unknown, the unattained: until the grave closes over man almost the only thing of worth that life holds for him is the knowledge that is withheld.

We know all this, but we do not recognize it, or, recognizing it, we ignore it. This surely must be so or we would not perpetually treat the eager little questioner to the impatient "hush," which is so often the only response he receives to questions that arise most frequently from a desire to know.

And what if the questioning be not, according to our minds, legitimate? (That may be false judgment on our part, little as we like to think so.) What other means have the little souls of finding out those things which cause them to be devoured with curiosity? How are they to learn the distinctions between right and wrong, good and evil, if they do not ask? The human consciousness is constantly in a state of unrest if it be in a healthy condition, and the treatment of this state should be constructive rather than destructive, though the latter line is the one upon which most parents base the training of their children, reluctantly as the fact must be admitted. Repression at every point where there seems to be a promise of exuberance of growth inconsistent with adult life as now known. Repression of tastes, repression of wishes, repression of affections! All must be brought under the stern regulation of rule and measurement. Whatever exceeds the line must be lopped off. But only up to a certain point does the analogy between the plant vegetable and the plant human hold good. *The human plant cannot be pruned without doing it serious injury, nor can it be dwarfed in one direction without assuming abnormal proportions in another.* It may be trained and led to seek the light in some new direction, but the time honored system of "don't" has proved the undoing of many a parent who had no suspicion as to what the real want of success might be attributed.

Would you then let children do as they please and become the spoiled, unmanageable beings we so often see?

Yes, my good madam, let them do as they please, but first see that they "please" to do right. There is too much recognition of evil in the world. Evil exists certainly, but why should it be kept before the minds of children by constant admonitions not to do this or that when, perhaps, nothing in their natures has as yet been appealed to by this especial form of evil? Our army of soldiers is led to move in one direction by following the flag

they love, not by shunning one they hate. There will not be a great necessity for repressing evil tendencies if the standard of right be set up for all to follow and evil ignored wherever possible.

One of the most dreadful of all things in dealing with children is so repressing them that they are not allowed to analyze their own motives or give a statement of the argument which led them to a certain action. A child may commit a disobedient act from a perfectly pure motive. Mistaken zeal, a hope of special approval when the thing was explained, has led many a child into an action diametrically opposed to commands. Alas! That explanation was never permitted, and the child was punished instead of receiving approval for judgment. Every child before being condemned should be accorded a just hearing before a judge that should be impartial and able to weigh evidence and motive. Were this plan faithfully pursued, many an uplifted hand would be dropped without inflicting the hasty blow, for the motive would be found to be lack of judgment rather than a desire to do wrong. And if the former, it is probably clearly the parents' own fault.

We should remember that a child resembles a traveller, in foreign lands and has no means of learning what he wants to know but by his eager "why"? His habits of observation are as yet unformed, or, at least, undeveloped, so he has nothing upon which to base his judgment but that which is told him by those who have been longer in the country than he. Upon the manner in which this information is conveyed (if it be conveyed at all) depends much of the future of both parent and child. A hasty "don't" or an impatient "because—I tell you to" may close the subject for the time being, if an apparently unnecessary question has been put, but the wise parent will explain rather than repress the spirit which has prompted the "why?" This means will establish a perfect confidence between parent and child and will ere long lead to such a communion of thought between the two that requests or commands will be met by obedience founded on respect, and will be unquestioned because heretofore reasons have been given and their justice acknowledged.

In other ways is this wise. A command once given stands for the hour only; a reason once given stands for all time and saves future questioning.

"Mother, can I go down Harrow's lane for daisies this morning?"

"No."

"Why?"

"Because I say so."

Result—the eager questioner snubbed and sullen; the mother master of the situation for the time being. But to-morrow and next day again comes the same eager question, with the same result, until further requests are angrily forbidden.

If on the contrary the mother had quietly given a good reason for the refusal, there would have been no further trouble or loss of dignity. If she had said, for instance, "No, the grass is high, and you will get your feet wet," or "I do not wish you to go, because there is a case of scarlet fever down there," or "Farmer Harrow's fierce bull is loose," the whole question would have been settled in a moment.

If parents consider it beneath their dignity as parents to answer an eager "why?" when they give a command, they can save the situation absolutely by supplementing their command in this way, with a reason before there is any chance for a question.

Only by learning the reasons of their elders can the juniors form any possible judgment of their own. Yet parents will keep their children in an utter state of unenlightenment as to proper motives for any special line of action, exacting only a blind obedience; and later these same parents will feel themselves hardly done by if their children when thrown upon their own resources, become involved in a serious entanglement. But what else is to be expected from such a system?

The next item of repression which is most pernicious in its results is the repression of expression of thought. Through this baleful influence many men and women have failed utterly to find their proper niche, the position in life which would bring out the best that is in them, until it was almost too late to be of service to themselves or others. While, for instance, the world is not suffering from a dearth of authors, and could, perhaps, readily spare some toiling in the ranks, it is nevertheless a fact that there are many who have "died with all their music in them," by reason of the uncongenial atmosphere by which they were surrounded. Other and happier circumstances, encouragement to form habits of expression, attempts to reach the innermost thought as yet almost unformed and intangible, might have given to the world mightier minds than any we have yet seen. It is contended that if there be anything in a man, it is bound to come out. Yes, as a plant will, perhaps, force its way between the crevice of a rock. But who is so foolish as to say that the pale, delicate, green shoot which has struggled against all kinds of adverse circumstances and has finally triumphed, through sheer force of will and an indomitable sense of latent power, can in any way compare with the plant it would have become, had it been properly trained and nurtured and encouraged from its birth?

To hear the sacred secrets of her child's inner soul is, or should be, a mother's dearest privilege, but it is one, alas, which is not prized as it should be. It is her province to hear the plans and ambitions which stir the heart of growing youth to guide, advise, to mourn with, to rejoice. The ambitions will seem childish, the hopes vain. It is not for her to judge, but to wait. Each woman thinks her children swans, but many of them are but ducklings and some of them "ugly ducklings" at that. Even for the last there is a saving grace in the true, pure, mother love which encourages confidence rather than represses it. The doctrine inculcated by "do" is far better than that put forth by "don't." It has been the fate of many parents to be disappointed in the outcome of their children's career. But for this disappointment who is chiefly to blame? They were self-deceived. The glamour of their own desires shone over all the future, and without striving to find out exactly for what the children were fitted, the older predestined the younger to a certain course in life. The result has been the world's loss without anyone's gain. Many a man has made a poor minister who would have made an excellent blacksmith and who would have gladly followed the latter calling. Many a woman has become a third-rate singer who would have been a first-rate dressmaker. Many a woman has been obliged to stick to her needle when she might have roused the world as an actress. Many a man has followed the plough when he should have been an orator. Suppose it really comes to pass "in time"? What can repay the one successful so late in life for all the sweetness missed? What is to redeem the years spent in cramping, uncongenial occupation? What is there for the parents to do then but to acknowledge sadly that they have made a bitter mistake? And what good will that do—after the mischief is done?

But the bitterest, the most cruel, of all forms of repression is that exercised in a failure to encourage expression of affection,

not only between parents and child, but among the children themselves. There is something in the nature of every infant which appeals for sympathy and affection. One of his first conscious acts is to reach up his tiny hand and pat softly the cheek of the face bending over him, be it that of nurse or of mother. If there be no response in kind, the little one is at first filled with grieved though intangible surprise, but he soon learns not to offer his endearments where they are not appreciated. Hungering for expressions of love from his mother's lips, for caresses from her hand, he shrinks closer and closer within himself. He must find another, a teacher, a grandmother or an older sister on whom he can lavish, unrestrained, his repressed devotion.

It is the sad fate of some to meet no such outlet. Planted in the midst of a family to whom all outward expression of feeling is "nonsense," and not finding the outside congenial spirit that might keep the tender spark alive and his whole nature sweet, he becomes silent and reserved. His waking hours are filled with tender dreams, and slowly he forms around him a choice circle of imaginary companions. He learns little of the values of life, for with its real side he allows himself as limited a connection as possible, dealing only with the beautiful "may be's" and "might be's." He dwells on these to such an extent that they finally seem to him the only real things. The people around him are little other than puppets.

To a girl this system of repression is specially disastrous. The boy goes out into the world finally and diverts his mind by his fight for life. He soon finds for himself an *alter ego* on whom he can lavish the wealth of his pent-up affections. The girl stays at home, day after day, growing more and more dissatisfied with herself and her surroundings. She, too, has her dreams and hopes, but they are naturally of a different nature from the boy's, tending more to domestic felicity and less to worldly ambitions.

Then comes the time when the first advances of love are made to her. Frightened at her new experience, frightened at herself, she needs now more deeply than at any other time in her life her mother's demonstrated affection. But in the circumstances she cannot turn to that mother either for sympathy in her emotions or for help to understand herself. If her first lover be an honorable man, such a girl has found a haven of rest. Otherwise—the deluge! She has no means of discussing the man's character, motives or actions. She must take all for granted as he states it, or she must struggle blindly on by herself, against great odds, to find the truth.

But the fact remains that almost any offer of marriage presents great attractions to a girl who has led a life of repressed affection. If the prospective husband has some traits of which she does not quite approve, she hopes for the best, and forgives all for the sake of the love he offers and that which she thinks she gives. Many times both of these are of the most spurious kind, but of this she has no means of judging before marriage. She has never been led to try to understand herself, much less others.

Let those who feel that this may be a little overdrawn look around among their acquaintance for instances of prematurely early marriages and "runaway matches." Among them all the cases will be found very rare where the families of the young couple have been persons given to affectionate expression of feeling.

Why should I be constantly showing my affection for my children, kissing them and caressing them when they come in or go out or go to bed?" asks some father resentfully. "Do I not provide for them and look after them the very best I know how? What greater proof of love do they want?"

There is something which the soul craves—something beyond bread and butter and shoes. To provide only for material wants is to neglect that which is above all earthly things—the soul—and for which there must come a terrible day of reckoning.

EMMA CHURCHMAN HEWITT.

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THE RETURN OF THE PRODIGAL—A SOUTHERN SKETCH.

BY JEANIE DRAKE, AUTHOR OF "THE METROPOLITANS," ETC.

In the South country the Autumn, early and late, forms usually one long, mellow, Indian Summer with but slight hint of rigors to follow; though sometimes in the brief twilight which succeeds the quick withdrawal of solar majesty there comes a creeping frosty chill that finds its way to one's bones. A wayfarer in that season should not rely for warmth upon such a flimsy garment as that which enveloped the long, thin figure of a young man, who one November evening sat perched on a rail fence on a lonely Southern country road. He was clad in a linen duster, but even as he shivered he folded it about him now with grotesque jauntiness, and tipped a little further over his left ear an absurd sort of yachting cap. His two companions, similarly attired, stretched themselves in attitudes of utter fatigue and dejection on the stubble inside the fence. They were all quite young—the oldest twenty-four, perhaps—and each one, in addition to a shabby travelling bag, carried some musical instrument.

The man on the fence drew a guitar from its case and softly twanged a sort of accompaniment to his words as he asked the others, "How many miles have we walked to-day?"

"About three hundred," replied one, grimly, "by the way I feel."

"Which ought to prevent your kicking so much, sonny. I'm ashamed of you, Jim, giving out—and you in sight of a fine South Carolina town with steeples!"

"And what are we to do there? Beg?"

"See here, my boy. We have not begged yet since that beast of a manager, by skipping at night with the funds—such as they were—informally disbanded the Champion Aggregated Minstrels. Have not we three, James, Jasper and Jeremiah, chums, billed as the Warbling Jays—have we not, I say, travelled luxuriously—on foot, it is true, but in the direction of home—on the proceeds of three ulsters and three silk hats which we left with our uncle in the last civilized place we struck? Were not those sweet potatoes good which the old woman in the cabin dug out of the hot ashes for us this morning? Perhaps you want the earth, James, with several gold rings about it!"

He crossed his long legs, balancing them on the highest rail, and with a cheerfulness which in view of his forlorn appearance inspired respect, lilted out at the top of an admirable voice:

"I heard my aunt once sing a chant

Which now 'praps isn't new,
Of Billy Kidd, who, whatever he did,
To his Poll was always true.

His heart was true to Poll. His heart was true to Poll.
No matter what you do, if your heart is ever true,
And his heart was true to Poll."

"Not but what, mind you," he added colloquially, his eyes scanning the cheerless expanse—denuded fields in which emptied brown cotton pods stood dry and rustling, and distant pine groves with a steeple here and there indicating the sleepy neighboring town—"not but what it's a pretty cheerless prospect."

"It's we maybe that are cheerless," said the youngest, speaking for the first time. His tones were peculiarly sweet, an accent unlike that of his companions, dwelling on the vowels and slurring and softening the consonants: "The country's not so bad." He was lying at full length, his weary head resting on his clasped hands, and was watching the sky on one side, still rosy with the after-glow, and on the other whitening to silvery lustre as the moon slowly appeared above the tree-tops. Between him and the white radiance the great black silhouette of a long flight of buzzards defined itself, the birds leisurely and gracefully winging their way westward.

"They are going home," he went on, thinking aloud, "they will settle on that grove on the edge of the town; they always do at this hour. It is called Buzzard's Roost. But we—what are we going to do? Sleep in the fields?"

He sprang up as if something suddenly stung him. "If we were not already too tired to travel, we might push on all night. For I—I have been in these parts before and can tell you that it is an ancient and fearfully respectable place, where they have a monument to the fighters of the Revolution, and another to the Mexican warriors, and yet another to the Confederate heroes;

and several churches and Sunday-schools. But there is not one house that would take in tramps like us."

His words, though cynical and reckless, had a touch of tenderness, and the underlying pathos in his voice lingered in the minds of his companions.

"His heart was true to Poll.—
His heart was true to Poll.—
His heart was tr-r-r-ue to Poll,"

quavered and tinkled Jerry on the fence.

"Oh, shut up," cried Jim, who had also risen stiffly from the ground, tilting the songster into the dusty road, "and tell us what to do."

"If we could pick cotton we'd be all right."

"I can pick cotton!" said Jasper. "I've done it often for fun when I lived South! How would that help?"

"Well, you know that old fellow we met down the road. I dropped behind you fellows to talk to him, and he told me lots of things; rain predicted for to-morrow; last of the cotton still in field; some big place between here and town; try to finish picking to-night; light of the moon; still at it and need more hands; Thoruley-Thornton or some such name."

There was a short pause while he hummed once more,

"No matter what you do,
And his heart was true to Poll."

"I guess," said the youngest, his clear voice becoming a bit husky, "I could pick enough to find supper for us all. Only you see the laborers are colored, and my face is white."

"It's not so very white," said Jerry, "with all the dust. By jingo! youngster," his native buoyancy restored, "I have it! Our stage rig is in the bags, being too worthless to raise money on. Calico shirts will not bring much; nor bits of burnt cork either. We make up as Brudder Bones and Company, 'The Warbling Jays, The Jangling Jays, or The Jocular Jays once more—no longer The Blue Jays. Jasper picks cotton; Jim and I enliven the crowd."

As he spoke he opened his bag and took out the materials that he needed. And the stray fox whose rustling they heard in the dry herbage or the downy owl that hooted from a deserted shed near by, could have seen them metamorphose themselves with rapidity born of practice into what might by moonlight pass as three negro youths. It seemed as though his disguise restored some strength and boldness to the youngest. He even led the way, taking without hesitation the road to the right where the moonlit paths diverged, and joined with his clear, high tenor when his companions commenced singing their parts in "Stars of the Summer Night." The owl or prowling fox might now have hushed to listen, so sweet was the refrain:

"She sleeps, she sleeps, my lady sleeps."

They had proceeded a quarter of a mile or so further when another sound met their ears; it was a most lugubrious camp-meeting tune, which was being chanted by the negroes in a large field, as by moonlight they gathered the last of the cotton. Their overseer wandered about on the outskirts of the crowd; and the great scale on which each picking was weighed loomed up in the background.

"Well, what do you want?" he asked as the little group stopped.

"Dis man's a picker, sah," said Jerry, indicating Jasper who was now gazing dumbly across the fields at a large old-fashioned mansion from which shone a glimmer of lights. "We done hear as how you wants more hands for to pick."

"Very well, he can take a row at once. We are in a hurry—why not you, too?"

"We two's no good at pick'n' 'cept de banjo an' sich-like. We can 'liven up de crowd, sah, ef you'se willin'."

The overseer's eyes twinkled. "That's a wretched thing, sure enough, that they're droning now. Go ahead; play your fiddle."

Jasper was already in the 'ne of the pickers, swiftly and

deftly working. The other two leaned against a tree and with guitar and violin and trained harmony of voice broke into the drawing hymn with a song of their own:

"De colored peoplo holler and some o' dem shout;
Moses gwine cart dem melon down!
Den I'll be dar when he come out;
Moses gwine cart dem melon down!
Hitch up de cart 'cause I must go;
Moses gwine cart dem melon down!
De mulo an thin and very slow;
Moses gwino cart dem melon down!"

By this time the hands had recovered from their first surprise, and even the overseer nodded in time. Jasper in the middle of the row had added his pure ringing tones; the quick ears and rich voices of the African race were ready, and the chorus of

"Ah, ha, Moses! Oh, yes, Moses!
Come along, Moses! Cart dem melon down!"

surged and rose and swelled and sank away again on the air.

During the second verse the slender figure of a young girl, with a white shawl drawn over her head and shoulders, came down the steps of the distant mansion and across the intervening fields.

"I slipped down to hear better" she said, as she approached the overseer. "It sounded so delightful at the house. I heard a violin, too; and—and oh, I hope they have not stopped!"

"Cotton's nearly all in, luckily," scanning some thin dark clouds that were drifting across the moon; "and you would be as glad as I am, Miss Phoebe, if you had been in the fields since daybreak. They are pretty tired, and these fellows—belated, I believe, coming from some wedding—have really helped spirit them up a bit."

The moonlight streamed out again illuminating the scene. The overseer motioned to the silent black figures with fiddle and guitar, and they with suggestive prelude started

"Swing low, sweet chariot."

The new volume of harmony filled the night and gave fresh heart to the tired pickers. Jasper, at work near the overseer, had started on suddenly hearing the girl's voice, and, masked as he was, blushed hotly. He turned to his work with redoubled energy as if his throbbing self-consciousness must betray him.

"It is charming," said she sighing softly while the last hushed sweet refrain died away. "But," tremulously, "I seem to miss a voice that attracted me; a high tenor it was and very unusual. I must have fancied it."

"One of the strange niggers, perhaps," said the overseer indifferently. She went back to the house while they still sang, and presently the hands came trooping around the weighing machine with their last pickings. The field was soon deserted, and the negro quarters alive with the hungry people anxious for their suppers, and ready afterwards with characteristic light-heartedness to forget a fatigue in the sound of Jerry's music and the representation of the "Happy Hottentots," which after their ready hospitality the two older wayfarers performed inimitably around a blazing bonfire.

But the youngest, who had accepted only a glass of milk, had crept away, and keeping close in the shadow of tree and fence and brush had by this time reached the garden in the rear of the house. Here he stood concealed, gazing in where the lighted window permitted a view of the interior. It was a library which fronted towards him; a large, cozy, old-fashioned apartment with an air of comfort in its lamp and fire light. An old man, tall and white-haired and a little stern of aspect, sat in front of the shining brass andirons, as often looking abstractedly at the fire as at the book he held. He arose and began pacing the room, and when Phoebe came in and joined him, her hand placed upon his shoulder, they approached the window together, looking out at the moon.

The boyish figure under the trees shrank back into thicker shadow as though they looked straight at him, and instinctively he raised his hands to his blackened face as if conscious of some degradation. Someone touched his shoulder.

"We came to look for you," whispered Jerry, "I hope you are not planning a burglary prowling about here. I say! Supper with the coons was all right; but how about bed? I vote we ask for that in our own proper or improper persons. We'll pay them in music." And he instantly began on "Golden Moon," with James adding a mellow second.

Judge Thorndyke and his ward, opening their window, stepped out on to the wide piazza. "The strange negroes you

spoke of, my dear? How very sweet! How well they sing."

Jasper was silent, his tumultuous heart beating in his own ears with a noise monstrous and overpowering.

"Sir," said Jerry, advancing cheerfully, cap in hand, "as a matter of fact we are not negroes but only negro minstrels—knights of the burnt cork—tramps if you will; not through our own fault, but that of a rascal manager who robbed and left us. Our names, beginning with the same letter, James, Jasper and Jeremiah, caused us to be known on the bills as The Warbling Jays, in private life as The Jangling or Jocular Jays. We can sing, and have already sung, like the famous Tommy Tucker, for our supper. We should be glad if you could tell us where we could get a night's lodging on the same terms."

The old judge had looked at him keenly when he uttered the name of Jasper, but the rags and white teeth and eye-balls in the blackened face disgusted his old-fashioned refinement, and he visibly shuddered at The Jocular Jays. "My ward, this young lady, may know," he said with a repellent dignity. "It is a little chilly, I will stay inside."

"The rooms over the kitchen," she whispered, following a step or two, "Maum Chloe had them, but they are just white-washed and no one has used them since. There is no place in town to send the poor creatures, and we can't turn them away."

"As you like—if only they do not set fire to the house."

During which colloquy the older minstrels chanted delightfully the softened strain:

"Tell her, my golden Moon,
How I adore her;
Though we are parted,
Soon Love will restore her."

But when she returned her gentle manner unconsciously impressed itself upon them as the flower of a very fine breeding and awed them into respectful gratitude. "You will see that the musicians are comfortable in the kitchen rooms," she told a servant; and she smiled on, going back at the humor of a situation which had offended her guardian.

"It was not their fault after all, that they were left so," she said to him apologetically. "What could they do but sing, and it was less humiliating to do it for the cotton hands with blackened faces!"

"As good as themselves or better, very likely. A common, impudent fellow, the spokesman!"

"Well, it is the fable of the Ant and the Grasshopper over again. And when the wintry blast sweeps over the poor improvident Cigale, I confess that my heart softens—" She stopped, turning white, and slipped away in a moment. The judge, with the duller ear of age, had heard nothing; but to the wide-eyed, expectant girl on the piazza came from the deep shadow of the thicket a voice low and restrained, but vibrant, thrilling—one that she knew—which sang:

"Oh, mistress mine, where are you roaming?
Stay and hear, your true love's coming."

"Jasper! Jasper!" she called, and was in his arms. "It was your voice drew me to the cotton field: I could never mistake that!"

"Phoebe, I meant to go without your hearing it again; but could not, my dear—dear—dearest, until we had spoken once, with no vile disguise between." His face was white now in the moonlight.

"Go? After these five long years? Jasper!"

The young travel-worn features hardened. "It is likely that after five years of—Jocular Jays, I shall find a welcome in the Thorndyke house. Its master, for less matter, thought me unworthy long ago of its dull but sacred walls."

"Dearest, he has been sorry a thousand times, I know, for being too hard on your boyish tricks, though it was thoughtless yes, and wrong, too, Jasper, for you to try him so. He has feared and trembled for you all this time, when we have not known where or how you were. He has aged so; he sighs so heavily; he walks the floor often all night," impulsively drawing him close to the library window, "as he is doing now, thinking, I am sure, of his only son, who wounded and deserted him, too. Come in, come in," she cried, throwing wide open the hall door, "and speak to him!"

There seemed no moment for doubt or hesitation until he found himself in the doorway. His father stopped in his restless pacing and stood transfixed while their eyes met.

"You ought to know," said the boy, with a hard ring still in his tones, "that I am here accidentally, as one of these minstrels, stranded on a Southern tour, whom even with their faces

washed you would scarcely think fit for the respectable town of Camden. But they have been kind to me; I have had worse associates. I didn't know much when I went away; I could only sing and had to make a living as I could. I suppose you think it would have been better not to live at all." But his tone softened as he noted in the aged face new lines of sadness and

yearning ineffable. An unconscious painful sob came to his lips. "I—I shouldn't have left you father, I am sorry." But the father's answer was to open wide his arms and, with cheek pressed against the young man's thick curls, to murmur, "For this, my son, that was dead, is alive."

JEANIE DRAKE.

CHILDREN AND THEIR WAYS.*

By MRS. ALICE MEYNELL.—No. 5.—HUMOUR.

A little excited child with a small clicking toy in his hand stumbled upstairs to his mother's door and shouted his tidings to her, not with the laugh of play, but with the gravity of business and possession, "Darlin', I've bought a young man, and when you wind him up with a key he acrobats." "Oh!" "Darlin', he's sittin' on nothin' now. I call that real acrobatin'." "So do I." "He's got a 'stache, and lovely tights painted on to him." "Oh! Oh!" "Darlin', he was workin' inside the box all the way when I brought him home." The joy of choosing a toy for himself, alone in a shop, had been almost too much, and the child's breath was short with haste and enthusiasm. It was the first time he had been permitted to walk (being bound over to keep on one pavement) to the nearest shop, and there he had met the cold front of commerce and had struck his bargain in his delicate speech, still a little difficult to pronounce (at his six years of age), unmarked by the perhaps rather exaggerated pleasure with which all he says is appreciated in his own home. In one of the most gravely beautiful of all the Memorial poems—in themselves, as they stand in the English language alone, a literature—Emerson mourned the child who could pronounce "words that were persuasions": and in like manner to the ears of his own kin, and even more to their eyes, as they watch the tender, hampered speaking of an exquisite mouth, mastering the stiff letters with its soft, unready utterance, the words of a child are all persuasions. The one who bought the toy had seldom if ever performed his little, straitened speech, so unwatched, so unlistened to, until he treated with the shopman for that remarkable "young man." The thought of his dealing with an unmoved alien was strange to his mother, as was the image of the slender little figure walking alone on the pavement.

To go out alone at six years old is a responsibility, and with another little son the conditions were so disposed that it proved to be too onerous. He was a boy marked by the childish character of simplicity—a grace that not all children have punctually to their time of life—and his embezzling of a sixpence agreed thereto. It was his first going-out alone, and he went with sixpence to have his hair cut: when he returned in his simplicity he was profoundly silent, he breathed out chocolate at every breath, and his hair was in its previous state, uncut. There never was a crime more candid.

But both these little boys, though single and simple in their childishness, have an elish sense of irony, partly learned from the banter they hear and partly conceived in the quick apprehension of their minds. The child of the toy has an inspiration of sallies against his mother, and in imitation of phrases that are even as originally spoken by her at least half ironical. He says to her tenderly, but with the sweet intelligence of a joke, "Darlin', let me hold your innocent hand," or, showing his leg scratched and scraped from knee to ankle, he complains, looking at his mother, "Oh, how pathetic!" Leaving the room unnoticed, he pauses to say, "I suppose you know I'm your little son?" And in burlesque—a burlesque of which the spirit is graceful, not clownish—he parodies the words he hears, with moving emphasis: "Mother darlin', just rest your perfectionate little head upon this cushion." There is, on the other hand, no burlesque in his courteous actions, as when he kisses the hands of his mother's friends, taught by nothing but the impulse that inspired that courtesy of homage in the first wild courtier who used it.

Seeing that the humour of banter finds all its meaning in an

appreciation of character and personal customs, and that this appreciation is the effect of experience, it is not a little curious to find a child of six years playing with gentle delight this comedy of manners. But the whole question of the childish sense of humour is a difficult one. The grown-up actually laugh somewhat oftener than children do, and the statement of this simple fact may probably seem to some readers a very paradox, they will suspect it of some ambiguity, and will look beyond for a secondary meaning. But it is a mere truth that even persons who have not the bad habit of laughing without cause laugh many more times a day than the liveliest children. It is certain, for example, that elders laugh far less often because they are amused than because they desire to give a sign that they are amused; and thus sincere laughter is rather a communication than an expression. Leaving aside all insincere laughter altogether, social laughter is a perfectly voluntary act. It is our manner of applause; we award it. It is our return for the humour or the wit that—but for our desire to pay the debt—would have caused us no more than an interior and silent exultation. The courtesy of this laughter we owe many times in every conversation, or in every conversation which is not definitely dedicated to an exceptionally serious purpose: and there is, perhaps, no woman, careful to pay her dues to a world that is her friend, who does not, albeit half-consciously, confess that she owes her laughter as one of the first of these. She may not laugh without mirth, but she laughs when her mirth would have been satisfied with an enlivened silence. Thus, women who know their parts by heart are, perhaps, the readiest of all laughers, and those whose merry laughter we are apt to talk about—the children—laugh far less often than they, and generally a little less often than men do. They are jovial, they are light-hearted, and they are absorbed in the business of play, but the sign of laughter is not so common with them as we think it is, because they do not laugh as a manner of communication; they laugh because they cannot help it.

Everyone who has read aloud to amuse a convalescent child knows how difficult it is to hit exactly his sense of humour. It is very disappointing to read Dickens to a boy of ten. You will hardly get a smile for the best papers of that supreme humour: not even for Mr. Pecksniff holding his simple feast: "'Let us be merry!' Here he took a captain's biscuit. 'It is a poor heart that never rejoices!'" The boy, as you read this to him, is nothing but the spectator of your own artless mirth. It is not wonderful, perhaps, that children unused to the jolly-sentimental tradition of Charles Dickens should be more or less inaccessible to the fun of the *Christmas Carol*; but to see our Micawber, our Pecksniff, our Miss Trotwood coldly looked upon by the alien eyes of our own children is almost disconcerting.

Had the quite peculiar turn of humour invented by "Lewis Carroll" any better success with the little girls for whom he spent his wit and his rich ingenuity? It is only too evident that they like *Alice in Wonderland* and *The Looking Glass* for the sake of the fragments of ambiguous romance, and not at all for the sake of the jovial parodies or the subtle capturing of the character of the blunders in a dream. How, indeed, should any little girl enjoy the parody of one of Wordsworth's moods? *Alice in Wonderland* had, and has, a wonderful vogue, but it is the parents who are delighted with the book, on behalf of their children, rather than the children who set their own hands and seals to that unanimous choice. The book is read to them with enthusiasm, they accept it with, perhaps, a puzzled laugh, and when they themselves are old they punctually—having begun to perceive the points at last—get the book for their children, as the best of all children's books. It is, in fact, the best of all children's books—in the judgment of all who are no longer children. Lear's nonsense verses, again, do not cause more than

No. 1.—"The Naughty Child," appeared in the Number for January.
No. 2.—"The Unready," in the Number for February.
No. 3.—"Signs," in the Number for March.
No. 4.—"Toys," in the Number for April.

half the joy that is due to their extraordinary inventiveness and the perfect music of the rhythms. There is not very much humour, if one may venture to say so, in Hans Christian Andersen, but what is there is of good quality. Children are rather shy of his pathos, his humour is apt to escape them, and what they love in those unfolding stories is chiefly *what happens*. So strong is the interest in mere narrative, so long as it is to the purpose, that a child, albeit not lacking in imagination, will make a conscious effort to ignore the signification of an allegory as he reads, well knowing it to be an allegory, but resolved to take no notice of the allegorical meaning, so that he may enjoy the story itself with an untroubled mind, free of suspicion as to its sincerity as a pure story.

The greatest surprise, however, is in the discovery that little children, by no means dull of spirit or commonplace in intelligence, take a noticeable pleasure in a curious revival during this past Winter in London—the re-editing of those most prosaic and dowdy of all known verses written for the pretended amusement of children and their real discipline—the *Cautionary Stories* of Elizabeth Turner and Ann and Jane Taylor, writers of the beginning of the present century. In these poems, which show not the slightest sense of humour, the girls and boys who transgress in any way are drowned, or are whipped, or fall down and hurt themselves, or tear their frocks, or are poisoned by accident, with a sternness of destiny and retribution that nothing can mitigate. And this is the kind of verse in which these tremendous lessons are taught:

"Yesterday Rebecca Mason,
In the parlor by herself,
Broke a handsome China basin,
Placed upon the mantel shelf."

The rhyme is brought about with an artless preparation, in the case of Rebecca's surname, which might, one would think, spoil the pleasure of any child. Then take the light regret, which is really worse than nothing, expressed for the death of Tommy and his sister, who had eaten berries of unknown character when they walked together:

"Alas! had Tommy understood,
That fruit in lanes is seldom good."

That urchin might have been spared to endure much. It is true that Elizabeth Turner and Jane and Ann Taylor might reply that if they are stern, so is Nature, and that Nature, and not the poet, is responsible for the fact that fruit in lanes is seldom good: they might add that the moralist does her best to warn the young against Nature's own disproportionate retributions. But it is the way of doing it!

"Maria had an aunt at Leeds,
For whom she worked a purse of beads."

The sententiousness is too much for the natural sense of derision at nine years old: but not at seven. To your great astonishment you find the younger children actually taking an interest in Maria, in Mrs. Manners, in Sophia who climbed a gate, "and won't another time," as the author darkly remarks, in Master James who would not say "please" to the servants, and in all the other grotesquely dull persons of these unilluminated, unfrolisome, unsmiling and always self-complacent verses. Men of genius have been rewarded, for all their wit, with less attention than Elizabeth Turner, the unhumorous, gained and gains even now from the very young and very simple amongst children, for her grimly expert verses—the implacable dowdy! Our own feeling, as adults, is one of something like consternation at the menacing completeness of Elizabeth Turner's couplets. We would really rather be butted by a good-sized sheep than meet too suddenly such lines as these:

"Louisa, my love," Mrs. Manners began,
"I fear you are learning to stare."

Let us do the children justice—they, too, are sensible, at any age after seven or eight, of the absurdity. To read a whole "cautionary story" aloud to them is to set them dancing and clapping with laughter. It is strange that any age, having all the bright past behind it, should have so lost touch with everything that was fanciful or fresh as to produce these verses—the cautious Elizabeth Turner and the two spinsters her contemporaries were but spokeswomen for their time—for entertaining the spirit of childhood. These are dull times, and those were of them. And unfortunately there are dull children. It may be that some children, of rather low vitality, who were never really delighted with the walrus and the carpenter, or with the fobble who had no toes, or with the eggs and buttercups fried with fish, or with the middle of next week, or with the runcible cat, and who were tired, as poets have been tired, of too much liberty, have been rather glad to go back into captivity under the warning forefingers of Ann and Jane Taylor, and to rest in the commonplace. It would be lamentable, but it might be so. Even with children there are reactions, and with the writers for children reactions have it all their own way. "Lewis Carroll" and Edward Lear reacted against Elizabeth, Jane and Ann almost too extremely. It has become a commonplace to the modern child that his literature is to bear no moral, and is to be light-hearted, and is to appeal to his sense of humour. Irresponsibility has ceased to be a relief to him—it has been so insisted upon by all his modern authors.

As a rule a child's sense of humour seems to thrive uncommonly well without too much intentional training; on the other hand, it should not be depressed. A free glimpse of life outside the nursery is enough to keep it in good condition.

ALICE MEYNELL.

THREE FASCINATING ENTERTAINMENTS.

AN EVENING WITH AMATEUR ILLUSTRATORS.

One of the most enjoyable and mirthful entertainments for an evening can be given in this way. The hostess sends out invitations—say twenty—worded:

To meet Amateur Illustrators.
Miss Cable.

A Symposium.
Eight o'clock. Lake George Avenue.

Upon entering the drawing-room each guest is presented with an envelope within which is a pencil, also a large blank card and a slip of paper bearing the name of some well-known book. The card and slip are numbered to correspond. There should be five small tables; when the guests have been seated, four at each table, the hostess in a few words explains that the assembled company are the Amateurs, and that the evening will be devoted to creating title-pages.

Each person will represent in realistic manner the book named on his slip of paper, which must not be made known to his neighbors. If impressionist or poster work is referred to, it must be such as to suggest the book to be represented. A box

of colored crayons should be placed on each table for use. The clever hostess will see that the books most difficult of representation are given to the persons possessing the most artistic ability, and vice-versa.

At the end of fifteen minutes, sufficient time for the drawing, the slips are collected and sheets of letter paper distributed. Then the artists become conjecturers and critics. Each person passes his sketch to his right-hand neighbor, who places the name of the book suggested to him opposite the corresponding number on the sheet of paper and passes it on, receiving the next, which he treats in like manner until all have been guessed at that table. A change of tables is now made and the progressive movement kept up until all the tables have been visited. Five minutes should be allowed on each change of cards.

The person guessing the most titles correctly receives a handsome book or other appropriate prize. The person showing the most artistic ability, a small etching or water color. The hostess can tie the cards together, thus making a souvenir book or keep them for a game.

Below is given a list of titles with suggestions, which can be extended indefinitely:

Charles Dudley Warner's "The Golden House." A house drawn in yellow crayon.

Sir Walter Scott's "Red Gauntlet." *A mailed knight, one gauntlet down in red crayon.*

George Eliot's "Middlemarch." *March 16, written on the card.*

Locke "On the Human Understanding." *A pullock on a man's ankle.*

Bayard Taylor's "Views Afoot." *A person gazing at a severed foot.*

J. M. Barrie's "When a Man's Single." *A man mending his coat.*

Chester Bailey Fernald's "The Cat and the Cherub." *An old tabby and a fat infant.*

S. R. Crockett's "The Lilac Sun-Bonnet." *A little girl wearing a lilac-colored sun-bonnet.*

Frank Stockton's "Squirrel Inn." *A squirrel peeping out of an old stump, through an opening.*

Edward Bellamy's "Equality." *The sign of equality.*

A. Conan Doyle's "The Sign of the Four." *11.*

Stanley Weyman's "The Man in Black." *A man in intensely black clothes.*

Oliver Wendell Holmes' "Over the Tea-Cups." *Two old cronies drinking tea.*

Henry James' "Portrait of a Lady." *A woman's face in a frame.*

George Ebers' "An Egyptian Princess." *A crowned female, pyramids in the background.*

John Kendrick Bangs' "The House-Boat on the Styx." *An old house-boat ashore, resting on sticks.*

Louisa M. Alcott's "Red Letter Days." *A name of two or three days written in red crayon.*

Sarah Grand's "The Heavenly Twins." *Two cherubs playing on a golden harp.*

Mary E. Wilkins' "An Humble Romance." *A plough-boy rearing a milk-maid.*

Blanche Willis Howard's "One Summer." *June, July and August, written on the card.*

There is a good field for the humorist, and the cards can be made very artistic. *KATHERINE BELL TIPPETTS.*

A RHYME AND BUNDLE PARTY.

In planning games for sociables or other gatherings composed of persons of widely differing ages, tastes and acquirements, one is confronted by two difficulties: first, many people have scruples about taking part in games of chance; second, games of skill for which prizes may justly be awarded are not popular.

The announcement that there will be a trial of wits is usually followed by such exclamations as, "I never could guess anything," or, "I never wrote a rhyme in my life." But tact will accomplish wonders. The over-diffident and the mentally indolent can be induced, at least, to acquiesce, if they are convinced that not too much is expected of them. Afterward the pleasure of exertion or the glow of triumph will make them enthusiastic participants in the game. A Rhyme and Bundle Party meets successfully both of the above difficulties.

Prepare a large box with a hole in the top just large enough to admit the hand. This box is filled with bundles containing articles of various kinds—plates, cups, pitchers, soap, darning-cotton, thread, needles, pins, dolls, baskets, etc. After each guest has drawn a bundle—which she keeps as a souvenir—distribute cards and pencils.

Each guest writes a stanza of four lines, taking for a subject the article drawn. For instance, a plate decorated with a landscape drew forth the following:

"My plate has on it a house in the dell,
I wish mine looked only half as well,
I'd invite this same company there to take tea,
And souvenirs like this my plates should be."



COSTUMES FOR CYCLISTS: We have recently issued another edition of our handsome "BICYCLE FASHIONS." It illustrates attire to be worn a-wheel, and while principally devoted to the latest and most acceptable styles for ladies, also provides for the costume

A first prize is offered for the best rhyme, all things considered; a second for the cleverest, a third for the wittiest and a fourth for the funniest. Give four ballots to each guest. Read aloud the rhymes and number them; then read a second time that the voters may put the numbers they wish to vote for on the proper ballot. It requires some discrimination to judge fairly the relative merit of samples, even of "pigeon poetry."

Whether one should offer a booby prize is a vexed question. In games of skill this seems hardly kind or courteous, as no one enjoys having even his most trilling efforts dubbed by common consent "the worst," while we can all be sufficiently philosophical to laugh over bad luck in a game of chance.

JANET RALSTON BOND.

A NOVEL ENTERTAINMENT.

One of the most enjoyable entertainments of the season was given by the president of a Western University and his charming wife to a score of Eastern friends who were sojourning in their city. The clever hostess decided to have something out of the ordinary line of social entertainments. Many of her guests did not play cards, and she preferred to be original rather than follow in the beaten path of custom, as do so many.

She prepared as many cards as there were invited guests and inscribed thereon the following:

FAMILIAR AUTHORS.

- 1—A worker in precious metals.
- 2—The head of a church.
- 3—A plant found in marshes.
- 4—A disagreeable fellow to have on your foot.
- 5—Put an edible grain between an ant and a bee.
- 6—A flowering tree.
- 7—Represents the dwellings of civilized men.
- 8—A slang expression.
- 9—A term in Arithmetic, a pronoun and a near relative.
- 10—Is worn on the head.
- 11—Comes from a pig.
- 12—A vital part of the body.
- 13—A name that means such fiery things.
I can't describe their pains and stings.
- 14—A division of a city.
- 15—To agitate a weapon.
- 16—A very tall man whose name begins with fifty.
- 17—A young domestic animal.
- 18—His middle name suggests the end of a quarrel.

Attached to each card was a small pencil, and after each conundrum was a space left for the answer to be written. At the expiration of a specified time the cards were collected, the name of each guest being written at the top of his or her card.

No one had all the answers correct, but several missed only one or two. By one and all the evening was voted a most delightful occasion.

The answers are added for the benefit of those who would like to give a similar entertainment. Prizes could be awarded to the two having the largest number of correct answers, after which dainty refreshments should be served. Chocolate or coffee, with sandwiches, ice cream and cake, is an ample menu for such an entertainment.

THE ANSWERS.

- 1—Goldsmith. 2—Pope. 3—Charles Reade. 4—Bunyan. 5—Bryant. 6—Hawthorne. 7—Hobbes. 8—Dickens. 9—Addison. 10—Hood. 11—Bacon. 12—Iret Harte. 13—Burns. 14—Henry Ward Beecher. 15—Shakspeare. 16—Longfellow. 17—Lamb. 18—Wm. Makepeace Thackeray.

CARRIE MAY ASHTON.

needs of men, misses and boys. It contains as well a detailed explanation of the various parts of a bicycle by an expert machinist, with valuable advice on the care, repair and choice of a wheel; a specially prepared paper on learning to ride; a discussion of the question of exercise for women; the etiquette of the wheel; and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent postpaid to any address on receipt of 2d. or 5 cents.

MODERN LACE-MAKING.

MODERN LACE ENDS FOR SCARFS.

The "twice-around-the-neck" scarf of mull, chiffon, net or

brail, which is attached by tiny spiders or rosettes. This border is, in turn, and with the hems of the sides of the scarf finished by a dainty picot edge. Like the other scarfs this one is also about a yard and a half long.

The scarf seen at figure No. 4 is made of net, narrowly hemmed at the sides, and widely hemmed at the ends, which are completed with modern lace designed especially for the purpose. Although knotted in the four-in-hand style, it may also be worn arranged the same as the scarf shown at figure No. 1.

Scarfs are from nine to twelve and fifteen inches wide, according to the fabric selected or the dictates of individual taste. If economy must be considered, half the length required may be purchased when the fabric is wide; this length may then be cut in two and a joining made across the center of the scarf. This joining, in consequence of the method of arranging such scarfs, will come at the front of the neck, but as the ends



FIGURE NO. 1.—SCARF OF MULL WITH MODERN LACE ENDS.

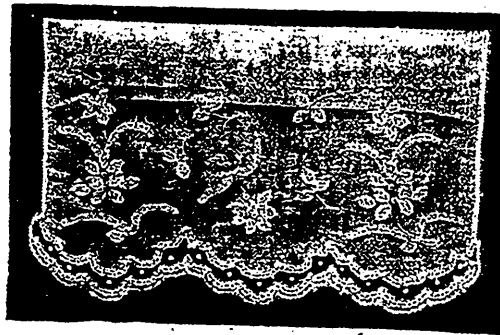


FIGURE NO. 3.—SCARF-END IN APPLIQUÉ.

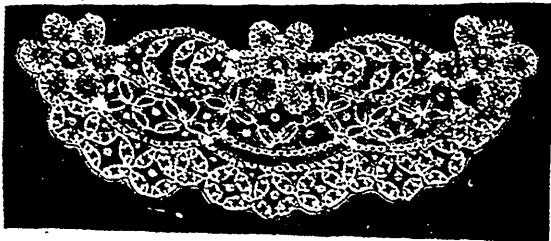


FIGURE NO. 2.—MODERN LACE END FOR A SCARF.



FIGURE NO. 4.—NET SCARF, WITH MODERN LACE ENDS.

grass linen is at present very popular and may be purchased in any of the materials named, with various decorations. The scarfs and scarf-ends here illustrated, however, must be made. Since the decorations are of real or hand-made lace of the class named in the title of this article.

At figure No. 1 is shown a handsome scarf of mull a yard and a half long, hemmed at each side and across the ends, which are each finished with three points of modern lace. The latter is charming used in this design and capacity, and may be made as fine or as heavy as desired and of cream or white braids, though white is at present more popular on white scarfs than deep cream, especially in this kind of lace.

Figure No. 2 shows a very attractive end for a scarf of net or mull. It is Honiton and point combined and is appliquéd on the material or scarf after the latter is hemmed along its sides with button-hole stitches. After it is secured the superfluous material is cut from under the lace. This is one of the prettiest designs made.

At figure No. 3 is shown a scarf-end of mull decorated in real Honiton appliqué. The ends are bordered with Honiton

are carried to the back of the neck, there crossed and brought around again to the front and tied or knotted there, the joining will not show to a noticeable extent.

For the information contained in this article, and also for its illustrations, thanks are due Sara Hadley, professional lace-maker, No. 928 Broadway, New York.

DRAWN-WORK.

DRAWN-WORK PLATE DOILY.

FIGURE No. 1.—The doily illustrated at figure No. 1 is one of the handsomest of the set now being presented in *THE DELINEATOR*. Like the others, it is made of quite heavy, plain linen and neatly hemstitched along the hem. Inside this hem is a narrow border of fancy drawn-work which corresponds to that around the outer edge of the square. Between these two borders is a wide handsome border of elaborate drawn-work the design of which is easily developed from a reference to the engraving.

CORNER OF DRAWN-WORK PLATE DOILY.

FIGURE No. 2.—This engraving represents a corner of another doily of the same set. The design is so plainly represented that there is no necessity of giving it a word description or offering an explanation of its details. It may be



FIGURE No. 1.—DRAWN-WORK PLATE DOILY.

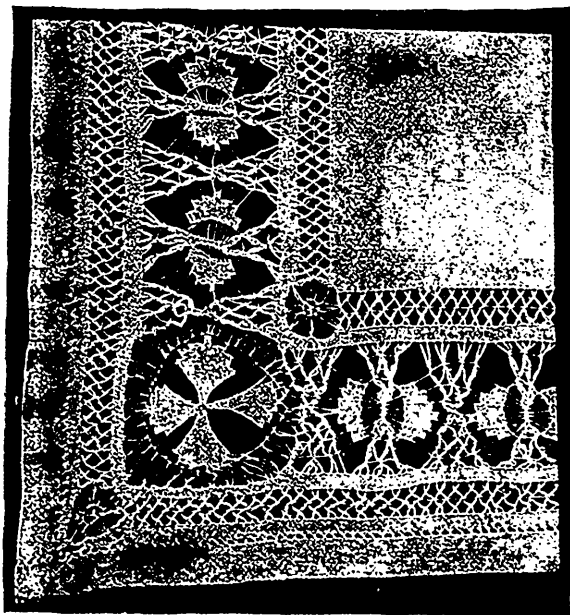


FIGURE No. 2.—CORNER OF DRAWN-WORK PLATE DOILY.

said of the doileys shown at figures Nos. 1 and 2 that their broad borders may be developed on strips of linen lawn and used as insertions in the making of baby gowns or of chemisettes, waists or any garment or article requiring such a decoration.

FINGER-BOWL DOILY.

FIGURE No. 3.—This doily is also one of a set of finger-bowl doileys some of which have already appeared in *THE DELINEATOR*. It is made of sheer linen and neatly hemmed. Although the general effect is showy, the design is easy of development and may be reproduced without difficulty after an inspection of the engraving.

When drawn-work doileys or any other article in drawn-work are completed a fresh, crisp appearance will be given the work by placing a cloth wet in borax water over it on the wrong side and then pressing with a hot iron, being very careful not to burn or scorch the cloth.

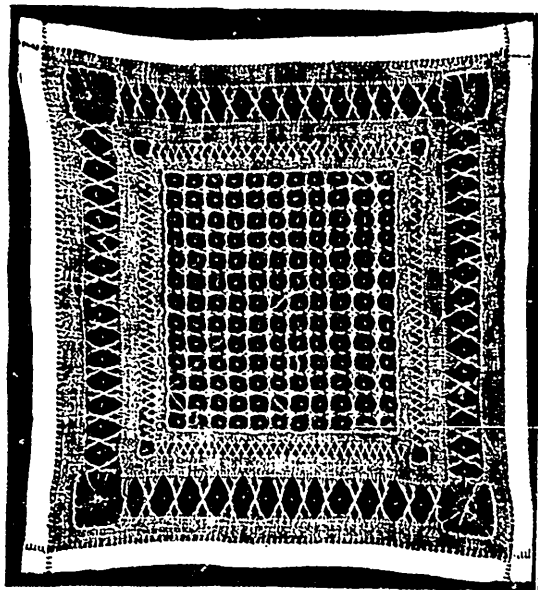


FIGURE No. 3.—FINGER-BOWL DOILY.

THE ARCHITECTURE OF THE HOME.

BY MRS. THEODORE W. BIRNEY.

That architecture is as responsible as any other material agency in shaping the destinies of man I am convinced, and, as for woman, its influence on character is marked. I hear an invisible chorus proclaim, "That is so." I close my eyes, forget my own environment, and lo! I am in the midst of theirs.

In a corner of a cellar there appears a woman gathering up kindling and filling a scuttle with coal, and although the entire house is lighted by electricity she carries a tallow candle! The architect, in planning the house, could not, of course, consider so trifling a matter as a coal-bin, and so the only spot where one could be placed and be near the furnace was in the darkest, most inaccessible corner. The man who adjusted the electric wires in the cellar, although several degrees lower in the social scale than the architect, was still above an acquaintance with coal-bins. He had put the fixture on a brick pillar at an angle which precluded a single ray from falling where it was needed. And so every day in the year the candle had to be lighted when a fresh supply of fuel was needed. The master of the house had said repeatedly that he would have the light changed or have another fixture added, but such obscure inconveniences, or those which confront our servants only, are easily forgotten.

One of the ghostly throng that rose before me told me her predecessor had, one Summer day, neglected to take the candle with her. Stepping on a coil of rope which had been accidentally left near the door of the bin, she shrieked in terror at the thought that it was a snake: as she turned to run her foot became entangled in the rope, and when she finally freed herself and reached the kitchen she fainted. She was a nervous creature, with some heart trouble, and four months at a hospital succeeded this shock.

Another of these shadowy, retrospective shapes hobbles on a stick over to my side and points to a ladder-like ascent from another cellar and then up three similar structures to an attic. She had carried many burdens up and down those so-called stairs, but once when overtaxed by a day of unusually hard work she had attempted to take up two great scuttles of coal at the same time, she had felt a sharp twinge in her back, and since then she had never been "any good." In her case misfortune seemed to follow this unfortunate beginning, and she had at last been forced to place her children at the County Asylum for Orphans and had gone herself to the Almshouse. And she was a woman who had begun life with more than the average amount of strength and courage.

With a strange, wistful smile another spirit turns to me and beckons to a grand *front* stairway; up we pass, over rich carpets, past open doorways with rich hangings, the ascent so gradual it is scarcely perceptible as the foot sinks from one velvet pad to that above it. *She* has no burdens to carry: hers is the upward, easy path. Ah, if the architect had sacrificed a few feet of the over-spacious drawing and dining rooms and the lofty ball-room, some of my companions might not now be wearily shadowing me. It is so much more humane to sacrifice material things than health, hope and even life itself.

Back stairways, attic stairways and servants' rooms often seem an afterthought of the architect, grudging concessions to necessity. There are many vast generously lighted attics to which nothing larger than a medium sized trunk can be transported, because of the trap-like construction of their entrances. A sweet-faced woman in a neat sitting-room points to an open fireplace upon which the sun is streaming; her tidy soul has been vexed for years by this direct combination of firelight and sunlight—a thing which no architect should permit, since it is positively disagreeable and renders even the cleanest fireplace a most unsightly object. There is a great host of women lamenting with uplifted hands that there is no spot in their chambers suitable for a bed and that the dressing-tables have to be placed regardless of the adaptation of light to the mirrors. Another company proclaims that in store room, pantry and kitchen it daily and hourly suffers needless inconvenience, many women are without even a storeroom, and the cupboard built in a dark corner, unlighted and unventilated, is what has been dignified by the architect by the title of pantry.

But away with these lugubrious messengers! I open my eyes and see in my own and my neighbour's houses enough defects to rouse one's antagonism to the indifference of some architects to what they doubtless regard as the unimportant

details of their profession. With the eyes of a nation, a state or a city upon him, an architect may achieve notable success in the erection of a building which appears to meet all requirements. But with dwelling-houses the results are different; a great proportion consists of failures—from more points of view than one. To the onlooker there seems not a shadow of excuse for perpetrating some of these errors in wood and stone.

Have an abundance of light and ventilation, but don't have your house all windows. Avoid the double windows; one very wide window is much more handsome from within and without, is more effectively draped and, when outside blinds are used, is infinitely preferable to the double window with its necessarily awkward shutter adjustment. Where practicable, have small, oblong or square windows placed in closets; a larger window interferes with closet space and is not requisite for purposes of lighting or ventilation.

Another word in regard to windows. A recent invention does away with the trouble caused by window frames sticking. There are side pieces and a lock adjusted to accommodate themselves to any expansion or contraction of the woodwork, the sash sliding easily at all times, and the mechanism being so simple that a child can manipulate it. It renders a window practically burglar-proof unless the glass be broken, and a delightful feature is that either sash or both can be securely locked at any point desired. That of itself would recommend the invention to timid souls who, realizing that fresh air is essential in sleeping apartments, are yet afraid under some circumstances to lower the upper sash, as the window cannot then be fastened. When possible select the glass for your windows yourself, if you wish to be fully satisfied in this important particular. Have your attic windows in door shape and to open outward; do not have blinds to these windows. A thick, green shade answers perfectly for excluding the light. The cellar windows should be well above ground, or miniature Niagaras down your cellar walls after a heavy Summer shower or a melting snow drift will result. Use as large panes of glass as you can for these windows: they admit more light and are much more easily cleaned. Have screens placed in your cellar windows as soon as the frames are in. Insist upon having fastenings to all shutters which will allow them to be kept open on windy days and you will not have the experience of dependently sitting in semi-gloom with all the blinds on the living side of the house closed on account of the velocity of the wind. Of course, you will not have door sills!

Have your main stairway wide and the back stairs as easy of ascent as the front. Let the entrance to your attic stairs be open and free from projections, and have the stairs broad and shallow: the many purposes for which an attic may be used demand this convenient arrangement. A large attic makes an excellent drying-room for laundry purposes in stormy weather and, when the clothes are out of the way, becomes a grand play-room for the children. If it can be heated, it may be used daily for such a purpose: if not, the children may be warmly dressed in coats and caps and sent to the attic for a change of air and a frolic, when the weather will not permit outdoor recreation.

Have your fireplaces broad and shallow and with sufficient draft to prevent smoking. Do not economize on your hardware: have the best. Order two keys to your kitchen door and six latch keys for your front door, if your family is of any size. It is a simple matter to keep two or three carefully put away and a comfort to know they are available when needed. Have your room lighted from the side: the center chandelier is objectionable, and, if you are inclined to believe you appear well in the evening, avoid sitting directly under it: otherwise you will disillusion your most partial admirers, for a strong vertical light of this kind brings out every line in the face and casts most unbecoming shadows about the eyes and mouth. Have the electric lights or gas jets placed to overlook your piano and on both sides of your dressing-table: see to this yourself, as many architects or electricians will never think of these particulars, and a tearing up of floors, breaking of plastering and re-papering will ensue sooner or later, when you finally determine to have the work done.

Have a well-shelved closet in your library—a small one will answer; if there is to be no library, have a closet in your sitting or living room. Let the shelving in the closets through-

out the house by all means be shallow. Articles can be much more tidily disposed with this arrangement than on a few deep shelves where a variety of articles has to be piled promiscuously. The domains of the kitchen, store-room and laundry are each a department in itself and are topics to which only an article of considerable length will do justice.

Have your bathroom in the warmest available space in the house and, if need be, sacrifice some other point to accomplish this end: have China hooks for your bath robes and wooden towel-racks securely fastened to the wall, unless you prefer the nickel-plated ones. The porcelain lined bath-tub is one of the most satisfactory investments for a house, and it will be worth while rather to curtail the cost of the mantels or some of the furnishings than forego this practical luxury.

Throughout the house have a simple base-board, one that will collect little dust—unless the house be an expensive one and the wood work correspondingly rich and ornamental, the less pretentious the mouldings and base-boards the better.

Be sure and have as broad a piazza as you can, and see that selected planks are used for it, otherwise you may experience unpleasant consequences from the resin which a Summer sun will draw from the planks. Have part of the piazza without a roof—on that side most protected during the Winter—where the children can get the full benefit of the sunlight when the walking is unusually bad; if you are not afraid of the night air and dew, you can in a hammock enjoy the moonlight and starlight. If the roof of the piazza can be used as an upper balcony, have a floor laid over the tin, as the noise made by walking on a tin roof is very objectionable, and the tin suffers more or less damage.

The time is already here when a person of wealth can command the building of a dwelling in which his specifications will be followed even to the smallest details; but for those whose means are limited, prudent foresight will secure an ideal result, compared with that obtained through the same expenditure of money minus this deep personal study and supervision.

TEN DELICIOUS CAKES.

Readers who appreciate really nice cake will find among the following recipes a variety sufficient to suit all tastes and needs. Among them is that of the "Election Cake" dear to a former generation, the preparation of which is fast becoming one of the "lost arts." Ladies who sell cake through the exchanges, or privately, can be sure of pleasing old customers, and winning new ones: if the directions given are carefully followed.

FRUIT CAKE.—One pound of flour, one pound of brown sugar, fourteen ounces of butter, ten eggs, three pounds of raisins, three pounds of currants, three pounds of citron, a wine-glassful of wine, one of brandy, one of milk, a table-spoonful of molasses and one of cinnamon (ground), a tea-spoonful of saleratus, a tea-spoonful of cloves, a quarter of an ounce of mace or one nutmeg. Cream the sugar and butter, beat the eggs to a stiff froth and stir them in. Mix the flour gradually with the butter and sugar, then add the molasses and spice. Dissolve the soda in the milk, strain it, and mix with the brandy and wine to curdle. Stir the whole into the cake. Just before baking add the fruit gradually, a handful of each alternately. If baked into thick loaves, it will require from two and a half to three hours.

SUNFLOWER CAKE.—Two cupfuls of sugar, half a cupful of butter, a quarter of a cupful of rich milk or thin cream, one and three-quarter cupful of bread flour or two of pastry flour, the whites of seven eggs, one tea-spoonful of cream of tartar, half a tea-spoonful of soda, the juice of half a lemon, and a quarter of a tea-spoonful of the essence of almonds. Beat the butter to a cream, gradually add the sugar, then the lemon and, when very light, the milk and whites of the eggs beaten to a stiff froth—add the flour, into which the cream of tartar and soda have been well mixed. The amount is enough for two sheets, which should be baked in a hot oven. When nearly cool frost with an icing composed of two eggs mixed with powdered sugar sufficient to thicken it and flavor with lemon or almond.

FIG CAKE.—Two cupfuls of sugar, two-thirds of a cupful of butter, one cupful of rich milk, four scanty cupfuls of flour, five eggs, two tea-spoonfuls of cream of tartar and one of soda sifted with the flour. Mix the butter and sugar thoroughly, then add the unbeaten yolks of the eggs, add the milk and flour alternately and lastly the beaten whites of the eggs. After the cake is mixed cut a sufficient number of figs into small pieces to make two cupfuls, flour them lightly and stir in. Bake the cake quickly, and when cool frost the under side.

SPONGE CAKE.—One pint of sugar, one pint of flour, six eggs, a few drops of lemon juice and half a cupful of boiling water. Rub the yolks and sugar to a cream, add the whites, beaten very stiff, then the lemon juice and hot water and lastly, the flour. Bake half an hour, not too slowly at first. This will make two long, narrow loaves.

SPICE CAKE.—One and a half cupful of butter, two of sugar, one of molasses, one of milk, five cupfuls of flour, four eggs, one tea-spoonful of ground cloves, one and a half tea-spoonfuls of cinnamon, half a nutmeg, two tea-spoonfuls of cream of tartar, one tea-spoonful of soda, two cupfuls of raisins. Cream the butter and sugar thoroughly, and add the eggs well beaten, the molasses, milk, spices, the sifted flour, the cream of

tartr and soda and lastly the raisins. Bake the mixture slowly.

POUND CAKE.—One pound of butter, one pound of sugar, one pound of flour, nine eggs, the grated rind and juice of one lemon. Beat the sugar and butter to a light cream; add the yolks beaten light, then the whites beaten to a stiff froth, and lastly the flour. Bake slowly.

DOUGH CAKE.—One pint of milk mixed over night as for bread, but with the dough made somewhat stiffer. In the morning mix thoroughly a pint of sugar and a pint of butter. Stir this well into the dough, and add three well-beaten eggs, half a pint of stoned raisins, half a tea-spoonful each of cinnamon, nutmeg and saleratus. Bake in a slow oven without further raising.

MADISON CAKE.—Two pounds of flour, two pounds of sugar, two pounds of butter, two pounds of stoned raisins, one pound of citron, two nutmegs, one gill of rose-water and one of brandy, twelve eggs, one tea-spoonful of soda dissolved in hot water. Cream the butter and sugar thoroughly, beat the whites and the yolks of the eggs separately; add these, then the flour and soda, and lastly the raisins and citron. Bake for two hours and a half in a moderate oven.

ALMOND CAKE.—Three-quarters of a pound of butter, one pound of sugar, one pound of flour, eight eggs, two tea-spoonfuls of cream of tartar and one of soda, one small tea-cupful of blanched almonds sliced very thin. Flavor with extract of almond. Cream the butter and sugar, add the eggs, beaten separately, then the sifted flour, cream of tartar and soda; stir in the sliced almonds. Put the cake an inch deep into pans, spread blanched almonds evenly over the top and sift powdered sugar to just cover them. Press evenly into the cake with a spoon and bake to a delicate brown.

ELECTION CAKE.—Two pounds and a half each of butter and sugar, four pounds of flour, seven eggs, one quart of milk scalded and cooled, one and a half nutmeg grated, half a tea-spoonful of cinnamon, half a tea-spoonful of soda, and half a pint of yeast. Beat the butter and sugar to a cream. Divide it into two equal parts. Rub one part thoroughly into the flour. Now mix with the milk, adding the yeast, and set it in a warm place to rise. When very light add the remainder of the butter and sugar, also the eggs and spice, and let it rise again. When well raised mix the soda with half a cupful of dry flour, and sift it into the dough. Now beat the cake for several minutes until it is smooth and creamy. Stir in stoned raisins—more or less according to taste, and place in the pans in which it is to be baked. Let it stand until it has risen again before putting it in the oven. It should be baked very slowly, so that it may remain at least an hour in the oven and yet not be baked a dark-brown. A quick, hard baking will entirely ruin the delicacy of the cake; let it stand half an hour in the pans after taking it out of the oven, turn it carefully out and frost the top and sides of the loaves while they are warm. It is a good plan to put white paper in the bottom of the pans before placing the cake in them. This recipe will provide sufficient material for seven large loaves.

MARY J. SAFFORD.

THE NEWEST BOOKS.

From Dodd, Mead and Company, New York:
Daviel, by R. D. Blackmore.

In Kedar's Tents, by Henry Seton Merriman.
Queen of the Jesters, by Max Pemberton.

The fact that the poet depicts an impossibility and that the setting is improbable lessens not at all the charm of Blackmore's romance. As in *Lorna Doone*—indeed a classic—which will forever rank highest among Blackmore's creations, it is not the story, but the author's mode of telling that holds readers—through a spell that he alone can weave. His mind is so rich in quaint humor regarding morals, philosophies, habits and emotions that it is natural to conclude that *Daviel* was in part written to relieve his mind of much of the odd picturesqueness that he realizes in everyday scenes and duties. And even more than a humorist is Blackmore: he is a true lover. She whom he idolizes may well be the envy of all others of her sex. Beautiful as a woman could wish, she is wise, discreet—altogether charming. Her portraiture is another irresistible fascination that both men and women thoroughly enjoy. A Caucasian in Surrey would be quite beyond belief in other hands than Blackmore's. A portion of his detailed experiences in Daghestan requires an immense exercise of credulity, and his accounts of the usages of Lesghians would scarcely allure travellers to the wilds in which Schamyl defied all Russia for many a year. Blood feuds in Circassia are suspended, he says, only during religious festivals; but, happily, there are many of these holidays in Russia. At other times homicide becomes not only a duty, but a pleasure—of brothers to slay brothers, of parents to kill their children, of the wedded to torture each other, provided a wrong has been committed.

The historian and the fastidious critic revelled *In Kedar's Tents* while the story was being issued in monthly installments. Chartists who can remember half a century feel the pulses stir as they look over its pages. Rich gentlemen with a love for political adventure outside their own island had an opportunity then to display their wit and to enjoy the exercise of their natural courage. The romance is by land and sea, in Britain, in Algeiras, in Toledo and Madrid; and everywhere is disclosed diplomacy and rapid movement between Carlists and their enemies between conspiracy and candor. *In Kedar's Tents* courage wins, as it ought. A curious and at this time a thrilling prophecy is related as coming from the lips of a Spaniard: "It will come at length, and Spain will be a Republic."

Max Pemberton, doubtless, is indebted to both fact and fiction for the first of his stories of the *Queen of the Jesters*, a real character during the reign of Louis XV., Corinne de Montesson. She was noted for unwise charities and her clever defeat of justice when her compassion was stirred or her sense of humor and love of a practical joke was appealed to. Her purse was unlimited, and she could command the services of courageous, unlettered, men who believed her capable of achieving miracles. Between the king and the chief of police she secured the approval of the former whenever she wished to evade or break a law. Nobody knew how, but that she did rule Paris until A. D. 1779 is proved by the state records. She retained the rôle of jester to the time of her death, at the age of sixty-four. She was cruel or tender, according to her liking or caprices, vagabonds being her favorites and gentlemen her playthings and her victims. Her career is another blot upon the pages of French history, her story a psychological study of deepest interest.

From D. Appleton and Company, New York:

A Fiery Ordeal, by Tasma.

New Letters of Napoleon, by Lady Mary Loyd.

A Prince of Mischance, by T. Gallon.

All phases of the life endured or enjoyed by English speaking people in far-off Australia, whether in towns or at stations in the bush, differ so widely from ours in its interests and usages that stories are usually as difficult of belief as ghostly adventures or fairy tales. Many of the experiences that Tasma relates in his latest novel are thrilling, especially that of a fire at Narra-Gurra and the flight from it, which really was "a fiery ordeal," second only to that suffered by the hero and heroine of this vivid romance. There is a directness in the writer's methods—a definite approach to genius. The story comes very near convincing readers of its entire truth.

New Letters of Napoleon—that is, letters newly published, are not likely to cause any increased admiration for Napoleon, philanthropy or statesmanship. Intrigues and conspiracies in almost every one of these chronologically arranged letters tell the story of his ignoble ambitions and evil methods. The life or happiness of no one was respected or considered, if they stood in the path he chose to take. Many biographies of the man have been written from various points of view, and admiration, more or less enthusiastic, was seldom withheld. But time has given the world a better perspective. None of his "lives" has furnished as vivid and realistic a portrayal of the man and his selfishness as does his correspondence, written from January 29, 1800 to May 19, 1815, to men and women of all ranks and conditions, alien and kin. He has revealed his real self, and his disclosures are appalling. For historical reference these letters are invaluable: they are the letters which Napoleon III. omitted from his collection in which his ancestor's reputation was carefully and—in a way—justifiably protected. The omitted letters would have lessened the last Emperor's own glory. To-day we have the unvarnished truth long due to much befogged and misinformed students of history. Every thought and act was for the first Napoleon's personal advancement and security, though ostensibly for the glory of France.

A Prince of Mischance is by no means an enlightening title to the thrilling story. There is a prince in it—a Greek—, but the mischance is not his especially. The book has a purpose, which is well carried out: it proves the need of early mental training, if even a moderate success in life is to be attained, although the author says nothing to this effect. Consequences do this for him, and with better result. A pessimistic critic would say that only the incapables in this romance attain contentment and prosperity. The great-hearted and the heroic fail, and the story gives no hint to the disappointed of anything better beyond, so reserved is the author of his personal convictions. The book contains much that is unpleasant, but it brings a certain amount of self-forgetfulness—after all the best reason for reading most novels.

From Frederick A. Stokes Company, New York:

The Whirlpool, by George Gissing.

Simon Dale, by Anthony Hope.

Andrée's Balloon Expedition, by Henri Lachambre and Alexis Maicharon.

Treasury of American Verse, by Walter Larned.

Gissing does not tell cheerful stories. He cannot see sunny shores upon which to build happy complications in the fortunes and characters he selects. Women novelists are not unjustly rebuked for incessantly twanging on the sexual theme, but Gissing, the man, has set low emotions pulsating from wave to wave in *The Whirlpool*. Such sentiment becomes fatiguing and destructive to true literary art. Fortunately, the story is unconvincing: if it were a true picture, our world would be a less agreeable place to live in. The faithless wife among respected women is happily not as common a creature as Gissing would persuade us to believe. How he learned the secrets of intrigues through the instrumentality of the vilest of malicious, even destructive gossip is past finding out. He has no lack of vigorous language, and of heart-grinding experiences he must have had more than his share, otherwise there would have been in the voluminous story an occasional laugh to relieve its sombreness.

Anthony Hope has delved with patience and good purpose into a remote period of England's history and reproduces many occurrences in a manner characterized by an only too faithful portrayal of the prevailing indelicacy. He proves indirectly what writers of ancient history make plain: that the civilization, as we term it, of three hundred years or so ago was as far below that of to-day as that which preceeded it by many hundreds of years was superior to that which we, nearing the twentieth century, know. This story *Simon Dale* is of a countryman, who knew nothing of court intrigues or personal depravity or dissoluteness, who met Nell Gwynn and fell a victim to her charms. The intimacy resulted in his advancement, but her friendship was also a source of injury. The novel will prove enchanting to students of history who do not object to poetry and romance even when associated with scenes of tragedy. According to the author Nell Gwynn was a better woman than is generally sup-

posed. Simon Dale first knew her under a fictitious name in his own town, whither she and her mother had fled to escape a plague prevalent in London. He had no intimation of her relations with the king, but he had a haunting dream of the result of his own ambitions that gave him courage when he most needed it for himself and the woman whom he loved without fear of any rebuke from conscience. It is no small gratification to know that poor Nell was better than we had judged her, and that one man, Simon Dale, could not be misled by the glamour of court life or the prospects of political advancement. One of the interesting points of the story is a pre-natal prediction of what Simon's life was to be and its fulfillment. Readers with a weakness for superstitions will be held in closer sympathy with the writer through this element than by its revelations of court life.

In connection with the attempt at locating the North Pole by an aerial expedition, the story of Andrée's balloon and its mechanical arrangements, its apparatus and management, will be of intense interest to many. The humor of the two writers of the book *Andrée's Balloon Expedition* makes their diaries attractive reading, while their estimates of the scientific value of the expedition are instructive. Their stories end, one when he has seen the balloon safely at its destination: the other when it sails away into invisibility and the gray mysteries of the unknown. Ten days or so later one message, then another, sent by carrier pigeons from the balloon, reaches a waiting world—the last we know of the courageous Andrée and his companions.

Dear friends in verse long gone beyond ready recall, tender and sweet as ever, are the poems Walter Larned has gathered into his "Treasury," though many poems are missing that would have been welcomed. So glad are readers to renew friendships with rhythms beloved that it is not difficult to pardon the compiler for introducing six of his own songs in a volume in which he presents only two by Sidney Lanier, and one by Celia Thaxter. Longfellow is honored by two more selections than Larned has selected from himself. But is it fair to say that each of his own clusters is worthy of a place in any treasury of song. Not every poet is sufficiently courageous with his own or sufficiently discriminating with others' to make so valuable a group up within a book of three hundred pages.

From The Macmillan Company, New York:

Where the Trade Wind Blows, by Mrs. Schuyler Crowninshield.

Southern Soldier Stories, by George Cary Eggleston.

The Celebrity, by Winston Churchill.

The Pride of Jennico, by Agnes and Egerton Castle.

Garden Making, by L. H. Bailey.

Tales of the Windward Islands, twelve in number, tell with artistic realism what the natives of these sunny spots in the sea are and also what and who are the men, of crafty brains and cruel souls for the most part, who dwell with the blacks and make pitiless use of them. Not that this phase is emphasized; on the contrary, the pictorial, the poetic, the innocently wicked and the wickedly or oppressively moral is what is depicted with such startling skill. An uncommonly keen literary craft has Mrs. Crowninshield. Not a sentence too many nor a needless word is written in the book. The imaginations of readers are permitted to work their will here and there: abrupt definiteness charms, but never offends. Reserve in detail is fascinating and unusual. *Where the Trade Wind Blows* is a rare delight to fastidious imaginations. In creative intention it strikes a novel note where life glows without introspection. It analyzes complex emotions and stirs vexing problems or motives. It is not a romance, but a fact in a beautiful setting. With a finger between the leaves of this uncommon novel a reader may dream but not sleep.

Stories of unconscious heroism, stirring to tears and uplifting men's hearts, are the pithy, touching anecdotes of *Southern Soldier Stories*, fifty of which are presented in the volume of a hundred and fifty pages. Northern lads will obtain in this book a clearer and truer point of view of the relations between whites and blacks in the old days. As a rule, considerate, true-hearted men and women on both sides of Mason and Dixon's line would be glad to forget that there ever had been an unkindly feeling between North and South; yet otherwise these noble examples of manliness, of patriotism, of courage and of chivalry could not have been recorded. George Cary Eggleston adds not a drop of bitterness with which to vex his readers. He is fine-fibred, and his stories vibrate with tenderness.

The Celebrity is a story bubbling with comedy—a capital skit upon men who have carefully planned to be known to the world and afterward bemoan the pretended inconvenience of notoriety. Quaint as is the principal character, he is by no means

uncommon. In this novel of heroes, however, in which there is only enough of the heroine to hold the tale well together, the real hero is a big, loud-voiced, over-prosperous man with a large hospitality, a warm heart and a love of conviviality; and he has an idea of honor, principally of his own conception. The writer of the story says of him: "I still think I could have modelled a better face out of putty." Persons with less easy manners were ashamed of his public clappings on the back, but they accepted his dinners and the enjoyment of his yacht and his tally-ho. He had a talent for picturesque profanity—a weakness not indulged, however, in the presence of the wife of whom he was truly proud and fond. His manner with her, perhaps, was due to her sweetly subduing influence. She says of him—not critically, but more in a descriptive way: "he is old enough to know better and too old to be taught." No funnier or more original story has been given to the public for many a day, nor one so vivid in flesh-clothed pictures of really ordinary people. Its happenings are in a diverting tangle. They are romantic, and to read Winston Churchill's account of what young women can do will create a confidence in their sagacity and self-control.

The Pride of Jennico is a strange tale and one unusually well told. Pride of family and the tyranny of blood in the veins of each of its exalted characters keeps its grip no matter how the logic or culture of a belief in a universal brotherhood strives to loosen it. This is the romance of a man of English ancestry and Bulgarian military education; his high social experiences impelled him to observe the precedents of his lineage. To accomplish this ambition his readers are rushed through a series of savagely strange experiences. If it be a collaborated novel, as the names on the title page—Agnes and Egerton Castle—indicate, it is a union of pens in close sympathy. A harmony of fierce imaginations is rare, as, perhaps, it should be, but here the joint high literary and constructive merit demands admiration.

Any one who owes a bit of earth will find L. H. Bailey's illustrated book, *Garden Making*, invaluable. The cultivation of an acre, or the care of a window ledge, a lawn to be shrub bordered, or a porch to be hung with vines, the kitchen garden for market or home produce, soil, seeds, exposures, gathering and storing, etc., are all practically treated.

From Lee and Shepard, Boston:

Hawaii's Story, by *Hawaii's Queen*, Liliuokalani.

The Painter in Oil, by Daniel Burleigh Parkhurst.

Water Color Painting, by Grace Barton Allen.

A dethroned queen without hope of restoration is in a pitiable condition, but Liliuokalani asks for no personal compassion. She tells her story simply and with more definiteness of manner and detail than might be expected from her. If here and there she shows a child's delight in ceremonious attentions from distinguished persons during her retirement, no one will deny her that enjoyment. Her pride in her descent from an unbroken line of royal personages is natural, though her readers may recognize no particular distinction in being of the house of Ahua I., or even of Kamehameha I. Her genealogy is lengthy, and as it is inclusive of every degree of kinship, one is convinced of its accuracy. How her ignorance of political matters occasioned her dethronement may be read between the lines of her naïve story. *Hawaii's Queen* holds her emotions in the firmest control, but, perhaps, she has fewer to curb in view of the fact that she is of an almost tropical race. She appeals to all the world for justice to her people and trusts it will yet be granted.

The Painter in Oil has the sub-title, *A Complete Treatise on the Principles and Technique Necessary to the Painting of Pictures in Oil Colors*. There are many illustrations in this volume, which relates largely to the mechanical details of painting. To amateurs in art the book will be of great assistance, as well to those who study paintings in order to understand properly their value. To paint and to judge paintings requires an identical training. To persons remote from the centers of art many excellent engravings or photogravures of the work, of such men as Franz Hals, Manet, Dürer, Velasquez, Millet, Munkacsy, Angelo, Whistler and others will prove of keen interest and pleasure. The writer, Daniel Burleigh Parkhurst, is himself an eminent painter.

A Book of Elementary Instructions for Beginners and Amateurs is *Water Color Painting*, the title of Grace Barton Allen's valuable effort. It is daintily illustrated by herself and contains reproductions of all the water-color effects in common use. How to select, mix and apply colors with due respect for outline is here explained with a definiteness that will be valuable to the self-instructed student, and if he places himself later under instruction, he will have little to unlearn.



Sweethearts and Wives

Mothers, daughters and sisters, are all interested in Household Recipes. We offer a Prize Recipe for May, which we are sure will be prized by them. It is for use in cases of Female Weakness, Poor Blood, that tired, languid feeling that women know so well, and all other Diseases of Women. First, it is well to know that these diseases spring from diseased kidneys; then comes the Recipe: For all Diseases of Women

Dodd's Kidney Pills

are a speedy and unailing cure, because they restore the kidneys, thus removing the cause of disease. If you don't believe it, *test them*. They'll convince you by curing you.

ANSWERS TO CORRESPONDENTS.

R. R.:—To improve the growth of the eyebrows apply to them vaseline or lanoline, to which has been added a small quantity of the sulphate or the muriate of quinine. This tonic is likewise good for the lashes when pencilled along their roots. Follow the diet prescribed for the lean, included in "How Health Promotes Beauty," a pamphlet published by us at 15c. (by post, 1s. 2d.), or 25c.

A. A.:—The best lining material for skirts is silk, though an inexpensive and durable lining is percaline. We would advise sending materials for knife-plaiting to a professional plaiter. Relative to lining a waist closed under the arm, it would depend on the style of the front; if you mention any special pattern, we will tell you how to line the goods cut by it. Bicycle skirts measure from about three yards and an eighth to four yards and an eighth round at the bottom in the medium sizes, according to the style.

Two GIRLS:—Quo Vadis means "Whither goest thou?" Don Quixote is a Spanish name. Don-kee-oh-ta. There is no rule for the exact pronunciation of proper names.

Sudden Deaths on the Increase.

—People apparently well and happy to-day, to-morrow are stricken down, and in ninety-nine cases out of every hundred the heart is the cause. The king of heart remedies—Dr. Agnew's Cure for the Heart—is within the reach of all, and if there are symptoms of heart disorder it should be used without delay. It relieves in 30 minutes, and cures most chronic cases.—25.

A SIMPLE CATARRH CURE

I have spent nearly fifty years in the treatment of Catarrh, and have effected more cures than any specialist in the history of medicine. As I must soon retire from active life, I will, from this time on, send the means of treatment and cure as used in my practice, free and post-paid to every reader of this paper who suffers from this loathsome, dangerous and disgusting disease. This is a sincere offer which anyone is free to accept. Address, PROFESSOR J. A. Lawrence, 114 West 32d St., New York

FREE

A positive, quick and lasting cure for Constipation, Indigestion, Dyspepsia, Sick-Headache, Kidney and Liver Diseases, Poor Blood, Rheumatism, Complanency, etc. Thousands of testimonials from grateful people who have been cured. We send the medicine free and post-paid. You save Doctors' bills and get well. Good Agents wanted. Write to-day. Address EGYPTIAN DRUG CO., New York.

"Accordion," "Parisian," or "Sun" Plaiting.

Price for making and plaiting skirts, complete, ready to wear, "Accordion," "Parisian" or "Sun," \$5.00.

Send for circular and sample of the new Honeycombed Plaiting for Waists and Skirts.



To make Plaiting that will Stay is an art. This is the only place in Canada where all kinds of plaiting are well and thoroughly made. 124 King St. West.

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Here a little—there a little—you'll hardly notice it—will soon have saved enough to Paper a Room. You'll feel better—eat better—sleep better—work better—be better. Buy Ours and you run no risk.

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If it is not convenient to visit any of our stores, a postal card addressed to our Mail Order Dept., Belleville, Ont., will bring you samples free by mail or express. State the rooms you want to paper, and the prices you wish to pay, and mention this paper.

A Skin of Beauty is a Joy Forever.

DR. T. FELIX GOURAUD'S ORIENTAL CREAM, OR MAGICAL BEAUTIFIER.

PURIFIES BEAUTIFIES AND SOFTENS No other cosmetic will do it.



Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 48 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Savro said to a patient: "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the skin preparations." For sale by all Druggists and Far-ry-Goods Dealers in the U.S., Canada and Europe.

FERD. T. HOPKINS, Prop'r, 37 Great Jones St., N.Y.



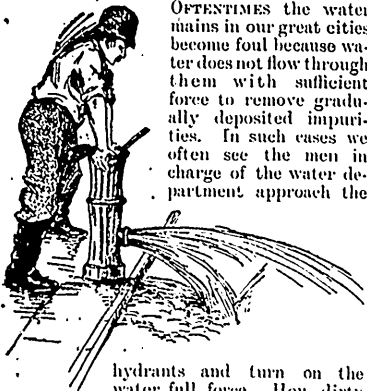
THE IMPERIAL BAKING POWDER

PUREST, STRONGEST, BEST.

Contains no Alum, Ammonia, Lime, Phosphates, or any Injurious.

E. W. GILLET, Toronto, Ont.

Disease Cured Without Medicine



OFTENTIMES the water mains in our great cities become foul because water does not flow through them with sufficient force to remove gradually deposited impurities. In such cases we often see the men in charge of the water department approach the

hydrants and turn on the water full force. How dirty the water that at first issues from the hydrant, but, gradually clearing, after a few moments it is as pure and clean as could be desired. This is but the flushing of the pipes with an abundant supply of water, thus forcing out all impurities and cleansing the mains. In order that this may be efficiently done there must, of course, be a good supply of water in the reservoir behind the main, and at a sufficient height to come with great force.

This is but another illustration of the idea of the Electropoise. There come times when the system is, we say, all clogged up with impurities. The pores and other functions of the body are not acting as they should. At such times, instead of taking spring medicines for the purification of the blood, the Electropoise offers a very much more common sense method of purification of the life main. As the water itself is used to purify its own mains, so oxygen, which is the live giving principle in the blood (with at the same time a freely distributed circulation), may be used if taken in sufficient quantity to start all the vital functions to renewed vigor and activity. This is only possible where an extra supply can be promptly introduced into the system by accelerating the circulation, thus promoting rapid tissue changes, and this result can be accomplished by the use of the Electropoise. This is none the less really the case because silently done, and no form of oxygen treatment can be compared to that which extracts it directly from the pure air.

NEWTON, N.C., Aug. 12, 1892.

I feel it my grateful duty to testify to all sufferers, particularly weakly, worn-down females, of the great benefits I have derived from the faithful use of the Electropoise. I have been raised from such a depth of suffering and misery that those who knew my condition a few months since consider me a walking wonder. I have suffered for twelve years from a distressing affliction peculiar to my sex, and for a whole year past my entire system has been involved. Constipation, most obstinate indigestion, fearful periodical headaches, and, worst of all, sleeplessness and nervousness, which no remedies would relieve. I had best medical attention and just lived on tonics and medicines, but found little, even temporary, relief. I could not walk to my nearest neighbor's for three months, and suffered almost agony when on my feet. So much for my condition when, in April last, I began using the Electropoise. In one week I could sleep soundly all night with no ner-

vous attacks, and am entirely relieved of my distressing female trouble, constipation and headache; appetite and digestion good, and I have walked two miles without inconvenience. My sleep is sound and refreshing. I only recommend it to others for what it has done for me and mine. Suffering, worn-out wives and mothers are to be found everywhere, and I earnestly beg them to try the Electropoise, the woman's friend. Where can you find one suffering from female complaints who has been cured and her health built up by instruments and medicines? Yet many can be found who are well and strong from a few months' use of the Electropoise, without medicine. I feel that under a kind Providence I owe my life and health to the Poise, and bid adieu to medicine, for I have my doctor and medicines always at home in the never-failing Electropoise. It is cheap at any price, for it cures where other remedies fail.

MRS. J. M. BROWN.

Dec. 14, 1893, Mrs. Brown writes: "I would not part with the Electropoise for worlds; it is my best friend."

Under date of Dec. 16, 1897, Mrs. Brown writes "that the Electropoise is as highly valued in her family as when she wrote her first letter."

Our 112-page illustrated booklet, mailed free to any address, tells all about the Electropoise, and contains reports from 250 people cured by it. Address,

ELECTROLIBRATION COMPANY

ROOM 60

1122 Broadway, NEW YORK.

Instruments delivered free of duty.

CONSUMPTION.

I will send FREE and prepaid to any sufferer a sample bottle of the Best and Surest Remedy in the whole world for the cure of all LUNG and BRONCHITIS DISEASES. Write to-day and be made sound and strong. Address Franklin Hart, Station E, New York.

THE AMERICAN Corset and Dress Reform Co.

316 Yonge St., Toronto.

Sole Manufacturers of

JENNESS MILLER and

EQUIPOISE WAISTS

Puritan Shoulder Braces

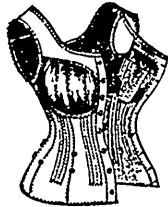
Abdominal Supporters

and FINE CORSETS

MADE TO ORDER.

See our Special Cyclists' Waists and Corsets.

Agents Wanted.



Ward's Celebrated Fertilizer

For Pot Plants and Flowers IN TABLET FORM

No more trouble in raising house plants. Has no odor and is not poisonous.

One tablet is sufficient for a plant in a pot six inches in diameter.

Fifty tablets in box. Price, 10 cents per box; by mail 12 cents.

For sale by Druggists, or mailed by—

CANADIAN SPECIALTY CO.,

38 Front Street E TORONTO, Ont. Dominion Agents.

ON this page is illustrated an assortment of patterns for LADIES', MISSES' AND GIRLS'

VESTS, ETC.,

Which many will no doubt be pleased to inspect. The patterns can be had in the sizes mentioned, from Ourselves or from Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes desired.

THE BUTTERICK PUBLISHING CO. (LIMITED),



Ladies' Full Vest, with Yoke; 7 sizes. Bust measures, 30 to 42 inches. Any size, 7d. or 15 cents.
Ladies' Tucked Vest; 7 sizes. Bust measures, 30 to 42 inches. Any size, 7d. or 15 cents.



Ladies' Chemisette Vest (To be Made with Standing or Turn-Down Collar); 4 sizes. Bust measures, 30 to 42 ins. Any size, 5d. or 10 cts.
Ladies' Vest (To be Made with Standing, Notched or Shawl Collar or without a Collar); 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



Ladies' Vest with Crush Girleat the Back (To be Made with a Shawl, Notched or Standing Collar or without a Collar) For Wear with Eton and Bolero Jackets, etc.; 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.
Ladies' Vest, with Full Front; 7 sizes. Bust measures, 30 to 42 inches. Any size, 10 or 20 cents.



Ladies' Full Vest (For Wear with Jackets, etc.); 4 sizes. Front: 8 sizes. Jackets, etc.; 4 sizes. Small, medium sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cts. 5d. or 10 cents.
Girls' Pouch Gimppe-Vest (For Wear with Jackets, etc.); 4 sizes. Ages, 10 to 16 years. Any size, 5d. or 10 cents.
Misses' Pouch Gimppe-Vest (For Wear with Jackets, etc.); 4 sizes. Ages, 10 to 16 years. Any size, 5d. or 10 cents.

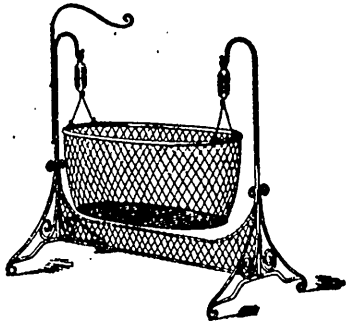


Misses' Vest, with Full Front; 5 sizes. Ages, 12 to 16 years. Any size, 7d. or 15 cents.
Ladies' Fancy Stock Collars and Ties; 2 sizes. Medium small and medium large. Either size, 5d. or 10 cents.

HARTSHORN'S SELF-ACTING SHADE ROLLERS

NOTICE OF SCRIPT NAME OF *Stewart Hartshorn* ON LABEL, AND GET THE GENUINE **HARTSHORN**

JUST What You Want for that New Baby.



The Little Beauty Hammock Cot

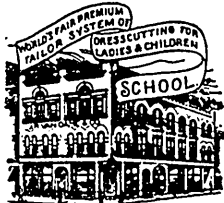
Combining three motions. The least movement of the child operates it. Light, healthful, and everlasting. Write for Baby's Letter, giving full particulars, to

The **GEORGE B. MEADOWS TORONTO WIRE, IRON AND BRASS WORKS COMPANY, LIMITED**

Manufacturers of all kinds of Wire Work, Display Stands and Window Fittings, Counter Railings, etc., etc.

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System sent for ten days' trial.

Received First-Class Diplomas at Toronto and Montreal Expositions, 1897.

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A HARVEST FOR AGENTS.

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ALL HAVE CORK PROTECTED CLASPS.

THE LIQUOR and DRUG HABITS

WE GUARANTEE to every victim of the liquor or drug habit, no matter how bad the case, that when our new vegetable medicine is taken as directed, all desire for liquor or drugs is removed within three days, and a permanent cure effected in three weeks. The medicine is taken privately and without interfering with business duties. Immediate results—normal appetite, sleep and clear brain, and health improved in every way. Indisputable testimony sent sealed. We invite strict investigation. Address The Dixon Cure Co., No. 40 Park Avenue (near Milton St.), Montreal.

POSITIVELY CURES PIMPLES, BLOTCHES
Boils, Eczema, Salt Rheum, Blackheads, Ringworm, Scrofula, Erysipelas, and all eruptions of the skin. They give a delicate and beautiful bloom to the complexion. No lady should be without them. Perfectly harmless.

TRADE MARK
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FOR PIMPLES AND COMPLEXION

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Agent,
WESLEY R. HOAR, - CHEMIST
386 YONGE ST., TORONTO

25c. a box; 5 boxes for \$1. Sold by all druggists, or sent direct, postage paid on receipt of price, stamps taken. Please mention this paper.

ANSWERS TO CORRESPONDENTS.

(Continued.)

BUTTERCUP:—Try glycerine and rose-water for chapped hands. Muriacic acid or glacial acetic acid applied to a wart two or three times daily will soon cause it to contract, blacken, and finally fall out. Use a wooden tooth-pick in applying the acid, being careful not to touch the normal skin around the wart.

E. R. H.:—Aside from fevers and microbes there are other causes of baldness and falling hair in the scalp itself. The oil glands with which the scalp is abundantly supplied may not secrete properly, the result being that the hair becomes dry and brittle and the scalp unyielding. There may be accumulations of dandruff which choke up the hair follicles. The circulation may be impaired and the hair insufficiently nourished. If you find there is too little oil in the scalp, rub lanoline and vaseline together into the roots of the hair with the tips of the fingers. Electricity—the faradic current—is excellent for promoting the growth of the hair, as it stimulates the blood supply, thus increasing the nutrition of the hair follicles.

MISS ANNA B.:—The seams in a three-piece skirt are joined together. Hair-cloth is the best stiffening for the bottom of a skirt, and it is placed its depth all round the bottom.

L. B. T.:—If you are married in a traveling gown, you may wear a hat and gloves. If a white satin, faille, organdy, mull or similar bridal gown is selected, wear a bridal veil.

INQUIRER:—The origin of the stock collar as at present worn is curious. It was at first made of white satin and adopted by the fashion leaders of Paris as a symbol of mourning after the assassination of President Carnot. The Parisians, however, seeing its becomingness, soon began to wear it not only in white but in all colors, and now it has quite lost its mortuary significance.

Mrs. W.:—Mohair should be sponged before being made up.

Running Sores, the outcome of neglect, or bad blood, having a never-failing balm in Dr. Agnew's Ointment. Will heal the most stubborn cases. Soothes irritation almost instantly after first application. It relieves all Itching and Burning Skin Diseases in a day. It cures Piles in 3 to 5 nights. 35 cents.—27.

'Tis Woman's Duty



To always "look her best." She may not have regular features, but she can always have a good complexion.

If she is afflicted with

- FRECKLES
- MOTH PATCHES
- RASH
- FLESHWORMS
- SALLOWNESS
- ECZEMA
- BROWN NECK
- RED NOSE

or any discoloration, the very best remedy to use to cure the trouble is

Princess Complexion Purifier

It has cured thousands and never fails. Price, \$1.50.

We cure the most chronic cases of Skin and Scalp Diseases. We can remove that nasty and disfiguring blemish

SUPERFLUOUS HAIR

or those ugly Moles, etc., forever by Electrolysis. Satisfaction guaranteed.

Send stamp for our new and handsome book, "Health and Good Looks." Consultation free at office or by letter.

Graham Dermatological Institute

Tel. 1855. 41 Carlton Street, Toronto

A Valuable Invention.

In another column will be found an advertisement of the Electropoise. This is a therapeutic instrument, which has been in use for the past ten years in the United States, and has met with remarkable success in the prevention and cure of disease. The sales alone have been more than 75,000. It is a tonic treatment, but has been found of especial value in treating rheumatism, nervousness, insomnia and all complaints peculiar to females. The price has recently been reduced and the instrument is now delivered free of duty. It is manufactured by the Electrolibration Company, 1122 Broadway, New York City.

LOVELY WOMAN

WHY will you tolerate Freckles, Pimples, Blackheads, Yellow or Muddy Skin, Moth Wrinkles, red noses or any other form of Skin

Disease or Facial Disfigurements, WHEN you can certainly possess a Beautiful Form, Brilliant Eyes, Skin of Pearly Whiteness, Perfect Health, and life well worth living, if you only use

DR. CAMPBELL'S Safe Arsenic Complexion Wafers

AND FOULD'S ARSENIC COMPLEXION SOAP?

Perfectly harmless, and the only genuine, safe preparations of Arsenic in the world.

The Wafers are for men as well as women. 50c. and \$1 per box, or 6 large boxes for \$5. Soap, 50c., by mail to any address.

Address all mail orders to H. B. Fould, 144 Yonge St., Toronto, Can. Sold by all Druggists in Canada.

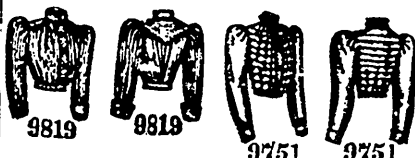
On this and the succeeding pages is illustrated a Series of

SHIRT-WAISTS

FOR LADIES' AND MISSES' WEAR

which our patrons 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 and Sizes or Ages desired.

THE BUTTERICK PUBLISHING CO. (LTD.),



Misses' Shirt-Waist, with Under-Arm Gore, Pointed Yoke and Removable Collar (To be Made with Straight or Turn-Up Cuffs); 5 sizes. Ages, 12 to 16 years. Any size, 10c. or 20 cents.

Ladies' Tucked Shirt-Waist, with Removable Collar and Stock Tie; 6 sizes. Bust measures, 30 to 40 inches. Any size, 10c. or 20 cents.



Cures While You Sleep
Vapo-Cresolene
Whooping Cough,
Croup, Colds, Coughs,
Asthma, Catarrh.

During recent years an important change has taken place in the treatment of certain diseases of the air passages. While formerly it was the custom to rely almost entirely on internal medications in this treatment, the importance of direct applications of medicines to the diseased parts is becoming more and more generally recognized. Of this method of treatment, Cresolene is the most largely used, the most successful in its results, and the most convenient way of medicating the air passages.

Descriptive booklet, with testimonials, free. For sale by all druggists, United States and Canada.
VAPRO-CRESOLENE CO., 69 Wall Street, New York.
Leming, Miles & Co., Montreal, Canadian Agents.

MOTHERS

Your Children cured of Bed-wetting. **SAMPLE FREE.**
Dr. F. E. MAY, Bloomington, Illinois.

DEAFNESS & HEAD NOISES CURED.

My Patent Cushions help when all else fails. As glasses help eyes, this helps ears. No pain. Available. F. HILCOX, 863 B'way New York, sole depot. Send for book and proofs **FREE.**



Ladies' Tucked Shirt-Waist, with Pouch Front, Removable Collar and Straight or Turn-Up Cuffs; 9 sizes. Bust meas., 30 to 46 inches. Any size, 10c. or 20 cents.

Ladies' Shirt-Waist, with Under-Arm Gore, Pointed Yoke and Removable Collar; 9 sizes. Bust meas., 30 to 46 inches. Any size, 10c. or 20 cents.

Ladies' Shirt-Waist, with Tucked Front, Applied Back-Yoke and Removable Collar; 9 sizes. Bust meas., 30 to 46 inches. Any size, 10c. or 20 cents.

Ladies' Shirt-Waist, with Tucked Square Yoke and Removable Collar; 9 sizes. Bust meas., 30 to 40 inches. Any size, 10c. or 20 cents.

Ladies' Shirt-Waist (To be Made with an Open Neck and a Notched Collar and a Removable Chemise or with a High Neck and a Band); 9 sizes. Bust measures, 30 to 46 inches. Any size, 10c. or 20 cents.



Ladies' Shirt-Waist, having a Pouch Front and Removable Collars and Closing at the Left Side; 9 sizes. Bust measures, 30 to 46 inches. Any size, 15c. or 25 cents.

Ladies' Blouse Shirt-Waist, with Fitted Lining and Removable Collars (Known as the Alexis Shirt Waist); 6 sizes. Bust meas., 30 to 40 inches. Any size, 15c. or 25 cents.

Ladies' Shirt-Waist, with Back-Yoke Facing and Removable Collar; 9 sizes. Bust measures, 30 to 46 inches. Any size, 15c. or 25 cents.

Ladies' Shirt-Waist, having a Back-Yoke Extending Over the Shoulders and a Removable Collar, Stock Yoke; 9 sizes. Bust measures, 30 to 46 inches. Any size, 15c. or 25 cents.

Ladies' Shirt-Waist, having a Round Back-Yoke; 9 sizes. Bust measures, 30 to 46 inches. Any size, 10c. or 20 cents.

Importers, Dealers and Manufacturers of

Fine Hair Goods and Perfumery

. . TORONTO . .

We are the headquarters for Fine Goods, and if you desire to buy a good article, send for our illustrated price list; free on application.

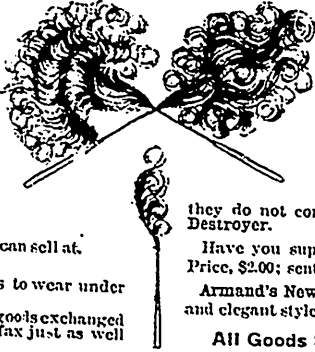
Our Fine Hair Switches cannot be surpassed in quality and reasonable prices. Our hair switches are all full size. We do not advertise hair switches at \$1.00 or \$1.50. You cannot get a real hair switch, full size, first quality, at those prices; and if you want an inferior article you need not come to us, as we do not keep them.

Prices of Our All Long Hair Switches, full in size and best quality of hair, free from mixtures.

16 inch long hair, \$1.00	24 inch long hair, \$7.00
18 " " " 4.00	26 " " " 5.00
20 " " " 5.00	28 " " " 10.00
22 " " " 6.00	30 " " " 13.00

Those are the closest prices any reliable house can sell at. Half Grey or rare shades charged 30% extra. See Our Latest Pin Curls, to fill out the bangs to wear under your hat. Price \$2.00 and \$3.00 per pair.

When ordering, send sample and amount. All goods exchanged if not suited. We can suit in Vancouver or Halifax just as well as if you were in Toronto.



Have You Grey Hair? Then why not use Armand's Instantaneous Grey Hair Restorer? Will restore any Grey Hair instantaneously. It is as harmless as water; is not oily or sticky; the hair can be curled and washed without affecting the color. Best in the market. Price, \$3.00; two for \$5.00.

When ordering, send sample and amount, and we will send you the right shade.

Capillarine still stands as the best Superfluous Hair Destroyer in the market. If there could be a better one we would have it, as we always test the merits of an article before we offer it for sale. We have tested many, but they do not come up to Capillarine as a Superfluous Hair Destroyer.

Have you superfluous hair? Then why not use Capillarine. Price, \$2.00; sent by mail 6 cents extra.

Armand's New Pompadour Bangs are the most fashionable and elegant styles of the season, \$5.00, \$7.00 and \$10.00.

All Goods Sent Concealed From Observation.

J. TRANCLÉ-ARMAND & CO.

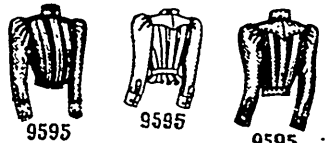
441 Yonge and 1 Carlton Street,

TELEPHONE 2499.

TORONTO, ONT., CANADA.



9619
Ladies' Shirt-Waist (To be Made Bias or Straight, with Straight or Turn-Up Cuffs and With or Without Fitted Lining): 9 sizes. Bust measures, 30 to 40 inches. Any size, 10d. or 20 cents.



9595
Ladies' Box-Plaited Shirt-Waist, with Removable Standing Collar: 9 sizes. Bust measures, 30 to 48 inches. Any size, 10d. or 20 cents.

To All Who Are Interested in Cycling.

The lengthening of the days and the disappearance of winter's cloak of snow has turned the thoughts of all to wheeling, and everywhere this is the general topic of conversation. Ladies are discussing cycling matters, and the subject even threatens at times to become as general with them as that of Spring fashions and customs.

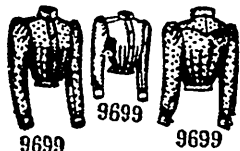
All who are anxious to obtain bright, breezy and up-to-date reading matter appertaining to cycling, should subscribe for the WHEELING GAZETTE, Canada's most popular wheeling journal, published every two weeks at the low rate of 50 cents for the year. It is the only journal in this country that gives a specially edited department in the interests of lady cyclists, and the valuable information one can obtain from a single issue is alone well worth the small subscription rate. If you have not seen a copy of the paper, write to us, or call on the Stewart Publishing Co., Confederation Life Building, Toronto, and you can obtain a sample copy for the asking for it.

Is the baby too thin?
Does he increase too slowly in weight?

Are you in constant fear he will be ill?

Then give him more flesh. Give him more power to resist disease. He certainly needs a fat-forming food.

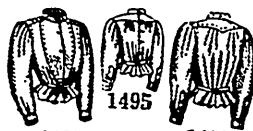
Scott's Emulsion is just that food. It will make the baby plump; increase the weight; bring color to the cheeks, and prosperity to the whole body. Thin children take to it as naturally as they do to their milk.



9699
Ladies' Shirt-Waist, with Applied Back-Yoke and Removable Collar: 9 sizes. Bust measures, 30 to 48 inches. Any size, 10d. or 20 cents.



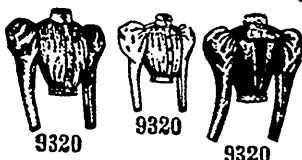
9678
Ladies' Tucked Yoke Shirt-Waist, with Removable Standing Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



1495
Ladies' Shirt, which may be Closed Either at the Front or Back or at Both Front and Back: 7 sizes. Bust meas., 30 to 42 inches. Any size, 10d. or 20 cts.



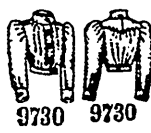
9321
Misses' Blouse Shirt-Waist, with Two-Seam Leg-o-Mutton Sleeve and Removable Collar: To be Made With or Without Fitted Lining: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



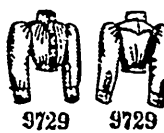
9320
Ladies' Blouse Shirt-Waist, with Two-Seam Leg-o-Mutton Sleeve and Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9639
Misses' Shirt-Waist, with Removable Collar: 7 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents.



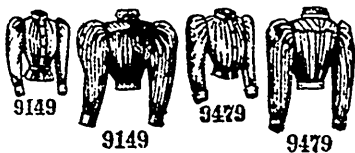
9730
Girls' Shirt-Waist, with Removable Collar: 8 sizes. Ages, 5 to 12 years. Any size, 7d. or 15 cents.



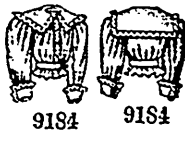
9729
Misses' Shirt-Waist, with Removable Collar: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



9646
Misses' Shirt-Waist (To be Made Bias or Straight): 5 sizes. Ages, 12 to 16 years. Any size, 7d. or 15 cents.



9479
Ladies' Shirt-Waist, with Arched Back Yoke, Straight Link Over the Shoulders and a Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



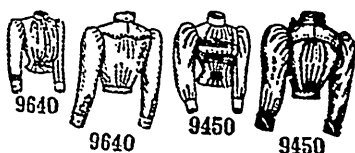
9184
Girls' Blouse Shirt-Waist: 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents.



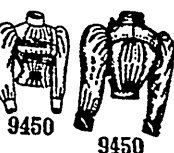
9480
Misses' Pouch-Front Shirt-Waist, having a Back-Yoke Extending Over the Shoulders and a Removable Collar, Stock and Tie (To be Made With or Without a Fitted Lining and with the Front Bias or Straight): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



9497
Misses' Shirt-Waist, having a Back-Yoke Extending Over the Shoulders and a Removable Collar, Stock and Tie (To be Made With or Without a Fitted Lining): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



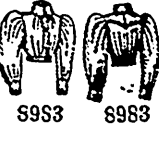
9640
Ladies' Shirt-Waist, with Removable Collar: 9 sizes. Bust meas., 30 to 46 inches. Any size, 10d. or 20 cents.



9450
Ladies' Tucked Shirt-Waist, with Fitted Lining: 7 sizes. Bust meas., 30 to 42 inches. Any size, 1s. or 25 cents.



9356
Misses' Blouse Shirt-Waist, with Fitted Lining and Removable Collar: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



8983
Girls' Shirt-Waist, with Back-Facing: 5 sizes. Ages, 5 to 9 years. Any size, 10d. or 20 cents.

TEABERRY
FOR THE **TEETH**
PLEASANT TO USE - HARMLESS
ARRESTS DECAY - AT ALL -
DRUGGISTS - 25 CENTS A BOX
ZOPESA-CHEMICAL COY - Toronto

ON this and the succeeding two pages is illustrated a series of

DRESSES AND GUMPES

for Misses' and Girls' Wear, which our patrons will no doubt be pleased to inspect at this time.

The Patterns can be had from Ourselves or from Agents for the Sale of Our Goods. Address

The Butterick Publishing Co. (LIMITED),



Girls' Dress, with Four-Gored Skirt (Made With or Without Body Lining); 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



9823



9780



9780

Girls' Dress (To be Made with Short or Full-Length Sleeves and With or Without the Bertha and Worn With or Without a Gumpe); 9 sizes. Ages, 4 to 12 years. Any size, 10d. or 20 cents.



9656



9656



9049



9049

Misses' Dress; 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Misses' Dress, with Four-Gored Skirt; 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



9770



9770



9650



9650



9666



9666



9707



9707

Girls' Dress (To be Worn With or Without a Gumpe); 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.

Girls' Box-Plated Blouse Dress, with Straight Skirt; 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Girls' Blouse Dress, with Four-Gored Skirt (To be Worn With or Without a Gumpe); 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cts.

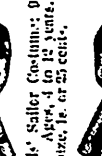
Girls' Dress, with Four-Gored Skirt; 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.



9205



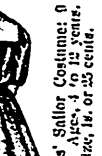
9208



9202



9202

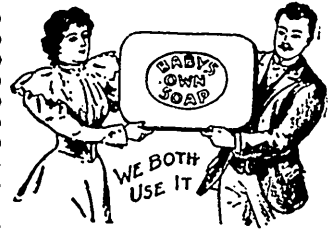


9163

Girls' Sailor Costume; 9 sizes. Ages, 4 to 12 years. Any size, 1s. or 25 cents.

Girls' Sailor Costume; 9 sizes. Ages, 4 to 12 years. Any size, 1s. or 25 cents.

Girls' Two Piece Blouse Costume, with Four-Gored Skirt and Four-Gored Blouse; 10 sizes. Ages, 3 to 12 years. Any size, 1s. 3d. or 30 cents.



WE BELIEVE

There is no better soap made than our

Baby's Own Soap

Care and skill in making, and the best materials are the reason. THE PROOF—its large sale.

ALBERT TOILET SOAP CO. MONTREAL.



9795



9795

Girls' Dress (To be Worn With or Without a Gumpe); 9 sizes. Ages, 4 to 12 years. Any size, 10d. or 20 cents.



9762



9762

Girls' Dress (To be Worn With or Without a Gumpe); 9 sizes. Ages, 4 to 12 years. Any size, 10d. or 20 cents.

Hair Specialist.

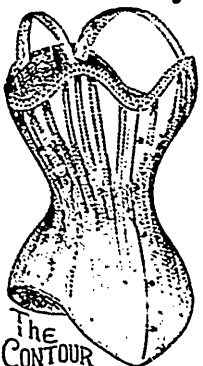
Stop that head from becoming bald. Why do you neglect your hair when you know it is the ornament of your dress?

When your scalp becomes Itchy and Dry, and Dandruff, Scurf, Eczema or Tetter is playing havoc with your hair, causing it to become dull, faded or grey, send to us before it is too late and get a \$2.00 (Two Dollar) Outfit and treat your own, or come to us for a month and have it treated. All money returned if it fails to improve. Write for circular.

F. BARNES
HAIR SPECIALIST
413 Spadina Avenue, Toronto
TELEPHONE 2348



When Lovely Woman



Stoops to folly in purchasing an unsuitable Corset she pays the penalty by losing the witching charm of

A Graceful Figure

The Contour is one of the most popular Corsets upon the market, famed for its elegance, durability and comfort.

The CONTOUR

Made in Dove color. Sold in all the stores. Each genuine pair is stamped with name of

The Crompton Corset Co. LIMITED.



The New "Hygeia" Bust Forms

are light as a feather, perfect in shape, adjustable, comfortable, non-heating. Cannot injure health or retard development. Tastefully covered, so that the Forms can be removed and the covering washed.

Price, 50 cents.

The "Combination" Hip-Bustle

gives graceful fullness over the hip- and in back of skirt. It is not only very stylish, but it renders admirable service by relieving the weight of the full skirt now worn.

Price, 75 cents.

Peerless Dress Stays

Won't break nor stay bent; They are good from the start; They can't cut the dress, And won't melt apart.

Price, 20c. per doz.

For sale by leading stores, or sent, postpaid, on receipt of price.

BRUSH & CO., - Toronto.

ANSWERS TO CORRESPONDENTS.

(Continued.)

AS EPIECRE:—Anchovy toast is delicious and is often served as a dinner appetizer. To make it, select the boneless anchovies which come in small cans and are covered with oil, like sardines. Squares of bread without crust should be toasted to a nice, even brown; two anchovies are placed thereon in opposite directions, in order to produce an equality of arrangement. Over the whole are then sprinkled the yolks of hard-boiled eggs crumbled fine, the whites being chopped into cubes and disposed over the top. A dusting of white pepper completes this dainty dish.

Mrs. R. W. H.:—Your asters very likely were mixed seeds. All asters do not grow equally well under the same conditions. Some are weak and small, while others have a strong and hardy growth. Good garden soil in a half shady situation is best for their successful cultivation. Fertilizing with fresh manure is injurious. When the summer is dry keep the plants well watered.

FOSTER:—When one arrises from a table at a dinner, the napkin is left on the table unfolded.

ELSIE:—Your figured brilliants may be developed by basque pattern, No. 9726, which costs 10d., or 20 cents, and skirt pattern No. 9649, price 1s., or 25 cents. Both patterns are illustrated in THE DELINEATOR for March. If trimming be desired at all, braid is suitable.

Eighty Per Cent. are Catarrh Subjects.—Dr. Agnew's Catarrhal Powder will cure the worst of them. It has been tested a thousand times and never disappoints. It is pleasant to apply, harmless, and gives such quick relief. One short puff will clear a cold from the head and prevent the possibility of contracting this nasty disease which taints about 80 per cent. of the whole American people.—26.

GOLD MEDAL,
Health Exhibition,
London.



For INFANTS,
INVALIDS,
and the AGED.

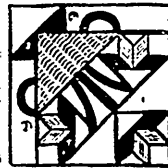
This delicious and highly nutritive Food has been used with remarkable success in the rearing of Infants, and by delicate and aged persons in England for many years. It can now be obtained in sealed tins of leading Chemists, &c., in the Colonies, and will prove a boon to mothers and nurses.

BENGER'S FOOD is sold in various sized Tins by Chemists, &c., everywhere.

Wholesale of Leading Importers, or of Evans & Sons, Ltd., Montreal and Toronto.

FITS STOPPED FREE
Permanently Cured
INSANITY PREVENTED BY
DR. KLINE'S GREAT
NERVE RESTORER

Positive cures for all Nervous Disorders, Fits, Epilepsy, Spasms and St. Vitus' Dance. No Fits or Nervousness after first day's use. Treatise and \$2 trial bottle sent through Canadian Agency free to Fit patients, they paying express charges only when received. Send to Dr. Kline (Limited) Bellevue Institute of Medicine, 351 Arch St., Philadelphia, Pa. 1



Quilt Patterns.

We want every quilter to have our book of 400 Designs, containing the prettiest, queerest, scarcest, most grotesque patterns ever thought of, from old log cabin to stars and puzzle designs. All sent post paid for five 2c stamps (or silver dime).

Ladies' Art Co., 203 Pine St., B. 93, St. Louis, Mo.

9635	9635	9635	9603	9603	9637	9637	9632	9632	9419	9419	9419	
9635 Girls' Dress (To be Made with a Low or High Neck and with Short or Full Length Sleeves): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.				Girls' Dress (To be Smocked or Shirred): 10 sizes. Ages, 3 to 12 yrs. Any size, 10d. or 20 cts.		9637 Girls' Dress, with Four-Gored Skirt: 9 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.		Girls' Dress: 11 sizes. Ages, 2 to 12 years. Any size, 7d. or 15 cents.		Girls' Dress: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cts.		
9341	9341	9341	9037	9017	9206	9206	9091	9091	9091	9091	9091	
Girls' Dress, with Straight Lower Edge (To be Made with High or Square Neck and with Full Length or Short Puff Sleeves): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents.		Girls' Dresses: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dresses: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dresses: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dresses: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dresses: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		
9500	9500	8913	8913	9108	9108	9365	9365	9365	9365	9365	9365	
Girls' Dress: 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents.		Girls' Dresses (To be Worn With or Without a Collar): 10 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dress, with Four-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dresses: 10 sizes. Ages, 3 to 12 years. Any size, 1s. or 25 cents.		Girls' Dresses: 10 sizes. Ages, 3 to 12 years. Any size, 1s. or 25 cents.		Girls' Dresses: 10 sizes. Ages, 3 to 12 years. Any size, 1s. or 25 cents.		
9360	9360	9405	9405	9404	9404	9404	9404	9404	9404	9404	9404	
Girls' Dress, having Five-Gored Skirt (To be Made With or Without the Full Collar): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dress, with Tucked Front and Full Four-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dress, with Four-Gored Skirt (To be Made With or Without the Full Collar): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dress, with Tucked Front and Full Four-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dress, with Tucked Front and Full Four-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		Girls' Dress, with Tucked Front and Full Four-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.		



Joy and Smiles
In place of sighs with **SURPRISE SOAP.**
Easy, quick Work--Snow white Wash.

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CORSETS

ARE THE BEST

YOUR OLD CARPETS

Can be made into beautiful **Reversible Rugs.**
Superior to all other rugs. Cheap and durable. Sizes
from small Door Rug to large Art Square. Made only
(under patent) by

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All Women will appreciate the improvements in the
Ever-Ready
DRESS STAYS
Silk Stitched, Impervious,
Pliable, Durable, Reliable.

ATTRACTIVE SHADES OF **ALL** PRINCIPAL COLORS +
SEND POST CARD FOR SAMPLE CARD.



Girls' Dress, with Straight, Full Skirt (To be Made with a High or Round Neck and with Full-Length or Short Puff Sleeves): 5 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.

Girls' Dress, with Youch Front, Leaf-Shaped Caps and Five-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.

Girls' French Sailor Costume, with Four-Gored Skirt Sewed to a Sleeveless Waist: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.

Girls' Blouse-Dress, with Four-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



Girls' Accordian-Plaited Dress, with Yoke Slip Lining (To be Made with a High or Low Neck, with Full-Length or Short Puff Sleeves and With or Without the Slip Lining): 5 sizes. Ages, 4 to 12 years. Any size, 1s. 3d. or 20 cents.

Girls' Dress, having a Tucked Pouch-Waist and a Four-Gored Skirt: 9 sizes. Ages, 4 to 12 years. Any size, 1s. or 25 cents.

Girls' Dress, with Front of Skirt Extending to Yoke Depth on the Fitted Body-Lining (To be made with a High or Square Neck and with Full-Length or Short Puff Sleeves): 10 sizes. Ages, 3 to 12 years. Price, 1s. or 25 cents.

Girls' Dress, having a Five-Gored Skirt and Jacket Fronts Reversed to Form a Fancy Collar: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.

Girls' Dancing or Party Dress, having a Full Skirt Over a Four-Gored Foundation Skirt (To be Made with a High or Round Neck and with Full-Length or Short Sleeves): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



Girls' Tucked Guimpe: 6 sizes. Ages, 2 to 12 years. Any size, 5d. or 10 cents.

Girls' Guimpe: 6 sizes. Ages, 2 to 12 years. Any size, 5d. or 10 cents.

Girls' Guimpe: 6 sizes. Ages, 2 to 12 years. Any size, 5d. or 10 cents.

Girls' Guimpe: 6 sizes. Ages, 2 to 12 years. Any size, 5d. or 10 cents.

Miscellaneous Guimpe, with Simulated Yoke: 5 sizes. Ages, 8 to 16 years. Any size, 7d. or 15 cents.

Girls' Guimpe: 6 sizes. Ages, 2 to 12 years. Any size, 5d. or 10 cents.

On this Page is illustrated a selection of CAPS, HATS, SUN-BONNETS and BONNETS

which our patrons will no doubt be pleased to inspect.

The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes or Ages desired.

Address: **THE BUTTERICK PUBLISHING CO.** (LIMITED).



7617

Ladies' Poke Sun-Bonnet (Known as the "Kiss-Me-Quick" or Martha Washington Sun-Bonnet). One size: Price, 7d. or 15 cents.



8443

Ladies' French Sun-Bonnet. One size: Price, 7d. or 15 cents.



6194

Ladies' Sun or Garden Hat. One size: Price, 5d. or 10 cents.



1183

Plaited Tam O'Shanter Cap (Known as the Douglas Cap): 7 sizes. Cap sizes, 6 to 7 3/4; or head meas., 19 1/4 to 23 3/4 ins. Any size, 5d. or 10 cts.



4492

Misses' and Girls' Sun-Bonnet: 8 sizes. Ages, 2 to 16 years. Any size, 7d. or 15 cents.



7618

Misses' and Girls' Sun-Bonnet: 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



9155

Ladies' Sun-Bonnet (Known as the Granny Bonnet): One size. Price, 7d. or 15 cents.



8444

Misses' and Girls' French Sun-Bonnet: 8 sizes. Ages, 2 to 16 yrs. Any size, 5d. or 10 cts.



5413

Ladies' Sun-Bonnet. One size: Price, 7d. or 15 cents.



4491

Ladies' Sun-Bonnet. One size: Price, 7d. or 15 cents.



7836

Octagonal Tam-O'Shanter Cap: 7 sizes. Cap sizes, 6 to 7 3/4; or head meas., 19 1/4 to 23 3/4 inches. Any size, 5d. or 10 cts.



845

Tam-O'Shanter Cap: 7 sizes. Cap sizes, 6 to 7 3/4; or head meas., 19 1/4 to 23 3/4 inches. Any size, 5d. or 10 cts.



1478



1478

Little Girls' Bonnet (Known as the Victorian Bonnet): 4 sizes. Ages, 4 to 7 years. Any size, 5d. or 10 cents.



8049

Little Girls' Bonnet: 4 sizes. Ages, 4 to 7 years. Any size, 5d. or 10 cents.



1616



1616

Little Girls' Poke Bonnet (Known as the Victorian Bonnet): 4 sizes. Ages, 2 to 8 years. Any size, 5d. or 10 cts.

Pretty Plumes

This is the millinery season. Remember that the expenditure for a new plume or feather is often unnecessary. We dye or clean the finest plumes with artistic skill, make them pretty as a picture, just as fine as the handmost and most expensive—and our charge is a trifle compared with that for a new plume.

R. PARKER & CO.

Head Office and Works:

787-791 YONGE STREET.

PHONES: 3037, 3640, 2143, 1004, 5006.

Branches: 50 King St. West, 201 Yonge St., 471 Queen St. W., 1287 Queen St. W., 277 Queen St. E.

ANSWERS TO CORRESPONDENTS.

(Continued.)

ANXIOUS MOTHER:—White duck and pique skirts will be worn. Organdy launders satisfactorily. Spanish combs are still in vogue, and white collars and cuffs are as fashionable as ever. Pretty belts are of red, green or black leather with harness buckles. Metal belts are also stylish. A pretty plaid silk waist for wear with a silk skirt seems to be just what you want for street and informal evening wear. Cut the waist by pattern No. 9670, which costs 10d. or 20 cents, and is illustrated in THE DELINEATOR for March.

M.E.M.:—The pupil dilates when one looks at a distant object or when the eye is not exposed to bright light. When one looks directly at the light the pupil quickly contracts. These actions are perfectly normal.

LADY GRACE:—String or club ties and Ascot ties will be much worn with shirt-waists. Fashionable collars and cuffs are depicted on the new shirt-waists illustrated in THE DELINEATOR.

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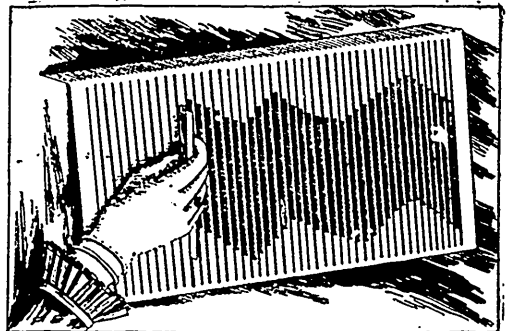
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