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A GIRL'S LIFE AND WORK AT CORNELL UNIVERSITY, in this Number.

THE Delineator



A JOURNAL

of

FASHION,

CULTURE

and

FINE ARTS.

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DELINEATOR FOR JANUARY.

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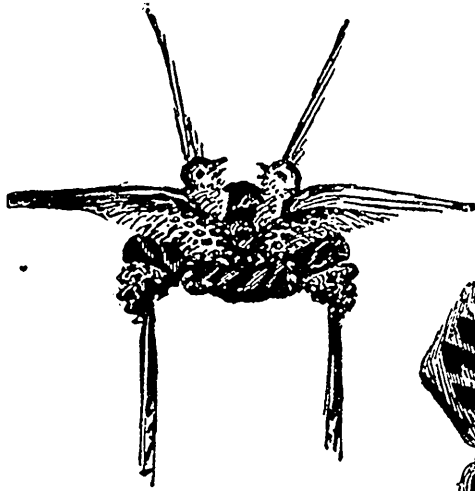


FIGURE NO. 1.—LADIES' Capote.



FIGURE NO. 4.—Front View.

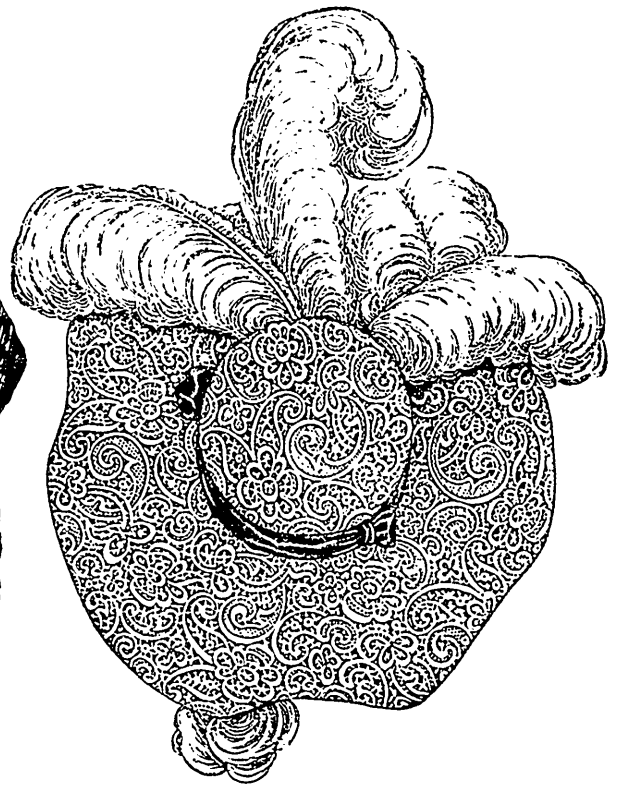


FIGURE NO. 7.—LADIES' THEATRE HAT.



FIGURE NO. 2.—LADIES' CALLING BONNET.

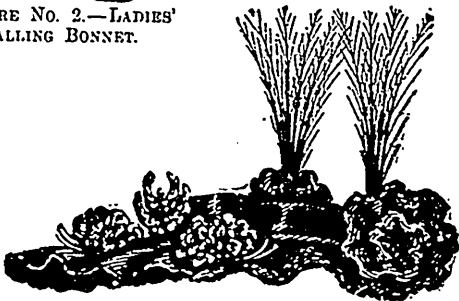


FIGURE NO. 3.—LADIES' FELT HAT.



FIGURE NO. 5.—Back View.

FIGURES NOS. 4 AND 5.—LADIES' BONNET.



FIGURE NO. 8.—MISSSES' VELVET HAT.

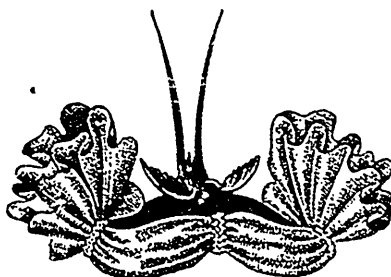


FIGURE NO. 6.—LADIES' THEATRE HAT.

FASHIONABLE
 HATS AND BONNETS.
 (For Descriptions see Page 59.)



FIGURE NO. 9.—LADIES' THEATRE HAT.



FIGURE NO. 12.—LADIES' VELVET HAT.



FIGURE NO. 14.—LADIES' WALKING HAT.

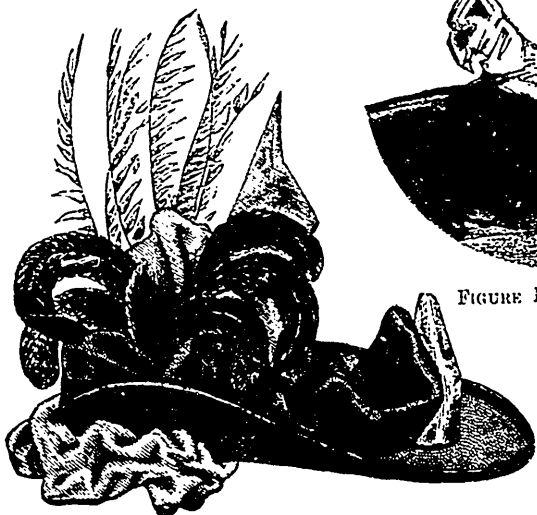


FIGURE NO. 10.—LADIES' PROMENADE HAT.



FIGURE NO. 15.—LADIES' RECEPTION HAT.

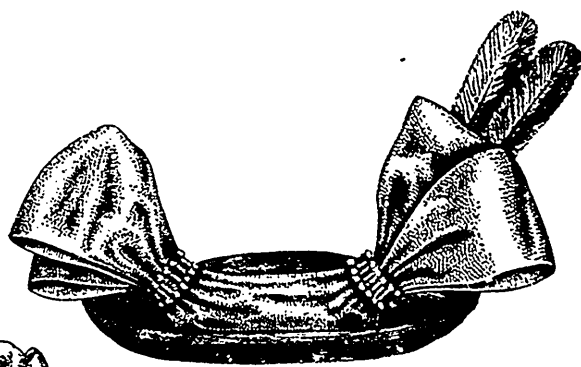


FIGURE NO. 16.—YOUNG LADIES' HAT.



FIGURE NO. 11.—LADIES' JET Capote.

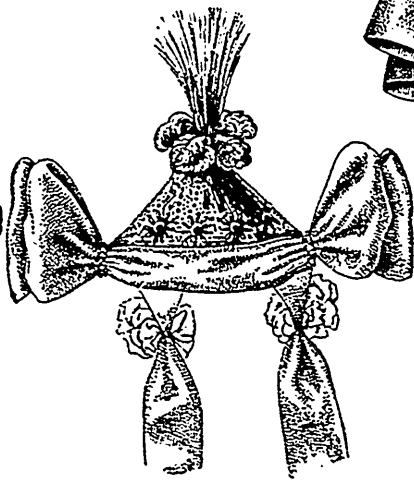


FIGURE NO. 13.—LADIES' CARRIAGE HAT.

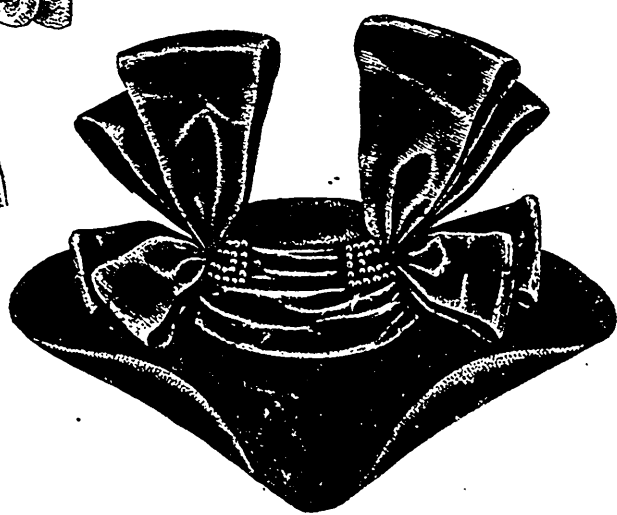


FIGURE NO. 17.—LADIES' HAT.

FASHIONABLE HATS AND BONNETS.
 (For Descriptions see Pages 59 and 60.)

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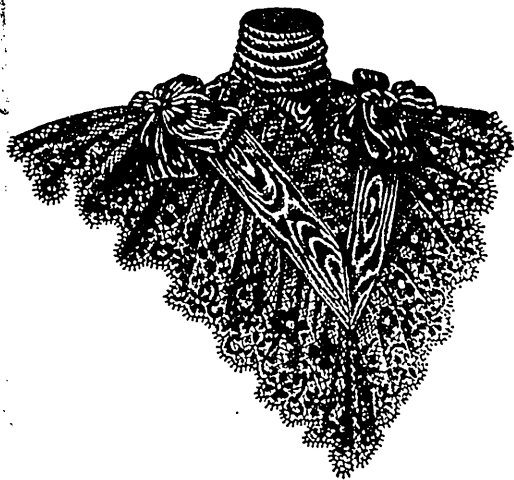


FIGURE No. 1.—FANCY V-YOKE.



FIGURE No. 5.—SILK STOCK.



FIGURE No. 8.—FANCY CAPE-COLLAR.

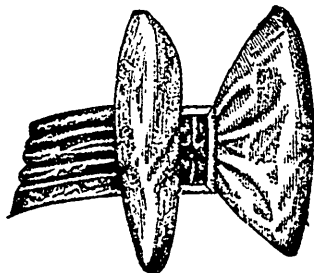


FIGURE No. 2.—TAFFETA STOCK.

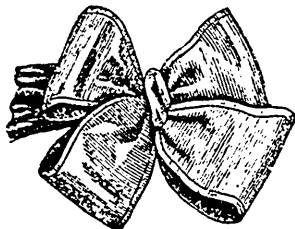


FIGURE No. 6.—RIBBON STOCK.



FIGURE No. 3.—LOW-NECK GARNITURE.

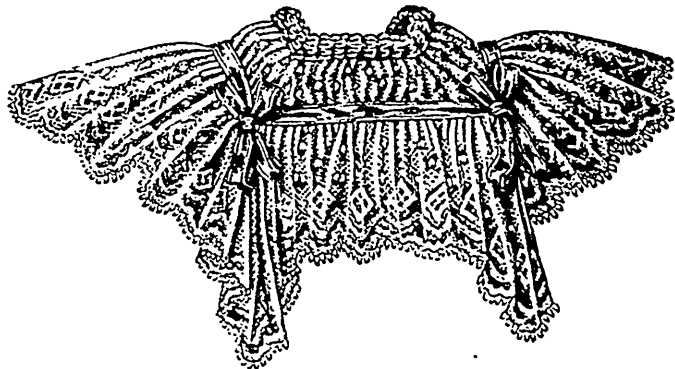


FIGURE No. 9.—FANCY SQUARE YOKE.

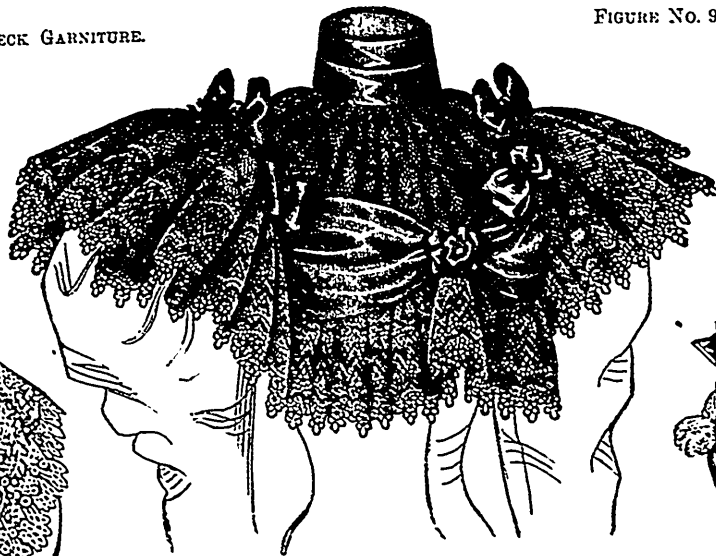


FIGURE No. 7.—ELABORATE ROUND YOKE.



FIGURE No. 10.—FANCY ROUND YOKE.

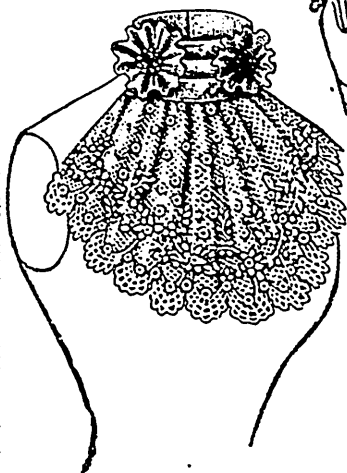


FIGURE No. 4.—RIBBON STOCK, WITH LACE FRILL.

NOVELTIES IN LINGERIE.—(For Description see Pages 60 and 61.)

The Tailors' Review,

A Monthly Journal of
Men's Fashions.

TERMS FOR THIS PUBLICATION:

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The Number for February, the leading feature of which is the LARGE PLATE printed in Chromo-Lithographic colors and representing MEN'S FASHIONS for Spring and Summer, also includes a Miniature Plate printed in black reproducing the same effects, a Plate printed in Chromo-Lithographic Tints and representing MEN'S VESTS, a Plate printed in Chromo-Lithographic Colors and illustrating BOYS' FASHIONS for Spring and Summer, and a Plate of LADIES' TAILOR-MADE SEASONABLE STREET GARMENTS, all of which Tailors generally will find a great assistance in their business. Descriptions of all these Plates are given in the Descriptive Book above mentioned.

The Number for August, of which the LARGE PLATE represents MEN'S FASHIONS for Autumn and Winter, also includes a series of Seasonable Supplementary Plates to correspond with those issued with the Number for February, except that an OVERCOAT PLATE accompanies it in lieu of a Vest Plate.

Occasional numbers of THE TAILORS' REVIEW represent Police, Firemen's, National Guard or other Uniforms. Such Numbers are delivered to Subscribers without extra charge, when the Subscription includes the month in which they appear. Single copies of these numbers, 2s. 6d. or 50 cents each.

When THE TAILORS' REVIEW is sent by mail from our New York Office to any part of the United States, Canada, Newfoundland or Mexico, it is post-paid by us. When ordered to be sent on subscription from New York to any country other than those mentioned, 35 cents for extra postage must accompany the subscription price. THE TAILORS' REVIEW will also be sent, post-paid, from our London Office to any part of Europe. For India or the Colonies the following extra amounts are required to cover postage on a subscription sent to our London office—Australia or New Zealand, 5s.; South Africa, 3s. 6d.; India, 2s. 6d.

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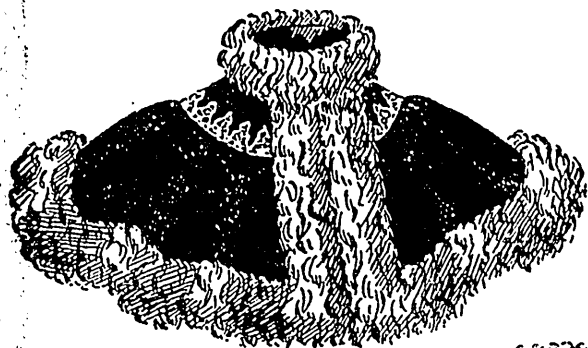


FIGURE No. 1.

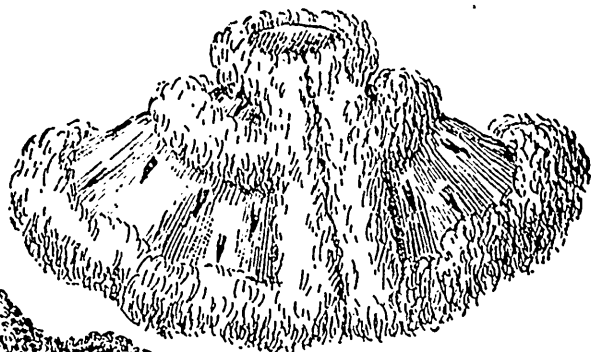


FIGURE No. 2.

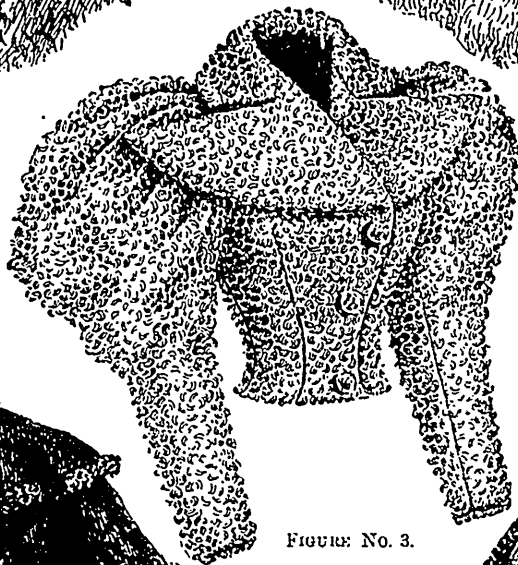


FIGURE No. 3.



FIGURE No. 4.



FIGURE No. 5.

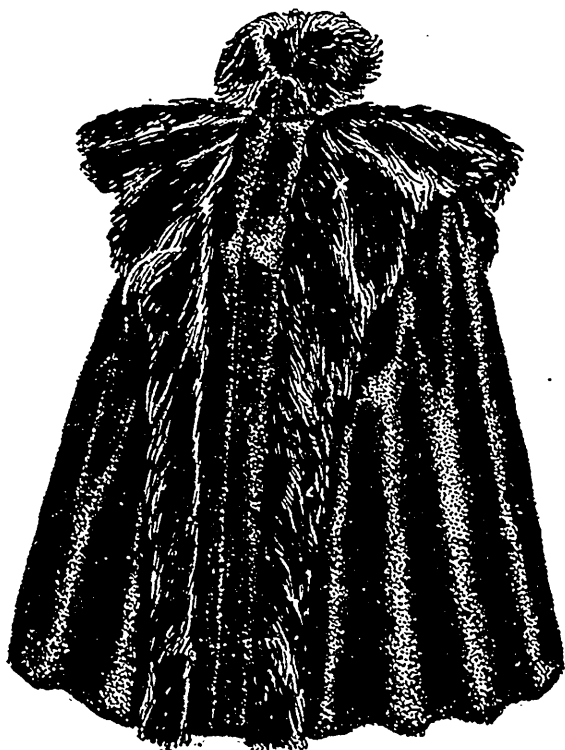


FIGURE No. 6.

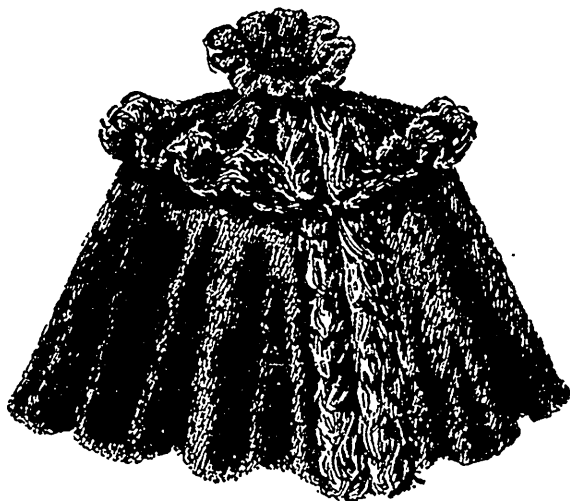


FIGURE No. 7.

STYLISH TOP-GARMENTS FOR
 WINTER WEAR.
 (For Descriptions and Patterns see Pages 52 and 53.)

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FIGURE No. 8.



FIGURE No. 11.



FIGURE No. 10.

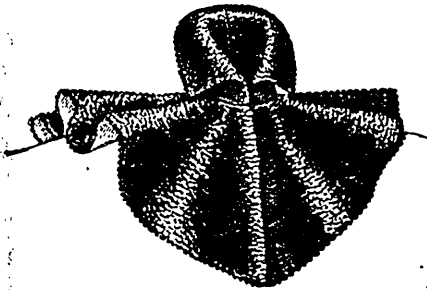


FIGURE No. 9.

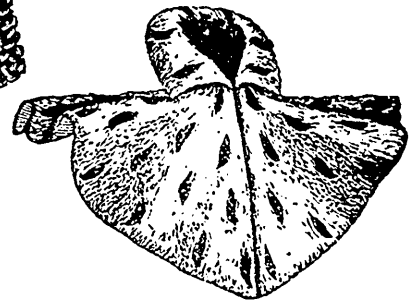


FIGURE No. 13.



FIGURE No. 12.



FIGURE No. 14.



FIGURE No. 15.

STYLISH
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FOR
WINTER WEAR.

(For Descriptions and Patterns see
Pages 53 and 54.)

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This Measuring-Stick is made in Two Lengths, a Yard Long and a Yard and a Half Long.

The Yard-Stick is in Two Pieces, firmly connected at the center by adjusting Thumb-Screws through Brass Tips. By separating the sections and Adjusting them with the same screws in other holes, a Regular Square is formed. By another adjustment of the same screws a Bias Cutting Rule is made, which will be found as much of a convenience in marking goods to be cut bias as the Yard-Stick itself always proves to be for measuring purposes in a Dress-making Establishment.

The Yard-and-a-Half Stick comprises the Yard Stick, with an extra Stick 18 inches long, furnished with a Brass Slide for Adjustment to the upper section of the Yard-Stick.

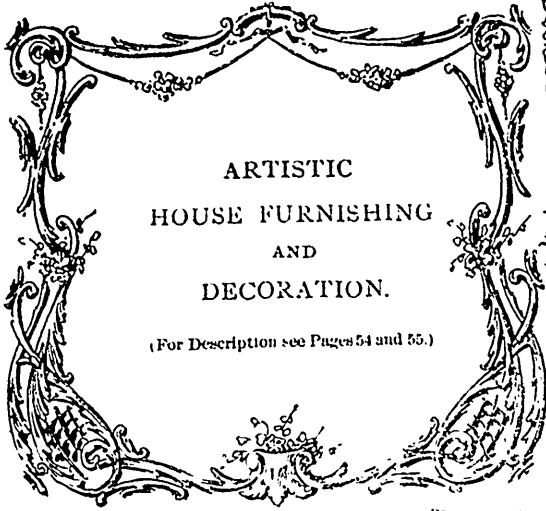
When the extra stick and upper section are united, they form one section a yard long, so that with the assistance of the Yard-and-a-Half Rule quite wide goods can be conveniently marked for Bias Cutting.

Price of the Combined Yard-Stick, Square and Bias Rule, 10s. or \$2.50.

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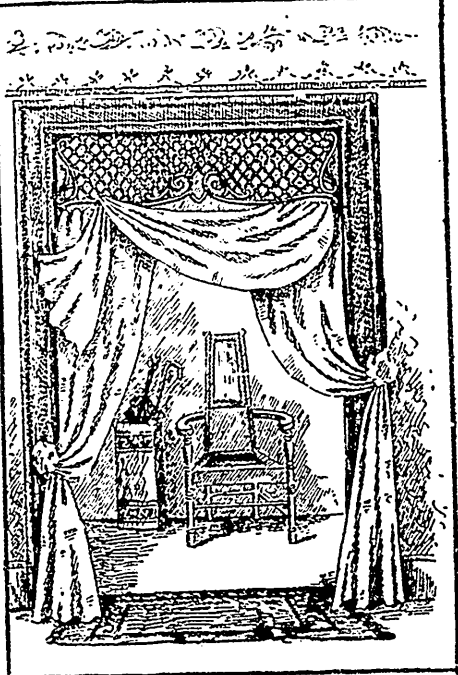
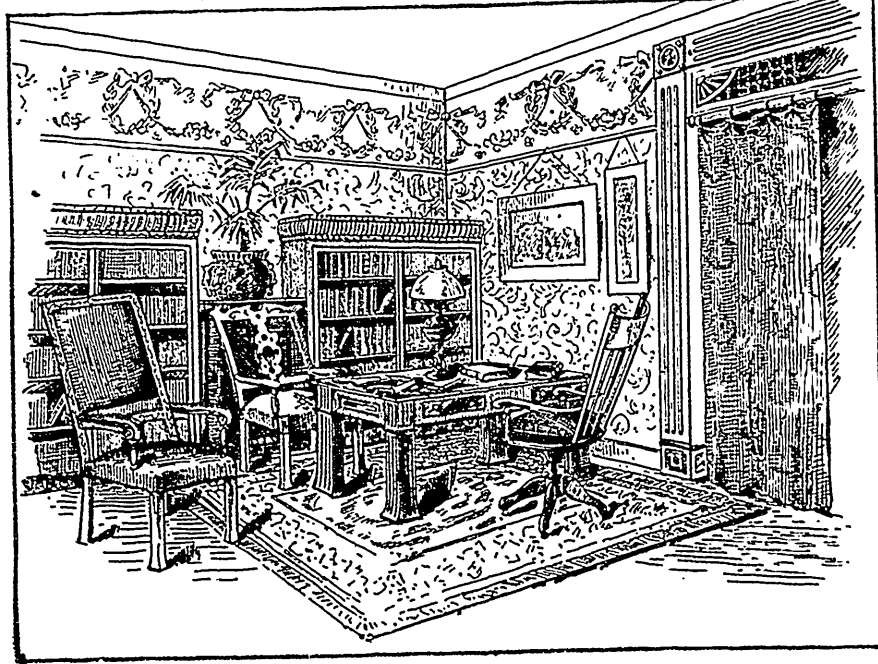
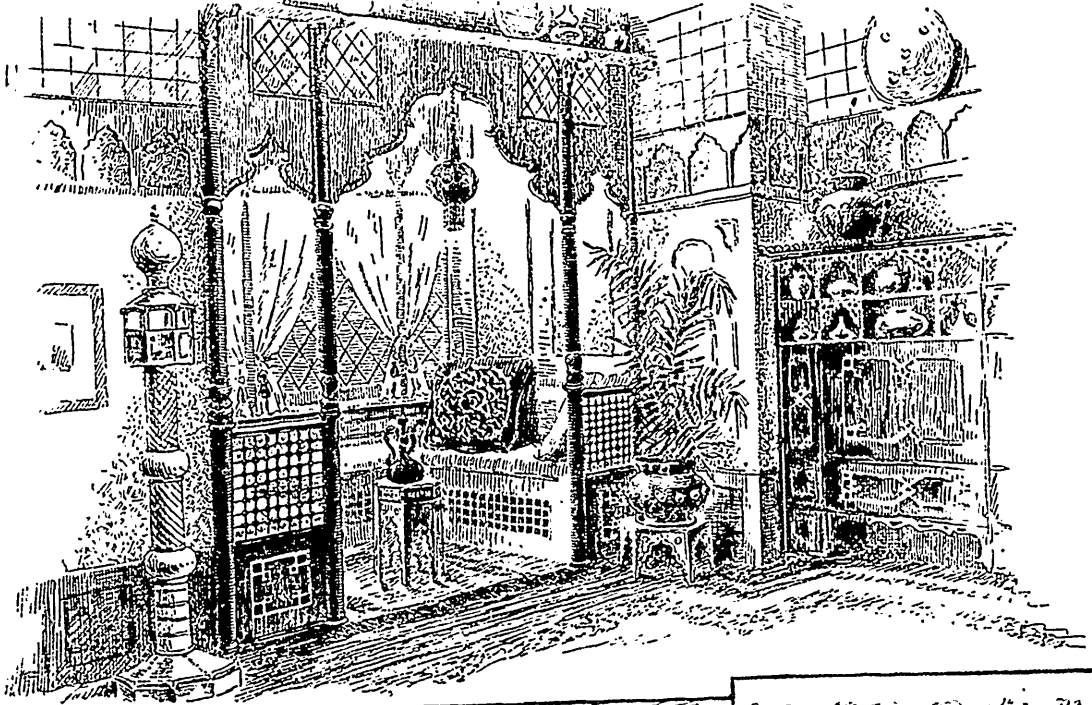
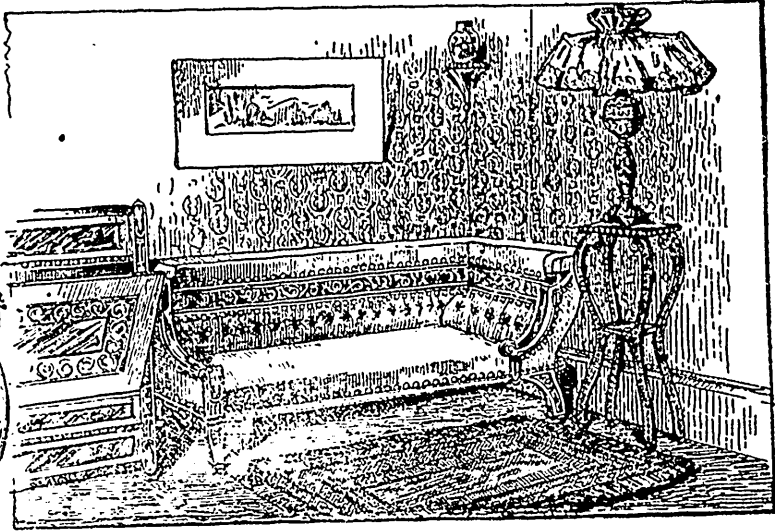




FIGURE No. 200 L.

FIGURE No. 201 L.

FIGURES NOS. 200 L AND 201 L.—LADIES' COSTUME.—These two figures illustrate the same Pattern—Ladies' Costume No. 7356 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 27.)

The FASHIONABLE FURNITURE

VOL. XLV.

January, 1895.

No. 1.

PRINTED AND PUBLISHED IN TORONTO.

Fashions of To-Day.

The majority of the prevailing modes have been devised on a generous scale.

Flowing garments, such as skirts, capes and the like, flare gradually but perceptibly from top to bottom.

Fulness is allowed in bodices across and above the bust, and to carry out the idea, sleeves are made bouffant only at the top.

The omission of darts and gathered fulness at the top of the new circular skirts agreeably intensifies the full sweep below.

A skilfully designed seven-gored skirt has four *godets* at the back and flutes at the front and sides.

A four-gored skirt with the same number of *godets* at the back is notable for its great circumference at the bottom.

The novel feature of the newest bell skirt is the introduction of two shaping seams.

This Winter's long coat displays greater amplitude in the skirt and sleeves than did the same garment a year ago; otherwise the style is unchanged.

Only a slight rippling tendency is observable in the skirt of the popular surtout, which is of three-quarter length.

Revers at the front in the upper section of a double cape give the garment an air that is refreshingly original.

The severity of the Princess coat-basque makes the fashion

one of the most desirable for development in tailor style.

A variation from the much admired *godet* folds is seen in a circular skirt, the fulness being laid in several backward-turning plaits, which, however, are of a rolling character, suggesting *godets*.

Shirt-blouses are again made with shallow yokes.

A fancy sailor-collar and a Princess stock-collar lend character to an otherwise simple basque.

Tapering box-plaits applied to a French basque-waist are certain to give the wearer a becomingly slender appearance.

The chemisette is still fashionable with double-breasted basques that fall below the hips.

The sleeve puffs of a very fluffy waist are arranged



FIGURE No. 202 L.

FIGURES NOS. 202 L AND 203 L.—
LADIES' FANCY COLLARS.—
These two figures illustrate the
collars in Pattern No. 7359
(copyright), price 5d. or 10 cents.

(For Descriptions see Page 23.)



FIGURE No. 203 L.

in countless puckers and folds that are extremely effective.

Round and square bretelles that are wholly without fulness are more prominent than rippled ornaments of the same class for basques and kindred garments.

Voluminous puffs are seen on the sleeves of top garments.



FIGURE No. 204 L.

FIGURE No. 205 L.

FIGURES NOS. 204 L AND 205 L.—LADIES' PRINCESS EMPIRE GOWN.—These two figures illustrate the same Pattern—No. 7372 (copyright), price 1s. 8d. or 40 cents. (For Descriptions see Page 28.)

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FIGURES Nos. 200 L AND 201 L.—LADIES' COSTUME.

(For Illustrations see Page 24.)

FIGURES Nos. 200 L AND 201 L.—These two figures illustrate the same pattern—a Ladies' costume. The pattern, which is No. 7356 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 41 of this magazine.

At figure No. 200 L the costume is shown made up for dressy afternoon reception wear in Napoleon-blue rock crêpon and fancy silk, with jet and handsome lace for garniture. The skirt illustrates one of the most attractive of the new shapes, and in its construction seven gores are introduced. The shaping of the gores ensures a smooth effect at the top of the front and sides and a series of flutes below the hips, and the back falls in four *godet* plaits that spread in organ flutes to the lower edge, their stately curves being preserved by an interlining of hair-cloth and an elastic strap.

The fanciful basque-waist is closed invisibly along the left shoulder and under-arm seams and has a full front that droops in soft folds between strap-like ornaments of crêpon overlaid with lace, and over the deep front-belt, which is all-over decorated with jet. The ornaments are quite wide at the top and are narrowed all the way down, and the full front is arranged upon a dart-fitted front of lining. The waist is provided with a body lining snugly adjusted by the usual darts and seams and closed at the center of the front; it has a seamless, bias back, which is separated from the fronts by under-arm gores and

is made fanciful by ornaments arranged to correspond with those at the front. All the ornaments may be omitted, if a more severe effect be preferred; and the broad front belt may also be omitted in favor of an all-round crush belt, which is included in the pattern and pictured at figure No. 201 L. The coat sleeves are revealed in



FIGURE NO. 206 L.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7339 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 29.)

pointed outline below immense puffs, which spread in balloon fashion on the shoulders and impart a broad effect that is decidedly becoming. Each sleeve is decorated below the puff with lace insertion and jet arranged to follow the lower outline of the puff, and at the wrist is arranged a round cuff-facing of silk overlaid with lace and headed with jet gimp. The close-fitting curate collar is concealed beneath a silk crush stock arranged to form a *chou* at each side and closed, like the curate collar, at the left shoulder seam.

The tiny toque of blue crêpon is trimmed with jet, silk rosettes and *coq-feathers*.

Figure No. 201 L presents a partial view of the costume developed in taffeta and velvet. The ornaments and crush collar are of velvet, as is also the all-round crush belt, which is arranged to form a rosette at each side of the front and back. A band of velvet covers the lower edge of the sleeve puff, its ends being secured beneath a velvet rosette at the back of the arm.

The costume is among the most artistic introduced this season, and its adaptability for afternoon or evening "At Homes," receptions, the theatre and other dressy occasions is clearly apparent. It will develop elegantly in *gros de Londres*, Liberty satin either plain or perforated, shot or plain satin merveilleux or taffeta, the fancy weaves of crêpon, and such handsome woollens as *Fayette*, cheviot, serge, sacking and vicuña. Combinations, both of fabric and hue, are especially effective in a costume of this kind; and although the style is fanciful enough to render additional gar-

niture unnecessary, handsome lace or passementerie, jet-and-spangle gimp or galloon may be applied, as best suits the figure. The broad front belt may be handsomely trimmed by applying *Vandykes* of lace, and similar lace may be added to the upper part of the strap ornaments.

FIGURES NOS. 202 L AND 203 L.—LADIES' FANCY COLLARS.

(For Illustrations see Page 25.)

FIGURES NOS. 202 L AND 203 L.—These two figures illustrate respectively the stole and the nun collar included in pattern No. 7359. The pattern, which costs 5d. or 10 cents, is in three sizes, small, medium and large, and is fully represented on page 55 of this magazine.

At figure No. 202 L is shown the stole collar, an elaborate effect being achieved by using black velvet for its development, with a decoration of point Venise lace edging and insertion. The collar, owing to its circular shaping, fits exactly about the neck and falls below with perfect smoothness all round. It presents the effect of a broad tab over each shoulder and at the back and of narrower tabs at the front. Lace insertion in an effective width follows the front and lower edges of the collar, and from the lower edge droops a frill of lace edging put on with generous fulness. The neck is decorated with a crush collar of black ribbon, which is arranged at the front in a loop bow caught by a jet buckle.

The tiny black velvet hat is trimmed with ribbon and feathers.

The nun collar is pictured at figure No. 203 L. For it velvet in the rich shade known as royal-blue was selected, and white point de Gène lace contributes an artistic edge-decoration. The collar is severely simple in outline, and its circular shaping permits it to fall in very slight ripples upon the shoulders and at the back. The collar may be made whole or in two parts, as preferred. An upturning row of point de Gène lace trims the lower edge of the collar, and the neck completion consists of a ribbon stock arranged in a bow at the back and ornamented in front with a fancy pin.

The hat is a large, flaring shape in felt, adorned with ribbon and plumes.

Adjuncts of this kind are exceedingly stylish, and may be adjusted over any bodice that is not too fanciful in design. Velvet or some equally rich fabric in black or a neutral shade is the wisest choice for bodice accessories, as it renders a harmonious effect possible, no matter what the color of the bodice. Lace is, perhaps, the daintiest trimming that can be used on such collars, although jet, gimp and silk passementerie are often chosen.

FIGURES NOS. 204 L AND 205 L.—LADIES' PRINCESS EMPIRE GOWN.

(For Illustrations see Page 26.)

FIGURES NOS. 204 L AND 205 L.—These two figures illustrate the same pattern—a Ladies' Empire gown. The pattern, which is No. 7360, and costs 1s. 8d. or 4 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure, and may be seen less elaborately developed on page 43 of the magazine.

The adaptability of the gown to either dress-house wear or to occasions when full evening attire is *derigueur* is shown at these figures. Figure No. 204 L represents a back view of the gown made up with a high neck and long sleeves, the materials being *coquille* or shell-pink satin and black velvet, the short-waisted effect and the flowing draperies of the Empire mode being shown to great advantage in these stately fabrics. The gown is made over a Princess of lining adjusted by the usual seams and darts and closed at the center of the front. The front and back of the gown depend in graceful folds at the center from gathers at the top, and the front is rendered smooth at the sides by long under-arm darts taken up with the corresponding darts in the Princess, while the folds at the back spread into stately folds in the train. Above these portions is arranged a square yoke of satin embroidered with a design of roses and spider-webs. The yoke is closed along the left shoulder seam, and its lower edge is concealed by fanciful portions of velvet, which pass into the under-arm darts and are softly wrinkled by gathers at their under-arm and arm's-eye edges and closely drawn gathers under an Alsatian bow of velvet at the center of the back, the front ends being gathered and closed beneath a similar bow at the center of the front. Large Empire puffs are arranged upon the two-seam sleeves, which are covered below the puffs with deep facings of satin embroidered to match the yoke. At the neck is a close-fitting curate collar covered with a crush stock of velvet, which is arranged in a double spread loop at each side and has frill-finished ends closed at the back.



FIGURE NO. 207 L.—LADIES' LONG COAT.—This illustrates Pattern No. 7365 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 30.)

At figure No. 205 L is pictured a front view of the gown made up in short round length and with the top cut away in low, square outline and the sleeves cut off below the puffs, the materials chosen

for it being figured taffeta and plain satin. From the lower edges of the fanciful sections a frill of lace droops softly, bands of satin ribbon cross the shoulders, and standing loops of similar ribbon are perched coquettishly upon the shoulders.

While the mode seems best adapted to the handsomest of silks and stately of satins, it is also singularly well suited to soft woollen goods, such as cr  pon, vailing, wool Bengaline and other fabrics of clinging texture. A charming tea-gown for a slender woman with bronze-brown hair may be developed by the mode in primrose-yellow chiffon oversilk to match, with gold-embroidered white satin for the fanciful sections and plain white satin for the bows and puffs. Less elaborate gowns for ordinary wear may be made up in inexpensive wool or silk-and-wool novelty goods; and if a harmonious combination of fabrics be chosen, applied garniture will not be needed.

rendered smooth over the hips by long under-arm darts taken up with the corresponding darts in the lining. The back falls free from the neck in stately folds produced by a double box-plait at the top at each side of the center seam, the plaits flaring gracefully and being lost in the folds of the short train, which, if undesirable, may be cut off, the pattern providing for a gown of round length. Three frills of graduated depth cross each shoulder in full, soft folds produced by gathers at their upper edges; their back ends are tacked securely under the plaits at each side of the center of the back, and their front ends flare becomingly and reveal the fronts of the gown in a deep, slender V. The sleeves have double puffs, which extend to below the elbow and present the regulation droop at the top. Each wrist is trimmed with feather-stitching and a falling frill of lace, and the lower edges of the shoulder frills are decorated to correspond. A close-fitting curate collar is at the neck and is decorated with feather-stitching, and an Imperial bow of silk is arranged at the back. The fronts are drawn closely to the figure at the waist-line by ribbon ties that are tacked underneath pretty bows back of the side seams and tied in front over the closing, which is made invisibly at the center.

The gown may be assumed by a hostess at a small afternoon or evening At Home or at an informal luncheon. It will make up artistically for either of these functions in plain or figured China silk or taffeta, or in such unpretentious fabrics as cr  pon, vailing, challis or cashmere. Ribbon, gimp, passementerie, insertion or any inexpensive variety of lace will contribute effective garniture and may be arranged in any way approved by correct

taste. A pretty foot-decoration may be supplied by a festooned ruffle of some pretty lace.

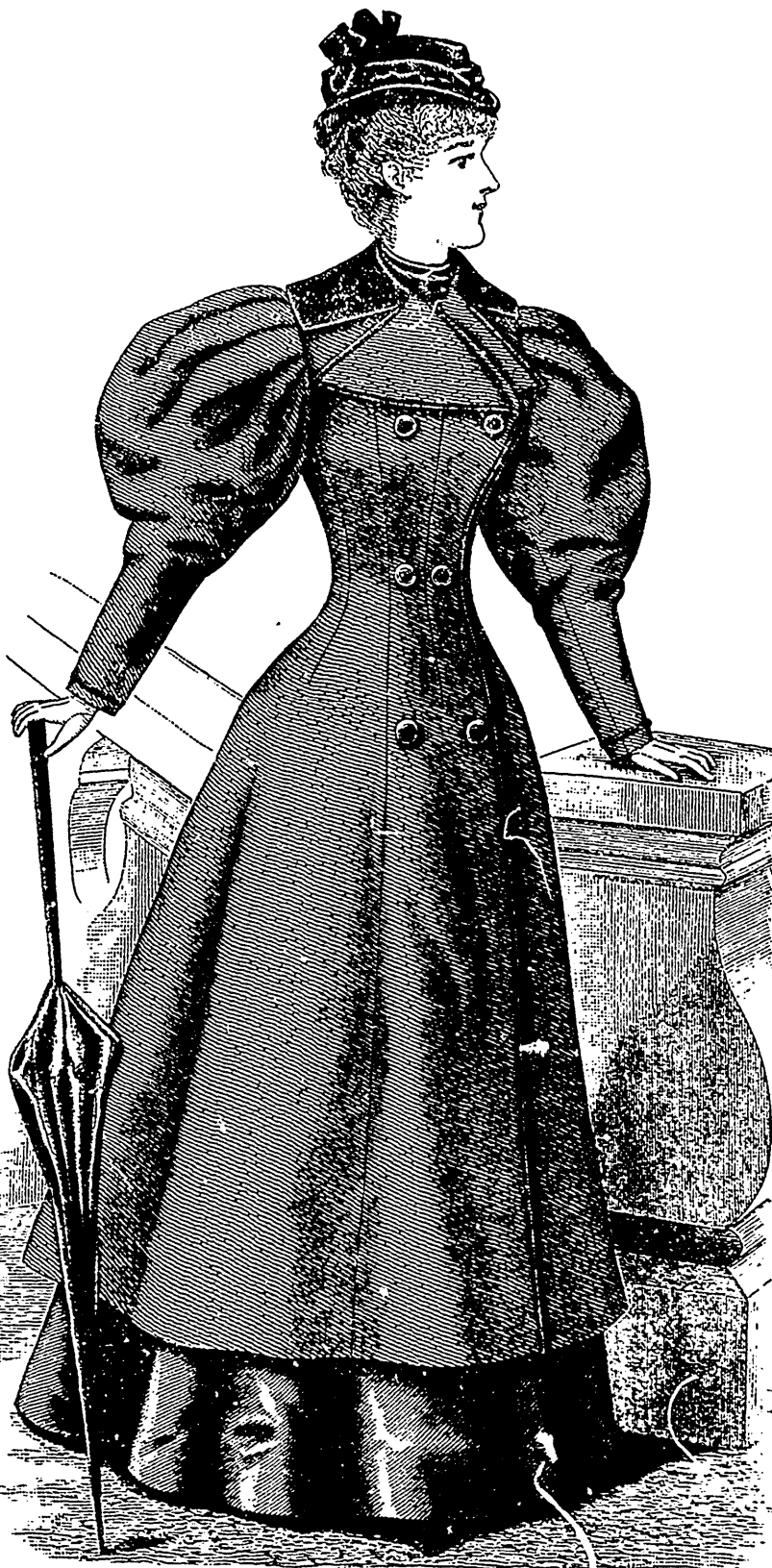


FIGURE No. 206 L.—
LADIES' TEA-GOWN.

(For Illustration see Page 27.)

FIGURE No. 206 L.—This illustrates a Ladies' tea-gown. The pattern, which is No. 7339 and costs 1s. 3d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 45 of this DELINEATOR.

The present fancy for shoulder frills is charmingly exemplified in this tea-gown, which is picturesque enough to please the most fastidious woman. The gown is here pictured developed in pale-mauve India silk, with Margot lace, and feather-stitching done with white baby ribbon for decoration. The gown is made with a basque-fitted body-lining. The fronts are arranged at the top in

FIGURE No. 208 L.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Coat No. 7331 (copyright), price 1s. 6d. or 35 cents; and Circular Skirt No. 7334 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 30.)

four broad, forward-turning tucks, which extend to pointed yoke depth and flare into-desirable fulness below; and the fronts are

FIGURE No. 207 L.—LADIES' LONG COAT.

(For Illustration see Page 28.)

FIGURE No. 207 L.—This illustrates a Ladies' coat. The pattern, which is No. 7365 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in two views on page 49 of this publication.

The coat is extremely natty and will prove a most comfortable and serviceable top-garment for driving, walking or travelling. For its development in the present instance a seasonable variety of fancy coating was employed. It envelops the figure completely, and is superbly fitted by single bust and under-arm darts, side-back gores, and a center seam which terminates under the waist-line under long coat-laps; and the side-back seams and the side-back disappear under long coat-plaits that are each marked at the top with a button. The fronts are widened by gores to lap and close in double-breasted style with button-holes and bone buttons, and are reversed at the top in immense lapels that are inlaid with velvet, the closing at the throat being made with a hook and loop. The rolling collar, which is mounted on a close-fitting high standing band, has widely flaring ends and is inlaid with velvet. The two-seam *gilet* sleeves, which are sufficiently ample to slip on easily over the huge dress sleeves now in vogue, are plaited at the top and finished at the wrists with a single row of machine-stitching and a button. The openings to side pockets inserted in the fronts are outlined with stitching, and the ends are stayed with silk arrow-heads.

A modish top-garment of this kind may be developed in covert cloth, chinchilla, twilled wide-wale serge, cheviot, tweed or kersey; and if a finish of machine-stitching be considered too severe, collar and lapel facings of velvet or fur may be added.

The felt hat is trimmed with ostrich feathers and ribbon.

for ladies from twenty-eight to forty-six inches, bust measure, and is presented in three views on page 47 of this magazine. The skin pattern, which is No. 7334 and costs 1s. 2d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 56.

Admirers of long coats that conceal nearly the entire skirt and define the figure perfectly will be especially pleased with the style illustrated at this figure. The material chosen for the coat is fancy coating showing a tasteful commingling of colors among which brown predominates, and darker brown velvet. The garment, which fits perfectly and displays admirable outlines, has fronts which are adjusted by single bust darts that extend to the lower edge, and by center-front seams that terminate in dart style a little below the waist-line; the fronts close in double-breasted fashion with button-holes and buttons, and the adjustment of the coat is completed by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps. The sides of the coat are lengthened to be of uniform depth with the back by extensions of the fronts that overlap the back in well pressed coat-plaits, and fancy laps give an ornamental effect to the back. The fronts are reversed at the top in large lapels that meet the rolling collar in notches. The graceful leg-o'-mutton sleeves are shaped by inside and outside seams and mounted on similarly shaped linings; each is laid in five box-plaits at the top that spread to the elbow in pretty folds; and the adjustment on the forearm is smooth but loose enough to insure perfect freedom and comfort. The rolling collar is of velvet, and a very narrow velvet piping decorates the free edges of the lapels, the front edge of the coat and the sleeves a short distance above the wrists.

The circular skirt is made of dahlia gros-grain silk. Although it has only slight fulness at the top in front and at the sides, it hangs in flute folds; and desirable fulness is arranged at the back in artistic plaits that spread gradually to the lower edge in the well defined folds that are characteristic of most of the walking skirts now in vogue.

Coats of this style are made of whipcord, faced or covert cloth or any of the English suitings that are both warm and elegant; and there are also desirable



FIGURE No. 208 L.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 29.)

FIGURE No. 209 L.—LADIES' TOILETTE.—This consists of Ladies' French Basque-Waist No. 7348 (copyright), price 1s. or 25 cents; and Two-Piece Bell Skirt No. 7367 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 31.)

FIGURE No. 208 L.—This illustrates a Ladies' coat and circular skirt. The coat pattern, which is No. 7381 and costs 1s. 6d. or 35 cents, is in thirteen sizes

velvet suitings that may be chosen when the coat and dress are to be made up *en suite*. Velvet or corded silk will form a neat and stylish decoration, although if a less dressy completion be desired, machine-stitching will be found eminently satisfactory. The skirt may be made of silk or wool dress goods.

The hat is a brown French felt tastefully trimmed with ribbon.

FIGURE No. 209 L.—LADIES' TOILETTE.

(For Illustration see Page 30.)

FIGURE No. 209 L.—This consists of a Ladies' French basque-waist and two-piece bell skirt. The basque-waist pattern, which is No. 7348 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 51 of this DELINEATOR. The skirt pattern, which is No. 7367 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 57.

A simple but effective toilette is presented at this figure, the materials selected for its development being fancy cheviot and plaid silk. The skirt is of the two-piece bell order, being made without fulness at the top of the front and sides and spreading at the bottom in the style demanded by prevailing ideas of dress. The skirt consists of two sections, the gored edges of which are joined in a seam at the center of the front and back. The slight fulness at the top of the back is collected in a box-plait at each side of the center seam, and the plaits widen into *godet* folds that spread gracefully to the lower edge. The shaping of the skirt produces ripples of a less pronounced order at the front and sides, and the distended effect at the bottom is emphasized by a deep underfacing of hair-cloth or stiff canvas.

The French basque-waist is short and round and is closed invisibly at the center of the front. The fronts are fitted by single bust darts, and are separated by under-arm gores from the back, which is shaped by a center seam. The basque-waist is made fanciful at the front and back by three applied box-plaits, which are quite wide at the top and narrow gradually all the way down, the spaces between them being in the present instance covered with facings of plaid silk cut bias to heighten

the general good effect. A crush girdle of plaid silk covers the lower edge of the basque-waist, and the crush collar, which is mounted upon a curate collar, is also of plaid silk, its frill-finished ends being closed at the center of the back. The huge *qigot* sleeves are shaped by inside seams and are mounted upon linings having the usual inside and outside seams; they follow the contour of the forearm closely and spread in balloon fashion above the elbow, the fulness at the top being collected in forward and backward turning plaits that spread broadly upon the shoulders. The sleeves are decorated at the wrists with bias folds of silk.

Very smart toilettes may be developed by the mode in a single material as well as in a combination of fabrics. Plain, striped, shot and changeable silk will associate effectively with all-wool and silk-and-wool *crépon*, Scotch suiting, illuminated serge and novelty goods; and garnitures of fancy braid, gimp or galloon may be added or a plain completion selected, as preferred.



FIGURE No. 210 L.—LADIES' AFTERNOON TOILETTE.—This consists of Ladies' Waist No. 7345 (copyright), price 1s. or 25 cents; and Circular Skirt No. 7328 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE No. 210 L.—LADIES' AFTERNOON TOILETTE.

(For Illustration see this Page.)

FIGURE No. 210 L.—This consists of a Ladies' waist and circular skirt. The waist pattern, which is No. 7345 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 52 of this DELINEATOR. The skirt pattern, which is No. 7328 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 58.

A waist that contrasts with which it is to be worn is now a very important item of every well arranged wardrobe, and the one here shown made up in blue India silk and decorated with darker *moiré* ribbon illustrates a mode that will emphatically commend itself for the purpose to women of refined taste. The well fitted lining closes at the center of the front and supports the full fronts and back, which are joined in shoulder and under-arm seams. A particularly youthful appearance is produced by the full yoke effect, which is formed by shirrings at the neck and a deep tuck-

shirring across the bust, the tuck-shirring being drawn out to present a soft puff effect. The fulness at the lower edge is collected

in several rows of shirring at each side of the closing, and the seamless back is shirred at the neck and lower edge, the fulness being drawn well to the center. Enormous puffs that are gathered at the top and bottom conceal the coat-shaped sleeves to the elbow, and are shirred from top to bottom on the upper side, the shirrings being spaced to form a narrow upright puff. Moiré ribbon encircles the sleeve at the termination of the puff and is tied in a graceful bow on the upper side of the arm. At the neck is a standing collar encircled by a crush collar, the frill-finished ends of which are closed at the back. Standing loops of ribbon are placed on each shoulder, bands of ribbon extend from the loops to the tuck-shirring and from the bust to the waist-line, and the waist is encircled by a silk belt that closes at the back.

The full, circular skirt is made of black moiré silk. It has neither darts nor fulness at the top and has only one seam, which is at the center of the back. It falls in umbrella folds all the way round and shows the fashionable expansion at the foot.

A toilette of this kind is suitable for wear at a tea or reception or on any formal occasion at home. The materials in which the waist may be made up for wear with various skirts are legion. Chiffon, lace, silk of plain or changeable hue, and silk that is brocaded, flowered or striped will be appropriate, and so will silk-warp crêpon, vailing, cashmere and other goods of like texture. For the skirt, silk, serge, wool canvas, cloth, crêpon, etc., will prove eminently satisfactory.

FIGURE No. 211 L.—LADIES' STREET TOILETTE.

(For illustration see this Page.)

FIGURE No. 211 L.—This consists of a Ladies' Princess coat-basque and two-piece bell skirt. The coat-basque pattern, which is No. 7363 and costs 1s. 3d. or 30 cents, is in thirteen size for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 48 of this magazine. The skirt pattern, which is No. 7367 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 57.

The toilette is here shown made of shaded-gray silk-warp crêpon

and black velvet. The Princess coat-basque is of stylish length and its adjustment renders it elegant enough to please the most exacting taste.

Double bust dart that extend to the lower edge of the fronts, under arm and side-back gore and a curving center seam that terminates below the waist-line above long coat-laps effect the close adjustment, the side-back seam disappearing under well pressed coat-plaits, each of which is marked by a button at the top. The fronts are reversed in brocade lapels and are closed in double-breasted style below the lapels with buttons and button-holes. The removable chemisette is topped by a standing collar, which is overlaid with silk arranged in soft folds, the chemisette and collar being closed in front and a jabot of lace concealing the closing of the chemisette. The sleeves are in leg-o'-mutton style and each is shaped by a single seam; they are mounted on coat-shaped linings, and the close adjustment on the forearm and the abundant fulness at the top, which is collected in forward and backward turning plaits, are wholly in accord with the present demands of Fashion. The rolling collar is made of velvet, and the wrists, the free edges of the lapels and the overlapping front edge of the basque are decorated with velvet piping.

The two-piece, bell-shaped skirt is made with a seam at the center of the front and another at the center of the back; it is smooth at the top and falls in handsome flute folds, with a graceful flare at the bottom, where it is trimmed with three narrow folds of velvet. The stylish fulness is collected at the back of the skirt and formed into a box-pleat at each side of the center seam.

Very handsome street suits may be developed by the mode. Faced or rough-surfaced cloth or any of the elegant novelty coatings showing tasteful minglings of bright or subdued colors may be used for the coat, and the skirt may be made up to match or contrast in cheviot, serge or all-wool or silk-and-wool novelty dress goods. The most appropriate decorations for the skirt are unobtrusive folds of the material or of velvet or bands of jet, gimp or velvet.

The felt hat is rolled deeply at the sides and decorated with ribbon, feathers and a jet buckle.

FIGURE No. 211 L.—LADIES' STREET TOILETTE.—This consists of Ladies' Princess Coat-Basque No. 7363 (copyright), price 1s. 3d. or 30 cents; and Two-Piece Bell Skirt No. 7367 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)



FIGURE NO. 212 L.—
LADIES' VISITING
TOILETTE.

(For Illustration see
this Page.)

FIGURE NO. 212 L.—
This illustrates a
Ladies' four-gored
skirt and doublecape.
The skirt pattern,
which is No. 7332
and costs 1s. 3d. or
30 cents, is in ten
sizes for ladies from
twenty to thirty-eight
inches, waist meas-
ure, and may be seen
in two views on page
60 of this magazine.
The cape pattern,
which is No. 7346
and costs 1s. or 25
cents, is in ten sizes
for ladies from twenty-
eight to forty-six
inches, bust measure,
and is differently rep-
resented on page 50.
The four-gored
skirt, which is here
pictured made of che-
viot, is one of the
most attractive of the
new modes, flaring
in pronounced flutes
at the back and sides
and being made with
only very slight ful-
ness at the front and
over the hips. The
back is disposed in
four *godet* or umbrella
folds, which flare in
the correct manner
and are maintained
in their graceful pose
by an interlining of
hair-cloth, and a
strap tacked near the
top underneath. To
the bottom of the
skirt is applied a
unique decoration
consisting of a broad
band of white cloth
overlaid with black
soutache braid fanci-
fully arranged.

The double cape is
an exceedingly dressy
garment, suitable for
both young and el-
derly women, and is
here pictured devel-
oped in biscuit covert
cloth. It consists of
two capes of circular
shaping and unequal
depth, the lower cape
being shaped by a
center seam and
shoulder darts, and
the upper cape being
in two sections, which
may be joined at the
center of the back or
left unseamed, as pre-
ferred. Both capes
fall in full, rolling
folds below the shoul-
ders, and the front
edges of the upper

cape are reversed to form revers that stand out broadly upon the shoulders. The lower corners of both capes may be square or

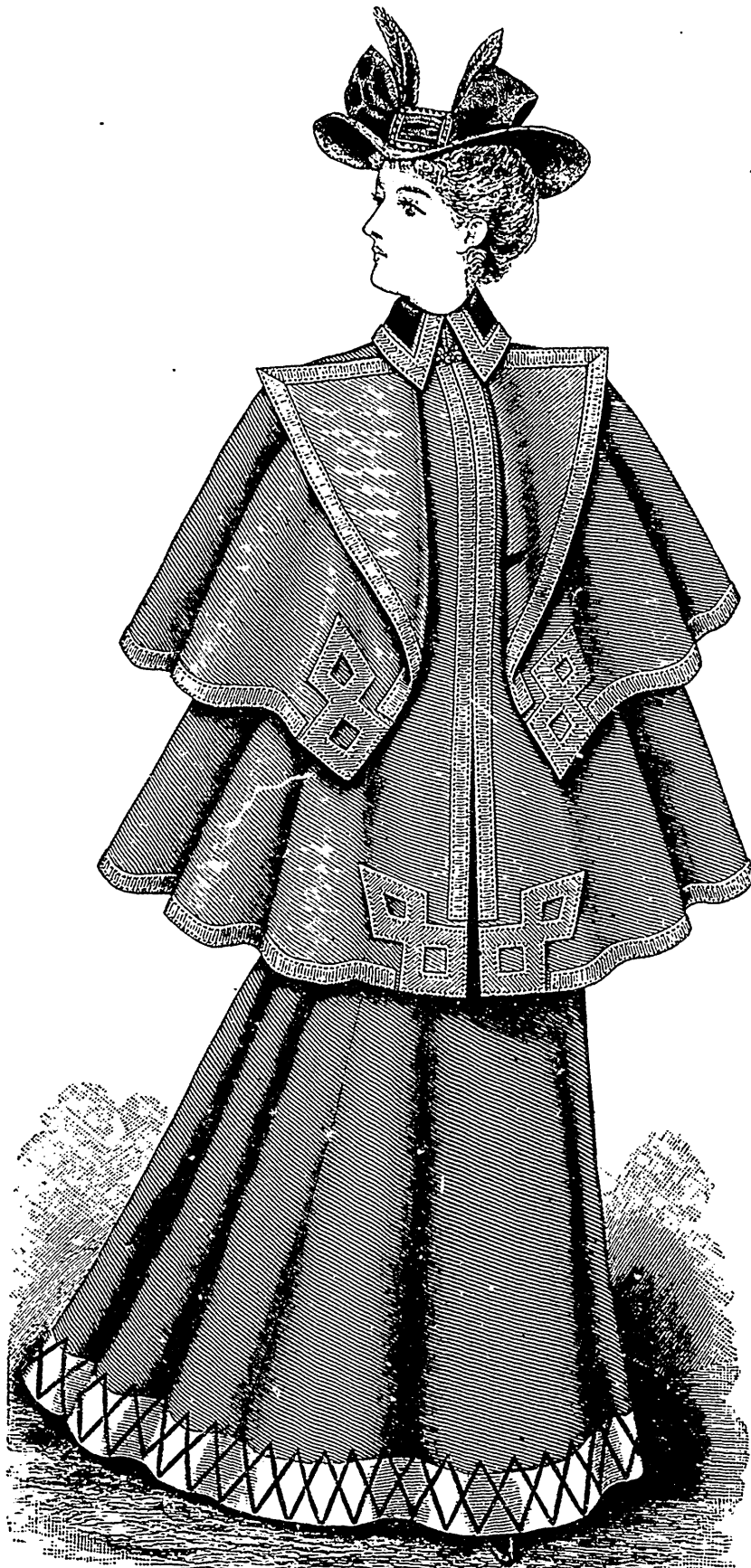


FIGURE NO. 212 L.—LADIES' VISITING TOILETTE.—This consists of Ladies' Double Cape No. 7346 (copyright), price 1s. or 25 cents; and Four-Gored Skirt No. 7332 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

round, as preferred, both styles being provided for by the pattern. At the neck is a deep, rolling collar mounted upon a high standing band that is closed at the throat. The rolling collar is inlaid with velvet and decorated at the edge with a band of covert cloth stitched at each edge; and between its flaring ends is revealed a fancy metal clasp which assists in the closing of the cape. The front corners of the cape are decorated with applied ornaments cut from the material and stitched along their edges, and all the free edges of the garment are followed by a band of cloth finished in a similar manner with machine-stitching.

For the promenade or for driving, a toilette of this kind will be decidedly *chic*. The skirt is adaptable to all stylish varieties of plain and fancy woollens, such as cheviot, whipcord, sacking and tailor cloth; and for the cape plain or fancy coating, faced cloth, covert cloth, heavy twilled serge, etc., may be chosen.

The large felt hat is simply adorned with velvet, quills and a jet buckle.

FIGURE NO. 213 L.—
LADIES' CALLING
TOILETTE.

(For Illustration see
Page 34.)

FIGURE NO. 213 L.—
This consists of a
Ladies' basque-waist
and circular skirt.
The basque-waist
pattern, which is No.
7364 and costs 1s. or
25 cents, is in thirteen
sizes for ladies from
twenty-eight to forty-
six inches, bust meas-
ure, and is again
pictured on page 51
of this publication.
The skirt pattern,
which is No. 7325
and costs 1s. 3d. or
30 cents, is in nine
sizes for ladies from
twenty to thirty-six
inches, waist meas-
ure, and is shown
differently developed
on page 59.

The toilette is suitable for visiting, driving and other dressy wear, and is here depicted made up in an artistic combination of violet

crépon and ivory silk. The circular skirt, which represents one of the new distended modes, is without darts or ends are closed at the back. The crush belt of silk which covers each side of the front and is closed invisibly at the left side.

Its shaping produces stately *godet* or funnel folds all round, the folds being most pronounced at the back. The flare at the bottom is emphasized by a deep underfacing of hair-cloth or canvas, and the skirt is decorated at the top of the front and sides with bands of jet gimp arranged in a fanciful manner, the end of each band being ornamented with a jet ring.

The short, round basque-waist is fashioned in a style that is excellently adapted for the development of combinations of hues or textures. Its fronts open over a vest of ivory satin handsomely embellished with jet *cabochons* applied in a vermicelli design, the vest being arranged upon dart-fitted fronts. The fronts are smooth above the bust and have fullness below plaited nearly to a point at the lower edge; they are separated by under-arm gores from the back, which is also smooth at the top and has its fullness at the waist-line arranged in backward-turning plaits at each side of the center, the plaits flaring upward and being stayed by tuckings to the fitted back of lining. Crossing the shoulders smoothly is a deep sailor-collar having tab ends that are joined to the front edges of the fronts and curved gracefully. The collar is decorated with four bands of jet gimp. The one-seam *gigot* sleeves droop on the shoulders in the quaint style that is so well liked by fashionable women and follow the outline of the arm closely below the elbow. They are arranged upon smooth linings, the fulness at the top is gathered to stand out broadly upon the shoulders, and each wrist is decorated with three encircling bands of jet gimp.

At the neck is a standing collar covered with a silk stock, which is arranged in a double, spread loop at each side, while its frill-finished

ends are closed at the back. The crush belt of silk which covers each side of the front and is closed invisibly at the left side.

The toilette will make up elegantly in *velours du Nord*, shot or plain satin, *merveilleux*, *gros de Londres*, *gros de Tours*, *peau de soie* and other handsome silks, and with particularly attractive results in cloth, rich *crépon*, silk-and-wool novelty goods and such standard weaves as *camel's-hair*, *serge* and *hopsacking*. Velvet, satin or *mirou moiré* will unite admirably with any of the above-mentioned fabrics, and fancy braid, gimp, galloon, *passenterie*, etc., may be used to trim in any tasteful manner.

The small turban is decorated with silk, jet and Mercury wings.



FIGURE No. 213 L.—LADIES' CALLING TOILETTE.—This consists of Ladies' Basque-Waist No. 7364 (copyright), price 1s. or 25 cents; and Circular Skirt No. 7325 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 33.)

FIGURE No. 214 L.—LADIES' COSTUME.

(For Illustration see Page 35.)

FIGURE No. 214 L.—This illustrates a Ladies' costume. The pattern, which is No. 7374 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 40 of this DELINEATOR.

The present development of the costume, which is elegant enough for an afternoon "At Home" or theatre party, displays a charming combination of prune rock *crépon*, figured chifon and shaded prune and green satin. The skirt is fashioned in the prevailing style, with flaring sides and back. The wide, circular front is made with but slight fullness at the top, and its shaping permits it to fall below the hips in moderate ripples that become more pronounced toward the bottom; and the back, which consists of three gores that are very narrow at the top and very wide at the bottom, falls in stately *godets* or umbrella folds, the artistic pose of which is maintained by an interlining of

hair-cloth and an elastic strap. The lower edge of the skirt is decorated with a band of satin ribbon edged at the top and bottom with narrow jet gimp.

The fanciful basque-waist is of the short, round variety and is particularly well adapted to tall, slight figures. It has a full vest of shaded prunc-and-green satin overlaid with chiffon, through which the satin shows with charming effect. The vest is arranged upon dart-fitted fronts of lining that close invisibly at the center and falls in soft, drapery folds between the close-fitting fronts, from the flaring edges of which broad, double lapels of crépon edged with jet gimp roll back, accentuating the broad-shouldered effect produced by the voluminous *gigot* sleeves. The back may be bias and seamless or may show the usual gores and center seam. The lower edge of the basque is covered with a narrow, shaped girdle overlaid with jet passementerie. Two deep Vandykes of lace ornament the full vest; and the standing collar is covered with a crush stock disposed in broad Imperial loops at the front and closed at the back, the ends of the stock being finished with tiny frills. The shaping of the sleeves is accomplished by inside seams. They are gathered at the top to spread in balloon fashion above the elbow, below which they cling closely to their smooth linings; and they are decorated at the wrists with jet gimp, the gimp being carried along the open edges below the seam.

The air of elegance that characterizes the costume renders it an acceptable mode for church and driving wear and for formal calls, luncheons, afternoon teas and other functions of a semi-ceremonious order. It will make up exquisitely in any of the new weaves of crépon or in bouclé vicuna, diagonal cheviot or any of the novelty goods which show marbled



FIGURE NO. 214 L.—LADIES' COSTUME.—This illustrates Pattern No. 7374 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 34.)

effects, or white lines intermingled with a mixture of colors. Miroir velvet and moiré will make a magnificent costume for a state dinner; the vest may be made of chiffon, *mousseline de soie* or some other equally diaphanous fabric, and the trimming may be of any variety that personal fancy dictates.

The jaunty felt hat is adorned with stiff loops of velvet ribbon and jet.

FIGURE NO. 215 L.—LADIES' STREET TOILETTE.

(For Illustration see Page 36.)

FIGURE NO. 215 L.—This consists of a Ladies' basque and seven-gored skirt. The basque pattern, which is No. 7361 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 50 of this *DELINEATOR*. The skirt pattern, which is No. 7329 and costs 1s. 8d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 61.

The toilette is handsome enough to be assumed for calling or driving, and at the same time it may be adapted to shopping, travelling and general wear. Dark-blue serge in one of the new weaves is here represented in the toilette, with red cloth for the chemisette, which lends a charming touch of brightness to the gown. The skirt is planned after one of the newest modes, being fashioned in seven-gored style and presenting the regulation flare at the foot. The front-gore and wide side-gores are shaped without fulness at the top, and the four back-gores are very narrow at the top and wide at the bottom and fall in four stately *godet* plaits. Each

back-gore is interlined with hair-cloth or canvas to present the fashionable distended appearance, and the front and sides are deeply

underfaced with hair-cloth, moreen or canvas to accentuate the flare. A row of large Vandyke ornaments of black braid provides a very handsome edge garniture for the skirt.

The stylish round basque extends well over the hips and is closed below the bust in double-breasted style with button-holes and bone buttons. It is superbly adjusted by the customary darts and seams, and displays coat-plaits and coat-laps at the back. The fronts are reversed in broad lapels that meet the rolling collar in notches, and between the lapels is revealed a chemisette of red cloth closed invisibly at the center. The chemisette, which is made with a standing collar and a shallow yoke-back, is decorated with applied braid ornaments; being removable, it may be omitted in favor of a linen chemisette with either a standing or a turn-down collar. The one-seam *gigot* sleeves, which are mounted upon linings having the usual inside and outside seams, are voluminous above the elbow and comfortably close-fitting below; and the fulness at the top may be collected in gathers or plaits, as preferred, the pattern providing for both modes of adjustment. They show an elaborate decoration of braid ornaments at the top, and the wrists are bound with braid. The rolling collar and lapels are also bound with braid.

The toilette may be developed in plain material and simply finished when a gown is desired for shopping and other utility wear; while for dressy uses it may be fashioned in the handsomest varieties of tailor or covert cloth, tweed, chevot, camel's-hair, plain or two-toned whipcord or woollen or silk - and - wool novelty goods. Gowns developed in the severe tailor style are generally unadorned, save by one or two rows of machine-stitching, or tailor braid sparingly applied.

The felt Alpine hat is stylishly trimmed with velvet and *coq* feathers.

FIGURE NO. 216 L.—LADIES' STREET COSTUME.

(For illustration see Page 37.)

FIGURE NO. 216 L.—This illustrates a Ladies' costume. The pattern, which is No. 7378 and costs 1s. 8d. or 40 cents, is in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure,

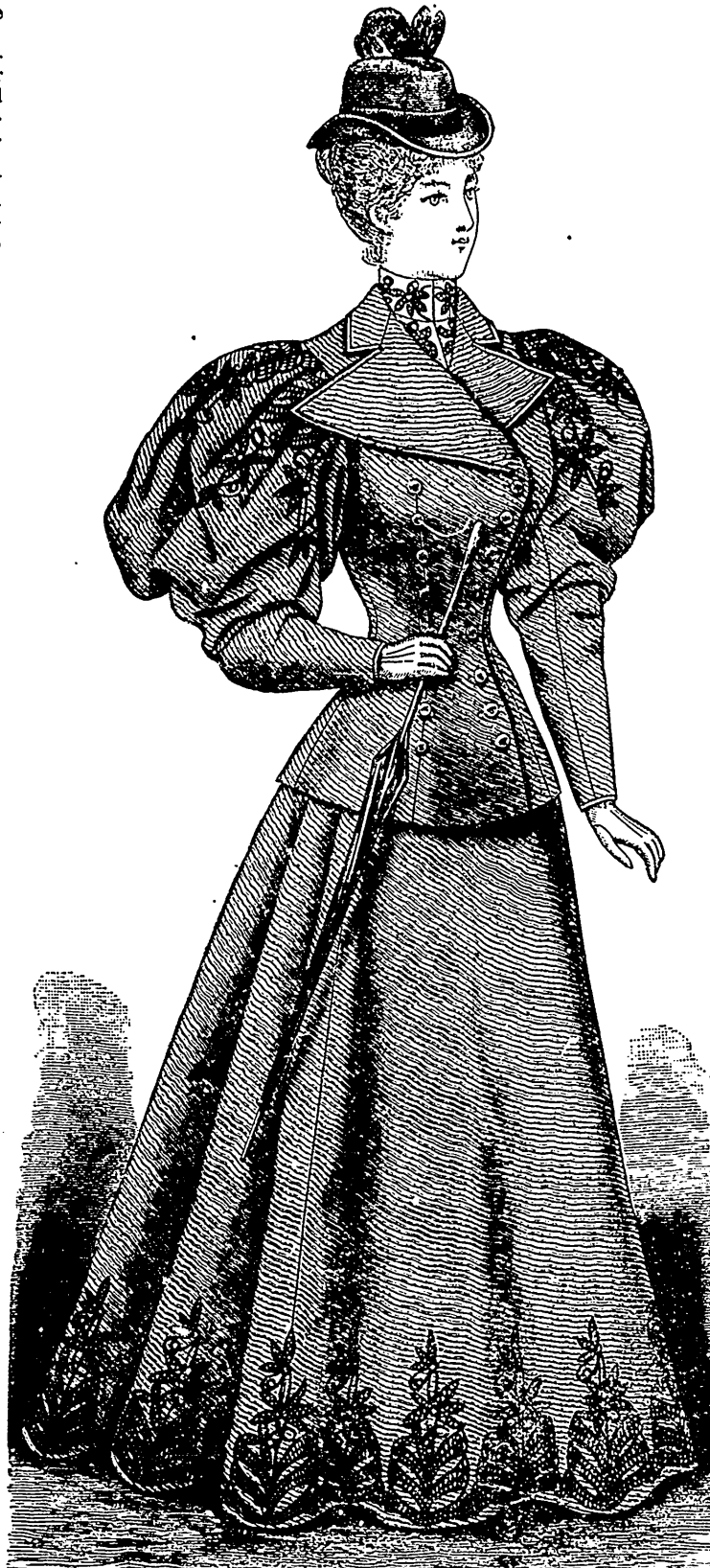


FIGURE NO. 215 L.—LADIES' STREET TOILETTE.—This consists of Ladies' Basque No. 7361 (copyright), price 1s. or 25 cents; and Seven-Gored Skirt No. 7329 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 35.)

and is differently displayed on page 42 of this publication. The costume has a severe but not a mannish air, and is here represented made of broken-check tailor cloth that shows a mixture of brown, gold and olive green, and finished with a row of machine-stitching. The fronts of the well-fitting coat-basque, which extends to stylish depth, close at the center with button-holes and small black buttons and are reversed at the top in lapels of moderate size that meet the rolling collar in notches; and between the lapels is revealed a chemisette topped by a standing collar. The lower front corners of the fronts are here represented made up round, but they may be square, if preferred. The fitting of the basque is accomplished by double bust darts which extend to the lower edge of the basque, under-arm and side-back gores, and a curving center seam that terminates a little below the waistline above long coat-laps; and the side-back seams disappear under coat-plaits that are each marked at the top by a button. The bouffant sleeves are in leg-o'-mutton style and are mounted on coat-shaped linings. They have inside and outside seams and are gathered full at the top, and their close adjustment below the elbow emphasizes the generous fulness above, which breaks into numerous pretty cross folds and wrinkles. All the free edges of the basque, save those of the chemisette, are finished with a single row of machine-stitching.

The three-piece skirt is smooth at the top and has a moderate but stylish flare at the bottom. It is composed of a front-gore, and two wide gores, the bias back edges of which are joined in a seam at the center of the back, where the fulness is massed in gathers held in place by an elastic strap. A placket is finished above the center seam, and the top of the skirt is finished with a belt.

A conservative and refreshing simplicity is shown in the latest tailor modes, many of which attain the happy medium in which there is neither an excess of severity nor a deficiency in the adjustment of skirt or basque. A costume of this kind will look well made up in camel's-hair, cloth, serge, zibeline cloth, any of the all-wool or silk-and-wool crêpons, whipcord, chevot or any other goods of similar

texture. Applied decoration is unnecessary, a neat completion made with one or more rows of machine-stitching being in best taste. The felt hat is effectively adorned with ribbon and jet.

FIGURE No. 217 L.—
MATERNITY
GOWN.

(For Illustration see
Page 33.)

FIGURE No. 217 L.—
This illustrates a Maternity gown. The pattern, which is No. 7337 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from thirty to forty-eight inches, bust measure, and is shown in three views on page 44 of this DELINEATOR.

For the present development of the gown fine French flannel showing light-blue spots upon a dark ground was chosen, with lace edging and ribbon for garniture. The skirt, which is fashioned in four-gored style, is of ample width and falls in graceful folds all round; at the back the fulness is drawn closely to the center, and at the front and sides it is evenly distributed by a draw-string that is inserted in a casing made by turning down the top of the skirt, this method ensuring comfort and a uniform lower outline.

The sack is in three-quarter length, and displays a becomingly trim adjustment at the back and sides that is due to a curving center seam and the gores that usually enter into the shaping of a close-fitting basque. The back below the waist-line presents a slightly rippled effect that results from the shaping of the parts; and the loose fronts, which fall over smooth fronts that extend only to the bust, are gathered at the top to fall in soft folds at the center, the fulness falling perfectly free, or being confined at the waist-line, as in the present instance, by ribbon ties inserted in the under-arm seams and bowed prettily at the center over the invisible closing. At the neck is a rolling collar of the Byron order, which may be omitted

in favor of a close-fitting curate collar provided by the pattern. The Byron collar is decorated with a drooping frill of lace edging, and similar lace is applied to simulate cuffs upon the two-seam *gigot* sleeves, which are mounted upon smooth linings and display voluminous fulness above the elbow and a smooth effect upon the forearm.

The gown is distinguished by a simplicity of adjustment and a trimness of outline which are highly desirable in garments of this class. It will make up with equally satisfactory results in pretty silks and all varieties of woollen goods. Serge, flannel, cashmere and fancy figured, striped or spotted woollens are recommended for a gown of this kind, and for its decoration any simple arrangement of feather-stitching, lace, ribbon or embroidery may be chosen.

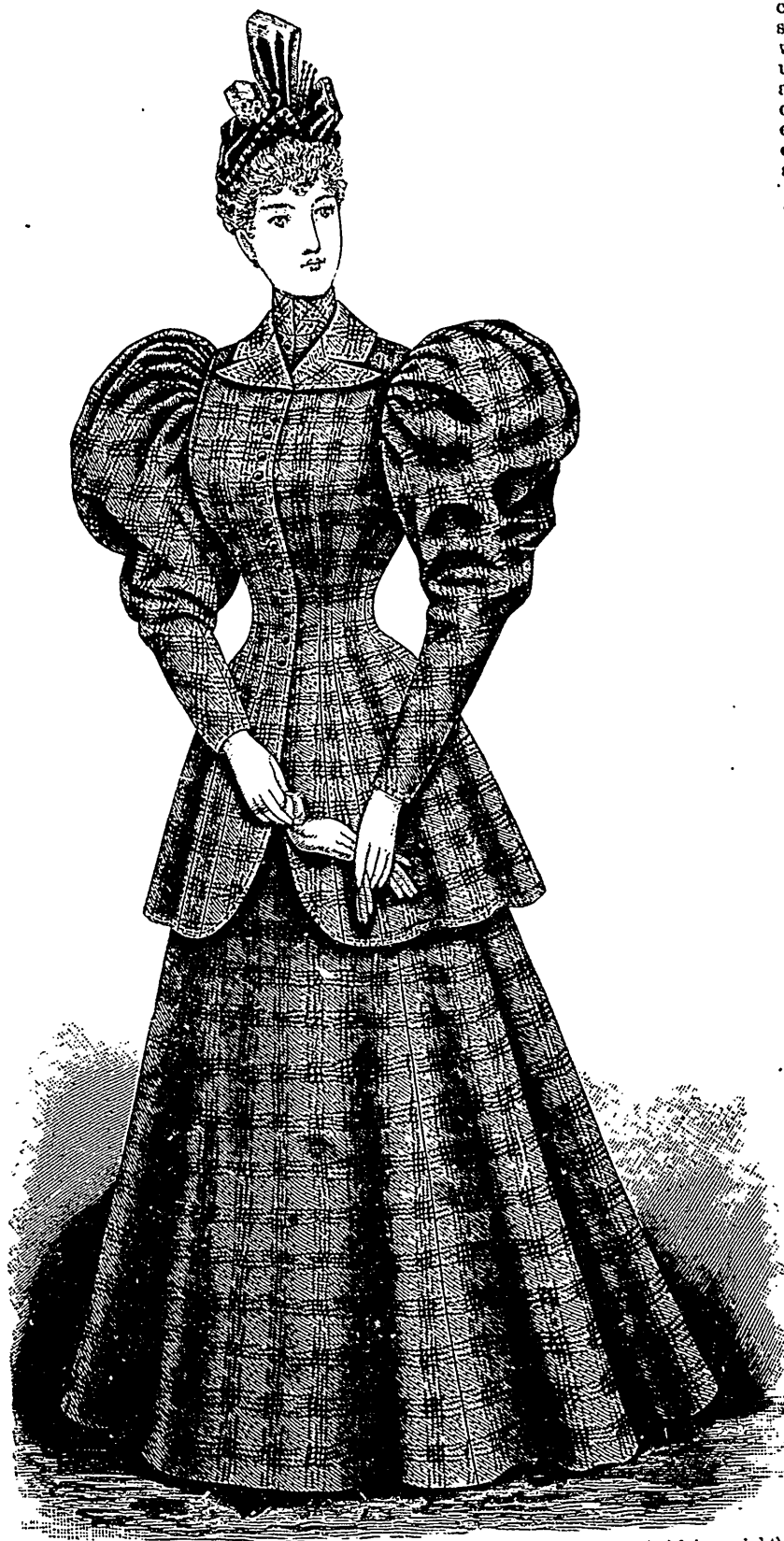


FIGURE No. 216 L.—LADIES' STREET COSTUME.—This illustrates Pattern No. 7378 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 36.)

FIGURE No. 218 L.—
LADIES' LOUNGING-
ING-ROBE.

(For Illustration see
Page 39.)

FIGURE No. 218 L.—
This illustrates a Ladies' lounging-robe. The pattern, which is No. 7375 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 46 of this magazine.

The robe, which may be used for a bath, lounging or invalid gown, is fashioned in so comfortable a manner that it will readily find its way into the favor of every woman who aims to have a complete wardrobe. Pink cider-down flannel having a vermicelli design wrought in a pale Nile tint was chosen for its development in the present instance, with an embroidered garniture of French knots and outline stitch made with green rope silk upon the belt, sleeves and collar and the lower front corners of the gown. The fronts

display gathered fulness at the neck at each side of the closing, which is made all the way down the center with button-holes and

buttons, and are rendered smooth-fitting at the sides by long under-arm darts. A center seam curves the back gracefully to the figure to below the waist-line, and terminates above extra width which is underfolded in a broad double box-plait that spreads in flaring fan-fashion to the lower edge. The belt, which draws the garment to the figure as closely as desired, is supported by straps attached at the side seams, and its pointed ends are crossed and closed at the center of the front. The deep collar falls in the square outline of the sailor shape at the back and curves prettily over the shoulders, its ends flaring widely at the throat. The full sleeves are shaped by inside seams, flare in bell fashion at the wrists, and are gathered at the top to spread broadly upon the shoulders. If preferred, the neck may be finished with a standing collar.

The robe will make up attractively in striped, figured or plain eider-down flannel, in figured, spotted or striped French flannel or, when intended for a bath-gown, in Turkish towelling. A lounging or invalid robe of pretty eider-down does not require any garniture, while bath-ropes of towelling will often be improved by bands of cotton braid or cross-stitch embroidery.

LADIES' COSTUME,
WITH SKIRT HAVING
THREE *GODET* GORES
AT THE BACK.

(For Illustrations see Page 40.)

No. 7374.—A handsome combination of prune rock crêpon and figured chiffon and prune-and-green satin is shown in this graceful costume at figure No. 214 L in this DELINEATOR, jet and lace supplying effective decoration.

The costume is practical in its construction and presents an air of refinement and good taste. It is here pictured stylishly developed in heliotrope figured crêpon and crêpe de Chine and darker velvet, with fur binding for garniture. The skirt has a stylish expansion at the lower edge, where it measures about four yards and a half round in the medium sizes. The front extends far to the back and falls in shallow flutes, although it has only a slight, gathered fulness at the top. The back is composed of three *godet* gores; each gore is arranged at the top in a box-plait that expands gradually and rolls gracefully to the lower edge, an interlining of canvas or hair-cloth giving firmness to the stately folds, and an elastic strap holding them in place. A placket is made at the left side of the back, and the top of the skirt is completed with a belt.

The basque-waist has a rounding lower outline, a dressy front and a bias, seamless back which may be omitted in favor of a back with the usual side-back gores and center seam, the pattern providing for both styles, as shown in the engravings. The waist is provided with a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, and is closed at

the center of the front. The fronts are fitted by double bust darts, which are taken up with the darts in the lining and are separated from the back by under-arm gores; they are rendered fanciful and dressy by double revers, the larger revers extending nearly the length of the front and being cut from the crêpon. The smaller revers are of velvet and overlap the other revers; they are finished plainly, while the larger revers are decorated with fur binding. Between the revers the full vest of crêpe de Chine is revealed; it is gathered at the neck and shoulder edges and at the lower edge, the back edges being sewed firmly to the lining; and it has a softening and becoming effect as it droops in pretty folds that are especially graceful in this material. At the neck is a standing collar which closes in front, and over it is arranged a stock of velvet which has for its foundation a silk curate collar. Outstanding loops are produced at the sides of the stock by tuck-shirrings made a short distance from the center of the front; and the ends of the stock are finished to form frills and closed at the back. Great fulness is at the top of the leg-o'-mutton sleeve, which is in one piece and mounted on a coat-shaped lining; the seam is left open a short distance at the wrist, and the sleeve is stylishly close yet comfortable on the forearm. The lower edge of the waist is decorated with fur binding, above which is a narrow, bias belt of velvet that is lightly tacked at the seams. The stock and belt may be omitted.

The fashionable camel-hair novelties, zibeline cloth, goat's-hair crêpon, faced cloth, chevrot, serge or cashmere will make up stylishly by the mode, and so will silk that is brocaded, striped or finely corded. Folds of satin or velvet may decorate the skirt if it is desirable to make it more elaborate, and the waist will look well trimmed with fur and velvet or silk



FIGURE NO. 217 L.—MATERNITY GOWN.—This illustrates Pattern No. 7337 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 37.)

and fur. A handsome reception gown made up by the mode is of black rock crêpon, with a vest of embroidered chiffon and the small revers and stock of *cerise* velvet.

We have pattern No. 7374 in thirteen sizes for ladies from

twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume calls for six yards and three-fourths of crêpon forty inches wide, with five-eighths of a yard of crêpe de Chine twenty-seven inches wide, and one yard of velvet twenty inches wide. Of one material, it needs thirteen yards and a half twenty-two inches wide, or six yards and seven-eighths forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME,
HAVING A SEVEN-
GORED SKIRT
ARRANGED TO FORM
FOUR *GODET* PLAITS
AT THE BACK. (TO BE
MADE WITH A BROAD
FRONT BELT OR WITH AN
ALL-ROUND CRUSH BELT.)
(For Illustrations see Page 41.)

No. 7356.—This costume is shown differently made up at figures Nos. 200 L and 201 L in this magazine.

An artistic combination of violet and green shaded crêpon and green velvet serves in the present instance to bring out to advantage the attractive features of the costume. The skirt, which is in the new seven-gored mode, consists of a narrow front-gore, a wide gore at each side and four back-gores that are very narrow at the top and very wide at the bottom. The back-gores are box-plaited at the top to fall in four *godet* plaits that spread in regulation fashion to the bottom, where the skirt measures fully five yards round in the medium sizes; and their graceful flare is emphasized by an interlining of hair-cloth and secured against disarrangement by a strap tacked near the top underneath. The front-gore and side-gores have only a very slight gathered fulness at the top, the effect being a smooth adjustment; and below the hips they fall in a series of rolling, flute-like folds, the flare being emphasized by a deep underfacing of hair-cloth. The placket is made at the center seam, and the top of the skirt is finished with a belt.

The basque-waist, which is round and fashionably short, is closed invisibly along the left shoulder and under-arm seams. It has a seamless, bias back separated from the front by under-arm gores, and is arranged upon a body lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The front, which is mounted upon a dart-fitted front of lining, is gathered at the top and drawn by two spaced rows of shirring at the bottom, the fulness being framed by flat

ornaments of velvet and drooping with full blouse effect. The ornaments are wide at the top, where they pass into the shoulder seams, and narrow gradually toward the lower edge; and ornaments to match are arranged upon the back. They may be omitted, as shown in the small engraving. A broad front belt of velvet may cross the waist from the under-arm seams, or, if preferred, an all-round crush belt may elaborate the edge of the waist, both belts being illustrated. The crush belt is wrinkled softly by double tuck-shirrings at each side of the center of the front and back and closed invisibly at the left side, the tuck-shirrings spreading with the effect of rosettes. At the neck is a high curate collar covered with a crush stock, which is softly wrinkled by gathers at one end and double tuck-shirrings that spread with loop effect at each side toward the back, the stock, like the collar, being closed at the left shoulder seam. The sleeves, which are shaped by the usual inside and outside seams, are revealed in pointed outline below huge puffs that are gathered at the top and bottom and spread in the quaint style approved by *la Mode*. The puffs are ornamented at the front with a rosette of velvet, and the sleeves are open for a short distance at the inside seams. The free edges of the ornaments and front belt are decorated with narrow beading.

The costume is best adapted to youthful figures and forms that are slender but not necessarily tall. It will make up exquisitely in the two-toned novelty goods showing bourretted, broken-striped or fancy effects, and in rock and plain crêpon, vicuna, zibeline cloth, Fayette, cashmere, etc. The mode favors a combination of two or even three materials, and is so fanciful in design that little or no garniture will be necessary.

We have pattern No. 7356 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires seven yards and three-fourths of dress goods forty inches wide, with two yards of velvet twenty inches wide for the ornaments, crush collar and crush belt, or with a yard and three-eighths of velvet twenty inches wide for the crush collar, ornaments and

front belt. Of one material, it will need sixteen yards twenty-two inches wide, or seven yards and seven-eighths forty-four inches wide, or seven yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



FIGURE No. 218 L.—LADIES' LOUNGING-ROBE.—This illustrates Pattern No. 7375 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 37.)



7374

View with Bias, Seamless Back and without Belt and Stock.

LADIES' COSTUME, WITH THREE-PIECE SKIRT.

(For Illustrations see Page 42.)

No. 7378.—Another illustration of this costume is given at figure No. 216 L in this magazine, where it is shown made of tailor cloth in broken-check pattern and finished with machine-stitching.

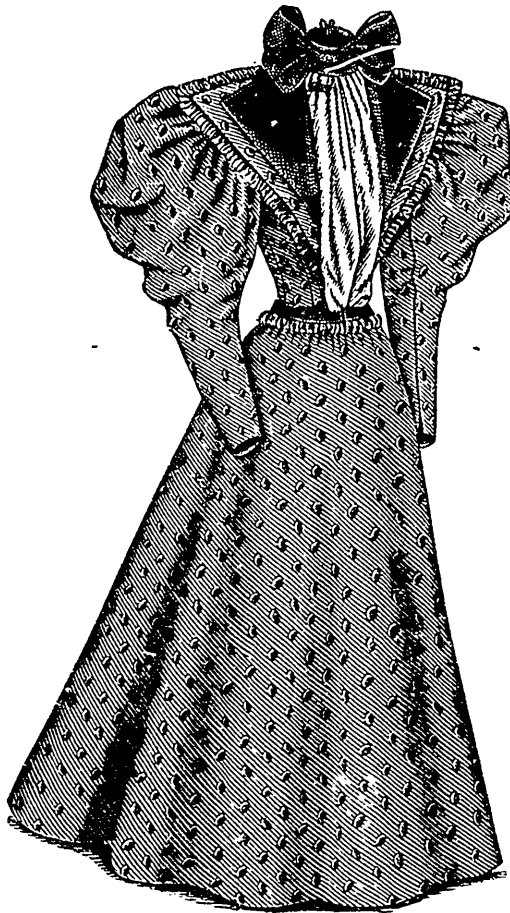
The costume is distinguished by an air of simple elegance which will be appreciated by women of quiet taste. Its fashioning lends itself particularly well to the severe finish of the tailor modes. For its development in the present instance two-toned whipcord was chosen. The three-piece skirt is composed of a rather narrow front-gore, and two very wide gores that have bias back edges joined in a seam at the center. The ingenious shaping of the gores produces shallow flutes at the front and sides and a smooth ad-

The coat-basque extends to the admired three-quarter depth and is adjusted with great precision by double bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear under well pressed coat-plaits that are each marked at the top by a button. The fronts are reversed at the top in small lapels that meet the rolling collar in notches, and the closing is made at the center from the lapels to a little below the waist-line with button-holes and rather large buttons. The lower front corners of the fronts may be square or may be rounded gracefully toward the back, as shown in the illustrations; and the coat-basque may be worn with or without a short, removable chemisette, that has a shallow cape-back and a close-fitting curate collar and is closed at the center of the front with button-hole and small buttons. The *gigot* sleeves, which are of enormous width at the top and smooth upon the forearm, are mounted upon linings which, like the sleeves, are shaped by inside and outside seams; they are gathered at the top to spread stylishly upon the shoulders, and their wrist edges, like all the other edges of the coat-basque, are plainly completed.

Bouclés in black or colors, covert suiting, rock crépon, tailor cloth, homespun, wide-wale serge and fine diagonal, as well as the numerous novelty suitings in silk-and-wool mixtures, are adaptable to the mode. A simple decoration of machine-stitching, flat gimp or braid may be added if the completion be deemed too severe.

We have pattern No. 7378 in fifteen sizes for ladies from twenty-

eight to forty-eight inches, bust measure. For a lady of medium size, the costume requires twelve yards and an eighth of goods twenty-two inches wide, or six yards and a fourth forty-four inches wide, or five yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



7374

Front View.

LADIES' COSTUME, WITH SKIRT HAVING THREE *Godet* GORES AT THE BACK. (COPYRIGHT.)

(For Description see Page 38.)



7374

Side-Back View.

LADIES' PRINCESS EMPIRE GOWN. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH, AND WITH A HIGH OR LOW NECK AND LONG OR SHORT SLEEVES.)

(For Illustrations see Page 43.)

No. 7372.—Other views of this graceful gown are given at figures Nos. 204 L and 205 L.

The gown, which is appropriate for ceremonious wear, unites the elegance of the Princess modes with the picturesque quaintness in a charming combination of dahlia crépon and shaded dahlia-and-green silk. The gown may be made up with a high neck and long sleeves or with a low, square neck and short puff sleeves, and with a short train or in round length, as illustrated. It is made over a Princess dress adjusted by double bust and single under-arm darts, side-back gores and a curving center seam, the Princess fronts being closed to a desirable depth at the center and tacked together below the closing. The front and back of the gown are joined in side

justment at the top without the aid of darts; and the back is gathered at the top to fall in organ-pipe or *godet* folds, which spread to the lower edge and are made firm by an interlining of canvas or hair-cloth and held in place by a strap tacked to them underneath. The skirt flares decidedly and is of stylish width at the bottom, measuring fully four yards and a fourth in the medium sizes; and it is deeply underfaced at the front and sides with hair-cloth or canvas to accentuate the flare. A packet is finished above the center seam, and the top of the skirt is completed with a belt.

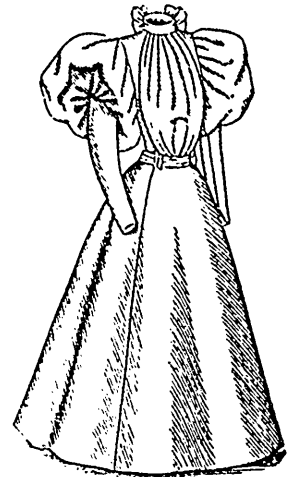
of the short-waisted Empire styles. It is here shown to advantage in a charming combination of dahlia crépon and shaded dahlia-and-green silk. The gown may be made up with a high neck and long sleeves or with a low, square neck and short puff sleeves, and with a short train or in round length, as illustrated. It is made over a Princess dress adjusted by double bust and single under-arm darts, side-back gores and a curving center seam, the Princess fronts being closed to a desirable depth at the center and tacked together below the closing. The front and back of the gown are joined in side

seams that pass into the corresponding seams of the Princess, and are disposed in graceful folds at the center by gathers at the top, the fulness falling in unbroken lines to the lower edge of the gown, which measures three yards and three-fourths round in the medium sizes. The fronts are rendered smooth over the hips by long under-arm darts taken up with the corresponding darts in the Princess, and the closing is made invisibly to a desirable depth at the center. The front and back are joined to a deep, square yoke shaped by shoulder seams and closed invisibly at the left shoulder and arm's-eye edges; and the lower edges of the yoke are concealed by softly wrinkled ornamental sections of silk, which pass into the under-arm darts and arms'-eyes and are gathered at the arm's-eye and under-arm edges. The front ends of the ornamental sections at the front are gathered and closed at the center; the section at the back is gathered up closely at the center to correspond, and a pretty loop of silk conceals these gatherings. The coat sleeves have full Empire puffs, which spread in the exaggerated style at present considered correct; and at the neck is a becomingly high curate collar closed at the left shoulder seam and covered with a crush stock, which is arranged at each side in a double tuck-shirring to form spreading loops and is softly wrinkled at the throat and back of the loops, its frill-finished ends being closed at the center of the back. The ornaments and stock may be omitted, as shown in the small views.

pictured made of spotted flannel and decorated with lace edging and ribbon.

The gown, as its title implies, was designed with special reference to the comfort of women in delicate health, and for its development in the present instance blue cashmere was chosen. The skirt is fashioned in four-gored style and is comfortably wide, measuring three yards and three-quarters at the bottom in the medium sizes. It is turned under at the top to form a casing, in which tapes are run to regulate the width about the waist, the fulness being arranged well to the back and falling in graceful folds to the lower edge.

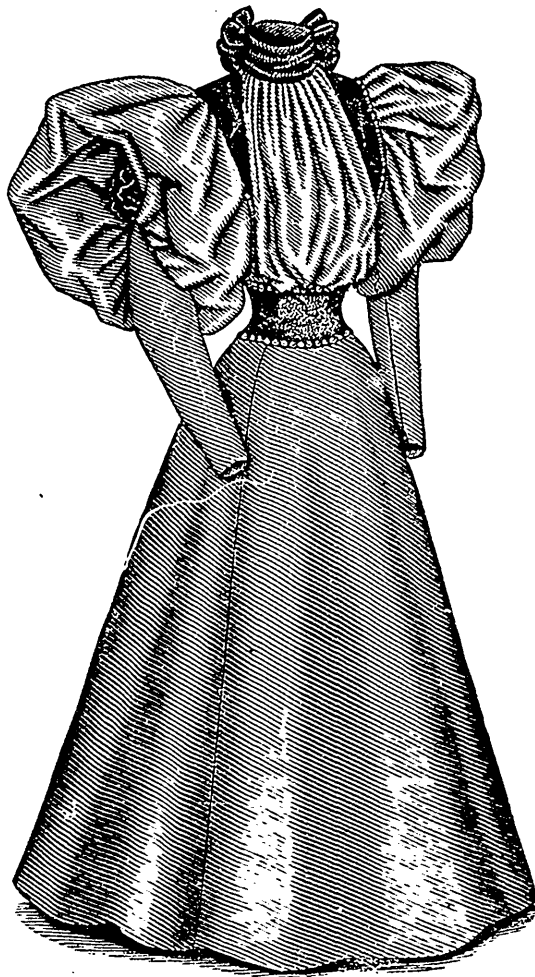
The sack, which has full, loose fronts, is fitted by under-arm and side-back gores and a curving center seam to present a trim appear-



7356

For dressy wear, such as an afternoon "At Home," a formal luncheon or a dancing party, the gown may be developed in lace, tulle, mousseline de soie, chiffon, drapery net, etc., over silk, satin or moiré, the lining being revealed with handsome effect underneath the thin fabric. Crêpe de Chine, silk, crépon, peau de soie or Elyetta will also make up exquisitely in this way, and with either of those fabrics shaded velvet, miroir moiré or satin may be associated.

We have pattern No. 7372 in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure. To make the gown for a lady of medium size, calls for eight yards and three-eighths of dress goods forty inches wide, with a yard and a half of silk twenty inches wide. Of one material, it will require sixteen yards and a fourth twenty-two inches wide, or eleven yards and three-fourths thirty inches wide, or eight yards and an eighth forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



7356

Front View.



7356

Side-Back View.

LADIES' COSTUME, HAVING A SEVEN-GORED SKIRT ARRANGED TO FORM FOUR *Gorget* PLAITS AT THE BACK. (TO BE MADE WITH A BROAD FRONT BELT OR WITH AN ALL-ROUND CRUSH BELT.) (COPYRIGHT.)

(For Description see Page 39.)

MATERNITY GOWN. (TO BE MADE WITH OR WITHOUT A SHORT UNDER-FRONT AND WITH A ROLLING OR STANDING COLLAR.)

(For Illustrations see Page 41.)

No. 7337.—At figure No. 217 L in this DELINEATOR this gown is

ance at the back and sides, the shaping of the parts producing ripples below the waist-line. The fronts are gathered at the top to fall in full, soft folds at each side of the closing, which is made invisibly at the center; and the sack may be made up with or without short under-fronts that extend only a little below the bust and close at the center. The fulness at the front may fall free or it may be drawn to the waist as closely as desired by ribbon ties attached at the under-arm seams. The fashionably full *guyot* sleeves are arranged upon linings, which, like the sleeves, are shaped by

inside and outside seams. The fulness at the top is gathered to spread in the fashionable style upon the shoulders, and the wrists are finished with deep hems held in place by feather-stitching. The pattern provides a standing collar on the curate order and a rolling collar with widely flaring ends, and either may be used, as preferred. The edges of the collar and the hemmed front edges of the fronts and the lower edge of the sack are decorated with feather-stitching.

As a gown of this kind is so easy to assume and will present as trim an appearance as a more close-fitting dress, it will be desirable for convalescents and confirmed invalids. It may be developed in any pretty variety of woollen goods, and flannel, serge, cashmere, challis, etc., are especially well adapted to it. A tasteful decoration consisting of bands of fancy braid or ribbon may be applied, if the feather-stitching chosen in the present instance be undesirable.

We have pattern No. 7337 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. To make the gown for a lady of medium size, requires thirteen yards and a half of goods twenty-two inches wide, or ten yards thirty inches wide, or six yards and three-fourths forty-four inches wide. Price of pattern, 1s. 6d. or 85 cents.

LADIES' TEA-GOWN OR WRAPPER, WITH SHORT TRAIN
(PERFORATED FOR ROUND LENGTH).
(For Illustrations see Page 45.)

No. 7339.—A handsome development of this gown is shown at figure No. 206 L in this DELINEATOR, the material being plain India silk and the trimming ribbon, frills of narrow lace edging and feather-stitching done with white baby ribbon.

The gown is unusually graceful and may be assumed at a breakfast or at an informal luncheon or afternoon tea, and is also adaptable to ordinary everyday wear. It is here portrayed developed in violet cashmere and trimmed with violet ribbon and butter-colored point de Gène insertion. Although the gown is loose and flowing in effect, it is made comfortable by a body lining of basque depth that is closed at the center of the front and fitted snugly by double bust darts, single under-arm darts, side-back gores and a curving center seam. The loose fronts are arranged back of their hemmed front edges in four rather wide forward-turning tucks that extend to pointed yoke depth, and they are adjusted with becoming smoothness over the hips by long under-arm darts taken up with the corresponding darts in the lining fronts, and are closed invisibly at the center. The back falls free from the neck and has bias back edges joined in a center seam, at each side of which at the top is arranged a double box-plait, the plaits spreading until they are lost in the graceful folds of the short train. Ribbon tie-strings attached back of the side seams underneath pretty bows

draw the fulness at the front quite closely to the figure, the tie-strings being knotted in a bow at the center of the front. The fronts above the waist-line are revealed in a deep V between the front ends of triple frills of graduated depth, which impart a novel and decidedly fanciful air to the gown. The frills are gathered to fall in graceful ripples over the shoulders and their back ends disappear under the box-plaits at the back; their free edges are decorated with lace insertion, and the close-fitting standing collar is orna-

mented to correspond. The coat sleeves have full puffs, which extend below the elbow and are gathered at the top and bottom once between to form double puffs of unequal depth; they are decorated at the wrists with encircling bands of insertion. If a less elaborate gown be desired, the lowest two frills may be omitted and the gown made in round length, as shown in the small illustration.

The gown is adaptable to handsome silks, stately satins and fine woollens, the choice of the material being made with reference to the occasions upon which it is to be worn. The inexpensive varieties of wool and silk-and-wool goods may be used for every-day wear, and a combination of fabrics will be appropriate. Fancy braid, gimp, lace insertion or feather-stitching may provide effective decoration.

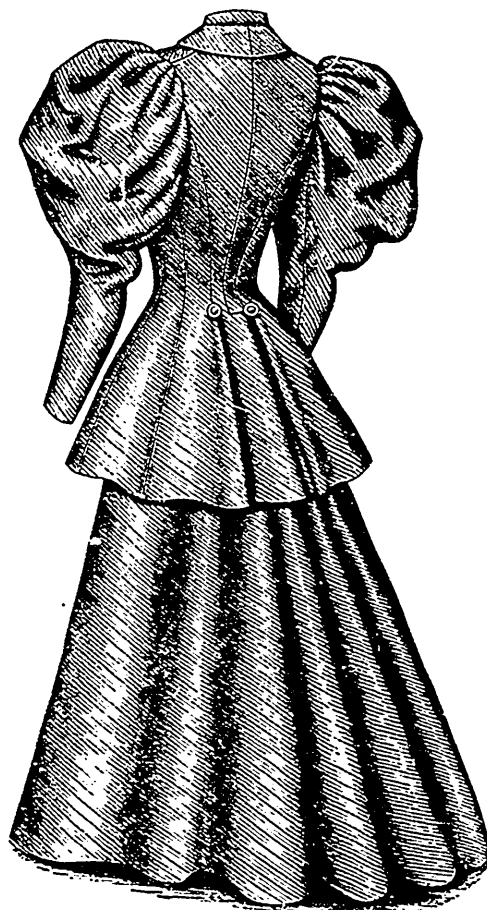
We have pattern No. 7339 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the tea-gown calls for seventeen yards and five-eighths of goods twenty-two inches wide, or eight yards and a



7378
View without Chemisette and Showing the Lower Corners of the Basque Rounded.



7378
Front View.



7378
Side-Back View.

LADIES' COSTUME, WITH THREE-PIECE SKIRT. (COPYRIGHT.)

(For Description see Page 40.)

half forty-four inches wide, or eight yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' BATH, INVALID OR LOUNGING ROBE. (TO BE MADE WITH A STANDING OR A SAILOR COLLAR.)

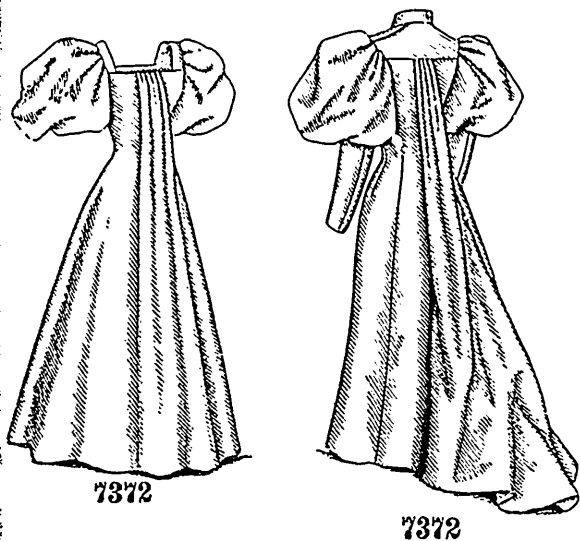
(For Illustrations see Page 46.)

No. 7375.—Figured cedar-down flannel is represented in this robe

and side seams, is graceful and trim, being fitted by a curving center seam that terminates below the waist-line above extra fullness underfolded in a broad double box-plait that produces a fan effect at the center. The gown is drawn closely to the figure by a belt, which is supported by straps attached at the side seams, its pointed ends being crossed at the center of the front and closed with a button-hole and button. The sleeves, which are shaped by inside seams only, are gathered at the top to spread picturesquely; they have a decided bell flare at the bottom and are trimmed at the lower edge with a binding of ribbon. The neck may be finished with a moderately deep sailor-collar with flaring ends or with a close-fitting collar on the curate order, as preferred. The edge of the collar are bound with ribbon to match the sleeve decoration, and the edges of the belt are finished to correspond.

The gown will make up satisfactorily in figured, striped or plain eider-down flannel, flannel or flannelette, cashmere, etc., and may be plainly complete or decorated with ribbon or feather-stitching. Turkish toweling is also used for garments of this class, and, if liked, the belt may be omitted, a cord girdle with tassel-tipped ends being worn. Sometimes the collar and belt are made of a plain fabric when the rest of the garment is of spotted, striped or plaid goods.

We have pattern No. 7375 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the robe for a lady of medium size, requires eight yards and a half of goods twenty-seven inches wide, or five yards forty-four inches wide, or four yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



7372

Front View.



7372

Side-Back View.

LADIES' PRINCESS EMPIRE GOWN. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH AND WITH A HIGH OR LOW NECK AND LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 40.)

LADIES' COAT.
(KNOWN AS THE SUR-
TOUT.)

(For Illustrations see
Page 47.)

No. 7331.—Fancy coating combined with plain velvet is shown in this stylish coat at figure No. 208 L in this DELINEATOR, where it is worn with one of the new skirts.

The fashionable three-quarter length coat or surtout defines the figure and is protective and stylish. The mode is here represented made of Irish frieze. It is closed in double-breasted style with buttons and button-holes and is rendered trim-fitting by a center dart seam extending from the neck to a little below the waist-line, long single bust darts which are continued to the lower edge of the garment, under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps. The fronts are reversed at the top in pointed lapels that meet the large rolling collar in

at figure No. 218 L in this magazine, and embroidery in French knots and outline stitch provides a simple decoration. The comfortable robe is here shown made of gray eider-down flannel and trimmed with bindings of pink ribbon. The fronts are gathered at the top to full with pretty fulness at each side of the closing, which is made all the way down the center with button-hole and buttons, and are fitted smoothly over the hips by long under-arm darts. The back, which joins the fronts in shoulder

notches, the collar being covered with fur and the lapels with a fitted facing of the material that is continued down the fronts for under-facings. The collar may be deeply rolled all round or it may be worn standing and rolled at the top and the coat closed to the throat, as shown in the engravings. The side-back and under-arm gores extend only a little below the waist-line and are lengthened by extensions of the fronts, which also join the backs under coat-plaits that are each marked at the top by a button. Fancy pointed laps are included in

the seams under the coat-plaits and their points are tacked to the backs. The mutton-leg sleeves are shaped by inside and outside seams and are close at the forearm; they are mounted on similarly shaped linings, and the fulness at the top is collected in five box-plaits.

Beaver cloth, chinchilla, frieze, smooth or rough surfaced cloth, whipcord or any of the novelty coatings will make up nicely in this way, and fur, Astrakhan or velvet may be used for the collar. A handsome coat is of snuff-brown melton, with darker velvet for the collar and laps and machine-stitching for a finish.

We have pattern No. 7331 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires ten yards and three-eighths of goods twenty-two inches wide, or five yards and a half forty-four inches wide, or five yards and a fourth fifty-four inches wide, with a piece of fur measuring thirteen by nine-

crépon and velvet, with folds of silk and a lace jabot for decoration. The stylish Princess coat-basque is here shown developed in the vane faced cloth. It reaches to the knee, and its fronts, which are smoothly adjusted by double bust darts, are reversed at the top; fashionably broad lapels that meet the rolling collar in notches are closed below the lapels in double-breasted fashion with button-holes and buttons. The faultless adjustment is completed by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear under long coat-plaits that are each marked at the top with a button. The rolling collar is inlaid with brown velvet, and between the lapels is revealed a removable chemisette that has a short cape-back and is topped by a close-fitting standing collar, the chemisette and collar being closed invisibly at the center of the front. The voluminous *gilet* sleeves are shaped by inside seams only and arranged upon linings having the usual seams along the inside and outside of the arm. The fulness at the top of the sleeve may be collected either in forward and backward turning plaits or in gathers, the pattern providing for both plaits and gathers, as illustrated; and a smooth effect is observed upon the forearm. The lapels, collars and wrists and the front edges of the fronts are finished with a row of stitching.

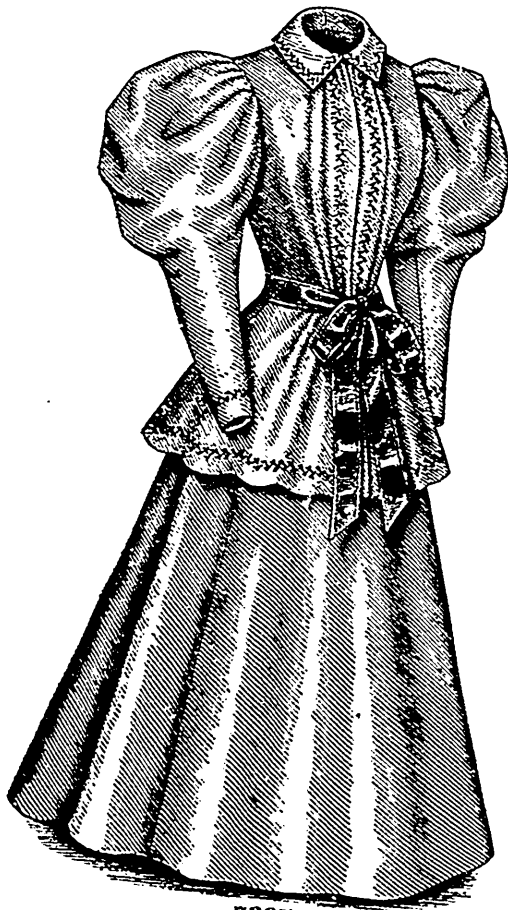
Tight-fitting long coat-basques with coat backs are largely taking the place of the ripple-back coat-basques worn last season, and to the general woman they are much more becoming. For driving, walking or general wear in cold climates the coat-basque

may be developed in kersey and worn over a chamois jacket, no outer garment being necessary. The new heavy crépon, vicuña, velours and other novelty goods of reasonable weight are adaptable to the mode, and a velvet collar facing will lend a touch of becoming elegance to the coat. A finish of one or two rows of machine-stitching may be added, if desired.

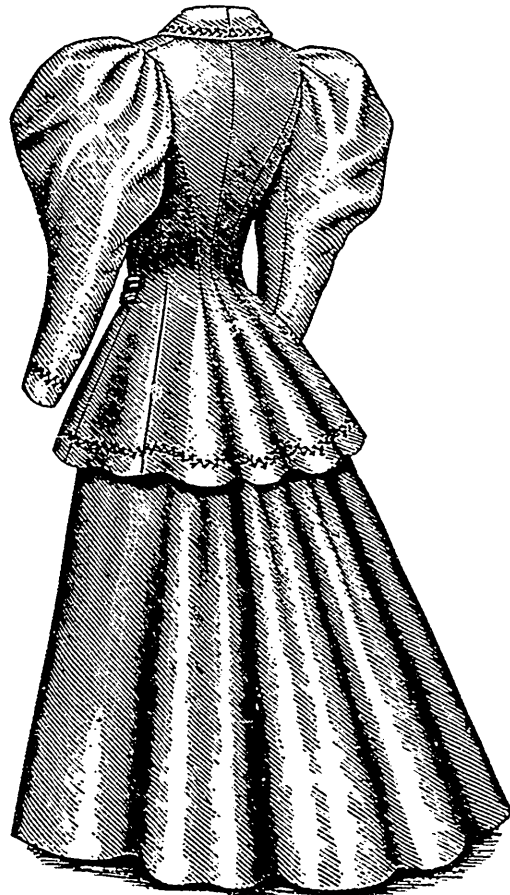
We have pattern No. 7363 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat-basque calls for nine yards and three-fourths of goods twenty-two inches wide, or five yards and a fourth forty-four inches wide, or five yards and an eighth fifty inches wide, with three-eighths of a yard of velvet twenty inches wide for facing the rolling collar. Price of pattern, 1s. 8d. or 30 cents.



7337



7337
Front View.



7337
Side-Back View.

MATERNITY GOWN. (TO BE MADE WITH OR WITHOUT A SHORT UNDER-FRONT AND WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)
(For Description see Page 41.)

LADIES' LONG COAT.

(For Illustrations see Page 43.)

teen inches and a half for covering the collar. Price of pattern, 1s. 6d. or 35 cents.

LADIES' PRINCESS COAT-BASQUE, WITH REMOVABLE CHEMISETTE. (TO BE MADE WITH GATHERED OR PLAITED SLEEVES.)
(For Illustrations see Page 43.)

No. 7363.—This coat-basque forms part of the stylish toilette pictured at figure No. 211 L in this DELINEATOR made of shaded

magazine this coat is pictured made of fancy coating, with velvet for the collar and revers facings and machine-stitching for a finish. This serviceable long coat will not only be satisfactory for Winter wear, but for travelling and stormy weather it is quite indispensable. Olive-green whipcord was selected for the development of the coat in the present instance. The fronts are widened by gores to lap in double-breasted style; they are folded back in large revers above the bust and closed in double-breasted fashion with buttons and button-holes below the revers and with hooks and loops along

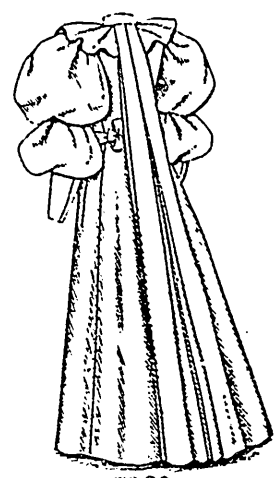
the revers to the throat. The revers are faced with the material. The coat is rendered smooth fitting by single bust and under-arm darts, side-back gores, and a well curved center seam that terminates below the waist-line above stylish coat-laps; and coat-plaits formed at the side-back seams are surmounted by buttons in regular coat fashion. The rolling collar is high and close, being mounted on a deep band that is closed at the throat. A single row of stitching outlines the edges of curved openings to side pockets inserted in the fronts, and the free edges of the collar and revers are finished with two rows. The very large mutton-leg sleeves are shaped by inside and outside seams, and the fulness at the top is collected in forward and backward turning plaits that produce the broad-shouldered bouffant effect now in vogue; a smooth effect is maintained below the elbow, and shallow cuffs are simulated by a double row of machine-stitching.

Cheviot in solid colors or in two or more contrasting hues will make up stylishly in this manner, and so will reversible cloth, whipcord, heavy homespun, the fashionable covert and faced cloth, tweed and fancy coatings. Machine-stitching is the most appropriate finish on outside garments of this kind, and a lining of silk is usually added.

We have pattern No. 7365 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires twelve yards and a half of goods twenty-two inches wide, or six yards and a half forty-four inches wide, or five yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

The lower cape also falls in ripples and is rendered smooth fitting on the shoulders by single darts. The closing is made at the throat with a large oxidized clasp having a chain attached, and at the neck is a rolling collar mounted on a close-fitting high standing band. The rolling collar, which has flaring ends, is inlaid with velvet, and velvet is similarly applied to the revers, the cloth outside the velvet showing a row of stitching at its edges. The front and lower edges of the cape are decorated with an applied band of the material machine-stitched at both edges, the band on the upper cape being continued up each side of the center seam. A similar band covers the center seam of the lower cape.

The cape will make up handsomely in cloth, plush, camel's-hair or any preferred variety of cloaking, and the edges may be trimmed with Hercules braid, gimp, galloon or passementerie, or bands of the material may provide the



7339
View Showing Round Length and Only One Trill.

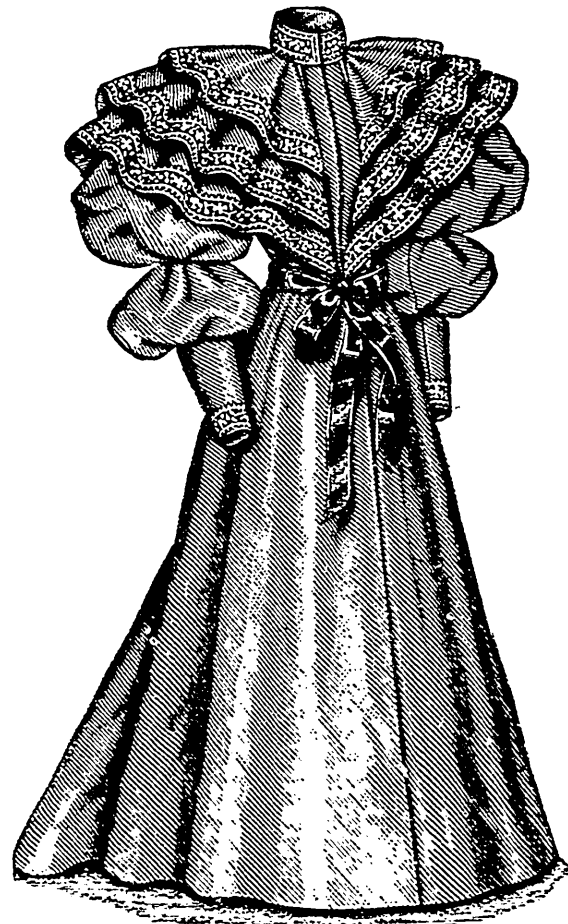
LADIES' DOUBLE CAPE. (THE UPPER CAPE TO BE CLOSED OR OPEN AT THE BACK AND BOTH CAPES MADE WITH ROUND OR SQUARE LOWER CORNERS.)

(For Illustrations see Page 50.)

No. 7346. — Another view of this stylish cape, showing it made of covert cloth, with velvet for the collar facing and fancy bands for decoration, is given at figure No. 212 L in this magazine.

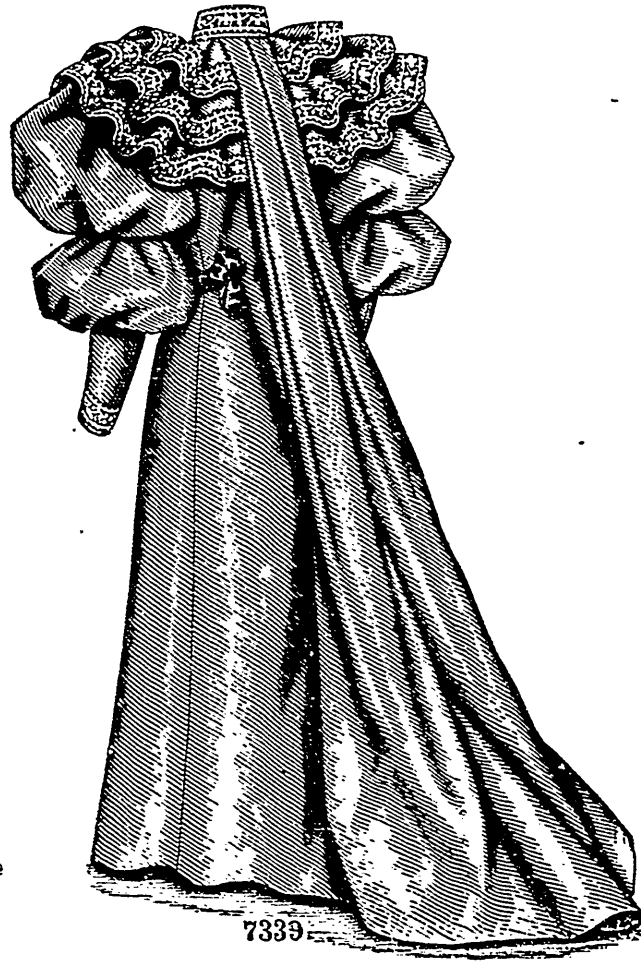
The cape may be assumed for dressy evening or afternoon wear or for ordinary occasions, according to its material and decoration.

It is here portrayed made of light biscuit cloth, with chestnut-brown velvet for the collar facing and bands of the cloth for decoration. It extends just below the hips and consists of two circular capes of unequal depth, the capes being made with center seams. The upper cape may be open at the back, if preferred, and its front and back corners and also the lower front corners of the lower cape may be round or square, as shown in the engravings. The upper cape is reversed in enormous lapels and its circular shaping produces a smooth adjustment at the top and ripples below.



7339

Front View.



7339

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)
(For Description see Page 42.)

garniture as in the present instance. A lining of taffeta or some pretty silk is invariably added.

We have pattern No 7346 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, calls for five yards and seven-eighths of goods twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards and a fourth fifty-four inches wide, with seven-eighths of a yard of velvet twenty inches wide for facing. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE, WITH REMOVABLE CHEMISSETTE. (TO BE MADE WITH PLAITED OR GATHERED SLEEVES.)

(For Illustrations see Page 50.)

No. 7361.—Blue serge and red cloth are combined in this basque at figure No. 215 L in this magazine, with black braid for decoration.

The basque is an exceptionally good style to accompany the new *godet* skirts and is here represented made of blue faced cloth. It is of becoming depth, extending just below the hips, and is of uniform outline. The stylish adjustment is effected by double bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above coat-laps; and the side-back seams disappear under well pressed coat-plaits that are each marked at the top with a button. The fronts are reversed at the top in fashionably broad lapels that meet the rolling collar in notches, and the closing is made in double-breasted style below the lapels with button-holes and buttons. Between the lapels is revealed a removable chemisette, which has a shallow cape back and is topped by a close-fitting

are graduated to be narrowest at their lower ends, which are with the lower edge of the waist. The sleeves are in leg-o-mutton style, shaped by one seam only, and are mounted on coat-sleeve linings. The adjustment of the sleeves on the forearm is comfortably close, and at the top the fulness is collected in forward backward turning plaits that produce the broad-shouldered bouffant effect now popular. At the neck is a standing collar which closes in front; it is covered with a crush collar that is finished at the ends to form frills and closed at the back. The belt is laid in soft folds and shirred and tacked at the center of the front, its frill-finished ends being fastened at the back.

This is an admirable basque for wear with any of the fashionable skirts, and for shopping, promenade and general wear it is trim and comfortable and is relieved of severity of outline by the plaits. It is also an excellent mode for a tailor-made suit. It is well suited to such materials as serge, flannel, cloth, whipcord, camel's-hair and the wool canvas weaves. Velvet or silk in a contrasting color may be stylishly associated with any of the materials mentioned.

standing collar, the collar and chemisette being closed invisibly at the center of the front. The one-seam *gigot* sleeve may be gathered at the top or arranged in up-turning plaits, as desired, the pattern providing for both styles, as pictured. The sleeve is arranged upon a lining shaped by the usual inside and outside seams and is smooth upon the forearm, the fulness above the elbow spreading with the voluminous effect now considered correct. The wrists are finished with two rows of machine-stitching and all the free edges of the basque are similarly completed.

The basque is very shapely and will be becoming both to stout and slender figures. The mode will make up attractively in cloth, serge, whipcord, hopsacking, vicuna, velours, rock and plain *crépon*, tweed, cheviot and, in fact, all varieties of woollen goods in vogue. A simple decoration of braid or gimp may be applied if the severe finish of the tailor modes be undesirable.

We have pattern No. 7361 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires six yards of goods twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.



7375



7375

Front View.



7375

Side-Back View.

LADIES' BATH, INVALID OR LOUNGING ROBE. (TO BE MADE WITH A STANDING OR A SAILOR COLLAR.)

(COPYRIGHT.)

(For Description see Page 42.)

We have pattern No. 7348 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque-waist for a lady of medium size, requires three yards of dress goods forty inches wide, with one yard of velvet twenty inches wide. Of one material, it will need six yards twenty-two inches wide, or three yards and a half forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' FRENCH BASQUE-WAIST, WITH PLAITS LAID ON.

(For Illustrations see Page 51.)

No. 7348.—Fancy cheviot and plaid silk are combined in this basque-waist at figure No. 209 L in this magazine.

This dressy basque-waist is shown made of slate-gray cloth and darker velvet. The adjustment is accomplished by single bust darts, under-arm gores and a curving center seam, and the closing is made at the center of the front. Three applied box-plaits are arranged on the back and on the front. The box-plait at the center of the front and back extends from the neck to the lower edge, and the plaits at each side meet in the shoulder seams; all the plaits

LADIES' BASQUE-WAIST, WITH FANCY SAILOR-COLLAR AND REMOVABLE PRINCESS STOCK.

(For Illustrations see Page 51.)

No. 7364.—A pretty combination of *crépon* and ivory silk is pictured in this waist at figure No. 213 L in this magazine, with jet gimp and cabochons for ornamentation.

The basque-waist is fanciful in effect and will be appropriate for

dressy occasions. It is here pictured made of cascade-green cloth and decorated with lace insertion. The basque-waist extends but a trifle below the waist-line and is arranged on a lining that is closed at the center of the front and fitted by double bust darts, under-arm and side-back gores and a curving center seam. The fronts meet at the lower corners and separate with a flare toward the shoulders, revealing a plastron that is permanently sewed at the right side and fastened with hooks and loops at the left side. At the top the fronts are smooth, but below the bust a becoming fulness is arranged in two overlapping, forward-turning plaits that flare prettily from the lower edge and are fancy-stitched along their folds, the hems of the fronts being stitched for the same distance. The broad, seamless back is smooth at the top and has fulness to correspond with the fronts collected in two backward-turning plaits at each side of the center, the plaits being fancy-stitched to position along their outer folds. Under-arm gores render the basque-waist smooth-fitting at the sides. A stylish feature of the waist is the fancy sailor-collar, which presents a square lower outline at the back and broad ends that are slightly hollowed and joined to the front edges of the fronts. A fanciful crush girdle follows the lower edge of the waist; it is shirred at the center of the back and at the

twenty-eight to forty-six inches, bust measure. To make the basque-waist of one material for a lady of medium size, calls for six yards and seven-eighths twenty-two inches wide, or three yards and a fourth forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' WAIST. (TO BE MADE WITH LONG OR ELBOW SLEEVES.)
(For Illustrations see Page 52.)

No. 7345.—Another view of this graceful waist, showing it made of plain India silk and trimmed with moiré ribbon, is given at figure No. 210 L in this magazine.

This waist is an admirable mode for the fancy striped and plaid silks which are just now offered in such profusion for fancy waists, and is here shown made of plain silk and trimmed with ribbon. The waist is provided with a body lining that is adjusted closely by double bust darts under-arm and side-back gores and a curving center seam and closed at the center of the front. The fronts, which join the seamless back in shoulder and under-arm seams, are drawn into soft folds by two spaced rows of shirrings at the top,

and are arranged at the bust in a deep tuck-shirring, which is drawn out with puff effect and above which the fronts display the effect of a full yoke. The fulness below the bust is drawn closely to the center by four spaced rows of shirring at the lower edge; and the back, which is shirred at the top and bottom, has its fulness drawn to the center at the bottom to give a tapering effect to the figure.

The coat sleeves introduce butterfly puffs which extend to the elbow. The puffs are gathered at the top and bottom and arranged in two upturning plaits at the seam; and the butterfly effect is produced by two lengthwise rows of shirring which are tacked to the sleeve, the fulness between the shirrings forming a puff. The gathered lower edge of the puff is covered with a wrinkled ribbon that is tied in a pretty bow at the back of the arm. At the neck is a standing collar covered with a crush collar, the frill-finished ends of

which are closed at the center of the back. The lower edge of the waist is covered with a crush belt, the ends of which are turned under and shirred to form broad frills and closed at the center of the back. The sleeves may be cut off below the puffs, and the crush collar may be omitted, as shown in the small illustration.

The waist is one of the most artistic of the new fanciful modes and will be becoming alike to young ladies and matrons. It will make up acceptably in plain or figured crêpe de Chine, silk crêpon, plaid, striped, shot or checked silk, plaid brillantine, shepherd's check woollen goods and various other fabrics devoted to fancy waists. It may accompany any of the new flaring skirts and may be of a single material or of a combination of fabrics, velvet being often introduced for the crush collar and belt. If decoration be desired, lace frills may fall over the shoulders; and when elbow sleeves are worn lace frills may droop from the edge.

We have pattern No. 7345 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires six yards and five-eighths of material twenty-two inches wide, or four yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.



7331

7331

Front View. Back View.
LADIES' COAT. (KNOWN AS THE SURTOUT.) (COPYRIGHT.)

(For Description see Page 43.)

left end and turned under at the right end and shirred to form a frill; and at the right side it is arranged in a tuck shirring, the tuck shirring and frill standing out prettily at each side of the front. The closing of the girdle is made at the left side with hooks and loops under the frill. The leg-o'-mutton sleeves, which are shaped by one seam only and made over coat-shaped linings, are of graceful proportions, being close on the forearm and having sufficient fulness gathered at the top to produce the bouffant effect now fashionable. At the neck is a standing collar, and over it is a Princess stock arranged on a close-fitting curate collar. The stock has double tuck-shirrings at each side that produce the effect of outstanding loops, and its frill-finished ends are closed at the back. The free edges of the sailor collar and the sleeves at the wrists are decorated with lace insertion. Greater simplicity can be attained by the omission of the sailor collar, stock and girdle.

The mode will appear very handsome when developed in silk, crêpon, camel's-hair, cashmere, etc., and cotton fabrics may also be appropriately made up in this style. Lace insertion, embroidery, bands of jet or silk-cord passementerie will form effective decoration.

We have pattern No. 7364 in thirteen sizes for ladies from

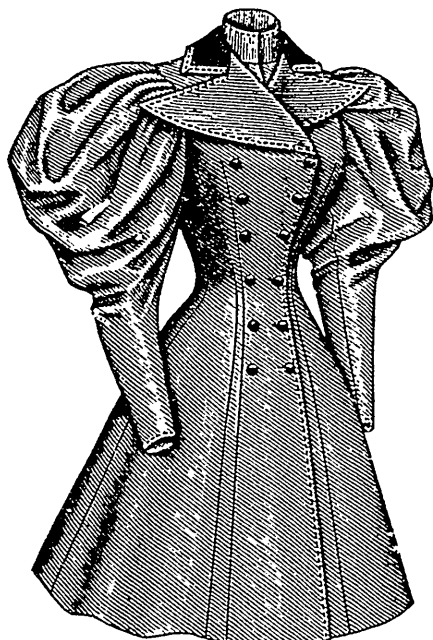
LADIES' SHIRT-BLOUSE. (TO BE MADE WITH A TURN-DOWN OR A STANDING COLLAR.)

(For Illustrations see Page 52.)

No. 7368.—This convenient shirt-b blouse, which implies comfort and neatness, is represented made of figured percale and finished with machine-stitching. The upper part of the blouse is a shallow, square, seamless yoke to which the full fronts and full, seamless back are joined. At the front edge of the right front is arranged a box-*plait* that is extended to overlap the yoke to the neck; and the fronts are gathered for a short distance at each side of the *plait*, the top of the back being gathered at the center. The blouse is drawn in closely to the waist by a tape inserted in a casing and is encircled by a belt that has pointed ends closed in front. The shirt sleeves are made with fashionable fulness and are gathered at the

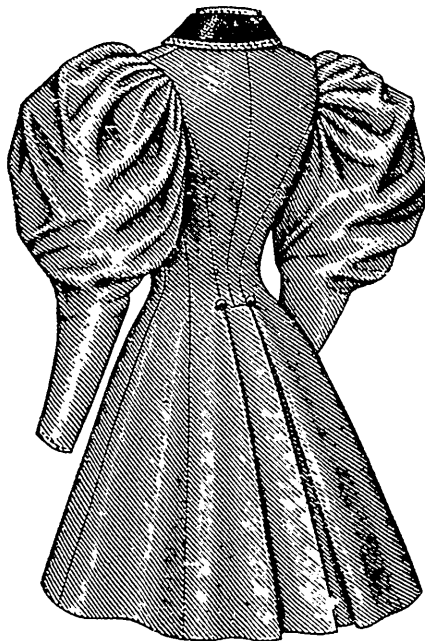


7368



7363

Front View.



7363

Back View.

LADIES' PRINCESS COAT-BASQUE, WITH REMOVABLE CHEMISETTE. (TO BE MADE WITH GATHERED OR PLAITED SLEEVES.) (COPYRIGHT.)

(For Description see Page 41.)

top and bottom and slashed at the back of the wrist, one edge of the slash being finished with a narrow underlap and the other edge with a moderately wide overlap that is pointed at the top; the slash is secured with a button-hole and button, and the sleeves are complete, with square-cornered cuffs that are closed with link buttons. The neck may be completed with a rolling collar mounted on a shaped band or with a close standing collar, as illustrated. A patch pocket having a rounding lower outline and a hemmed upper edge is stitched to the left front.

This mode is especially adapted to all washable fabrics and can be easily laundered. Percale, chambray, cotton cheviot, lawn, dimity, etc., are best suited to its development, and washable silk and light-weight China silk or surah may be selected if it is desirable to have goods that will not require too frequent renovating. Machine-stitching will form a neat and attractive finish. A silk or leather belt may take the place of the one provided by the pattern.

We have pattern No. 7368 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the shirt-b blouse requires four yards and an eighth of goods twenty-two inches wide, or three yards and three-eighths twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide,

with half a yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 1s. or 25 cents.

LADIES' COLLARS. (FOR CAPES, CLOAKS AND OTHER OUTSIDE GARMENTS.)

(For Illustrations see Page 55.)

No. 7355.—Three of the most popular styles of collars for outside garments are here shown. One is a deep rolling collar having square ends that flare prettily in front; it is pictured made of cloth with an edge decoration of fur, and is shaped by a center seam. This collar may be worn deeply rolled or standing, as illustrated. Another popular style is a turn-down collar which is shaped by a center seam and turned down over a shaped band that fits the neck closely, the square ends of the band closing at the throat; the ends of the collar flare slightly and the corners may be pointed or round, as shown in the engravings. This collar is made of cloth and inlaid with velvet. The remaining collar is on the Medici style; it is shaped with a center seam and rolls slightly at the back and deeply in front, where it is closed invisibly. This collar is made of cloth and decorated at the edge with fur binding.

Collars of this kind are adaptable to cloth of heavy or light weight, fancy cloaking, velvet, plush, silk, etc., and they may correspond or contrast with the garment they are to accompany.

We have pattern No. 7355 in three sizes, small, medium and large. In the medium size, the Medici collar requires three-fourths of a yard of goods twenty inches wide, or half a yard thirty inches or more wide. The rolling collar will need five-eighths of a yard of material twenty inches wide, or half a yard thirty inches or more wide. The turn-down collar needs half a yard of goods twenty inches wide, or three-eighths of a yard thirty inches or more wide, with a fourth of a yard of velvet twenty inches wide for the facing. Price of pattern, 5d. or 10 cents.

LADIES' NUN AND STOLE COLLARS. (FOR ADJUSTMENT TO BASQUES, ETC.)

(For Illustrations see Page 55.)

No. 7359.—The stole collar is again shown at figure No. 202 L and the nun collar at figure No. 203 L in this DELINEATOR.

Collars of fanciful design continue to receive the favor of the followers of la Mode, and often they are a veritable economy, as, developed in moiré, velvet or some equally stylish fabric, they will freshen a partially worn basque or impart an air of elegance to one that is too severe. The nun and stole collars, which are the latest aspirants for popularity, are here shown made of plain woollen dress goods. The nun collar is deep and round and fashioned in circular style, and, as shown in the engravings, it may be made up all in one piece or in two sections that meet at the center of the back. Its ingenious shaping produces a smooth effect at the front and back and slight ripples on the shoulders.

The stole collar, which is also fashioned in circular style, forms a deep tab at the front and back and a similar tab on each shoulder. It falls quite smoothly and, like the stole collar, is closed invisibly at the throat. The lower edges of both collars are decorated with a band of fancy braid.

These collars may be added to long or short basques, or round waists, and may be made of the dress material or of satin, moiré, plain or watered velvet, miroir moiré or *gros de Londres*. The edge decoration may be lace insertion, fancy braid, spangle-and-jet gimp or passementerie, galloon, etc.

We have pattern No. 7359 in three sizes, small, medium and

large. In the medium size, the outside section of the nun collar requires five-eighths of a yard of material thirty-six inches or more wide, while the outside section of the stole collar calls for three-fourths of a yard thirty-six inches or more wide. Price of pattern, 5d. or 10 cents.

LADIES' BRETelles, FOR BASQUES, ETC. (TO BE MADE ROUND OR SQUARE AT THE UPPER AND LOWER EDGES.)
(For Illustrations see Page 53.)

No. 7358.—A simple house or street costume may be given a touch of elegance by the addition of bretelles of the same or a contrasting fabric. The bretelles here illustrated are adaptable to nearly all the plain basques and waists in vogue. They are represented made of plain dress goods. One bretelle is shaped in round outline at the top and may be either round or square at its lower edges both back and front, while the other bretelle is square at the top and shaped in square outline at the lower edges both back and front. Both bretelles are applied smoothly and are becomingly deep at the back and front, and stand out on the shoulders to give the fashionable broad effect. The bretelles are decorated at their lower edges with a band of lace insertion.

The quaint simplicity which is the most attractive feature of these bretelles will recommend them to women of conservative taste. The bretelles may be made up in moiré, satin, velvet, miroir moiré, etc., and may match or contrast in hue with the basque, waist or over-dress they accompany.

We have pattern No. 7358 in three sizes, small, medium and large. In the medium size, the outside section of either bretelle requires five-eighths of a yard of material thirty inches or more wide. Price of pattern, 5d. or 10 cents.

LADIES' COLLARS AND LAPELS. (FOR SINGLE AND DOUBLE BREASTED COATS AND JACKETS.)
(For Illustrations see Page 54.)

No. 7349.—The collar and lapels here shown made of faced cloth are adaptable to long or short coats or jackets either on the single or double breasted order. Two styles of lapels and collars are designed for double-breasted garments. One style shows a rolling coat-collar that is made with a center seam and broad lapels that stand out in sharp points upon the sleeves well beyond the ends of the collar and lap in regulation double-breasted coat style at the bust. The other style shows a turn-down collar mounted upon a high standing band that closes at the throat. The lapels meet at the throat between the flaring ends of the rolling collar and lap widely below the bust. The lapels and collar are finished in true tailor style with a double row of machine-stitching. The lapels designed for single-breasted garments extend to the bust, where their ends lap slightly; they are fashionably wide, and meet the ends of the rolling coat collar, beyond which they extend in deep points. The collar is shaped by a center seam, and, like the lapels, is plainly finished.

Collars and lapels are usually of the same kind of material as the

coat or jacket they accompany, and they may be completed plainly or with one or two rows of machine-stitching. If desired, facings of moiré, velvet or satin may be added to the collar and lapels or only the collar, but a plain finish is really in best taste.

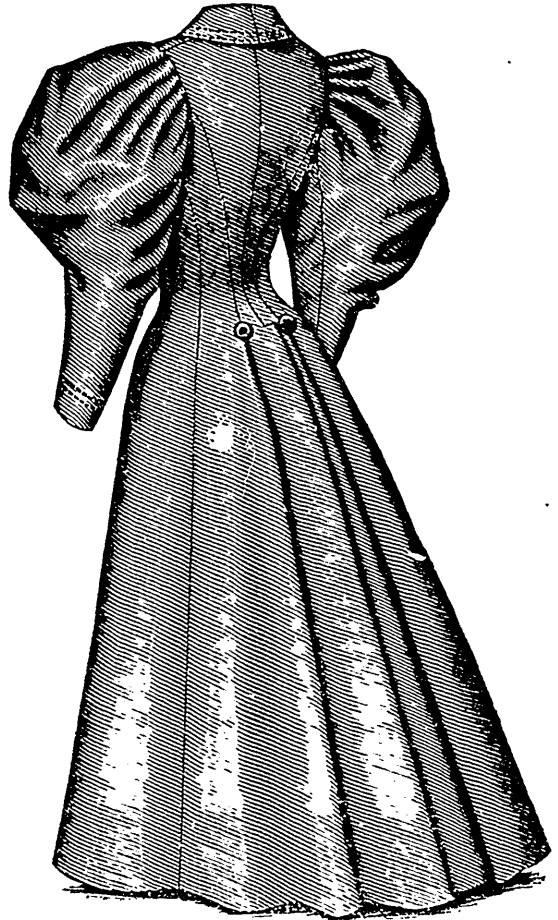
We have pattern No. 7349 in three sizes, small, medium and large. Quantities for these collars and lapels are not given, because the amount required for them varies according to the way the collars and lapels are made up. Prices of pattern, 5d. or 10 cents.

LADIES' DRAPED PUFF SLEEVE.
(For Illustrations see Page 54.)

No. 7370.—The draped puff sleeve is among the most striking novelties of the season and is seen in a variety of arrangements, two of the most graceful effects being here illustrated. The sleeve is represented developed in plain woollen dress goods, and is shaped by the usual seams along the outside and inside of the arm. It



7365
Front View.



7365
Side-Back View.

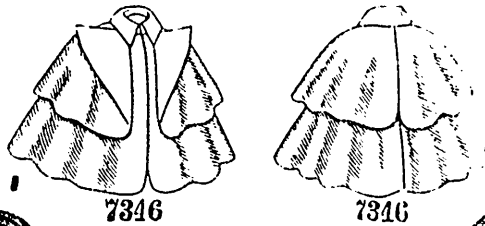
LADIES' LONG COAT. (COPYRIGHT.)
(For Description see Page 44.)

is gathered at the top and is covered above the elbow with an immense puff, which is gathered at the top and bottom. The puff may be draped at the top by three upturning, overlapping plaits tacked over the gathers to form long, flaring folds, or it may be draped at the center by three upturning plaits tacked to the sleeve under a ribbon rosette, to break into innumerable short folds and wrinkles. Both styles shown in the engravings are provided for by the pattern. The wrist is plainly finished.

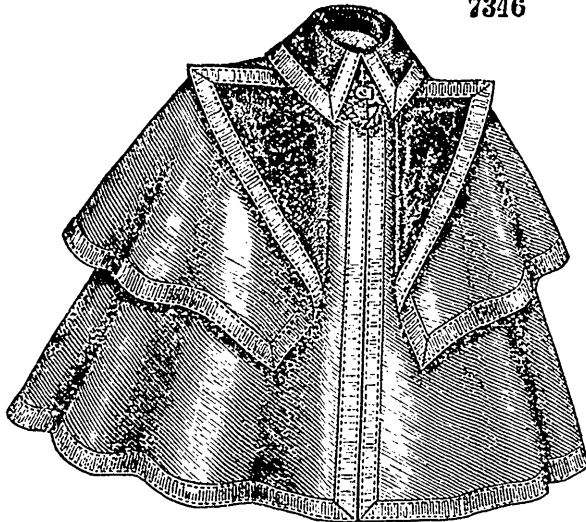
The sleeve may be added to a short or three-quarter basque or fancy waist, and will usually be of the same kind of material as the garment it accompanies. If desired, the puff may be of velvet, miroir moiré, satin, *gros de Londres* or some other handsome fabric when crêpon, velours, cloth, kersey, serge, etc., forms the sleeves. A wrist decoration of fancy braid, jet-and-spangle passementerie or ribbon arranged fancifully or in encircling rows, may be added, or a simple completion will suffice.

We have pattern No. 7370 in eight sizes for ladies from nine to

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

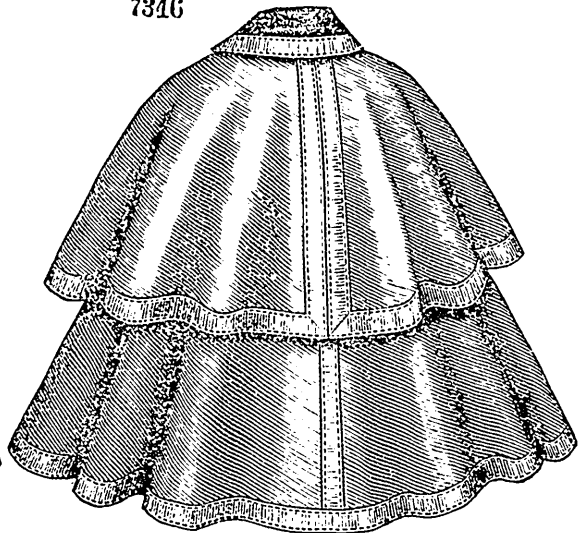


to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires three yards and five-eighths of goods twenty-two inches wide, or a yard and three-fourths either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



7346

Front View.



7346

Back View.

LADIES' DOUBLE CAPE. (THE UPPER CAPE TO BE CLOSED OR OPEN AT THE BACK AND BOTH CAPES MADE WITH ROUND OR SQUARE LOWER CORNERS.) (COPYRIGHT.)
(For Description see Page 45.)

LADIES' LEG-O'-MUTTON DRESS SLEEVE. (CLOSED FROM THE WRIST TO ABOVE THE ELBOW, FORMING A LARGE PUFF AT THE TOP AND HAVING A FITTED LINING. (TO BE GATHERED OR PLAITED AT THE TOP.)

(For Illustrations see Page 55.)
No. 7377.

—The latest

twenty-two inches wide, or two yards either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRAPED TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE. (WITH FITTED LINING.) (TO BE MADE IN VENETIAN OR BELL STYLE AT THE BOTTOM.)
(For Illustrations see Page 54.)

No. 7340.—This graceful sleeve is shown developed in soft woollen goods and is arranged upon a smooth lining, which is shaped, like the sleeve, by inside and outside seams. It follows the outline of the arm closely below the elbow and spreads widely above the elbow and is gathered at the top, the fulness standing out with balloon effect on the shoulders and breaking into soft folds below. The artistic draped effect may be secured by two upturning, overlapping plaits at the back of the arm or by a single tacking to the lining at the front and back of the arm, the tacking at the plait being hidden beneath a rosette of ribbon. The sleeve may extend over the hand in the pointed outline of the picturesque Venetian sleeve, or it may flare at the wrist in the popular bell mode, as shown in the engravings, the pattern providing for both styles. When fashioned in bell shape, it may be reversed to form a round cuff, as shown in the small engraving.

The sleeve is one of the most picturesque novelties introduced this season and may be added to a short or long basque, fancy waist or overdress. It will develop attractively in fancy striped, checked or figured silk, plaid, checked, striped or plain velvet and in all sorts of woollen goods either of standard or fancy weave, camel's-hair, cloth, rock crepon, serge, hopsacking, etc., being especially well suited to the mode. We have pattern No. 7340 in eight sizes for ladies from nine

style of mutton-leg sleeve follows the outline of the arm closely from the wrist to above the elbow and forms a huge balloon puff at the top. The engravings show it made of plain dress goods. A seam along the inside of the arm performs the shaping of the sleeve, and the usual inside and outside seams enter into the shaping of the lining upon which it is arranged. Three upward-turning plaits are laid in one edge of the seam near the top, and the voluminous fulness may be collected in gathers at the top or in forward and backward turning plaits, as preferred, the fulness in either

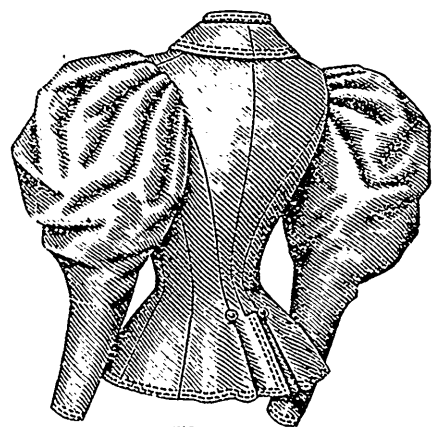


7361



7361

Front View.



7361

Back View.

LADIES' BASQUE, WITH REMOVABLE CHEMISETTE. (TO BE MADE WITH PLAITED OR GATHERED SLEEVES.) (COPYRIGHT.)
(For Description see Page 46.)

case spreading into an immense balloon puff. The sleeve is interlined above the elbow with crinoline to preserve the fashionable bal-

loon-expansion of the puff, and is plainly completed at the wrist. The sleeve may be added to a plain or fancy basque or round waist and may be of the basque material or some pretty fabric of contrasting texture. Velvet, miroir moiré, satin, *gros de Londres* and all sorts of woollen goods are adaptable to the mode, and, if the simple wrist completion be undesirable, a decoration of ribbon, gimp, braid, etc., may be added.

We have pattern No. 7377 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires three yards and a half of goods twenty-two inches wide, or two yards either forty-four or fifty inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM COAT-SHAPED SLEEVE, WITH PUFF. (FOR OUTSIDE GARMENTS.) (For Illustration see Page 55.)

No. 7342.—Sleeves having voluminous puffs are seen in many of the new long and half-long coats and jackets, the style here illustrated made of cloth and velvet being most in vogue. The coat sleeve, which is, of necessity, large enough to slip on easily over the huge sleeves of the fashionable bodice, is shaped by an inside and outside seam, the fulness at the top being collected in gathers. It is quite smooth below the huge velvet puff, which extends to the elbow. The puff is gathered at the top and bottom to spread in balloon fashion and impart the droop that is a distinctive feature of the season's modes.

The sleeve will develop as satisfactorily in a single material as in a combination of fabrics, and beaver, chinchilla, melton, kersey, covert cloth and all sorts of fancy coatings and cloakings are adaptable to the mode.

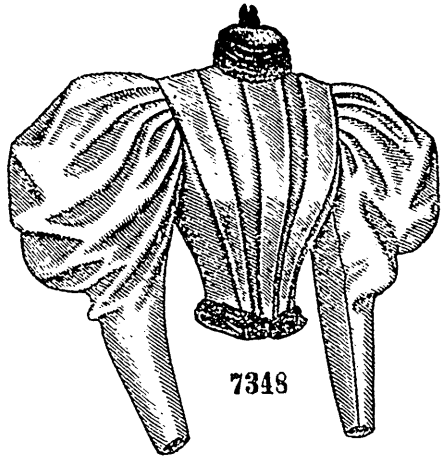
We have pattern No. 7342 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves will require three yards of velvet twenty inches

a yard and seven-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' HOOD. (FOR SLEIGHING, VOYAGING, ETC.)

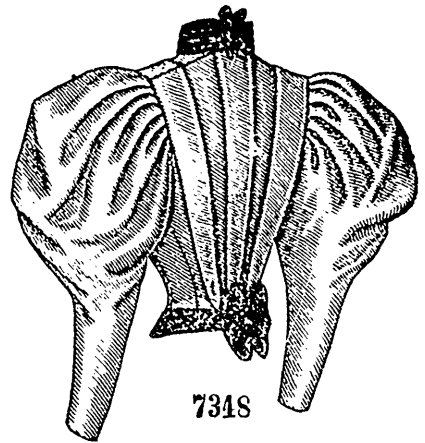
(For Illustrations see Page 55.)

No. 7354.—This hood, which is developed in tan faced cloth



7348

Front View.



7348

Back View.

LADIES' FRENCH BASQUE-WAIST, WITH PLAITS LAID ON. (COPYRIGHT.)

(For Description see Page 46.)

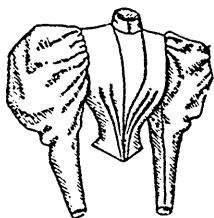
and trimmed with ribbon and beaver fur, will form a most comfortable covering for the head during an ocean voyage or when driving in cold weather or sleighing. The front fits the head closely at the sides, and is arranged with pretty fulness at the top by downward-turning plaits at each side of the center of its back edge, and groups of upturning, overlapping plaits arranged a little back of its front edge, the plaits near the front edge flaring to form a becoming frill above the face. The back edge of the front is joined to an oval crown, which is narrowed to fit the head closely by a box-plait laid in the lower edge. The cape, which joins the lower edges of the front and crown, is sufficiently deep to afford protection to the neck and shoulders, and its circular shaping causes it to fall with the smooth effect of a deep cape-collar. The plaited ends of ribbon ties are attached underneath the front and the ties are bowed under the chin. A bow of similar ribbon decorates the hood at the back and also on top back of the frilled front edge. The front edge of the front is decorated with a band of beaver fur, which is continued around the free edges of the cape; and a band of similar

fur covers the seam joining the front and crown. The hood is lined with silk.

Hoods of this kind are variously made of silk, cloth, serge and camel's-hair. An edge decoration of otter or beaver fur will form a most becoming framing for the face, and ribbon bows may be added or omitted, as preferred. Velvet or silk may be associated in the hood, the combining fabric being used for the crown and cape.

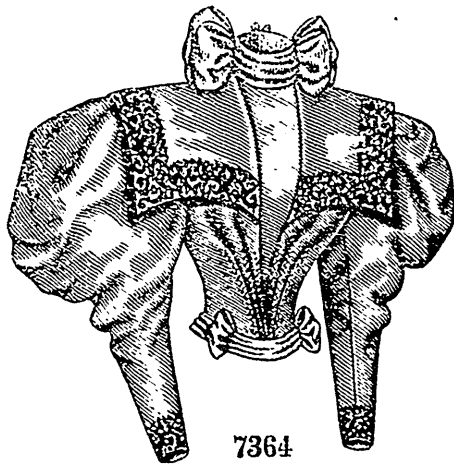
We have pattern No. 7354 in one size only. To make the hood calls for a yard and a fourth of goods twenty-two inches wide, or seven-eighths of a yard either forty-four or fifty-four inches wide, each with a yard and a fourth of lining silk twenty inches wide to line,

and two yards and a half of ribbon two inches and three-eighths wide for the ties and to trim. Price of pattern, 7d. or 15 cents.



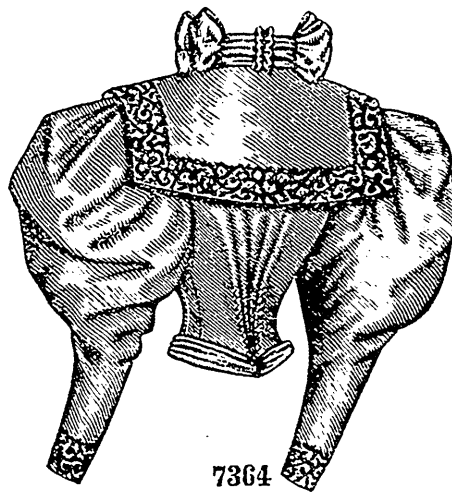
7364

View without Accessories.



7364

Front View.



7364

Back View.

LADIES' BASQUE-WAIST, WITH FANCY SAILOR-COLLAR AND REMOVABLE PRINCESS STOCK. (COPYRIGHT.)

(For Description see Page 46.)

wide, and half a yard of cloth fifty-four inches wide. Of one material, it calls for three yards and a fourth twenty-two inches wide, or

STYLISH TOP-GARMENTS FOR WINTER WEAR.

(For Illustrations see Pages 19 and 21.)

Furs are most kindly regarded by feminine eyes from the first appearance of snow to the close of blustering March, and entire wraps, and even small adjuncts that partake of its warmth-giving nature are eagerly sought. The garments illustrated are readily available for velvet, fur and other heavy Winter fabrics, although, notwithstanding their appropriateness for these materials, light-weight fabrics may be used with quite as satisfactory effect when they are desired for wear in warm or moderate weather.

Figures Nos. 1 and 2 show developments of a cape cut by pattern No. 6995, which costs 10d. or 20 cents, and may be made up to present widely different effects. The garment may be made as a double cape with either circular or straight ruffles, or as a single cape with a single straight or circular ruffle. In these instances the single cape with a circular ruffle is shown. The material represented at figure No. 1 is Persian lamb. From a round, moderately deep yoke depends a circular ruffle that is joined with perfect smoothness to the yoke and falls below in slight ripples; and at the neck is a standing collar. The collar is becomingly covered with chinchilla fur, similar fur decorates the front and lower edges of the cape, and an upturning row of handsome point de Gène lace follows the lower edge of the yoke, the whole trimming producing a highly decorative effect. Ermine is pictured in the cape at figure No. 2, the garment being made with a single circular ruffle, as at the preceding figure, and garniture being contributed by Thibet. A band of Thibet follows the front and lower edges of both the yoke and cape and covers the standing collar, an exceedingly rich effect being produced.

At figure No. 3 is depicted a short, round jacket that was developed in krimmer by pattern No. 7182, price 1s. or 25 cents. The jacket is exceedingly jaunty in style, its perfect adjustment and unusually attractive outlines giving it a chic air that is universally becoming. The fronts are double-breasted, the closing being made at the left side with three button-holes and large krimmer-covered buttons; and above the closing they are reversed in wide lapels that form narrow notches with a

rolling collar and extend in large points upon the one-seam mutton-leg sleeves, which are fashionably bouffant at the top and comfortably close at the forearm. The plain completion adopted is in strict accordance with the present development of the mode, but stitching or fur bindings may be applied as an edge finish on velvet or cloth. The cape illustrated at figure No. 4 is richly developed in seal.

It has three circular capes, the lower two of which are joined to a short yoke that is concealed by the upper one. At the neck is a rolling collar that is trimmed at its free edges with a band of Persian lamb, and each cape is decorated to correspond. The cape is of sufficient length to afford appreciable protection, extending to a short distance below the waist-line; and it may be duplicated by pattern No. 7166, price 1s. or 25 cents.

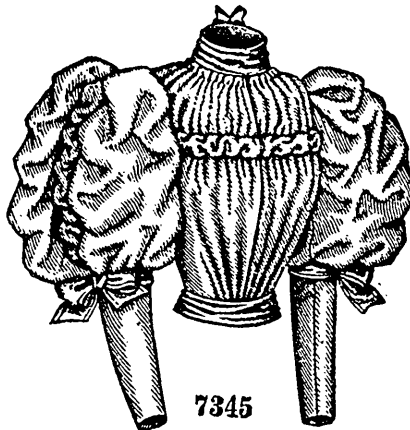
A dressy cape consisting of eight gores is portrayed at figure No. 5, black Astrakhan fur having been chosen for the cape and krimmer for decoration. The cape fits smoothly over the shoulders and about the neck, the gores being extended to form the collar, which stands high at the back and is rolled over slightly at the ends; and below the shoulders it falls in graceful, undulating curves about the figure. All the seams are overlaid with bands of krimmer, and the front edges of the cape and

the upper edge of the collar are decorated with a band of similar fur. An equally rich and attractive effect could have been produced by using bands of Alaska sable for ornamentation. The cape was fashioned according to pattern No. 7009, which costs 1s. or 25 cents.

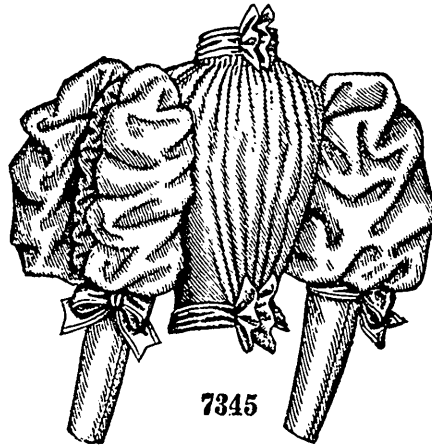
An eminently practical and handsome cape is shown at figure No. 6, made up in an elegant combination of seal and monkey fur. The garment is thoroughly comfortable, extending nearly to three-quarter depth, and is fashioned in circular style, this mode of shaping permitting it to fall in rolling folds below the shoulders, although perfectly smooth at the top. At the neck is a Medici collar, the inside of which is cut from monkey fur; it stands high in characteristic fashion, and the upper edge is softly rolled at the back, while the ends are deeply reversed. Below the Medici collar at the back falls a cape collar, also of monkey fur, which presents a novel feature in its long tab-front ends. The cape-collar falls in graceful ripples at the back and over the shoulders, and is narrowed perceptibly toward the ends, which extend in tab fashion along both sides of the closing. The design is embodied in pattern No. 7215, price 1s. or 25 cents.



7345



7345



7345

Front View.

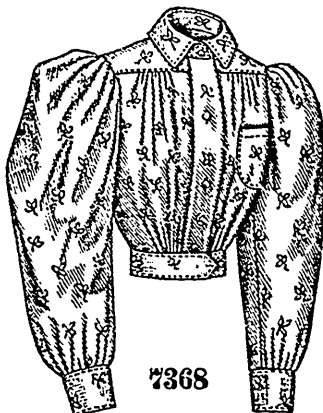
Back View.

LADIES' WAIST. (TO BE MADE WITH LONG OR ELBOW SLEEVES.) (COPYRIGHT.)

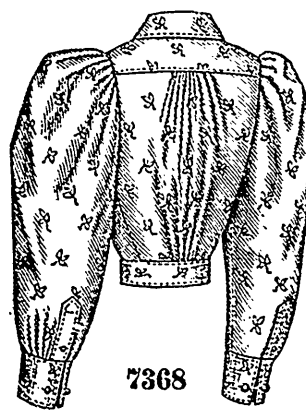
(For Description see Page 47.)



7368



7368



7368

Front View.

Back View.

LADIES' SHIRT-BLOUSE. (TO BE MADE WITH A TURN-DOWN OR A STANDING COLLAR.) (COPYRIGHT.)

(For Description see Page 48.)

At figure No. 7 is portrayed a shorter cape that is notably dressy and will be a sufficiently warm wrap for the milder days of Winter. For it China seal was selected, with Alaska sable for garniture, the garment being made after pattern No. 7152, which costs 1s. or 25 cents. The cape proper depends from a round yoke, to which it is joined without fulness, its circular shaping, however, causing it to ripple prettily all round below the shoulders. The yoke is concealed by a cape collar, which falls in ripples like the cape and is edged with sable. The cape is also trimmed with sable, the front edge only being decorated, as a plainly finished lower edge is richer in effect. The garment is topped by a fraise collar that is laid in box-plaits all round and stands high at the back, the plaits flaring at the upper edge, with becoming effect.

The garment pictured at figure No. 8 partakes of the nature of both a cape and a wrap, and for its development Persian lamb was chosen. It has a shaped back and fronts connected by sides, which arch stylishly over the shoulders and are left free for a short distance at the lower edge. At the neck is a deep collar that may be rolled flatly or, for greater protection, worn standing high all round. The cape-wrap was made according to pattern No. 7291, price 1s. or 25 cents, and was plainly completed in this instance, although decoration is permissible. All varieties of fur are adaptable to the mode, but choice should, of course, be made with reference to the age of the wearer, the design being appropriate for both elderly and youthful women. Velvet or seal-plush could also be used for it.

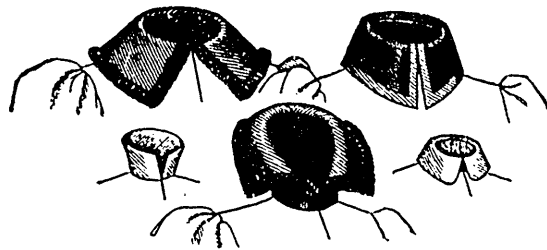
A jaunty cape-collar developed in seal-skin by pattern No. 7245, price 5d. or 10 cents, is shown at figure No. 9. The collar is considerably deeper at the front and back than on the shoulders, and, owing to its peculiar shaping, lies smoothly at the front and

back and springs out in three well defined flutes on each shoulder. At the neck is a Medici collar, which is softly rolled at the back and reversed nearly its depth at the ends, revealing the throat prettily. The pattern also provides another style of collar, both being stylish for wear over jackets or three-quarter coats.

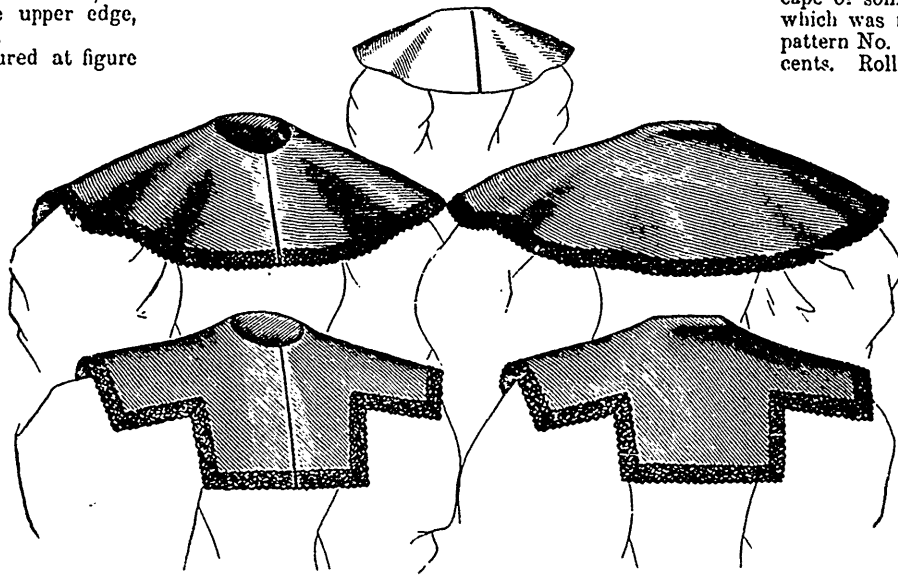
A long cape that is liked for general wear is represented at figure No. 10, Astrakhan having been selected for it. The cape is shaped to be smooth at the top and fall in graceful curves below the shoulders, and it is surmounted by a rolling collar of becoming depth, the ends of which flare widely. The pattern used for the making is No. 7274, price 1s. or 25 cents.

Figure No. 11 illustrates a shorter cape of somewhat similar outline, which was made of Astrakhan by pattern No. 7299, price 10d. or 20 cents. Rolling folds are observed below the shoulders, although the adjustment at the top is perfectly smooth; and at the neck is a deep collar that is rolled flatly, but may be worn standing when extra warmth is desired. Heavy cloth, velvet or any preferred variety of fur may be used for the cape, and on cloth fur bindings may be applied for decoration.

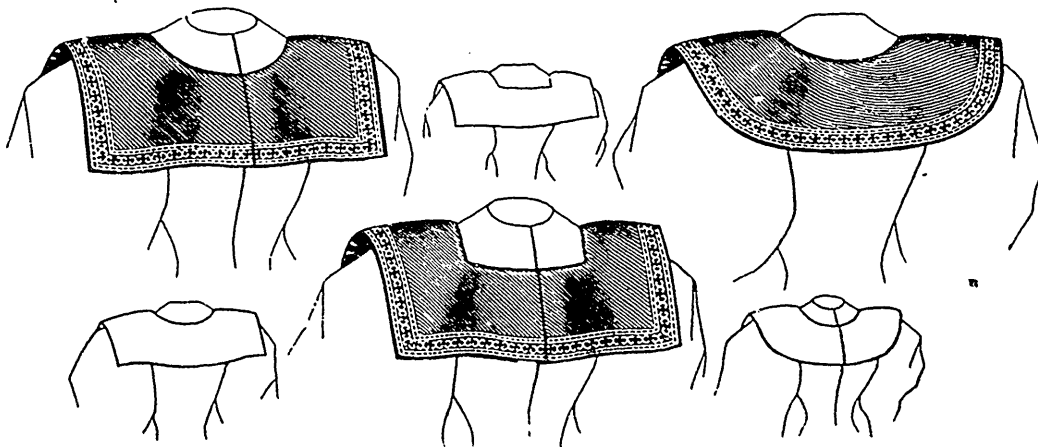
A jacket that is decidedly jaunty in effect is represented at figure No. 12, China seal and moiré Astrakhan being united in its present handsome development. The back is fitted snugly above the waist-line and springs out in a series of deep flutes below, and the double-breasted fronts are closed at the left side with cord loops and olive buttons. Above the closing the fronts are turned back in immense revers that stand out broadly over the bouffant leg-o'-mutton sleeves, which are of the moiré Astrakhan; and at the neck rises a large collar of the Medici order that rolls and



7355
LADIES' COLLARS. (FOR CAPES, CLOAKS AND OTHER OUTSIDE GARMENTS.) (COPYRIGHT.)
(For Description see Page 48.)



7359
LADIES' NUN AND STOLE COLLARS. (FOR ADJUSTMENT TO BASQUES, ETC.) (COPYRIGHT.)
(For Description see Page 48.)



7358
LADIES' BRETelles, FOR BASQUES, ETC. (TO BE MADE ROUND OR SQUARE AT THE UPPER AND LOWER EDGES.) (COPYRIGHT.)
(For Description see Page 49.)

and, owing to its peculiar shaping, lies smoothly at the front and

flares in regulation fashion. When the collar is worn rolled flatly its ends form long notches with the upper edges of the lapels, and

a bright muffler may be folded about the throat. The design is embraced in pattern No. 7246, price 1s. 3d. or 30 cents.

The cape-collar shown made of ermine at figure No. 13 is included in pattern No. 7245, price 5d. or 10 cents. It is shaped so as to fall smoothly at the front and back and to form two flutes on each shoulder; and the Medici collar at the neck is reversed its depth in front and softly rolled at the back. The collar is dressy for evening uses and, when made up in more serviceable furs, is also appropriate for street wear.

The cape illustrated at figure No. 14 presents most attractive features, which are advantageously displayed in black velvet elaborated with jet passementerie. The cape falls in full folds all round from a round yoke, to which it is gathered, and which is concealed by a collar that rises high about the neck and extends on each shoulder in three flaring box-plaits. At the center of the front and back the collar falls smoothly, and it is attractively outlined with jet passementerie. Pattern No. 6655, which costs 1s. or 25 cents, was used in the making.

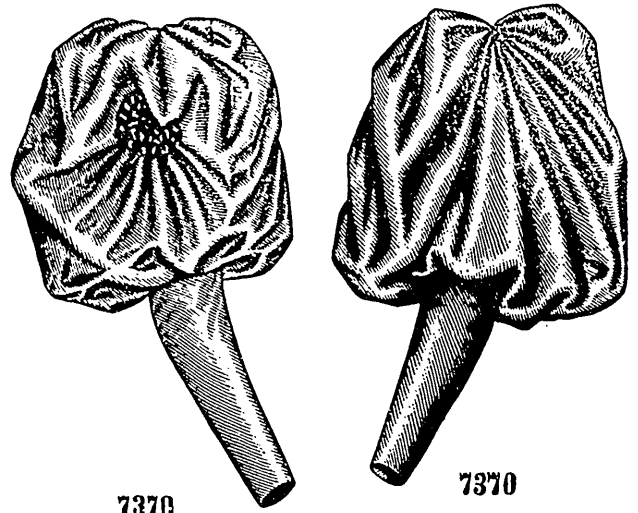
Astrakhan cloth was used for the coat pictured at figure No. 15, and pattern No. 7243, price 1s. 3d. or 30 cents, was followed in its shaping. The back follows the outlines of the figure closely above the waist and displays coat-plaits below, and the fronts are in loose, double-breasted style. A rolling collar reverses the fronts in large lapels above the bust, below which a double-breasted closing is made with button-holes and large bone buttons. The lapels and collar are finished at the edges with a double row of stitching, as are also the free edges of pocket-laps that cover openings to pockets in the fronts. The sleeves are close-fitting yet comfortable on the forearm and spread broadly above the elbow, and each wrist is finished with stitching. The garment is, of course, quite as appropriate for smooth as for rough cloths, and a plain finish or one of stitching meets with the highest approval.

Outside garments of every description are, as a rule, handsomely lined with rich satin or plain or changeable silk, capes especially being improved by this addition. Capes are closed their entire depth or only at the throat, hooks and eyes being the mode of fastening usually chosen, although a frog is sometimes adjusted just below the throat.

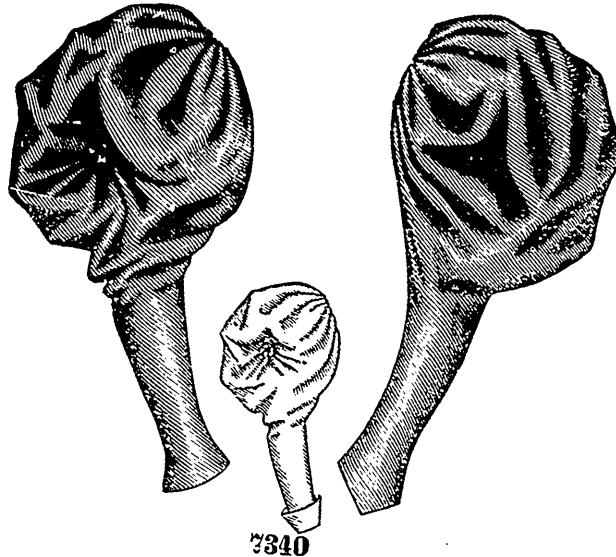
ARTISTIC HOUSE FURNISHING AND DECORATION.

(For Illustrations see Page 23.)

Both the luxurious and the picturesque are suggested by Moorish ap-



7370
LADIES' DRAPED-PUFF DRESS SLEEVE. (COPYRIGHT.)
(For Description see Page 49.)



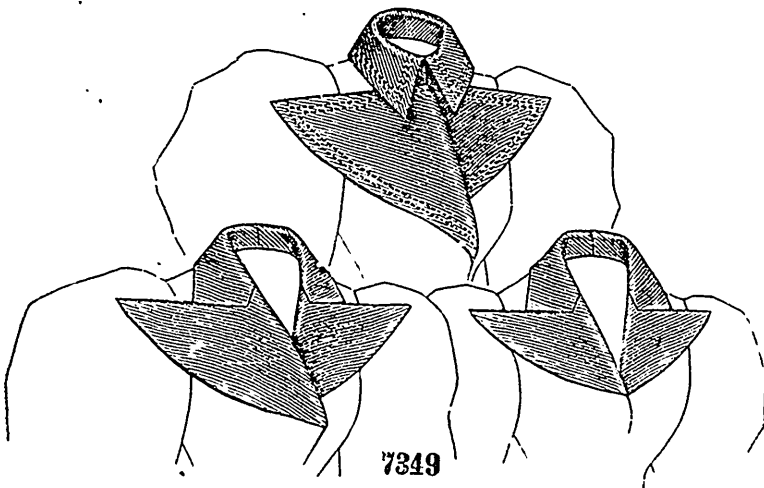
7340
LADIES' DRAPED TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE. (WITH FITTED LINING.) (TO BE MADE IN VENETIAN OR BELL STYLE AT THE BOTTOM.) (COPYRIGHT.)
(For Description see Page 50.)

pointments and decorations. The heavy draperies, the richly embroidered cushions and the soft, thick rugs, all of which are so essentially Oriental, present color schemes that appeal strongly to the artistic sense, and their sumptuousness stands out in bold contrast with the delicately carved grilles that belong as much to this particular style of decoration as do the dainty tabourets and graceful pottery that abound in the Moorish apartment.

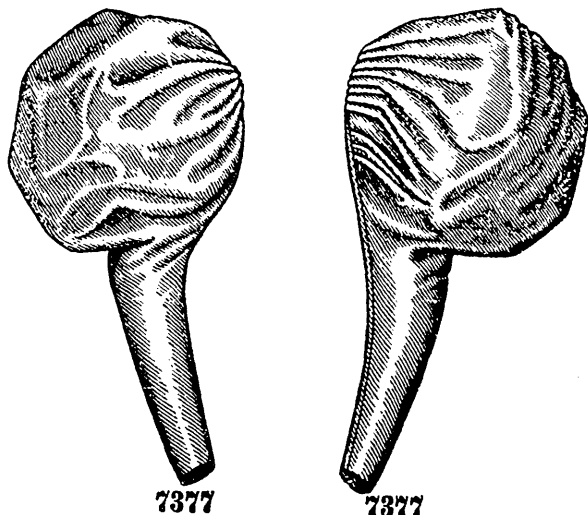
A partiality for Oriental effects in furnishing is often expressed by the home makers of good taste in the arrangement of a room that, by reason of its location, shape and architecture, is especially adaptable to such a purpose. Sometimes the Moorish chamber

is used as a smoking room by the "lord of the manor" and his friends, to whom doubtless "My Lady Nicotine" seems all the more gracious among such pleasing surroundings; and quite as frequently the Oriental bower is devoted to the use of the house-mistress and her boon companions, who enjoy the fragrant cup of afternoon coffee nowhere so well as in this retreat of luxury.

The modern house beautiful has something distinctive about every apartment, and as much as possible are the rigid and the conventional avoided in the appointments and their disposal. Simple yet tasteful ideas were carried out in arranging the several interiors shown on page 23. A delightfully cosy corner that could be in a living room or library is pictured in the first view. The Indian-red paper covering the wall furnishes a good background for the water-color, which is framed in maple; and in an angle near the picture is fitted a small oak bracket that supports a vase. The floor is of polished oak, and upon it lies a Turkish rug. The roomy Renaissance sofa has a fancy cherry frame and is upholstered in Gobelin rep. A massive cherry rack for holding newspapers or music stands near the sofa,



7349
LADIES' COLLARS AND LAPELS. (FOR SINGLE AND DOUBLE BREASTED COATS AND JACKETS.) (COPYRIGHT.)
(For Description see Page 49.)



LADIES' LEG-O'-MUTTON DRESS SLEEVE, ADJUSTED CLOSELY FROM THE WRIST TO ABOVE THE ELBOW, FORMING A LARGE PUFF AT THE TOP, AND HAVING A FITTED LINING. (TO BE GATHERED OR PLAITED AT THE TOP.) (COPYRIGHT.)
(For Description see Page 50.)

and a graceful table bearing a lamp completes the tasteful furnishing. More pictures could have been hung and an easy chair added; and if it had been desired to partially shut off the corner from the remainder of the room, a tall sectional screen could have been introduced.

The second view represents a truly charming interior in which the Moorish fancy is carried to perfection. An Oriental rug nearly covers the stained wood floor, and its dull tones harmonize with the dark-red painted wall, which is agreeably relieved by a painted gilt lattice frieze above wooden Moorish arches. An old silver shield is fixed high on the wall at one end, and against the same wall stands a mahogany cabinet containing an assortment of Moorish terra-cotta pottery. A growing plant in a fanciful jardinière upon a low stand forms a fitting decoration for the corner in which it is placed. The framework of a recess in this apartment is of oak to correspond with the arches that run all along the wall. Columns at each side support a shelf for more pottery, and between the columns at the lower part are graceful grilles. The recess is furnished with a settle upholstered in dark-blue silk and cushioned with several pillows. Light is admitted by a window with small diamond panes that is hung with Swiss sash-curtains. A Moorish lamp swings from the center of the ceiling, and below it stands the inevitable tabouret, with a Moorish vessel in gilt and enamel, while another lamp is supported by a column just outside the recess. The ensemble presented by this apartment is very effective, and the ideas may be followed with either more or less elaborateness.

The lowest view at the left side gives suggestions for a library. A fancy cartridge-paper showing small green figures on an old-rose ground, and an Empire frieze in gold and green, covers the walls, and the pictures hung on the only available wall space are framed in oak, to accord with the background. The polished floor is partly covered with a Smyrna rug, and upon it stand various comfortable chairs, and a square library table upon which are placed a lamp and books. In the space between two well-filled oak book-cases is a low desk, which is a proper resting-place for the natural palm that is an ornament in almost every home nowadays. The doorway has a transom of spindle-work match-

ing the other wood work, and below this a pole supports a velours portière showing green Empire wreaths on an old-rose ground.

The remaining view displays a pleasing glimpse of a hall through a wide doorway. A fanciful transom of grille-work is placed above a pole that supports a graceful drapery of old-gold silk, a small Wilton mat lies in the doorway, and beyond are seen an oddly shaped oak hall chair and a porcelain umbrella-stand.

If rugs are not desired in a Moorish apartment, fancy colored matting may be laid on the floor, and any of the Oriental furniture or ornaments now offered in such artistic varieties in the shops may be added, with good effect.

Slippers and gloves are often chosen to correspond, while stockings that match in hue the gown with which they are worn are counted correct. This arrangement is new and decidedly effective.

English corduroy is as popular as it was five years ago, being most admired in russet, fawn and kindred tints. With skirts of this material are usually provided bodices of plain black velvet, thick brocade or matelassé, the last-named fabric being especially popular for this combination. Black is stylishly united this season with all the brown shades, from écu to Havane, including the russet tones.

Cashmere is again in favor for evening wear at home, and is most artistic in fawn color, with a decoration of satin in any illuminating hue that is becoming. French cashmere is one of the most satisfactory materials made, as it endures laundering with impunity. The huge, under-draped sleeves that are now in vogue are more graceful in cashmere than in any other fabric.

Braiding is once more an admired decoration and is seen on the garments of both women and children.

Black satin, silk or moiré gowns are fashionably trimmed with ruches that are lined with white, amber, tan, fawn, rose or other colored satin or silk. One or three ruches may edge a skirt, and a similar ornamentation may be applied upon the waist and sleeves.

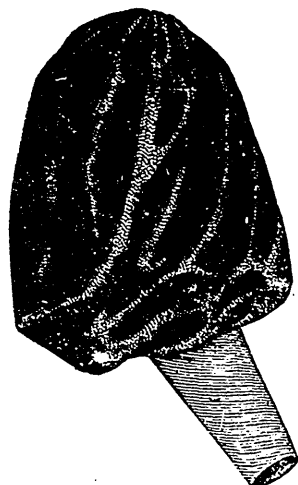
A white woollen house-dress may be acceptably adorned with pipings of fawn velvet, silk or satin or with silk passementerie in the same shade. A "red, red rose," or a rosette or bow of cerise velvet or satin may be placed on the left side of the collar and another on the girdle.

Jet garnitures in band points and individual designs are accorded greater favor than ever, and so also are silk embroideries that have been cut out to be underlaid with colored materials.

Jetted laces that are to be lined with silk, and also to be used in ruffles are shown in novel designs and are more effective than heretofore. They are most stylish on light-hued fabrics.

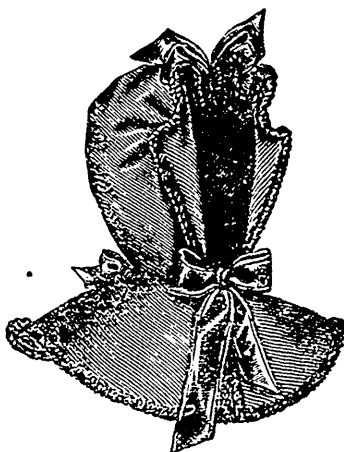
Black chiffon disposed in ruffles or plaitings is applied upon every sort of dress material, and is seen on the latest cloth street coats and wraps, as well as on evening gowns of every fashionable hue.

Satin-striped moiré in any of the fashionable colors and also in combinations of tints is cut bias and arranged in pipings, bands, ruffles and ruchings on woollen and other costumes.



7342
LADIES' TWO-SEAM COAT-SHAPED SLEEVE, WITH PUFF. (FOR OUTSIDE GARMENTS.) (COPYRIGHT.)

(For Description see Page 51.)



7354

Front View.



7354

Back View.

LADIES' HOOD. (FOR SLEIGHING, VOYAGING, ETC.) (COPYRIGHT.)

(For Description see Page 51.)

THE SKIRTS OF THE MONTH.

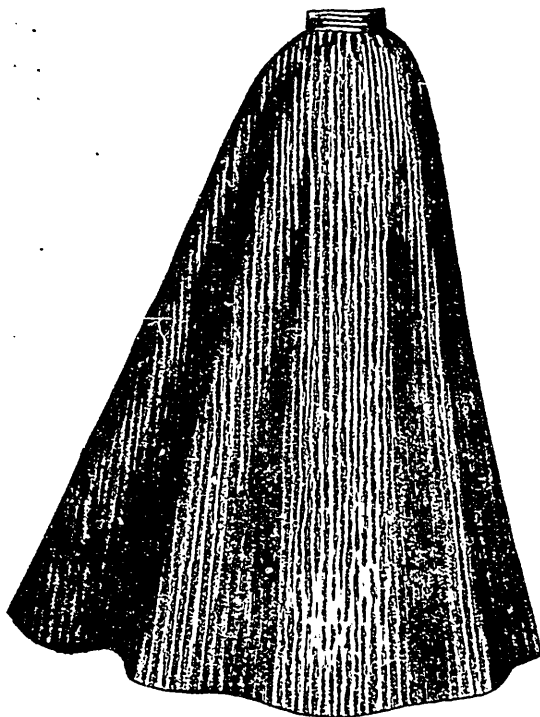
The way in which one's skirt is fashioned is of prime importance just now, if the wearer wishes to be stylishly gowned for either the house or the street. As the variety of new skirts is notably large, it is highly essential to choose those that are most becoming, and much thought must be given to this question, for no matter how fashionable the cut of a skirt may be, if it is unsuited to the wearer's figure, the good effect of the entire gown will be seriously impaired, if not entirely lost. The short, stout woman must be very conservative as regards the width of her skirts and the extent of their flare, while her tall, slender sister may wear skirts of great width without a doubt as to their appropriateness.

Whether one choose a skirt composed of two, three, four, five, seven or more pieces, or one of circular shaping in one piece, matters little; all the designs are equally stylish. A smooth fit at the belt in front and at the sides is desirable, whether the adjustment be obtained by the shaping or by the aid of darts or slight

and the lining turned underneath so that the seams come exactly even, and the seams must all be tacked invisibly together. Care must also be taken that neither the lining nor the outside is too long. This is a specially desirable way to adjust the lining, when interlining is used, as there will then be no break at the seams. The interlining should be tacked to the lining.

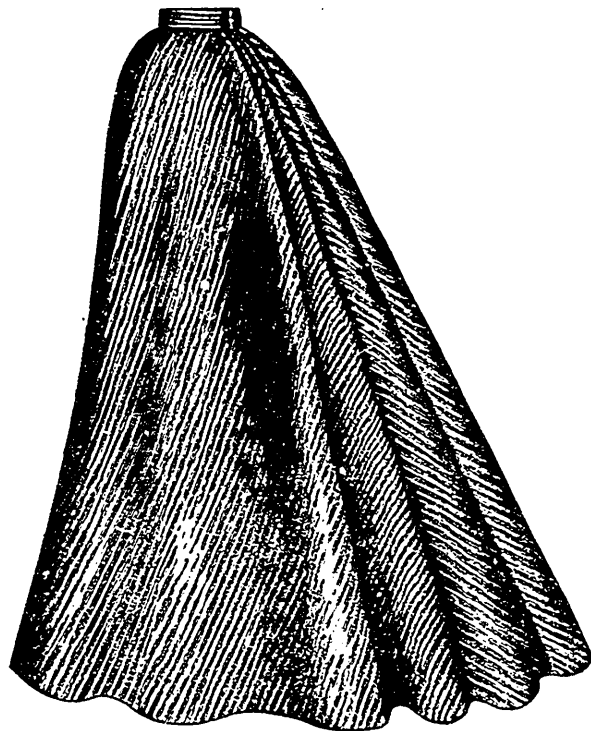
An underfacing is not used, but braid sewed on at both edges, or velveteen or corduroy binding is employed as an edge protection, being put on to come just far enough below the edge to protect it without showing. The dust ruffle or balayouse is rarely used, because it requires to be frequently renewed to look well, and a shabby dust ruffle would spoil the looks of the handsomest skirt.

As regards garnitures, the flat varieties are best suited to the new skirts and are consequently most fashionable. Fur bindings, with or without headings of insertion, beads, gimp or ribbon, are rich and stylish; and folds, ribbons overlaid with insertion, and narrow bindings of velvet or silk are also effective. A very handsome and novel decoration is produced by cutting the cloth in a fancy design at the foot of the skirt or in long Vandykes at the top, to show a lining of bright or light color through the openings. This is known as perforated work and must be done by a professional.



7334

Side-Front View.



7334

Side-Back View.

LADIES' CIRCULAR SKIRT, WITH FULNESS AT THE BACK ARRANGED IN FOUR BACKWARD-TURNING PLAITS. (COPYRIGHT.)

(For Description see this Page.)

LADIES' CIRCULAR SKIRT WITH FULNESS AT THE BACK ARRANGED IN FOUR BACKWARD-TURNING PLAITS.

(For Illustrations see this Page.)

No. 7334.—Grosgrain silk is the material represented in this popular skirt at figure No. 208 I.

gathers; but below the hips the skirt should fall in funnel folds or graduated flutes, and at the back it should show deep, rolling *godet* plaits that are confined in a very small space at the belt and spread and enlarge toward the foot.

To give firmness to the folds and decision to the flare, skirts are frequently interlined with soft French hair-cloth to the knees across the sides and front and to the belt at the back. However, the use of the stiffening material is entirely a matter of taste, as a skirt of any style may be allowed to fall softly or stiffly, as preferred. Sometimes crinoline is used for slight stiffening, and there is a new interlining, called fibre or chamois cloth, that takes beautiful lines in sleeves as well as in skirts and is quite inexpensive, and not as troublesome as hair-cloth, but it is only desirable in house skirts.

An all-through lining of silk, percaline or fine cambric is now very generally used in skirts of all shapes. Sometimes the seams are all made together, and sometimes the lining and outside are seamed separately and the lining adjusted so that the edges of the seams do not show. The latter method is very neat and pretty, but comparatively troublesome, as great care is required in adjusting the lining; the lower edges of the lining and outside must be carefully joined

in this magazine, where it is worn with a long coat.

This style of skirt is liked for both silk and wool textures and is here represented made of novelty wool suiting. It is of circular shaping, with a slight, gathered fulness at the top of the front and sides, and considerable fulness at the back arranged in two deep, overlapping, backward-turning plaits at each side of the placket, which is made above the seam joining the bias back edges of the skirt. An interlining of hair-cloth at the back emphasizes the graceful appearance of the plaits, which expand toward the lower edge, where the skirt measures about four yards round in the medium sizes. The skirt falls in undulating curves at the front and sides and may, if desired, be interlined throughout with some stiffening material. The top of the skirt is completed by a belt.

The mode is especially adapted to wool goods, and may be made up in silk or cotton fabrics. The mode can be made dressy by the application of braid, velvet bands, passementerie, bias folds of the material, galloon or lace insertion, according to the material of the skirt, although it is very lady-like and stylish without decoration.

We have pattern No. 7334 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of

medium size, calls for six yards and an eighth of goods twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TWO-PIECE BELL SKIRT, HAVING A SEAM AT THE CENTER OF THE FRONT AND BACK.

(For Illustrations see this Page.)

No. 7367.—This skirt is shown differently made up at figures Nos. 209 L and 211 L in this magazine.

The skirt falls in graceful flutes at the front and sides and in pronounced *godets* at the back and presents a decided bell flare toward the foot. For its development in the present instance two-toned novelty goods were chosen. The skirt is composed of two pieces that are gored at their front and back edges, which are joined in a seam at the center of the front and back. The shaping of the pieces produces a perfectly smooth adjustment at the top at the front and over the hips, and a slight fulness at the top of the back that is arranged in a box-plait at each side of the center-back seam, the box-plaits spreading with stately effect into the pronounced *godets*. The skirt is fashionably wide, measuring five yards at the bottom in the medium sizes, and the fulness may be held back by tapes. It is deeply underfaced with canvas, moreen or hair-cloth and may be interlined throughout with crinoline to accentuate the flare. The skirt is without decoration and the top is completed with a belt, a placket being finished above the center seam at the back.

The skirt will develop handsomely in rock or plain *crêpon*, velours, camel's-hair, all-wool and silk-wool novelty goods and in such stylish silks as *gros de Londres*, *peau de soie*, *gros de Tours*, satin antique, *miroir moiré* and taffeta. A foot decoration composed of all-round bands of jet and spangle gimp, *passenterie*, braid or galloon may be added, if desirable.

We have pattern No. 7367 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires seven yards and a fourth of material twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FULL CIRCULAR SKIRT, WITHOUT DARTS OR FULLNESS AT THE TOP.

(For Illustrations see Page 53.)

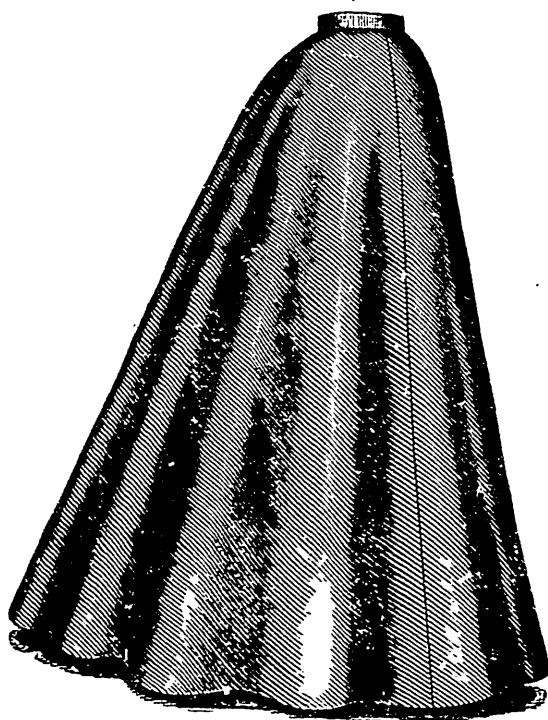
No. 7328.—This skirt forms part of the handsome toilette pictured at figure No. 210 L in this DELINEATOR, where it is shown made of *moiré* and plainly completed.

The skirt is appropriate for figures that are short or tall, stout or slender, and is here pictured made of castor-brown cloth. It is made in a single piece with bias back edges joined in a center seam, and its circular shaping produces a perfectly smooth adjustment at the top without the aid of darts and the exaggerated flare

at the bottom which characterizes modish skirts. At the bottom the skirt measures six yards in the medium sizes, and at the top it is joined smoothly to a belt. Its ingenious fashioning causes it to fall in rolling folds at the front and below the hips and at the back in well-defined funnel or *godet* folds that spread gracefully to the lower edge and are retained in their artistic pose by a strap attached across the back underneath. An interlining or a deep underfacing of canvas or hair-cloth may be added to the skirt to accentuate the flare. The placket is finished above the seam.

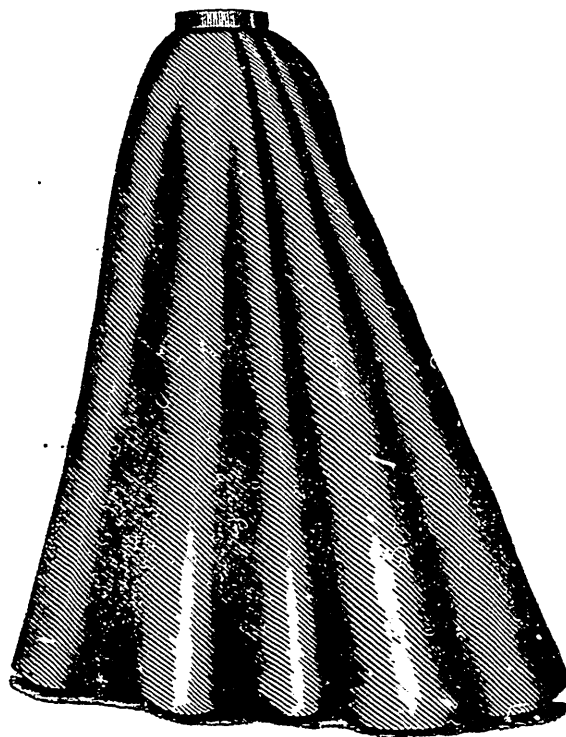
The variety in new skirts is so extended that all tastes seem to have been considered in their fashioning, and as each style has a large following, no one design can be termed the most desirable. This mode adapts itself particularly well to the wider grades of woollens and to fabrics that can be made up crosswise. Camel's-hair, bouclé, rock and plain *crêpon*, tailor cloth and novelty goods of similar texture are appropriate for a skirt of this kind, and so are *gros de Londres*, *miroir moiré* and a novelty silk which displays an outside layer of silk on a foundation of canvas.

We have pattern No. 7328 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, requires seven yards and seven-eighths of



7367

Side-Front View.



7367

Side-Back View.

LADIES' TWO-PIECE BELL SKIRT, HAVING A SEAM AT THE CENTER OF THE FRONT AND BACK. (COPYRIGHT.)

(For Description see this Page.)

goods twenty-two inches wide, or four yards and seven-eighths forty-four inches wide, or four yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CIRCULAR SKIRT, WITHOUT DARTS OR FULLNESS AT THE TOP.

(For Illustrations see Page 50.)

No. 7325.—Another view of this skirt, showing it made of violet *crêpon* and lavishly trimmed with jet gimp and rings, is given at figure No. 213 L in this DELINEATOR.

Novelty wool goods showing a mixture of heliotrope and black were here selected for the skirt, which is in circular shape with straight back edges joined in a seam at the center of the back. The expansion at the bottom is ample, the width being about four yards and a half in the medium sizes. The skirt is perfectly smooth at the top and falls in handsome rolling flutes all round, the flutes being produced by the circular shaping. The placket is made above the seam, and the top of the skirt is completed with a

belt. The skirt may be interlined with canvas, hair-cloth or crinoline, to give firmness to the darts and decision to the flare.

The mode is suited to a wide range of fabrics, but especially to silk-and-wool mixtures, cloth, serge, camel's-hair and silk, and a decoration of braid, velvet or fur bands may be added.

We have pattern No. 7325 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for six yards of goods twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FOUR-GORED SKIRT, ARRANGED TO FORM
FOUR *GODET* PLAITS AT THE BACK.

(For Illustrations see Page 62.)

No. 7332.—At figure No. 212 L this skirt is pictured made of cheviot and decorated with a band of white cloth and soutache braid.

The skirt presents the newest features in its stylish *godets* at the back; the expansion at the foot is of the approved width, and the adjustment at the front and sides is sufficiently close to accord with Fashion's demands. Olive-green cloth was here selected for its development. The skirt comprises four gores, so shaped as to have only enough gathered fulness at the top of the front and sides for an easy adjustment, while abundant fulness is arranged at the back in two box-plaits at each side of the center, the plaits spreading in graceful *godets* to the lower edge, where the skirt measures about five yards round in the medium sizes. The side-gores are very wide and the back-gores very narrow, so that the side-back seams come between the box-plaits at each side of the center. The placket is finished at the left side-back seam and a strap tacked underneath holds the *godets* in place. The *godets* are stiffened with an interlining of hair-cloth, crinoline or canvas, and the top of the skirt is completed with a belt.

In the variety of skirts now exhibited the simplest taste may find an appropriate mode, while those who follow the latest edicts of Fashion will find in the four-gored skirt with four *godets* at the back a desirably fashionable mode which will display the crinkled *crépons*, *gros de Londres* silk of lustrous surface or the less expensive camel's-hair mixtures and faced and covert cloths to advantage.

We have pattern No. 7332 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. For a lady of medium size, the skirt requires seven yards and a fourth of material twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SEVEN-GORED SKIRT, ARRANGED TO FORM FOUR
GODET PLAITS AT THE BACK.

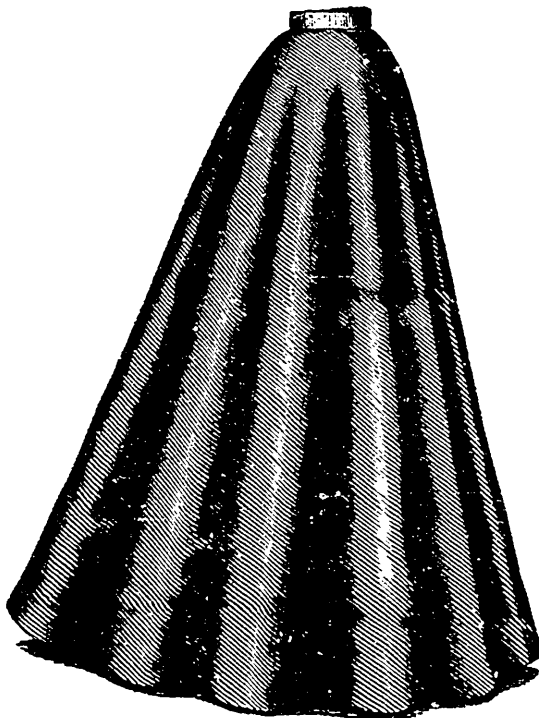
(For Illustrations see Page 61.)

No. 7329.—This skirt is again shown at figure No. 215 L in this *DELINEATOR*, the material being blue serge and the trimming braid. The variety of skirts presented at this time prove that no one

style dominates. Very wide expansion at the foot is liked by some, while others prefer a moderate distension, but the *godet* plaits at the back are quite generally approved. Fawn-colored camel's-hair was selected for the development of this skirt, which is of the seven-gored variety with a perfectly smooth adjustment across the front at the top and over the hips. The front-gore and the gore at each side are very wide and fall in shallow flutes; and the other four gores are at the back and are arranged in two box-plaits at the top at each side of the placket, which is made above the center seam. The plaits are quite narrow at the top, but expand gradually to the lower edge in graceful tubular folds that are rendered stately by an interlining of hair-cloth. The width of the skirt at the lower edge is about six yards round in the medium sizes, and the fulness is held well to the back by an elastic strap tacked to the seams on the inside just below the placket. The top of the skirt is completed by a belt.

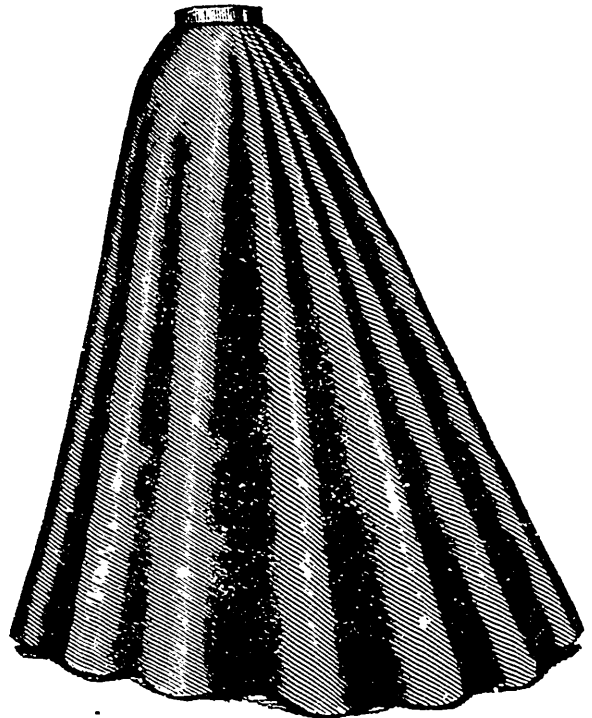
Handsome silk that may be plainly corded or richly brocaded will make up stylishly in this manner, and a refreshing simplicity may distinguish them, for the shaping and adjustment of fulness in the skirt is so elegant that applied garniture is apt to detract from the beauty of their simplicity. All-wool and silk-and-wool dress goods will make up admirably by the mode, and so will some cotton fabrics of fine quality.

We have pattern No. 7329 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt



7328

Side-Front View.



7328

Side-Back View.

LADIES' FULL CIRCULAR SKIRT, WITHOUT DARTS OR FULNESS AT THE TOP. (COPYRIGHT.)

(For Description see Page 57.)

requires ten yards of goods twenty-two inches wide, or five yards and five-eighths either forty-four or fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' GORED PETTICOAT, WITH FOUR *GODET* PLAITS AT
THE BACK.

(For Illustrations see Page 61.)

No. 7333.—A petticoat of this kind is desirable with the new skirts, as it serves to retain the flare and folds in the required position. One view represents it made up in black moreen and the other in plain silk. The petticoat has a front-gore, a gore at each side and four back-gores, which are very narrow at the top and very wide at the bottom. The front-gore and side-gores are shaped with the aid of three darts at each side to fit smoothly over the hips, and each back-gore is arranged in a box-plait, the plaits being narrow at the top and flaring into *godet* or organ-pipe folds that are held well to the back by an elastic strap tacked underneath. The petticoat is of stylish width at the bottom, where it measures three yards and a quarter in the medium sizes, and is decorated at the

front and sides with a ruffle of the material finished at the top to form a self-heading. A placket is finished at the left side underneath the first *godet* plait and closed with buttons and button-holes, the buttons being sewed to an underlap. The top of the petticoat is completed with a belt, which forms a casing back of the side-front seams for tapes that draw the back as closely as desired.

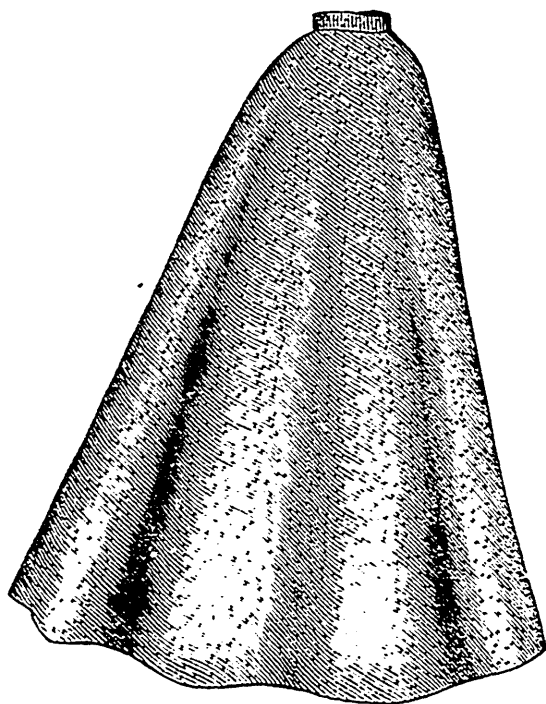
A petticoat of this kind developed in white, black or gray hair-cloth is just now much liked, as it obviates the necessity of stiff and heavy interlinings in the dress skirt and accentuates the desirable flaring effect at the bottom. The mode is also adaptable to plain or fancy silk, taffeta, satin, moiré, morcen, gloria, brilliantine, sateen and other fabrics that are devoted to garments of this kind.

We have pattern No. 7333 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the petticoat for a lady of medium size, calls for eight yards of material twenty-two inches wide, or five yards and a fourth thirty-three inches wide, or four yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

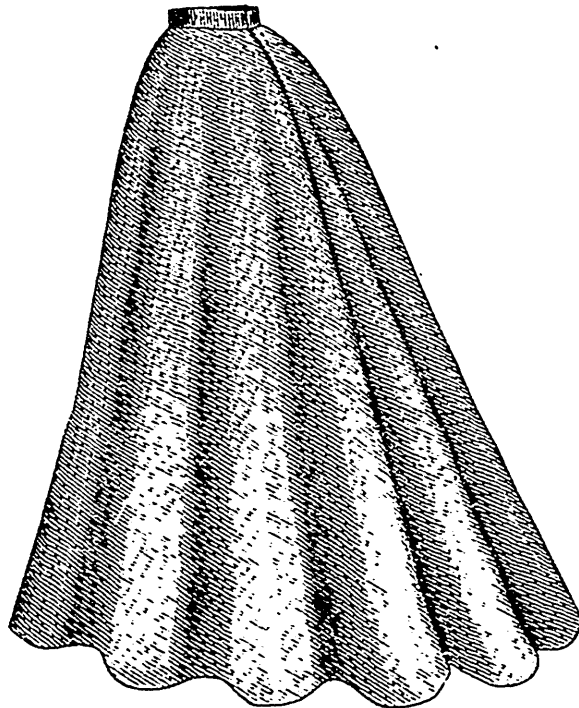
FASHIONABLE HATS AND BONNETS.

(For Illustrations see Pages 14 and 15.)

FIGURE No. 1.—LADIES' *Capote*.—Dahlia-colored velvet forms



7325
Side-Front View.



7325
Side-Back View.

LADIES' CIRCULAR SKIRT, WITHOUT DARTS OR FULLNESS AT THE TOP. (COPYRIGHT.)

(For Description see Page 57.)

this bonnet, and two Brazilian birds with gorgeous plumage are perched on the circular crown, their open beaks confronting each other and their outstretched wings being adjusted to give width and height. Velvet strings are secured under a velvet rosette at each side and should be tastefully bowed under the chin.

FIGURE No. 2.—LADIES' CALLING BONNET.—With a tailor-made suit a cloth bonnet to match will be in good taste, and this example, made of brown cloth, is a stylish mode to follow. Brown ribbon artistically bowed is placed at the back, the tall loop adding height and grace. A small bunch of violets is placed at the base of the bow and a band of brown Astrakhan outlines the bonnet which is completed by velvet strings that are fastened with a fancy pin.

FIGURE No. 3.—LADIES' FELT HAT.—This stylish hat is of myrtle-green felt. The brim is deeper in front than at the back and is moderately fluted. Lemon-colored ribbon rosettes provide a pretty decoration in front and at the back, and a black aigrette towers high above each rosette at the back.

FIGURES Nos. 4 AND 5.—LADIES' BONNET.—This handsome bonnet is shown in a front view at figure No. 4. It is formed of jet and the decoration is placed at the back, consisting of a bow of orange

satin ribbon, a jet aigrette, and fine yellow flowers. The bow spreads broadly, each loop forming a background for a cluster of flowers, and the aigrette stands upright between the loops. The velvet strings are bowed daintily at the left side.

A back view is given at figure No. 5, the effect of the trimming seen at this point being exceedingly *chic*.

FIGURE No. 6.—LADIES' THEATRE HAT.—The crown of this dainty hat is composed of black velvet, and cherry-red velvet outlines it across the front and terminates at each side in outstanding fluted loops. The soft folds are caught at the center and held in place by a steel buckle, and a similar buckle secures the loops at each side. A black bird is perched on the crown, its beak peeping over the edge; and the long tail feathers standing upright at the back add height to the low, round crown.

FIGURE No. 7.—LADIES' THEATRE HAT.—White point de Gêne lace, white ostrich feathers and apple-green silk were used to make this hat, the lace being heavy and in very open design. Although the shape appears severe in outline, it is a picture hat that frames the face artistically and can be bent if necessary to suit special types.

FIGURE No. 8.—MISSSES' VELVET HAT.—Goldee-brown velvet was chosen for this picturesque hat, which is poked in front and up-turned at the sides. Graceful ostrich plumes almost wholly conceal the crown, two standing plumes curl daintily at their ends, and a loose knot of velvet secures all the tips at their base.

FIGURE No. 9.—LADIES' THEATRE HAT.—Youthful women will find this a becoming hat. It is of écaru net generously decorated with leaves, violets and a jet aigrette. The aigrette rises high above the low crown and at its base are clustered the violets, the leaves mingling prettily with them and drooping over the crown. A narrow band of black velvet edges the brim and another decorates it at the center.

FIGURE No. 10.—LADIES' PROMENADE HAT.—Sapphire-blue velvet, ribbon and silk and black *coq* feathers and a fancy aigrette enter into the construction of this hat, which is a becoming shape with a low

crown, and a moderately wide brim that is turned against the crown at each side. A soft puff of silk relieves the turned-up brim from too severe an outline, and *coq* feathers drop over the elaborate disposal of velvet, ribbon and silk that conceals the crown.

FIGURE No. 11.—LADIES' JET *Capote*.—Rosettes of ciel-blue ribbon decorate the front and sides of this *capote*, and Mercury wings in which gold and jet are mingled stand high above the crown at the back, a rosette being tacked low under each wing at the side.

FIGURE No. 12.—LADIES' VELVET HAT.—This hat is composed of black velvet, and a rich shade of violet satin is curiously yet artistically arranged in a French-looking bow. The wide outstanding loops are especially becoming when the hair is worn off the face and loosely waved and puffed at the sides.

FIGURE No. 13.—LADIES' CARRIAGE HAT.—This hat of jet has a conical crown that is surmounted by an aigrette which rises from the center of a circle composed of tiny pink ostrich tips. The hat is encircled about its outer edge with pink velvet that is formed into two outstanding loops at each side, the loops being secured by fancy buckles. Streamers of velvet fall at the back, being caught near the top with chiffon rosettes.

FIGURE No. 14.—LADIES' WALKING HAT.—This green felt hat has a silk binding, and the brim is upturned at the sides. Rosettes of bright Magenta satin are placed at the base of the crown in front, and the rosettes are connected by a softly wrinkled section of satin that forms a foundation for a handsome gilt buckle. A profusion of green plumes droops gracefully over the brim and crown.

FIGURE No. 15.—LADIES' RECEPTION HAT.—Myrtle-green velvet edged with jet forms this dainty *chapeau*, and its decoration is artistic and stylish. It is a plateau with convoluted brim. At the side is a pink satin rosette, and at the front is a jet ornament, while pink ostrich tips and a jettied aigrette cover the crown. The hat could be worn at the theatre, the opera or an afternoon tea or reception, and if appropriate colors are chosen, it will be dressy and becoming.

FIGURE No. 16.—YOUNG LADIES' HAT.—For ordinary wear this hat will be very serviceable, and it is sufficiently dressy to wear at informal entertainments. Black felt, Magenta velvet, black quills and pretty Rhinestone buckles enter into the construction of the *chapeau*. The velvet is drawn in loose folds about the crown and is formed at the sides into tasteful loops that are secured with buckles at their base; the quills are attached back of the loops on the left side and provide a simple yet effective adornment.

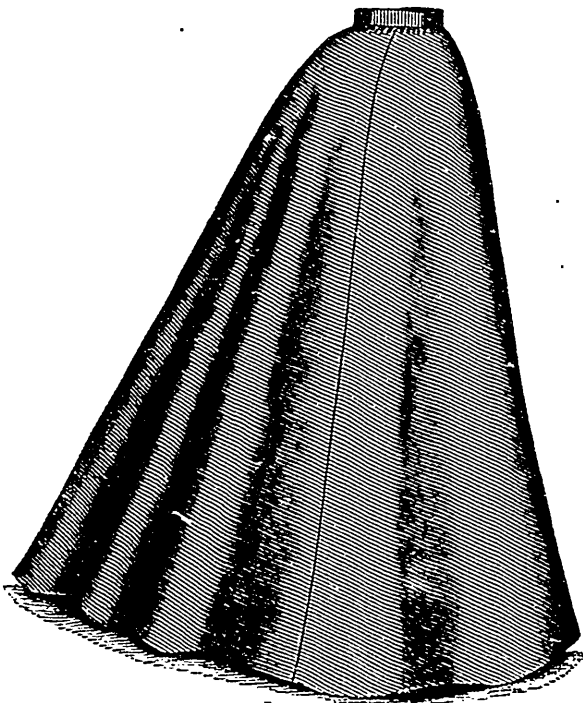
FIGURE No. 17.—LADIES' HAT.—This hat is of black velvet trimmed with satin ribbon and silver buckles. The crown is en-

which, when short and plump, requires moderation in both regards. Fancy yokes are provided for both high and low necked bodices and are often the sole ornaments of the gowns upon which they appear. Such adjuncts are invariably becoming.

FIGURE No. 1.—FANCY V-YOKE.—For this pretty accessory a pointed yoke was cut from black moiré and shows in a small V between a framing of black point Venise insertion. A frill of lace edging to match falls from the yoke with great fullness, and is headed by black moiré ribbon that is disposed in bows on the shoulders; and a crush collar of moiré is at the neck. A plain bodice of silk or wool goods may be embellished with such a yoke for theatre or concert wear.

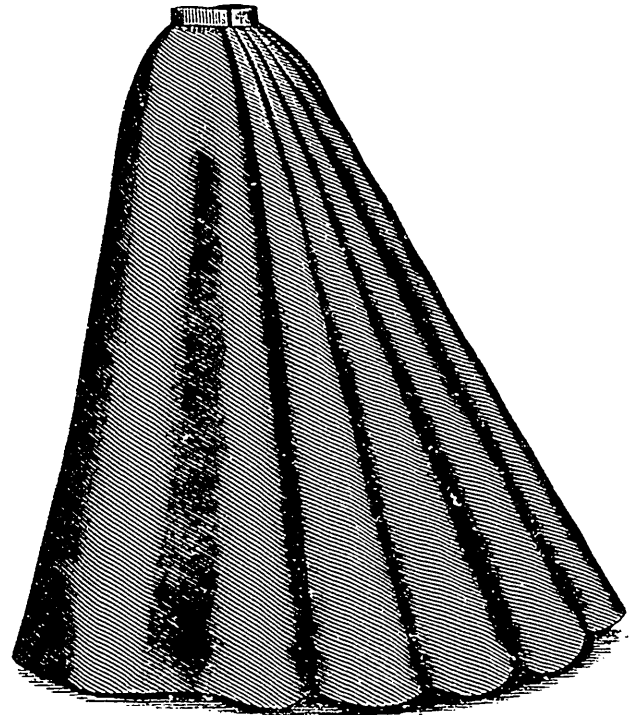
FIGURE No. 2.—TAFFETA STOCK.—This stock is made of cream taffeta, which is laid softly in folds upon a plain collar and formed at the back in two great out-standing loops that suggest the spread wings of a butterfly. Between the loops is fastened a silver buckle. This fashion is only suited to a long, slender neck.

FIGURE No. 3.—LOW-NECK GARNITURE.—An effective dressing for a low-cut bodice is here represented. A moderately full frill is fashioned from white chiffon, and over it falls a Vandyke trimming of butter-colored point Venise lace, while a ruching of chiffon is arranged at the neck. Bruges, Maltese or any of the fashionable heavy laces may be used over a frill of silk or satin, with charming



7332

Side-Front View.



7332

Side-Back View.

LADIES' FOUR-GORED SKIRT. ARRANGED TO FORM FOUR Godet PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see Page 55.)

circled by ribbon laid in soft folds, and the full bow arranged at each side of the crown is formed into two standing loops which are moderately high, and two smaller loops that rest on the fancifully rolled brim, a buckle securing each bow.

NOVELTIES IN LINGERIE.

(For Illustrations see Page 17.)

Never were the styles in neck-dressing more universally becoming than they are at present. The soft stock-collar, with its array of bows, loops or rosettes, exerts a softening influence upon the face and, besides, confers a dressy air upon the bodice which it supplements.

The broad effect, which is usually contributed by loops or bows, still continues in high favor, and, as a rule, is arranged at the back, although the location is more a matter of personal fancy than of fashion.

The depth and fluffiness of a stock collar, whether of silk or velvet, should be regulated by the shape and length of the neck,

and where the frill is made of such material, it will preferably match the bodice.

FIGURE No. 4.—RIBBON STOCK, WITH LACE FRILL.—The stock in this dainty arrangement is made of blue silk laid in three overlapping folds. At each side of the center in front is placed a rosette of silk, in the center of which is fastened a small Rhinestone buckle. From the stock, in front, flows a frill of cream point de Gène lace that is deeper at the center than at the sides. Chiffon could be used instead of lace, if preferred.

FIGURE No. 5.—SILK STOCK.—Yellow corded silk was used for this collar, which is wrinkled over a high plain collar and formed in a spread bow at the back. A shirring is made at each side of the center, to obviate the use of a separate cross-piece. The arrangement is at once practical and pretty.

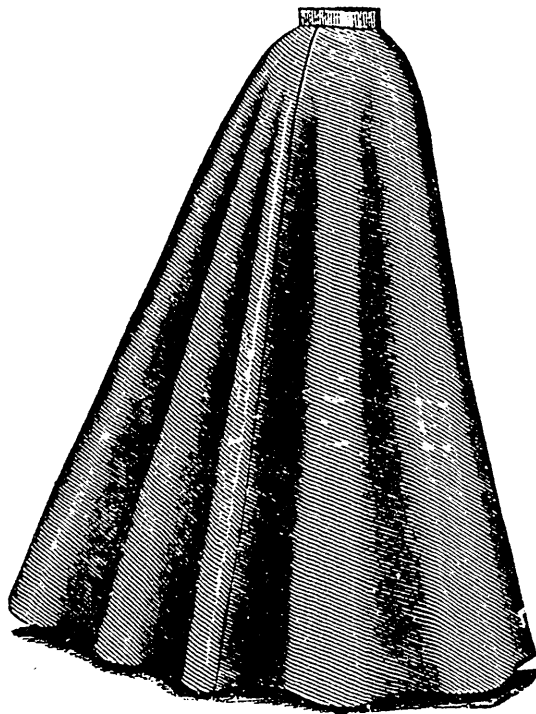
FIGURE No. 6.—RIBBON STOCK.—A becoming effect is achieved in this stock with light-blue grosgrain ribbon that is sufficiently wide to dispose in wrinkles over a plain collar. At the back a four-looped, square bow is formed of the ribbon, with charming results. Velvet ribbon could be similarly made up.

FIGURE No. 7.—ELABORATE ROUND YOKE.—The bodices of dinner or theatre gowns may be much improved by the application of yokes

of this character. The fancy is shown carried out in black net-top point Venise lace black ribbon. The yoke is cut from the net and is shirred at the top, and to the bottom is filled lace edging that forms epaulettes, and between the epaulettes a frill, in the center of which is folded a box-plait. Ribbon is ingeniously arranged in bows across the shoulders and in folds across the bust, and the center is caught up under a rosette, the joining of the edging to the yoke being thus concealed. A plain, folded ribbon stock furnishes the neck completion.

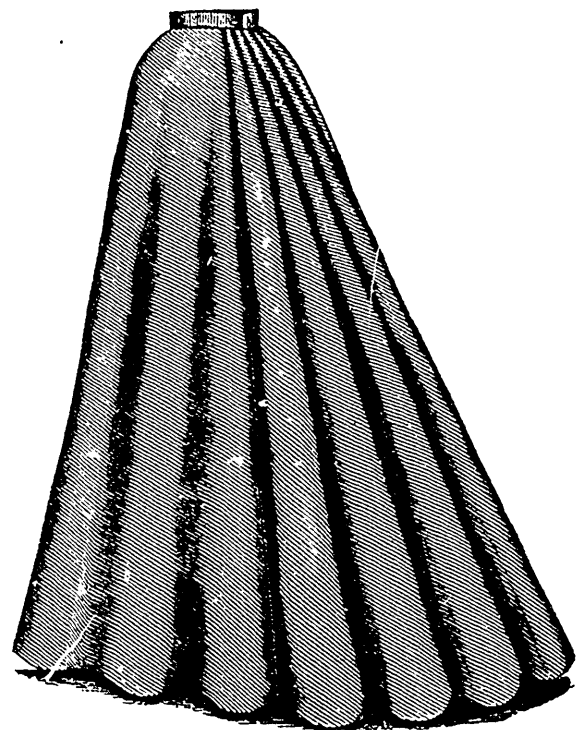
FIGURE No. 8.—FANCY CAPE-COLLAR.—Point Venise lace in the new *ficelle* or twine shade, and white chiffon are associated in this dressy neck-decoration. The collar is deep and rounding, and in front are long, stole-like ends that are cut obliquely at the bottom and edged

the inner edges to the end frill, to which it is invisibly seamed. FIGURE No. 9.—FANCY SQUARE YOKE.—The dainty yoke here



7329

Side-Front View.

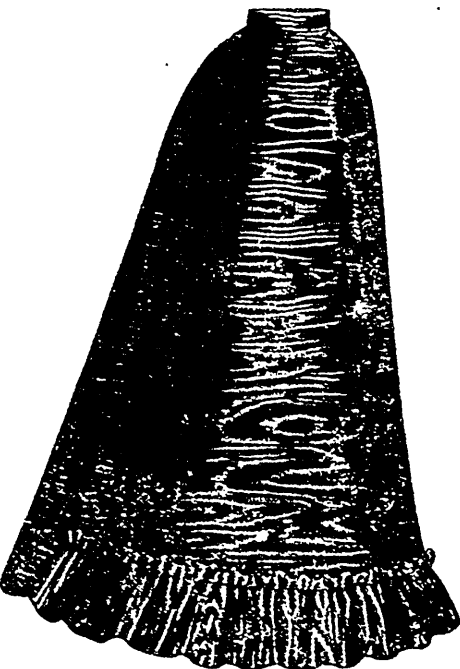


7329

Side-Back View.

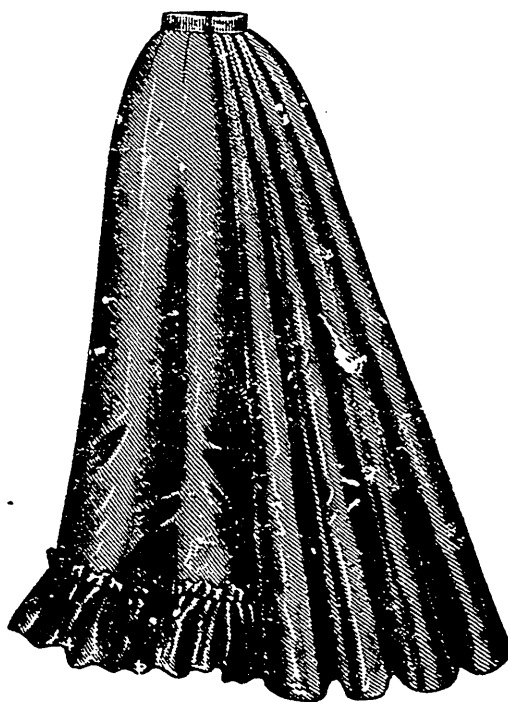
LADIES' SEVEN-GORED SKIRT ARRANGED TO FORM FOUR *Gode* PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see Page 53.)



7333

Side-Front View.



7333

Side-Back View.

LADIES' GORED PETTICOAT, WITH FOUR *Gode* PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see Page 53.)

with chiffon frills. A jabot of chiffon falls in many folds at the top, and the chiffon is continued narrowly in cascades down

illustrated is intended to adorn a square-necked bodice, and cream point *lierre* lace of considerable depth was used in its construction. A line of shirring is made at the neck edge and another some distance below, to produce a soft puffing. The lower shirring is concealed by white ribbon, which heads a frill of lace and is arranged in fanciful bows at the corners. The lace flows full over the shoulders in suggestion of epaulettes, and with a long jabot effect in front and back of each shoulder. A shell ruching of cream *lisse* provides a pretty neck finish.

FIGURE No. 10.—FANCY ROUND YOKE.—White chiffon was used in the construction of this yoke, which is round and full, and may be adjusted upon a low, round-necked bodice. The upper and lower edges of the yoke are shirred, and the lower edge is concealed by *cerise* taffeta ribbon, which is caught up at the center and near each shoulder under a trio of tiny white ostrich tips, the ends standing stylishly erect on the shoulders. From each group of feathers an end of ribbon starts and vertically crosses the yoke to the ribbon collar, which supplies a pleasing neck-finish and is provided with a flat bow at the back. The yoke is very effective, and may be made of Liberty silk, with insertions of lace. None of these dainty adjuncts is represented by a pattern; but very little difficulty should be experienced in reproducing any one of them from the illustration. Any preferred method of trimming may be followed.

Styles for Misses and Girls.

FIGURES NOS. 219 L AND 220 L.—MISSSES' AFTERNOON TOILETTES.
(For Illustrations see this Page.)

FIGURE No. 219 L.—This consists of a Misses' blouse-waist and

age, and may be seen in three views on page 76. The skirt pattern, which is No. 7323 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and is shown again on page 78. The very general fancy for skirts and waists that contrast is here



FIGURE No. 219 L.



FIGURE No. 220 L.

FIGURE No. 219 L.—MISSSES' AFTERNOON TOILETTE.—This consists of Misses' Blouse-Waist No. 7351 (copyright), price 10d. or 20 cents; and Skirt No. 7323 (copyright), price 1s. or 25 cents. FIGURE No. 220 L.—MISSSES' AFTERNOON TOILETTE.—This consists of Misses' Knife-Plaited Blouse-Waist No. 7327 (copyright), price 1s. or 25 cents; and Three-Piece Skirt No. 7357 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 62 and 63.)

skirt. The blouse-waist pattern, which is No. 7351 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is pleasingly expressed in the toilette. Liberty satin in a light-tan shade shot with yellow was selected to make the blouse-waist, which

is made on a well fitted lining that has all the usual darts and seams and is closed at the center of the back. The front is connected with the backs by shoulder and under-arm seams, and the blouse is shirred once at the neck edge, twice a little below the neck and three times at the waist-line and tacked to the lining at these shirrings. The blouse falls with deep frill effect over the top of the skirt. Enormous puffs, that are gathered at the top and bottom and along the seams and draped by tackings, conceal the coat-shaped sleeves to the elbow, and dainty bows of brown ribbon decorate the puffs at the inside and outside of the arm. Braces of brown ribbon

under a rosette of ribbon, and a similar rosette is placed at each side of the collar.

The skirt is made of brown serge. It is smooth at the top and has a sufficient flare at the bottom to render it thoroughly stylish, and the fulness is massed at the back in three *godet* plaits that



FIGURE No. 221 L.—MISSSES' COSTUME.—This illustrates Pattern No. 7344 (copyright), price 1s. 3d. or 30 cents. (For Description see Page 64.)

start from under rosettes at the waist-line and are carried to the shoulders, where they terminate under rosettes of ribbon corresponding with those at the waist-line. At the neck is a standing collar covered with a crush collar of ribbon that closes at the back



FIGURE No. 222 L.—MISSSES' BLOUSE-WAIST.—This illustrates Pattern No. 7335 (copyright), price 10d. or 20 cents. (For Description see Page 65.)

spread gracefully toward the lower edge. Gathers may take the place of the plaits at the back, if preferred. A band of tan cloth decorates the lower edge of the skirt, and over it at regular intervals brown ribbon straps are applied in pairs, each pair being topped by a very tiny rosette.

In a toilette made after this style a young maiden will be suitably arrayed for dancing school and for various festive occasions. If a becoming shade of silk be chosen for the blouse and the skirt be of a harmonizing hue, a becoming and pleasing toilette will be assured. The skirt may be made of serge, cheviot, wool canvas, cashmere or silk-and-wool novelty goods, and the blouse may be of plain or fancy silk, crêpon, chiffon, or cashmere in pale tints.

FIGURE No. 220 L.—This consists of a Misses' knife-plaited blouse-waist and three-piece skirt. The blouse-waist pattern, which is No. 7327 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 77 of this DELINEATOR. The skirt pattern, which is No. 7357 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 78.

Blue-and-gold changeable taffeta was here chosen to make the blouse-waist, and mixed cheviot for the skirt. The knife-plaited blouse-waist has the effect of an accordion-plaited waist, and its Raglan sleeves give it a decidedly novel air. A fitted lining that is closed in front insures a trim appearance, the plaited portion being arranged over the fronts are joined to the back in shoulder and under-arm seams, and the plaits are held in place by being firmly tacked to the lining, the fronts drooping slightly over the ribbon belt. The sleeves are arranged on coat-shaped linings, and are extended to the neck,

where they are finely plaited and included in the neck with the standing collar. The fulness at the arm's-eye is gathered, and a close adjustment is maintained below the elbow. Rosettes of silk are placed against the standing collar over the plaits at the tops of the sleeves, and a similar rosette is arranged over the closing of the belt.

The three-piece skirt has fulness at the back only, and is shaped to present a graceful flare at the lower edge and slight flute folds at the front and sides. The fulness is collected at the back into two box-plaits that spread gradually toward the bottom of the skirt. A double row of machine-stitching made at hem depth provides a neat and appropriate decoration.

So attractive are toilettes of this kind, that no young miss should be without a fancy waist of silk or surah to wear with one or various skirts. Fancy taffeta, surah, India and China silk and many novelty silks will make up stylishly in a blouse-waist of this description, and rosettes of the silk or of ribbon may be added. The skirt may be suitably developed in any of the wool or silk-and-wool goods in vogue, but prevailing taste requires that it should contrast prettily with the waist. Any pretty decoration may be added to the skirt, if liked.

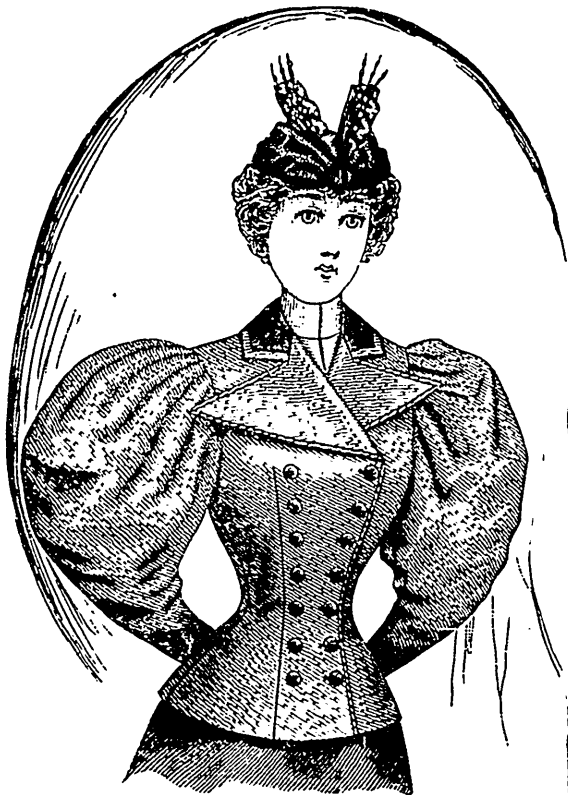


FIGURE No. 223 L.—MISSSES' BASQUE.—This illustrates Pattern No. 7362 (copyright), price 10d. or 20 cents.
(For Description see Page 65.)

FIGURE No. 221 L.—MISSSES' COSTUME.
(For Illustration see Page 63.)

FIGURE No. 221 L.—This illustrates a Misses' costume. The pattern, which is No. 7344 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown differently developed on page 70 of this publication.

The costume is here pictured made up in a combination that is very becoming to young girls—shot-gray cloth, darker velvet and coral-pink silk. The full vest, which is revealed between the revers, is gathered at the top and bottom and secured to the lining, which is closed at the center and fitted by single bust darts, under-arm and side-back gores and a curving center seam. The fronts of the waist are smooth at the top, and are each laid at the lower edge in two forward-turning plaits; and they are separated from the seamless back, which is arranged in a box-plait at each side of the center, by under-arm gores that insure a trim and smooth adjustment at the sides. The fanciful revers of velvet give a dressy appearance to the fronts; they are widest on the shoulders and across the bust, taper gradually to points at the lower edge, and are decorated with a piping of silk and three large pearl buttons arranged at equal intervals near the outer edge. The sleeves are in leg-o'-mutton style and are shaped by inside and outside seams and mounted on coat-shaped linings; the fulness at the top is collected in gathers that give the fashionably bouffant effect, and the close arrangement on the forearm is in accord with prevailing fashions. A revers ornament of velvet is placed decoratively on the upper side of the wrist at the inside seam, and is ornamented with a piping of silk and small pearl buttons. The standing collar is covered with a crush collar of silk that fastens at the back under an Alsatian bow, and a wrinkled belt of silk encircles the waist and closes in front under an Alsatian bow.

The skirt is composed of a front-gore, and two wide gores, the bias back edges of which are joined in a seam at the center of the back. The skirt is perfectly smooth at the top of the front and back, all fulness being removed by darts; and at the back the fulness is formed into a single box-plait at each side of the placket, the plaits spreading gradually toward the lower edge. The front seams are piped with silk, and in front of each seam are three

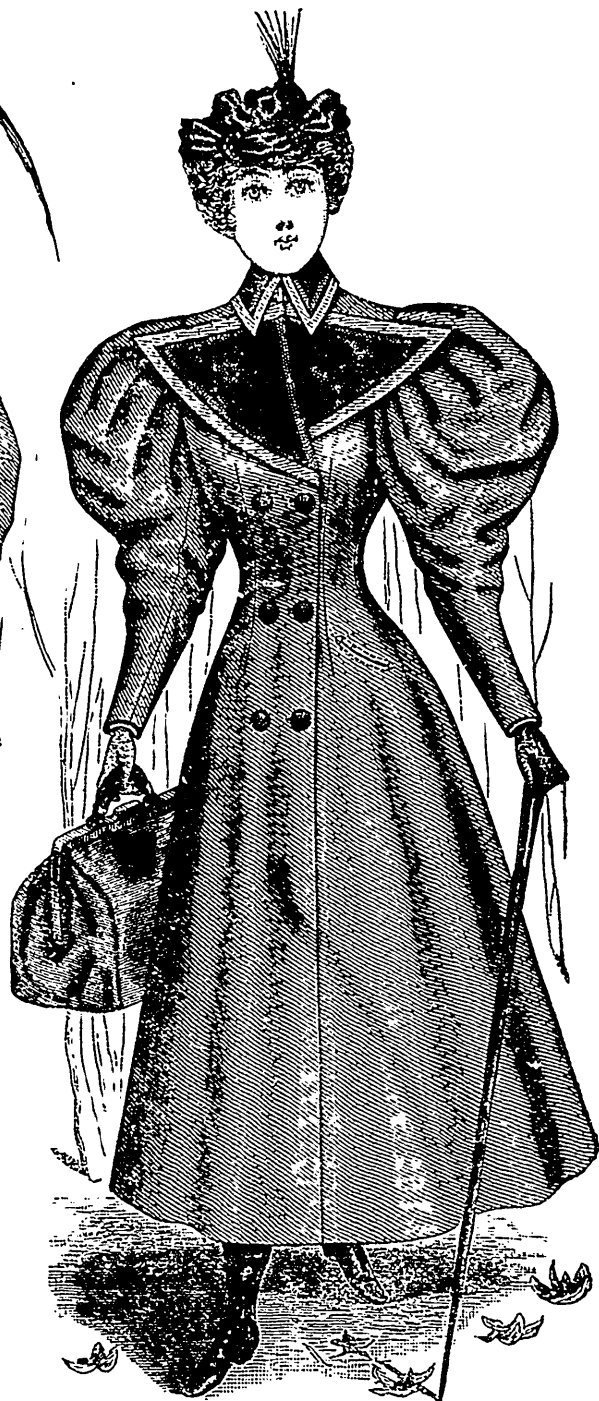


FIGURE No. 224 L.—MISSSES' LONG COAT.—This illustrates Pattern No. 7366 (copyright), price 1s. 3d. or 30 cents.
(For Description see Page 66.)

groups of three medium-sized pearl buttons which extend more than half-way to the top of the skirt.

A pretty party dress for a miss may be made up by the mode in plain, fancy or shaded silk, chiffon over silk, vailing, crêpon or cashmere, a dainty evening tint being chosen. For church, school, calling or the promenade, novelty dress goods, cloth, serge, chevot, whipcord, etc., will make up tastefully, with velvet or silk for the vest, collar, belt and bows.

FIGURE No. 222 L.—MISSSES' BLOUSE-WAIST.

(For Illustration see Page 63.)

FIGURE No. 222 L.—This illustrates a Misses' blouse-waist. The pattern, which is No. 7335 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is again portrayed on page 76 of this publication.

The wardrobe of a young girl will be incomplete if it does not contain one or more fancy waists, for which so many styles are presented that every type of beauty may easily be suited. Figured rose cashmere was here used to make the blouse-waist, which has for its

at the neck and shoulder edges and at the waist-line, and are separated by under-arm gores from the seamless back, which is gathered at the neck and waist-line, all the gathers being tacked to the lining. The leg-o'-mutton sleeves are reshaped by



FIGURE No. 225 L.—MISSSES' DRESS.—This illustrates Pattern No. 7326 (copyright), price 1s. 3d. or 30 cents. (For Description see Page 67.)



FIGURE No. 226 L.—GIRLS' DRESS.—This illustrates Pattern No. 7330 (copyright), price 1s. or 25 cents. (For Description see Page 67.)

one seam only and are mounted on coat-shaped linings; they are gathered full at the top, where they stand out stylishly from the arm, and are close below the elbow. The standing collar is covered with a crush collar that closes at the back. Two crosswise rows of satin ribbon decorate each sleeve near the top, and similar ribbon is arranged in a dainty bow on each shoulder and is brought down the front to the waist-line, where its ends are concealed by a ribbon belt that is closed in front under a graceful bow.

A waist of this kind is to be commended for its youthfulness and good style, and also because it need not be made of expensive material. Very often a remnant of silk, cashmere, crêpon or vailing in a becoming tint will be found sufficient to make it as here represented. Velvet or satin ribbon will form effective garniture.

FIGURE No. 223 L.—MISSSES' BASQUE.

(For Illustration see Page 64.)

FIGURE No. 223 L.—This illustrates a Misses' basque. The pattern, which is No. 7362 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 75 of this magazine.

The basque, which extends well over the hips, is here shown made of cinnamon cloth shot with green, cream cloth and emerald-green velvet. It is trimly fitted by single bust darts, under-arm and side-back gores and a curving center seam and closed in double-breasted style with button-holes and

foundation a well fitted lining having all the usual darts and seams and closed at the center of the front. The full fronts are gathered

polished horn buttons. The fronts are reversed at the top to form pointed lapels, which meet the rolling collar in notches, and between which a removable chemisette of cream cloth is revealed. The sleeves, which are in leg-o'-mutton style, are shaped by one seam only and are mounted on coat-shaped linings: they are close on the forearm, and the fulness at the top is laid in upturning plaits that permit the sleeve to droop from the shoulder to the elbow in many soft folds and pretty cross-wrinkles. The collar is inlaid with vel-

vet facing on the collar is effective when it is deemed desirable. The felt hat is decorated with velvet, ribbon and jet.

FIGURE No. 224 L.—MISSES' LONG COAT.

(For Illustration see Page 64.)

FIGURE No. 224 L.—This illustrates a Misses' coat. The pattern,



FIGURE No. 227 L.—MISSES' VASSAR GOWN.—This illustrates Pattern No. 7336 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 67.)



FIGURE No. 228 L.—MISSES' PRINCESS EMPIRE GOWN.—This illustrates Pattern No. 7373 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 68.)

vet, the free edges of the lapels and the front edge of the basque being decorated with silk cord.

The basque may be worn with a circular, gored, draped or full skirt of the same or a contrasting material, and its appearance may be materially altered by changing the chemisette, which gives the garment a very youthful air, particularly when it is of a bright hue that contrasts prettily with that of the basque. Faced or covert cloth, whipcord, zibeline, camel's-hair, cheviot, serge and wool canvas are some of the materials admirably adapted to the mode. A

which is No. 7366 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is again portrayed on page 78 of this magazine.

A comfortable and thoroughly protective top-garment is here shown made of shot-green coating and darker velvet. The fronts lap and close in double-breasted style with button-holes and buttons, and are well fitted by single bust and under-arm darts. Side-back gores and a curving center seam complete the adjustment, the side-back seams disappearing at the top of well pressed coat-plaits,

each of which is marked at the top by a button, while the center seam ends a little below the waist-line at the top of coat-laps. The fronts are reversed at the top in broad lapels, which are inlaid with velvet. The high rolling collar is similarly inlaid with velvet and is sewed to a shaped band that is secured closely about the throat by a hook and loop, the pointed ends of the collar flaring stylishly below. Curved openings to inserted pockets are conveniently located in the fronts, and are outlined with machine-stitching. The large sleeves are in leg-o'-mutton style, shaped by one seam only: they are arranged in forward and backward turning plaits at the top and the adjustment on the forearm is fashionably close.

Diagonal, heavy homespun, Scotch cheviot, English suitings that show bright flecks of color, and also faced cloth, whipcord and rough-surfaced coatings are well suited to the mode, and with any of them, velvet, silk or Astrakhan may be employed upon the collar and lapels. A simple finish of stitching may be added, or passementerie, gimp or soutache braid may decorate the collar and revers.

The green silk hat is tastefully trimmed with jet ornaments and an aigrette.

FIGURE No. 225 L.—MISSSES' DRESS.

(For Illustration see Page 65.)

FIGURE No. 225 L.—This illustrates a Misses' dress. The pattern, which is No. 7326 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 71 of this magazine.

The dress is especially attractive in design, and although one



FIGURE No. 229 L.—MISSSES' LOUNGING-ROBE.—This illustrates Pattern No. 7376 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 68.)

material may be used throughout with good results, the chief features of the mode are most effectively displayed when two textures or colors are combined. In the present instance light-bluet India silk is tastefully united with fawn serge in the development of the dress, and white lace insertion and two widths of satin ribbon in a dark shade of bluet contribute pretty garniture. A deep hem completes the bottom of the straight, full skirt, which falls in graceful folds all round from gathers at the top, where it is joined to the round body. The body has a lining adjusted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the back. Smooth-fitting, bias side-fronts and side-backs separate widely at the center and extend to within yoke depth of the top, and between and above them are revealed full front and back portions of silk that are drawn into soft folds by gathers at the neck, shoulder and lower edges. Wide ribbon overlaid with lace insertion decorates all the edges of the side-fronts and side-backs, except the joined under-arm edges. At the neck is a crush collar of silk, the frill-finished ends of which are closed at the center of the back. The sleeves, which are shaped by inside and outside seams, display full puffs that droop over the elbow and are prettily draped at the top by overlapping plaits tacked under ribbon rosettes; a wrinkled ribbon extends from the rosettes to the top of the side-fronts and side-backs and a band of insertion over

wide ribbon encircles each wrist. Ribbon rosettes are set at the front corners of the side-fronts both top and bottom; and long, streaming ends of narrow ribbon depend from the rosettes at the lower corners, with stylish effect.

Camel's-hair, cashmere, novelty goods, crépon and illuminated cheviot will make up well by the mode, and, if desired, plain or fancy silk of any variety may be associated with any of these fabrics. Lace insertion, passementerie, fancy braid and ribbon are garnitures that are particularly suitable for dresses made after this fashion, and they may be disposed in countless pretty ways suggested by personal fancy.

FIGURE No. 226 L.—GIRLS' DRESS.

(For Illustration see Page 65.)

FIGURE No. 226 L.—This illustrates a Girls' dress. The pattern, which is No. 7330 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and receives further illustration on page 72 of this DELINEATOR.

The dress is practical for house or school wear. Dark-red cloth was here used in the making, with a pretty ornamentation of red silk rosettes, and feather-stitching done with white silk. The skirt is full and round and is finished at the bottom with a hem, along the top of which a row of feather-stitching is worked, producing a very ornate effect. The skirt falls in pretty folds all round from the body, to which it is gathered. The body is made over a smooth lining fitted by single bust darts and under-arm seams and displays a round yoke at the top. In the front at each side of the center and in the back at each side of the closing, which is made invisibly at the center, are formed tucks and single box-plaits so arranged as to produce the effect of double box-plaits. An applied belt encircles the waist, and

silk rosettes are set at the lower edge of the yoke and on the belt at each side of the front, with decorative effect. Further ornamentation is supplied by a rosette jauntily placed on each shoulder, and a row of feather-stitching encircles the collar, which is of the moderately high standing order. The puff sleeves are made over linings having the usual shaping seams at the inside and outside of the arm; they are softly wrinkled by gathers at the upper and lower edges, and the portions of the linings revealed at the wrists are faced with the cloth decorated at the bottom with a row of feather-stitching.

The dress is very simple and tasteful in design and is an excellent one for general wear. Cheviot, serge and other woollen textures of serviceable weave are appropriate for dresses of this kind, and silk or velvet may be used for the collar, belt, yoke and cuff facings. Ribbon, fancy stitching, gimp, fancy braid, etc., may be applied for decoration.

FIGURE No. 227 L.—MISSSES' VASSAR GOWN.

(For Illustration see Page 66.)

FIGURE No. 227 L.—This illustrates a Misses' gown. The pattern, which is No. 7336 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is again portrayed on page 75 of this issue.

The gown falls in unrestrained folds about the figure and will be as much favored for a night-robe as for a wrapper or lounging-robe. In this instance it is shown made of figured rose India silk, and simplicity of construction characterizes it throughout. The fronts, which close at the center, are separated from the seamless back at the top by the sleeves, which extend to the neck; while under the arm they are separated from the back by under-arm gores that give a desirably smooth effect at the sides. Four spaced rows of shirring are made at the top of the gown, and are drawn in to fit a shallow yoke-stay that is shaped by shoulder seams, the top of the gown being arranged to form a full frill about the neck. The sleeve has but one seam and is turned under at the bottom and shirred to form a frill finish.

The serviceable cashmeres in becoming shades are well suited for the development of the gown, and so are vailing, serge, camel's-hair, crêpon and soft silk.

FIGURE No. 228 L.—MISSSES' PRINCESS EMPIRE GOWN.

(For Illustration see Page 66.)

FIGURE No. 228 L.—This illustrates a Misses' gown. The pattern, which is No. 7373 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is presented in three views on page 69 of this publication.

A stylish combination of colors and fabrics is here represented, the materials shown being hydrangea-blue and darker blue silk, with hydrangea-blue plaited chiffon for the square yoke, and ribbon matching the darker silk for decoration. Picture-queeness and a pleasing simplicity characterize the dress, which will be worn at social gatherings to which misses are admitted, or when the youthful wearer is to assist the elder members of the family at an afternoon tea or reception. The gown is made over a Princess of lining fitted by single bust and under-arm darts and side-back gores, and the closing is made at the center of the back. The flowing front is gathered at the center across the top and is made clinging at the sides by under-arm darts that are taken up with the corresponding darts in the Princess; and the flowing back is gathered at the top at each side of the closing. A yoke of plaited chiffon covers the Princess above the gown front and back, and its lower edge is concealed by ornamental sections of the dark silk. The section in front is gathered at each end, and also at the center, where it is completed by a ribbon bow, while the ends pass into the arms-

FIGURE No. 230 L.—GIRLS' COAT—This illustrates Pattern No. 7352 (copyright), price 10d. or 20 cents. (For Description see Page 69.)

eyes and under-arm darts; and the sections at the back are similarly arranged. The coat-shaped sleeves fit the arm closely from wrist to elbow and are supplemented by huge puffs that are gathered at the top and bottom and decorated at the top with ribbon arranged in many loops; and each sleeve is



FIGURE No. 231 L.—GIRLS' COAT.—This illustrates Pattern No. 7360 (copyright), price 1s. or 25 cents. (For Description see Page 70.)

completed at the wrist with loops of ribbon. The standing collar is covered with a stock collar of the dark silk that is softly wrinkled and formed into outstanding loops at the sides by tuck-shirrings, the frill-finished ends being closed at the back.

The mode is decidedly picturesque and will conceal defects in the figure as well as set off advantages. A single material may be used for the entire gown, and such fabrics as cashmere, crêpon, vailing, Henrietta, silk, etc., will be appropriate. Dark shades of silk or cashmere may be charmingly lightened with chiffon or *mousseline de soie* in dainty bright colors.

FIGURE No. 229 L.—MISSSES' LOUNGING-ROBE.

(For Illustration see Page 67.)

FIGURE No. 229 L.—This illustrates a Misses' lounging-robe. The pattern, which is No. 7376 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently depicted on page 74 of this DELINEATOR.

The robe is designed for use as a bath, lounging or invalid gown, and for its development in the present instance violet eider-down flannel all-over embroidered in white was chosen. The fronts are closed all the way down the center with button-holes and buttons, and are disposed with graceful fullness at each side of the closing by gathers at the top. A becoming smooth effect over the hips is produced by long under-arm darts, and the back is nicely conformed to the figure by a curving center seam which terminates below the

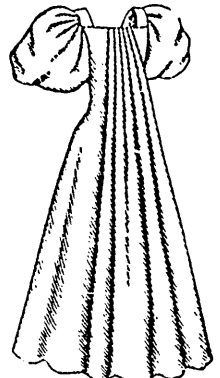
FIGURE No. 230 L.—GIRLS' COAT.

(For Illustration see Page 68.)

FIGURE No. 230 L.—This illustrates a Girls' coat. The pattern, which is No. 7352 and costs 10d. or 20 cents, is in eight sizes for girls from two to nine years of age, and is presented in three views on page 73 of this publication.

The little maiden who is arrayed in this quaint and pretty coat will be prepared for any weather. Tobacco-brown cloth was in this instance selected to make it, and a striped silk lining adds a bright touch of color. The body of the coat reaches to the waist-line and is closed at the center with button-holes and buttons, and the fronts are separated from the seamless back by side-back gores that insure a smooth adjustment at the sides. To the bottom of the waist is joined the skirt, which is in four gored sections that are smooth at the top of the front and sides, the fulness being massed at the center of the back in two backward-turning plaits at each side of the seam joining the bias back edges. The double cape increases the garment's warmth and is a noticeably stylish feature; the capes are smooth at the top and fall with slight fulness below the shoulders in consequence of their skilful shaping. The rolling collar has flaring ends and is sewed to a shaped band that is closed in front. The one-seam leg-o'-mutton sleeves are mounted on similarly shaped linings; they have abundant fulness at the top that is collected in forward and backward turning plaits, while the adjustment below the elbow is close and comfortable. The free edges of the collar and capes are decorated with a band of the cloth stitched at both edges.

The coats for girls yield to the sway of Fashion, yet they have attained a degree of comfort and elegance that commends them to sensible mothers who appreciate the importance of the double cape and the thoroughly protect-



7373

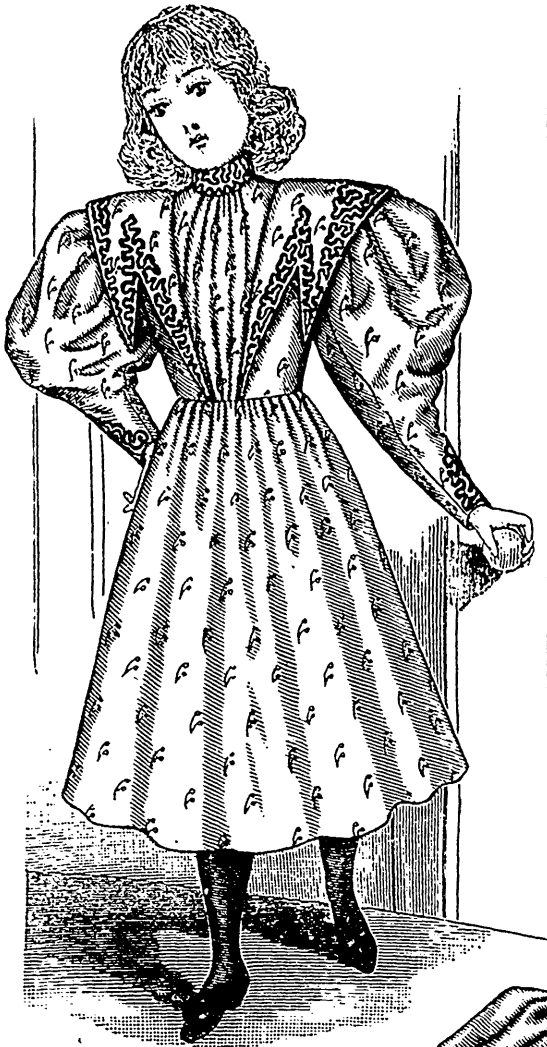
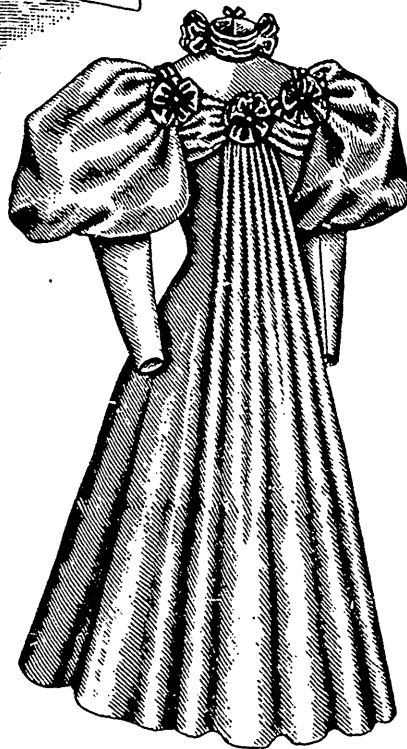


FIGURE No. 232 L.—GIRLS' DRESS.—This illustrates Pattern No. 7379 (copyright), price 1s. or 25 cents.

(For Description see Page 70.)

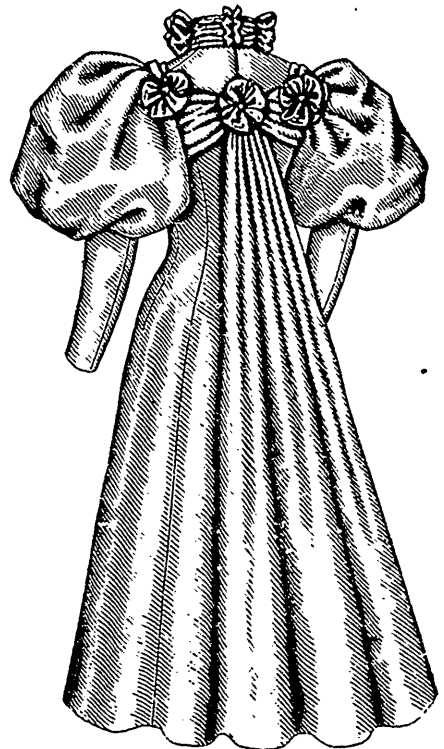
waist-line above extra fulness underfolded in a double box-plait, the outer folds of which flare in fan fashion to the lower edge. Short straps attached at the side seams support the belt, which draws the gown as closely to the figure as may be desired, its pointed ends being crossed at the center of the front. The sleeves flare in bell fashion at the wrists, and are gathered at the top to stand out with the stylish broad effect upon the shoulders. At the neck is a sailor collar which falls in square outline at the back; this collar may be omitted in favor of a close-fitting standing collar, if preferred, both collars being included in the pattern.

The gown is so graceful in its fashioning that, when developed in pretty fabrics, the youthful wearer may assume it to receive her girl friends at home. For an invalid's gown, the style may be made up in some soft woollen, such as cider-down or French flannel; and when a bath-robe is desired, it may be developed in Turkish towelling. A simple completion will suffice, although an edge decoration of braid or ribbon may be chosen for the belt, collar and sleeves. A heavy tassel-tipped cord may take the place of the belt provided by the pattern, and frequently ribbon ties are used to confine the fulness at the waist.



7373

Front View.



7373

Back View.

MISSSES' PRINCESS EMPIRE GOWN. (TO BE MADE WITH A HIGH OR LOW NECK AND LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 70.)

ive length and style of the newest outside garments. A coat of this kind may be made of rough or smooth faced cloth cheviot, diagonal,

chinchilla, or even all-wool suiting goods that are of sufficient weight to be amply protective. Machine-stitching will provide a neat and stylish decoration, and a silk lining is to be commended on account of the ease of adjustment produced by its use.

The felt hat is trimmed with ribbon and feathers.

FIGURE No. 231 L.—GIRLS' COAT.

(For Illustration see Page 68.)

FIGURE No. 231 L.—This illustrates a Girls' coat. The pattern, which is No. 7360 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is presented in four views on page 74 of this magazine.

A stylish top-garment suitable for best or school wear is here shown developed in navy-blue rough coating. The fronts are reversed in very broad lapels and are closed in double-breasted style below the lapels with button-holes and buttons. The usual gores and a center seam complete the admirable adjustment of the garment and the back displays an underfolded box-plait below the center seam and coat-plaits at the side-back seams. The rolling collar, which is mounted upon a close-fitting standing collar, is inlaid with dark-blue velvet, and velvet is similarly applied to the lapels. Attached underneath the rolling collar is a deep cape, the circular shaping of which secures a smooth adjustment over the shoulders and rolling folds below. The cape is lined with plaid silk, and the pointed hood which is included in the pattern is omitted in the present instance. The sleeves, which are shaped by inside seams, are sufficiently full to slip on easily over the fashionably full dress sleeves and are plainly finished at the wrists. The coat is provided with inserted side-pockets, for which curved openings are made in the fronts.

The coat will make up attractive in cloth, chevot, tweed, serge, whipcord, kersey or nelson, and velvet collar and lapel facings may be added or omitted, as preferred. The cape and hood lining will usually be of bright plaid silk, surah or taffeta, and a completion of machine-stitching may be applied to the edges of the coat, if desired. For school and every-day wear a dark-green cloth trimmed with black cord gimp would be quite serviceable.

The hat is a broad shape in fine fur felt, becomingly decorated with ribbon and ostrich tips.

FIGURE No. 232 L.—GIRLS' DRESS.

(For Illustration see Page 69.)

FIGURE No. 232 L.—This illustrates a Girls' dress. The pattern, which is No. 7379 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is pictured differently developed on page 72 of this publication.

The dress is fashioned in a decidedly quaint and picturesque style, and for its development in the present instance novelty goods showing a dahlia figure upon an illuminated dahlia-and-green ground were chosen. The skirt is full and round and is finished at the bottom with a deep hem, and its top is gathered and joined to the body, from which it falls in graceful folds all round. The front of the body, which is mounted upon a dart-fitted front of lining, is disposed in soft folds at the center by gathers at the top and bottom and the folds appear with the effect of a full vest between the ends of fanciful bretelles, which cross the shoulders

smoothly and are narrowed to points at their front ends, while their back ends flare widely at each side of the closing. The simple shaping of the body is completed by under-arm and side-back gores, and the closing is made invisibly at the center of the back. The one-seam gigot sleeves, which are mounted upon linings having the usual seams along the inside and outside of the arm, are smooth and comfortably close-fitting upon the forearm; their fulness at the top is collected in gathers and their wrists are decorated with braiding. The close-fitting standing collar is adorned with fancy braiding, and the free edges of the bretelles are trimmed to correspond.

The dress illustrates a simple and effective mode by which to develop the pretty silk-and-wool mixtures that are so extensively used for girls' dresses. It will also make up attractively in cashmere, serge, flannel, zibeline cloth or foulé, and, if liked, the bretelles may be of velvet, silk or some other contrasting material.

MISSES' PRINCESS EMPIRE GOWN. (TO BE MADE WITH A HIGH OR LOW NECK AND LONG OR SHORT SLEEVES.)

(For Illustrations see Page 69.)

No. 7378.—Hydrangea-blue silk and silk of a darker hue form



7344

Front View.



7344

Back View.

MISSES' COSTUME, WITH THREE-PIECE SKIRT. (COPYRIGHT.)

(For Description see Page 71.)

the combination shown in this gown at figure No. 228 L in this magazine, and ribbon matching the dark silk provides the garniture.

The gown is a fac-simile of a new Empire gown for ladies and is admirably suited to a girlish, graceful figure. It may be made with a low, square neck and short puff sleeves or with a high neck and long sleeves, as illustrated. Pigeon-gray crépon was here selected for the gown, with pink ribbon for the stock and for decoration. The gown is closed at the back and is made over a Princess that is closely adjusted by single bust and under-arm darts and side-back gores. The Princess is covered at the top by a square yoke that is shaped by shoulder seams and sewed over the upper edges of the full front and full back. The front, which is fitted by under-arm darts taken up with the corresponding darts in the Princess, is gathered at the top, and the back is gathered at the top at each side of the closing, the fulness being arranged entirely at the center and falling in flowing folds to the bottom, where the dress measures three yards and a quarter in the middle sizes. At each side of the fulness the gown fits smoothly over the Princess, the effect being exceedingly graceful. An ornamental touch is given the gown by wrinkled ornaments, which cross the front and

back at the lower edge of the yoke. The ornaments are gathered at their side edges, which pass into the arms'-eyes and under-arm darts; and the front ornament is gathered up closely at its center and the back ornaments at their back ends, which are secured with hooks and loops under a large rosette of ribbon, a similar rosette being tacked over the center of the front ornament. At the neck is a standing collar covered with a wrinkled stock that is formed into double, outstanding loops by tuck shirrings at each side, the frill-finished ends closing at the back. The coat-shaped sleeves are covered to the elbow by voluminous puffs that are gathered top and bottom and spread into numerous folds and pretty wrinkles. Ribbon straps that are softly wrinkled cross the shoulders, following the arms'-eyes, and terminate at the top of the ornaments underneath ribbon rosettes.

The mode will be an excellent one to use in making up lace or chiffon over a silk lining, and the lovely crêpons that come in the pale tints so appropriate for young girls will also be selected when the gown is intended for party wear or formal occasions. Cashmere, Henrietta and goods of like weave, as well as plain and fancy silks, are adapted to the mode, for which velvet or satin ribbon will form suitable decoration.

We have pattern No. 7373 in nine sizes for misses from eight to

between two wide gores that extend to the back, where their bias back edges are joined in a center seam. The front and sides of the skirt are fitted smoothly at the top by darts, and the fulness at the back is collected in a box-plait at each side of the center seam, the box-plait spreading gradually into *godet* or funnel folds, which are made more pronounced by an interlining of canvas, moreen or hair-cloth. The skirt measures a trifle more than two yards and three-quarters at the bottom in the middle sizes, and is deeply underfaced with the interlining material at the front and sides to produce the desirable flare. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The short round basque-waist is made over a smooth lining fitted by single bust darts, under-arm and side-back gores and a center seam. Its fronts open over a full vest of silk, that is arranged upon a smooth lining and disposed in soft folds by a single row of gathers at the top and two rows at the bottom, the vest being sewed to the right lining-front and secured with hooks and loops at the left side. The fronts are smooth at the top, and the fulness below the bust is collected in two forward-turning plaits at each side; and over their flaring front edges are rolled fanciful revers, which are piped with velvet and decorated with three large buttons. The back of the waist, which is separated from the fronts by under-arm gores, displays at each side a box-plait that is stitched along its under folds, and all the fulness at and above the waist-line is removed by a dart at each side underneath the box-plait. The *gigot* sleeves are mounted upon smooth linings, which, like the sleeves, are shaped by the customary inside and outside seams. They are gathered at the top to stand out with balloon effect above the elbow and are smooth upon the forearm, the wrists being finished with pipings of velvet. At the neck is a close-fitting standing collar covered with a crush stock of silk, the gathered ends of which are covered by an Imperial bow of silk arranged at the back. The lower edge of the waist is covered with a crush girdle, the gathered ends of which are closed at the center of the front underneath a large Imperial bow to correspond with the one on the stock. The girdle has a seam at the center of the back and is gathered at the seam and tacked to position.

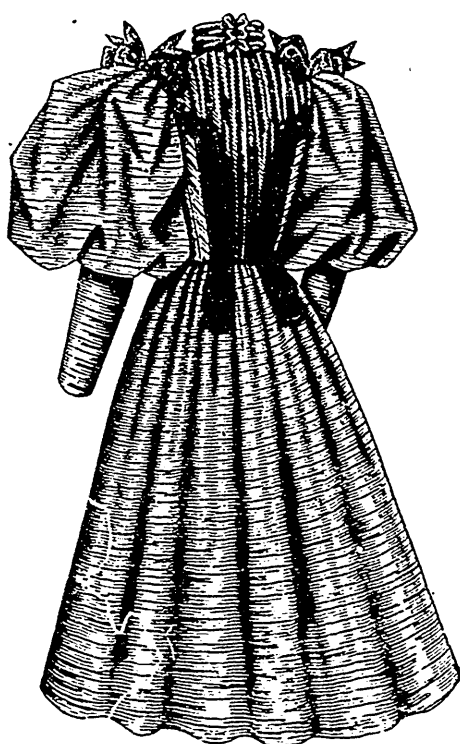
The costume is fashioned in a style that is very becoming to immature figures. It will make up attractively in rock crêpon, velours, silk-and-wool mixtures and in such standard woollens as camel's-hair, serge, cashmere, etc. Velvet in one of the new bluet or dahlia shades may form the full vest and crush collar, or a single material may be used throughout, with velvet ribbon, fancy braid or gimp for decoration.

We have pattern No. 7344 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires three yards and three-eighths of cloth fifty-four inches wide, with two yards of silk twenty inches wide. Of one material, it calls for eight yards and a half twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7326

Front View.



7326

Back View.

MISSSES' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see this Page.)

sixteen years of age. For a miss of twelve years, the gown requires ten yards and a fourth of goods twenty-two inches wide, or seven yards and a fourth thirty inches wide, or five yards and an eighth forty-four inches wide, each with three yards and a half of ribbon three inches wide for the crush collar and to trim. Price of pattern, 1s. 3d. or 30 cents.

MISSSES' COSTUME, WITH THREE-PIECE SKIRT.

(For Illustrations see Page 70.)

No. 7344.—Velvet, cloth, silk and shot cloth are combined in this costume at figure No. 221 L in this DELINEATOR, velvet pipings and pearl buttons providing handsome decoration.

The fanciful fashioning of the costume makes it adaptable to combinations of handsome materials for dressy wear, and it is very stylishly developed in the present instance in brown-and-red cloth and primrose-yellow silk, with pipings of brown velvet and large buttons for decoration. The skirt is of the new three-piece variety, and much of its attractiveness lies in the two rolling *godets* or funnel folds that appear at the back. The front-gore is arranged

MISSSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see this Page.)

No. 7326.—Fawn serge and bluet India silk are combined in this dress at figure No. 225 L in this DELINEATOR, with ribbon and lace insertion for decoration.

The dress possesses the charm of simplicity and is exceedingly stylish in effect. Novelty dress goods and plain silk in the new shade of cascade-green were here chosen to make the dress, and velvet ribbon supplies the decoration. The body is a round waist that is quite fanciful in effect. It has a full front that is gathered

at the neck and along the shoulder seams and lower edges and shaped to show between and above bias side-fronts that pass into the under-arm seams. The waist has backs and side-backs disposed to correspond with the fronts, and the body is made over a fitted lining, which is adjusted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. Under arm gores produce a graceful effect at the sides, and the side-fronts and side-backs are outlined with velvet ribbon that terminates in double loops at the lower edge of the front and back. At the neck is a standing collar covered with a crush collar of silk disposed in soft folds by gathers near the ends, which are finished to form frills; and two rosettes of velvet decorate the front of the collar, one being placed at each side of the center.

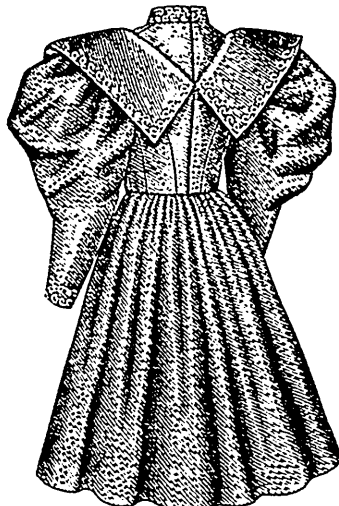


7379

Front View.



7379

View without
Bretelles.

7379

Back View.

GIRLS' DRESS, WITH FANCY BRETelles. (COPYRIGHT.)

(For Description see this Page.)

The coat-shaped sleeves are concealed to the elbows by huge puffs that are gathered top and bottom and spread in numerous wrinkles that are especially graceful. The puff is draped by three upturning plaits that are lightly tacked just forward of the shoulder seam under a bow of velvet ribbon. The straight, full skirt is deeply hemmed at the bottom and gathered at the top and sewed to the bottom of the waist, falling in becoming folds about the figure. It is of stylish width, measuring three yards round at the bottom in the middle sizes.

Many lovely combinations are suggested by this mode, which is particularly recommended to misses of slender figure. Blue serge and red silk can be tastefully united, or green silk with old-rose novelty goods, and if one material be admired, it can be used throughout with dressy results, although greater elaboration can be obtained by combining silk or velvet with wool goods.

We have pattern No. 7326 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, calls for four yards and three-eighths of dress goods forty inches wide, with a yard and a half of silk twenty inches wide. Of one material, it requires eight yards and a half twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7330

Front View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

GIRLS' DRESS, WITH
FANCY BRETelles.

(For Illustrations see this Page.)

No. 7379.—By referring to figure No. 232 L in this magazine, this dress may be seen made of figured novelty goods and decorated with black braiding. The dress may be made simpler by omitting the bretelles, as

shown in the small engraving. Green novelty goods were here chosen for its development, and white soutache braid forms an attractive decoration. The full front, which is arranged over a lining front that is fitted by single bust darts, is gathered at the neck and lower edges, the gathers being drawn well to the center. The ad-

justment of the waist is completed by under-arm and side-back gores, and the closing is made invisibly at the center of the back. Fanciful bretelles that are deeply notched in front to form fancy points extend to the waist-line in front, cross the shoulders and terminate at the back in square ends that meet at their upper corners and flare below. The sleeves are in leg-o'-mutton style, shaped by one seam and mounted on coat-shaped linings; they are close on the forearm, and the

fulness at the top is collected in gathers that cause the sleeve to droop in many pretty folds and wrinkles to the elbow. At the neck is a standing collar of becoming height. The deeply hemmed skirt is gathered at the top and sewed to the bottom of the waist, falling in pretty folds about the figure. The collar and wrists are trimmed with two rows of coiled soutache braid, and a single row of the coiled braid decorates the edges of the bretelles.

This mode is appropriate for ordinary or best wear, according to the materials of which it is made. For school uses cashmere, novelty wool suiting, serge, camel's-hair, etc., will be selected on account of their comfort and durability, and for best wear crêpon, silk and the silk-and-wool novelty goods will make up stylishly. Lace insertion, velvet ribbon or soutache braid will adorn most of these fabrics suitably.

We have pattern No. 7379 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, calls for six yards and an eighth of goods twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7330.—Dark-red cloth is pictured in this dress at figure No. 236 L in this magazine, and dark-red silk rosettes and white feather-stitching provide the decoration.

The dress introduces some novel features, which are shown to advantage in the present instance in mixed cheviot. It has a

full, round skirt, which is deeply hemmed at the bottom and gathered at the top to fall in pretty folds from the round body, the shaping of which is simply accomplished by shoulder and under-arm seams.



7330

Back View.

GIRLS' DRESS (COPYRIGHT.)

(For Description see this Page.)

The front and back of the body are cut in low, round outline at the top, and arranged upon a smooth, high-necked lining that is fitted by single bust darts and under-arm and shoulder seams. The low-necked portions display, at each side of the center of the fronts and back a broad box-plait, which is stitched along its underfolds

and overlaps a forward and backward turning tuck with the effect of a double box-plait; and the body lining is covered at the top with a round yoke shaped by shoulder seams. The closing is made invisibly at the center of the back, and the lower edge of the body is finished with a belt, the upper and lower edges of which are trimmed with a row of braid. The full puff sleeves are gathered at the top and bottom to droop prettily, and the smooth two-seam linings over which they are arranged are covered below the sleeves with round cuff-facings of the material trimmed at the wrists with a row of braid. The moderately high standing collar, which forms a becoming neck-completion, is decorated at the upper and lower edges with braid, and a row of braid defines the lower edge of the yoke.

fitting coat extending to the bottom of the dress and closed in double-breasted style. Such a coat is here shown developed in dark-blue melton and finished with machine-stitching. The close adjustment is effected by single bust and under-arm darts, side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear under long coat-plaits that are each marked at the top with a button. The fronts are reversed at the top in very broad lapels, below which the closing is made in double-breasted style with button-holes and buttons; and the closing at the throat is made with a hook and loop. The *gigot* sleeves, which are shaped by inside seams only, are sufficiently large to slip on easily over the immense dress sleeves in vogue and are smooth upon the forearm, the fulness at the top being collected in forward and backward turning plaits that spread into soft folds and wrinkles above the elbow. The sleeves are decorated with two rows of stitching arranged to outline round cuffs, and the edges and flaring ends of the rolling collar, which is mounted upon a close-fitting, high standing band, are followed by two rows of stitching. The openings to side pockets inserted in the fronts are outlined with machine-stitching, and the edges of the lapels are finished to correspond with the edges of the rolling collar.



7366

Front View.

MISSSES' LONG COAT. (COPYRIGHT)

(For Description see this Page.)



7366

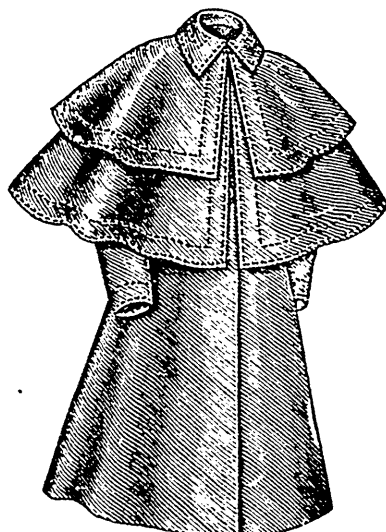
Back View.

MISSSES' LONG COAT. (COPYRIGHT.)

(For Description see this Page.)

The little dress will make up attractively in mixed suiting, Scotch mixtures, cashmere, serge, flannel, crêpon and various other seasonable goods of both plain and fancy weave. The yoke may be of velvet. Bengaline or any other heavy silk, or of the material overlaid with bands of insertion, rows of braid or gimp.

We have pattern No. 7330 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires five yards and three-fourths of goods twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

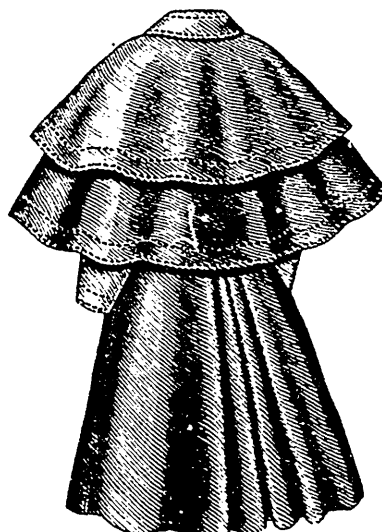


7352

Front View.



7352



7352

Back View.

GIRLS' COAT, WITH DOUBLE CAPE. (COPYRIGHT.)

(For Description see Page 74.)

MISSSES' LONG COAT.

(For Illustrations see this Page.)

No. 7366. — By referring to figure No. 224 L in this magazine, this coat may be observed made of shot coating, with velvet for the collar and revers facings.

One of the most fashionable top-garments for misses is a close-

fitting coat extending to the bottom of the dress and closed in double-breasted style. Such a coat is here shown developed in dark-blue melton and finished with machine-stitching. The close adjustment is effected by single bust and under-arm darts, side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear under long coat-plaits that are each marked at the top with a button. The fronts are reversed at the top in very broad lapels, below which the closing is made in double-breasted style with button-holes and buttons; and the closing at the throat is made with a hook and loop. The *gigot* sleeves, which are shaped by inside seams only, are sufficiently large to slip on easily over the immense dress sleeves in vogue and are smooth upon the forearm, the fulness at the top being collected in forward and backward turning plaits that spread into soft folds and wrinkles above the elbow. The sleeves are decorated with two rows of stitching arranged to outline round cuffs, and the edges and flaring ends of the rolling collar, which is mounted upon a close-fitting, high standing band, are followed by two rows of stitching. The openings to side pockets inserted in the fronts are outlined with machine-stitching, and the edges of the lapels are finished to correspond with the edges of the rolling collar.

The coat will make up attractively in beaver, melton, chinchilla and other cloths suitable for Mid-winter, and with quite as satisfactory results in whipcord, covert cloth and the various other fabrics devoted to garments for the intermediate seasons. A collar facing of velvet may be added, if desired, and a finish of stitching will be the most appropriate mode of completion.

We have pattern No. 7366 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, calls for eight yards and a fourth of goods twenty-two in-

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

GIRLS' COAT, WITH DOUBLE CAPE.

(For Illustrations see Page 73.)

No. 7852.—Light cloth is pictured in this coat at figure No. 230 L

We have pattern No. 7352 in eight sizes for girls from two to nine years of age. To make the coat of one material for a girl of eight years, requires seven yards and a half twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and seven-eighths fifty four inches wide. Price of pattern, 10c. or 20 cents.



7360

Front View.



7360

Back View



7360



7360

GIRLS' COAT. (TO BE MADE WITH OR WITHOUT A CAPE AND HOOD.) (For Illustrations see this Page.)

No. 7360.—This coat is pictured made of navy-blue rough coating at figure No. 231 L in this magazine, with velvet for facings and plaid silk for linings.

A very jaunty and comfortable top-garment suitable either for school or best wear is here shown developed in deep-garnet cloth, with plaid silk for the hood lining. The loose fronts are reversed at the top in broad lapels, below which the closing is made in double-breasted style with button-holes and buttons; the closing at the throat is effected with a hook and eye. The adjustment is close at the back and sides, being made by under-arm and side-back gores and a curving center seam, the center seam terminating below the waist-line above extra fullness that is underfolded in a broad box-plait, and the side-back seams

disappearing under long coat-plaits. The one-seam *gigot* sleeves are voluminous at the top, where they are gathered to stand out fashionably on the shoulders, and are finished with two encircling

in this DELINEATOR, and a striped silk lining and bands of the cloth furnish the decoration.

The coat is here represented made of navy-blue cloth and finished with machine-stitching. The fronts of the short body close at the center with button-holes and buttons, and are separated from the seamless back by side-back gores that produce a smooth adjustment. The skirt, which is composed of four sections gored at the seams, is laid in two backward-turning plaits at each side of the center seam and joined smoothly to the body; it falls in slight ripples at the sides, and the plaits flare in fan fashion to the lower edge. The deep double cape is a suitable and stylish accessory; the deeper cape is fitted at the top by a dart on each shoulder, and the shorter cape is without darts but is perfectly smooth at the top. Both capes fall below the shoulders in scanty ripples that result entirely from their shaping. The collar turns down from the top of a high band which is closed with a hook and loop in front, the ends of the collar flaring prettily. The sleeves are in leg-o'-mutton style shaped by one seam only; the fullness at the top is collected in forward and backward turning plaits, and a close adjustment is maintained below the elbow; they have wide linings of farmer satin to insure their easy adjustment and removal. The free edges of the collar, sleeves and capes are completed in tailor style with two rows of machine-stitching.

Cloth that has a smooth or fleecy surface may be selected to make the coat and so may all the novelty coatings and some heavy suitings. Machine-stitching will provide the most suitable decoration. For best wear a coat of light-tan melton with a changeable silk lining shading from yellow to peach would be dainty and dressy, and if decoration



7376



7376

Front View.



7376

Back View.

MISSSES' BATH, INVALID OR LOUNGING ROBE. (TO BE MADE WITH A STANDING OR A SAILOR COLLAR.) (COPYRIGHT.)

(For Description see Page 73.)

rows of machine-stitching made to outline round cuffs. At the neck is a rolling collar mounted on a standing collar which is closed at

the throat. The ends of the rolling collar flare widely and its edges are finished with two rows of machine-stitching. Two rows of stitching finish the edges of the lapels and a single row follows the edges of curved openings to side pockets inserted in the fronts. Attractive accessories of the coat are the cape and hood, which may be omitted, if undesirable. The cape extends to a stylish depth, and its circular shaping produces a smooth adjustment at the top and a series of rolling folds below the shoulders: it is overlapped at the top by the lapels and its front edges flare widely, and all its free edges are finished with two rows of machine-stitching. The hood is fashioned in pointed Capulin style; it is shaped by a seam extending from the top to the outer edge at the center, and its outer edge is reversed to show the lining of bright plaid silk.

The coat is an excellent mode by which to develop the various inexpensive plain and fancy coatings which have been introduced this season. Cloth, serge, camel's-hair and the heaviest varieties of dress goods are adaptable to this mode for mild-weather uses, and a stylish storm coat may be fashioned from rubber-finished cloth or repellent cloth. The finish adapted in the present instance will be almost invariably chosen.

We have pattern No. 7360 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of eight years, requires seven yards and a half of goods twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and three-eighths fifty-four inches wide, with two yards and a fourth of plaid silk twenty inches wide to line the cape and hood. Price of pattern, 1s or 25 cents.

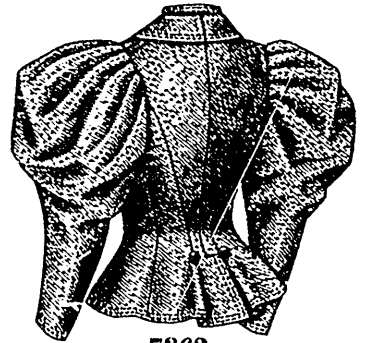


7360



7362

Front View.



7362

Back View.

MISSIE'S BASQUE, WITH REMOVABLE CHEMISETTE. (TO BE MADE WITH PLAITED OR GATHERED SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

MISSIE'S BATH, INVALID OR LOUNGING ROBE. (TO BE MADE WITH A STANDING OR A SAILOR COLLAR.)

(For Illustrations see Page 74.)

No. 7376.—This robe is shown made of heliotrope eider-down flannel all-over embroidered in white at figure No. 229 L in this issue. The practical robe is here represented made of light-blue eider-

gives a graceful fulness to the skirt at the center of the back. A belt with pointed ends is supported by short straps tacked at the waist-line over the side seams and is closed in front with a button-hole and button, the ends being crossed. The neck may be finished with a sailor collar, which is square at the back and has square ends that flare prettily in front; or with a high standing collar, as illustrated. The sleeves are shaped by one seam and are gathered moderately full at the top and present a decided bell flare at the wrist. The edges of the sleeves, collar and belt are decorated with ribbon binding.

Good taste and attractiveness may distinguish a robe of this style if becoming shades of flannel, cashmere, Eider-down flannel, Turkish towelling, etc., be selected to make it. On flannel and cashmere ribbon binding will provide a neat and tasteful finish.

We have pattern No. 7376 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment calls for seven yards and an eighth of goods twenty-seven inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSIE'S BASQUE, WITH REMOVABLE CHEMISETTE (TO BE MADE WITH PLAITED OR GATHERED SLEEVES.)

(For Illustrations see this Page.)

No. 7362.—This basque is shown made of brown and cream cloth, with velvet for the rolling-collar facing, at figure No. 223 L in this magazine.

The removable chemisette is a commendable feature of this double-breasted basque, because white or colored percale or linen chemisettes may alternate with one of the material, thereby giving variety of effect at small expense. Shot suiting was here selected for the basque. The fronts are closed in double-breasted style with buttons and button-holes, and are rendered smooth fitting by single bust darts which extend to the lower edge; they are reversed above the bust to form pointed lapels that meet the rolling collar in notches. Between the lapels is displayed a chemisette, the fronts of which are joined to the short cape back in shoulder seams; it is finished with a standing collar and closed invisibly at the center. The close adjustment of the basque is completed by under-arm and side-back gores, and a well curved center seam that terminates below the waist-line at the top of coat-laps: and coat-plaits, which are marked at the top with a button, are formed below the waist-line of the side-back seams. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; they have fashionable fulness at the top that may be collected in gathers or in upturning plaits, as preferred, and are close on the forearm. The collar of the chemisette and all the free edges of the basque are finished with machine-stitching.

The mode is appropriate for cloth, silk-and-wool or all-wool textures and many cotton fabrics, and when made of the cloth, machine-stitching may provide the completion.



7336

Front View.



7336

Back View.

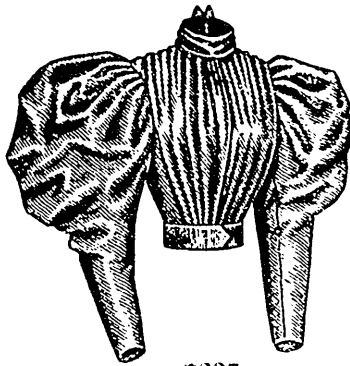
MISSIE'S VASSAR GOWN. (TO BE USED AS A WRAPPER, LOUNGING-ROBE OR NIGHT-GOWN.) (COPYRIGHT.)

(For Description see Page 76.)

down flannel and decorated with ribbon binding. It reaches to the floor and is quite negligé. The fronts are gathered at the top at

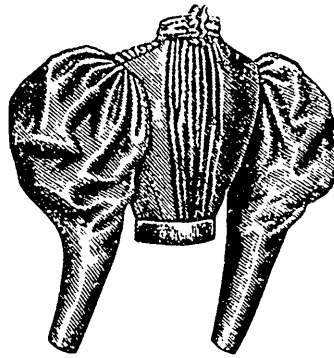
We have pattern No. 7302 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the busque calls for four yards and three-fourths of goods twenty-two inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 10d. or 20 cents.

The blouse-waist is in great favor for development in plain and fancy silks and light wool materials to wear with contrasting skirts. It is here shown made of silk and has a full back and full fronts separated by under-arm gores that produce a smooth effect at the sides; and is arranged on a shorter lining fitted by single bust darts, under-arm and side-back gores and a curving center seam. The full fronts are gathered at the neck and shoulder edges and at the waist-line at each side of the closing, which is made at the center; and the back is gathered at the neck and waist-line, the fulness being drawn well to the center. The sleeves are in leg-o'-mutton style, shaped by one seam only



7335

Front View.



7335

Back View.



7335

MISSIS' BLOUSE-WAIST. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see this Page.)

MISSIS' VAS-SAR GOWN. (TO BE USED AS A WRAPPER, LOUNGING-ROBE OR NIGHT-GOWN.)

(For Illustrations see Page 75.)

No. 7336.—By referring to figure No. 227 L in this DELINEATOR, this gown may be seen made of figured India silk and plainly completed.

The gown is here portrayed developed in blue China silk. The full, loose fronts and full, loose back are separated at the sides by under-arm gores and on the shoulders by the full sleeves, which extend to the neck. The hemmed front edges are closed to a desirable depth with button-holes and buttons and are lapped and tacked below the closing. The gown is turned under at the top and shirred to round yoke depth, the shirrings being evenly spaced and secured by tackings to a round yoke-stay shaped by shoulder seams; and the top of the garment forms a pretty standing frill about the neck. The sleeves are turned under at the wrists and shirred to form pretty frills about the hands, the shirrings being tacked to a narrow stay.

The gown will make up attractively in India or China silk, surah, plain or printed lawn, cambrie and other fabrics used for such garments.

and mounted on coat-shaped linings; they are gathered at the top to spread in broken folds to the elbow, below which a close adjustment is maintained. At the neck is a standing collar covered with a crush collar, the frill-finished ends of which are closed at the back. The crush collar may be omitted, if a plain collar be preferred. The waist is encircled with a pointed belt closed at the front.

Blouse-waists of this kind are liked for wear with full or gored skirts or those that are slightly draped and may be made up in checked, striped, changeable or plain silk or surah.

We have pattern No. 7335 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse-waist requires four yards and a half of goods twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSIS' AND GIRLS' TWO-SEAM COAT-SHAPED SLEEVE WITH PUFF. (FOR OUTSIDE GARMENTS.)

(For Illustration see this Page.)

No. 7343.—Havana-brown velvet and dark tan-colored cloth were selected to make this sleeve, which is a popular style for long or short coats and jackets. The puff is abundantly full and is gracefully arranged on the coat sleeve, which is shaped by an inside and outside seam and fits the forearm smoothly. The puff is gathered at the top and bottom and droops in many pretty folds.

Two materials can be tastefully combined in this manner, or a single fabric may be used throughout.

We have pattern No. 7343 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of sleeves needs two yards and five-eighths of velvet twenty inches wide, with half a yard of cloth fifty-four inches wide. Of one material, they require two yards and seven-eighths twenty-two inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 5d. or 10 cents.

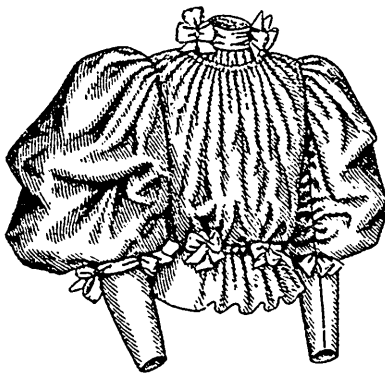


7343

MISSIS' AND GIRLS' TWO-SEAM COAT-SHAPED SLEEVE, WITH PUFF. (FOR OUTSIDE GARMENTS.) (COPYRIGHT.)

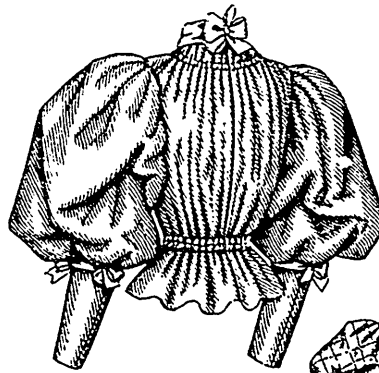
(For Description see this Page.)

We have pattern No. 7336 in nine sizes for misses from eight to sixteen years of age. To make the gown for a miss of twelve years, requires eight yards and three-fourths of goods twenty-two inches wide, or six yards and three-fourths thirty inches wide, or five yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



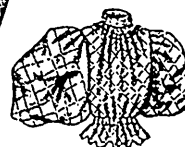
7351

Front View.



7351

Back View.



7351

MISSIS' BLOUSE-WAIST. (WITH FITTED BODY-LINING.) (TO BE MADE WITH LONG OR ELBOW SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

MISSIS' BLOUSE-WAIST. (WITH FITTED LINING.) (For Illustrations see this Page.)

No. 7335.—Another view of this stylish waist is given at figure No. 222 L in this magazine, where it is pictured made of cashmere and trimmed with satin ribbon.

This waist forms part of the stylish afternoon toilette seen at figure No. 219 L in this DELINEATOR, where it is pictured made of Liberty

MISSIS' BLOUSE-WAIST. (WITH FITTED BODY-LINING.) (TO BE MADE WITH LONG OR ELBOW SLEEVES.)

(For Illustrations see this Page.)

No. 7351.—

satin shading from tan to yellow and decorated with brown ribbon.

The blouse-waist is an attractive style by which the numerous novelty silks in plaid, striped, shot and figured designs that are so extensively used just now. The waist may be made up straight or bias, as shown in the illustrations, the straight effect being shown in plain China crêpe and the bias effect in wool goods. The full front and backs are joined in shoulder and under-arm seams and arranged upon a body lining, which extends only to the waist-line and is snugly adjusted by single bust darts and under-arm and side-back gores. The fulness at the top of the waist is evenly distributed by a row of gathers at the neck and a double row of shirring a short distance below, and the fulness at the waist-line is drawn by three rows of shirring that are tacked to the lining, the lower part of the waist falling with frill effect over the skirt. The closing is made invisibly at the center of the back. The coat-shaped sleeves have large draped puffs extending to the elbow and gathered at the top and bottom and also along the seam, the simple draping being effected by two tack-

ings. The lower edges of the puffs are concealed by wrinkled sections of ribbon, upon which rosette bows of similar ribbon are arranged at the front and back of the arm. If desired, the sleeves may be made up in elbow length, as shown in the small engraving. At the neck is a close-fitting standing collar closed at the back and covered with a crush stock of ribbon that is decorated at the back and at each side of the front with a rosette bow of ribbon. A full rosette-bow decorates the blouse-waist at the waist-line at each side of the front.

The mode is desirable for striped, checked, plain and changeable silk, surah, taffeta, India or China silk or any stylish woollen goods. The new plaid brilliantines are especially well adapted to the mode, and velvet, satin or moiré ribbon may trim it daintily. We have pattern No. 7351 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse-waist cut bias requires five yards and three-fourths of goods twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and five-eighths forty-four inches wide. The garment cut lengthwise needs four yards and seven-eighths twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

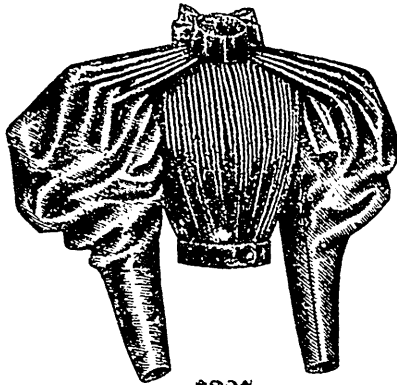
MISSES' KNIFE-PLAITED BLOUSE-WAIST (HAVING THE EFFECT OF AN ACCORDION-PLAITED WAIST), WITH RAGLAN SLEEVES AND A FITTED LINING. (For Illustrations see this Page.)

No. 7327.—Taffeta showing blue and gold is the material represented in this waist at figure No. 220 L in this DELINEATOR, where it forms part of a stylish toilette. Very attractive features are shown in the blouse-waist, which is

here pictured made up in silver-gray silk and decorated with velvet ribbon. The full fronts, which close at the center, are laid in very fine forward-turning plaits at the neck and shoulder edges and at the waist-line, and the seamless back is laid in fine side-plaits to correspond. The waist is made on a lining fitted by single bust darts, under-arm and side-back gores and a curving center seam, and the plaits are lapped and tacked to the lining at the waist-line. The fronts droop prettily over a belt, which encircles the waist and closes in front. The belt is covered with a belt of velvet ribbon that is finished at the back with a full bow of velvet ribbon. At the neck is a standing collar overlaid with velvet ribbon; it closes at the back under a dainty loop bow of the ribbon. The Raglan sleeves, which are novel in style and abundantly full, are each shaped by a seam along the inside of the arm and arranged upon a coat-shaped lining. They are extended to the neck, where they are laid in forward and backward turning plaits and are gathered at the arm's-eye, while on the forearm they are comfortably adjusted.

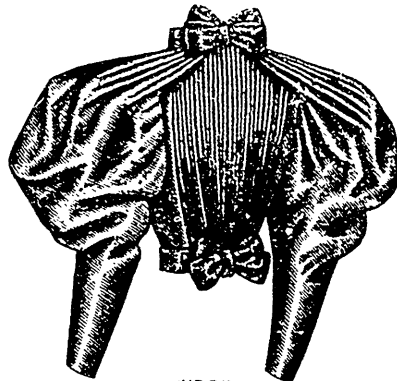


7327



7327

Front View.



7327

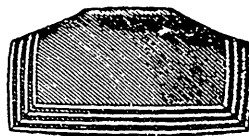
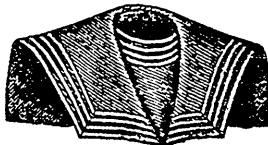
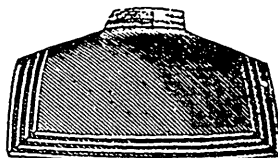
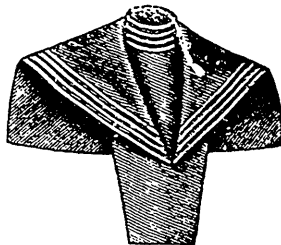
Back View.

MISSES' KNIFE-PLAITED BLOUSE-WAIST (HAVING THE EFFECT OF AN ACCORDION-PLAITED WAIST), WITH RAGLAN SLEEVES AND A FITTED LINING. (COPYRIGHT.)

(For Description see this Page.)

are plaited and arranged over a silk lining of some bright color will be most appropriate for the mode, which is dressy and may be suitably worn with a plain or draped skirt. Silk and satin in such shades as cerise and blue are quite popular for these waists, and when covered with plaited or gathered chiffon the effect is charming. The mode, however, will develop equally well in all sorts of silks and in many varieties of softly woven all-wool or silk-and-wool dress goods.

We have pattern No. 7327 in seven sizes for misses from 10 to 16 years of age. For a miss of twelve years, the blouse-waist requires five yards and three-fourths of material twenty-two inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.



7369

MISSES' AND GIRLS' SAILOR COLLARS. (COPYRIGHT.)

(For Description see this Page.)

MISSES' AND GIRLS' SAILOR COLLARS.

(For Illustrations see this Page.)

No. 7369.—The various styles of sailor collars here represented are made of navy-blue serge and decorated with white braid. They all present the usual square outline at the back and are quite deep. One style exhibits a shield of blue serge that is extended in a shallow cape across the back and topped by a standing collar closed at the back, both collars being decorated with four rows of braid; the long, tapering ends of the sailor collar meet in points and terminate low on the shield. When adjusted the shield laps under the blouse or waist, so that it is visible only above the ends of the collar. Another style of sailor collar has broad ends and is adjusted on a similarly shaped shield made without a standing collar; its ends are slightly hollowed and meet at their front corners, and the neck of the shield and the free edges of the collar are decorated with four rows of braid. The remaining collar has the same square

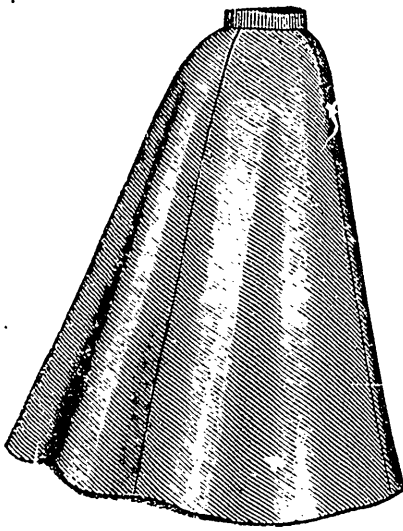
with four rows of braid. The remaining collar has the same square

outline at the back, and closes at the throat; its ends may flare sharply in deep points or may be prettily rounded, as illustrated; the decoration consists of four rows of braid at the edge.

Blouse or shirt waists may be completed with collars fashioned in sailor style, and yachting, bicycling and many suits of wool or cot-

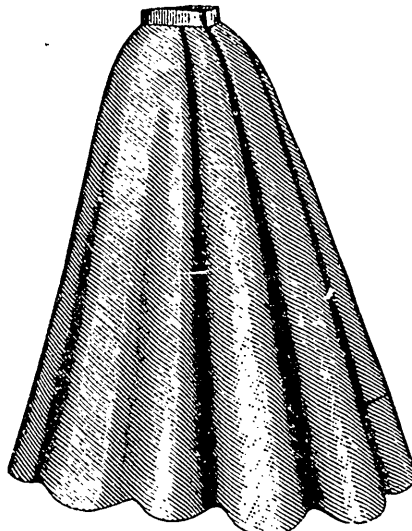
hair crépon and novelty goods of all stylish varieties. A foot decoration of bands of velvet, ribbon, braid, gimp, galloon or passementerie or tiny folds of velvet, satin or silk may be added, or a finish of one or several rows of machine-stitching, or the simple completion chosen in the present instance may be adopted.

We have pattern No. 7357 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt will require three yards and five-eighths of goods twenty-two inches wide, or two yards and a fourth forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.



7357

Side-Front View.



7357

Side-Back View.

MISSES' THREE-PIECE SKIRT WITH FULLNESS ARRANGED TO FALL IN TWO FLOWING BOX-PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see this Page.)

ton may be rendered stylish by one of these simple yet dressy accessories. Braid will be the most appropriate decoration. The mode may be made up in a combination of fabrics or colors, and in such cases decoration may be omitted.

We have pattern No. 7369 in eight sizes from two to sixteen years of age. For a miss of twelve years, the collar closing at the throat needs half a yard of goods twenty-seven inches wide; while the shield and either of the other collars will require one yard twenty-seven inches wide, or five-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' THREE-PIECE SKIRT WITH FULLNESS ARRANGED TO FALL IN TWO FLOWING BOX-PLAITS AT THE BACK.

(For Illustrations see this Page.)

No. 7357.—This skirt is shown made of fancy cheviot and finished with machine-stitching at figure No. 220 L in this magazine.

The skirt displays very graceful outlines and is here pictured developed in cheviot in a popular fuchsia shade. It is of the fashionable three-piece variety, having a narrow front-gore arranged between two wide gores which extend to the center of the back, where their bias back edges are joined in a seam. The shaping of the gores produces a decided flare at the bottom and a smooth effect at the front and over the hips, and the fulness is collected at each side of the placket, which is made above the center seam, in a broad box-plait that widens gradually all the way down, the plaits flowing with very graceful effect to the lower edge. The skirt is fashionably wide, measuring fully three yards round at the bottom in the middle sizes, and may be deeply under-faced with canvas, hair-cloth or crinoline to make the flare more pronounced. The top of the skirt is completed with a belt.

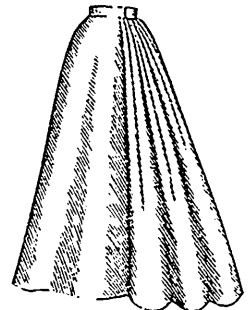
This skirt may accompany any of the new basques or blouse-waists, and will develop attractively in cloth, serge, cheviot, whipcord, camel's-hair, French and English covert cloth, velours, goat's-

wide at the bottom and very narrow at the top, where they are arranged in small box-plaits, the plaits widening into three pronounced godet folds. The stately effect of the godets is preserved by an interlining of canvas, crinoline or hair-cloth and a strap tacked to them underneath: and the front may be

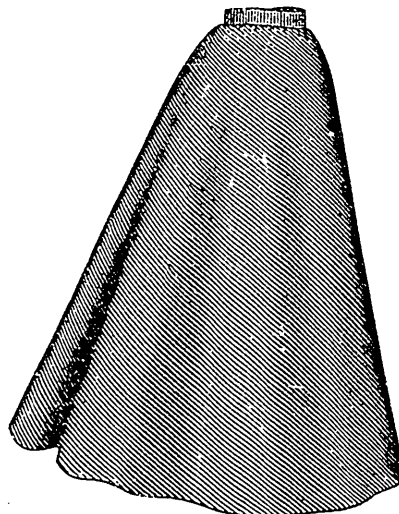
MISSES' SKIRT. (TO BE GATHERED OR MADE WITH THREE GODET PLAITS AT THE BACK.) (For Illustrations see this Page.)

No. 7323.—At figure No. 219 L in this magazine this skirt is shown made of brown serge and trimmed with a band of biscuit-colored cloth and brown ribbon.

The skirt, which is here represented developed in plain woollen goods of seasonable texture, displays graceful godet plaits at the back and the distended appearance that is so pronounced a feature of the latest modes for ladies. It has a wide, circular front, which is shaped to produce slight fulness at the top and a decided flare toward the bottom, and three back-gores that are

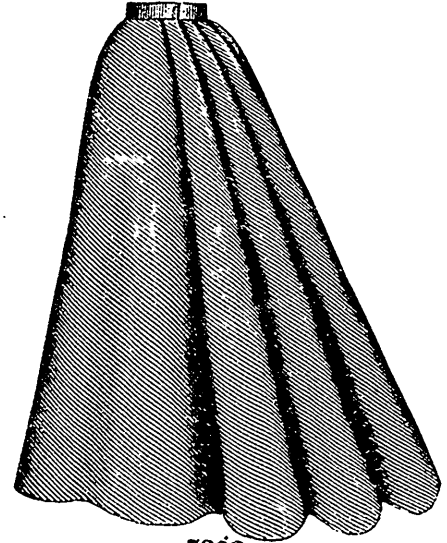


7323



7323

Side-Front View.



7323

Side-Back View.

MISSES' SKIRT. (TO BE GATHERED OR MADE WITH THREE GODET PLAITS AT THE BACK.) (COPYRIGHT.)

(For Description see this Page.)

deeply underfaced with similar stiff material to emphasize the flare. The skirt is of fashionable width at the bottom, where it measures three yards and a half in the middle sizes, and the very slight ful-

ness at the top of the front is collected in gathers. A placket is finished above the first seam from the center of the back at the left side, and the top of the skirt is completed with a belt. The fulness at the top of the back-gores may be collected in gathers, if preferred, as shown in the small illustration.

The skirt will make up fashionably in cloth, serge, chevot, camel's-hair, cashmere, hopsacking and plaid, striped, figured and shaded novelty goods of all kinds. If a plain finish be undesirable,

a foot trimming consisting of several encircling bands of velvet, ribbon, gimp, fancy braid, jet or silk passementerie, etc., may be added in any pretty way preferred.

We have pattern No. 7323 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt needs four yards and three-eighths of goods twenty-two inches wide, or two yards and an eighth forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.

Styles for Little Folks.

FIGURE No. 233 L.—CHILD'S TOILETTE.

(For Illustration see this Page.)

FIGURE No. 233 L.—This illustrates a Child's coat, granny bonnet and muff.

The coat pattern, which is No. 7347 and costs 10d. or 20 cents, is in eight sizes for children from one to eight years of age, and may be seen differently made up on page 82 of this magazine. The bonnet pattern, which is No. 7371 and costs 5d. or 10 cents, is in four sizes for little girls from one to seven years of age, and is again portrayed on page 82. The muff pattern, which is No. 6613 and costs 5d. or 10 cents, is in four sizes for children, girls, misses and ladies, and is also shown on its accompanying label.

The coat represents an exceedingly quaint and pretty style, and is depicted in the present instance made of Sicilienne, and dark velvet

overlaid with lace, with beaver fur for decoration. The body of the coat is short and round and is shaped by under-arm and shoulder seams, and from it depends the skirt, which is in gored circular shape. The skirt is perfectly smooth where it joins the body at the front and sides, while below, at the sides, it falls in pretty ripples; and the fulness at the back is arranged in a box-plait at each side of the center-seam, the plaits spreading in close imitation of the *godets* so much admired in ladies' garments. Falling some

distance below the body, and almost entirely concealing it, is a cape, the circular shaping of which renders it smooth at the top and causes it to undulate gracefully all round below the shoulders. The front edges of the cape flare slightly at each side of the closing, which is

made at the center of the front with button-holes and buttons; and deep slashes made at the sides reveal the puff sleeves prettily. All the free edges of the cape are attractively decorated with a band of beaver, and similar fur edges the rolling-collar, and also the wrists of the coat shaped sleeves, over which puffs droop to the elbow.

The coat materials are tastefully united in the bonnet, which has a smooth front that is stiffened by an interlining to flare picturesquely over the face. The front is joined smoothly to a full crown that is disposed in pretty folds by plaits at the front and lower edges, the shape being preserved by a lining consisting of a circular center



FIGURE No. 233 L.

FIGURE No. 234 L.

FIGURE No. 233 L - CHILD'S TOILETTE.—This illustrates Child's Coat No. 7347 (copyright), price 10d. or 20 cents; Granny Bonnet No. 7371 (copyright), price 5d. or 10 cents; and Muff No. 6613 (copyright), price 5d. or 10 cents. FIGURE No. 234 L.—LITTLE GIRLS' OUTDOOR TOILETTE.—This illustrates Little Girls' Coat No. 7324 (copyright), price 10d. or 20 cents; and Bonnet No. 7341 (copyright), price 5d. or 10 cents.

(For Descriptions see Pages 79 and 80.)

ter and a plain side. From the lower edge of the bonnet falls a curtain, which, by reason of its circular shaping, is smooth at the top and ripples below. Ribbon ties are bowed under the chin, and a fancy bow of ribbon is set over the joining of the front and crown at the top. A band of fur trims the free edges of the curtain and front and a wrinkled section of Sicilienne covers the joining of the front and crown.

The muff is of beaver fur lined with satin. It consists of an out-

side section having its end joined in a seam, and an inside section the ends of which are also seamed. The side edges of the outside and lining are joined, those of the lining being turned under and stitched to form casings, which hold elastics that draw the fulness up closely.

All kinds of seasonable coating fabrics and heavy dress goods are appropriate for the coat, and fur bindings, braid or passementerie are suitable trimmings. The bonnet may be of silk or velvet or may match the coat, and for the muff any preferred variety of fur or heavy cloth may be chosen.

FIGURE No. 234 L.—LITTLE GIRLS' OUTDOOR TOILETTE.

(For Illustration see Page 79.)

FIGURE No. 234 L.—This illustrates a Little Girls' coat and bonnet. The coat pattern, which is No. 7324 and costs 10d. or 20 cent, is in seven sizes for little girls from two to eight years of age, and is differently represented on page 81 of this magazine. The bonnet pattern, which is No. 7341 and costs 5d. or 10 cents, is in four sizes for little girls from one to seven years old, and may be again seen on page 82.

A very becoming and practical street toilette for wee maidens is here portrayed. In this instance the coat is pictured developed in a combination of light-brown shot cloth and dark-brown velvet, with ermine fur for decoration. The garment has a rather short, round body, from which depends a gored skirt that presents a smooth effect at the front and is formed at the back in three box-plaits which flare toward the lower edge. The fronts are folded back their entire depth in large revers which extend in points on a cape that is shaped in circular style, the cape being smooth on the shoulders and falling in very slight ripples below. The edges of the revers and cape are effectively decorated with a band of ermine fur, and similar fur follows the edge of the rolling collar at the neck. Drooping quaintly from beneath the cape are puff sleeves, which are gathered at their upper and lower edges and arranged over coat-shaped linings that are revealed to deep cuff depth at the wrist, and are finished with cuff facings of velvet decorated at the wrist edges with bands of fur. The cape may be omitted when a less fanciful top-garment is desired.

The bonnet is made of the velvet. It has a full front that is turned under at its back edge and gathered to form a frill about a circular center; and a revers with rounding corners is arranged in front at each side. The bonnet is rendered comfortable by an interlining, and a silk lining consisting of a circular center and a front gathered to the center; and to the lower edge of the bonnet is joined a curtain having a rounding lower outline. The back edges of the revers are decorated with a band of ermine, and a bow of ribbon is set at the front of the bonnet between the revers. Ribbon ties are prettily bowed under the chin.

Comfortable coats for little girls are made of smooth or rough surfaced cloth or plain or fancy coating, and fur and braid are the decorations most approved. The bonnet may be made up to match the coat or it may be of silk or velvet in any becoming hue.

FIGURE No. 235 L.—CHILD'S DRESS.

(For Illustration see this Page.)

FIGURE No. 235 L.—This illustrates a Child's dress. The pattern, which is No. 7350 and costs 10d. or 20 cents, is in eight sizes for children from two to nine years of age, and is shown in two views



FIGURE No. 235 L.—CHILD'S DRESS.—This illustrates Pattern No. 7350 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

differently made up and trimmed on page 81 of this DELINEATOR.

The long blouse-body and short skirt of the dress are wonderfully becoming to very little folks, and the garment may be worn with or without a guimpe. Taffeta silk and satin ribbon in a delicate pink hue were selected for its development in the present instance, and satin ribbon decorates it handsomely. The lining which supports the blouse is closed at the center of the back and is fitted by under-arm gores. The front and backs of the blouse are gathered along the shoulder seams and around the low neck and are joined in under-arm and shoulder seams; the blouse is also gathered at the lower edge and at belt depth above, and the fulness droops over the belt in correct blouse style. The short, deeply hemmed skirt is gathered at the top and sewed to the bottom of the blouse, falling in graceful folds about the figure. The short, puff sleeves are gathered at the top and bottom and prettily draped to their smooth linings, and a cording of silk finishes the lower edges. From the neck falls a gathered Bertha of satin ribbon headed by a box-plaited ruche of silk. Three upright bands of ribbon decorate the blouse, spreading downward from beneath the Bertha and terminating at the ribbon belt under rosettes of ribbon; and similar bands adorn the skirt, each being completed at the lower end with a rosette.

Dainty little dresses will be made up after this fashion in pure white nainsook, fine cambric and many washable fabrics, but for very dressy purposes delicately tinted silks will be selected and decorated with satin or velvet ribbon as illustrated.

CHILD'S DRESS, WITH LONG BLOUSE-BODY AND SHORT SKIRT. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (For Illustrations see Page 81.)

No. 7350.—This dress is shown daintily made up in white silk and ribbon at figure No. 235 L in this magazine, a pretty disposal of ribbon contributing the decoration.

The dress is fashioned in the quaint English style and may be worn with or without a guimpe. It is here represented made of white crêpe and embroidered chiffon edging and decorated with white satin ribbon and a ruching of chiffon edging. The short skirt is full and round and finished at the bottom with a deep hem, and the top is gathered and joined to the long body, which is shaped in low, round outline at the top. The full front and full backs of the body are joined in shoulder and under-arm seams and arranged upon a lining fitted by under-arm gores and closed at the back. The front and backs are gathered at the top and along the shoulder edges, and the lower edge is drawn by two rows of gathers arranged at belt depth apart, the fulness drooping with full blouse effect over a belt, which finishes the lower edge. The belt is covered with a band of white ribbon decorated at the center of the back and front and at each side with large rosette-bows of similar ribbon. The closing is made at the center of the back with button-holes and buttons; and to the top of the body is joined a Bertha frill of embroidered chiffon edging that is headed with a box-plaited ruching of chiffon insertion. The full, short puff sleeves, which are arranged upon smooth linings, are gathered at the top and bottom and simply draped by tackings to the lining beneath full rosette-bows at the front and back of the arm.

The dress is spotted a charming mode by which to develop pretty plain, figured or spotted silk, cashmere, serge, flannel and various other suitable woollens. The skirt may be trimmed with satin ribbon, fancy braid or feather-stitching, and, if desired, the dress may be worn with a guimpe of China silk, wool, nainsook, or lawn.

We have pattern No. 7350 in eight sizes for children from two to nine years of age. For a child of five years, the dress needs two

yards and seven-eighths of crépon forty inches wide, with a yard and five-eighths of chiffon edging four inches and a half wide. Of one material, it requires five yards and a half twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 10d. or 20 cents.

ty-two inches wide, or three yards and a fourth forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 7324. — Another view of this coat is given at figure No. 234 L in this magazine, where it is shown made of cloth and velvet and decorated with ermine.

The pointed revers and deep cape are noticeably dressy features of the coat, which is here pictured made up in tobacco-brown faced cloth and decorated with fur. The quaint, short waist is simply shaped, the fronts being joined to the seamless back in shoulder and under-arm seams. The fronts, which are folded back to form large, pointed revers, are broadly lapped, and the invisible closing is made diagonally from the throat to the waist-line. To the waist is joined a gored skirt that is in five sections; the skirt is perfectly smooth at the front and sides and is arranged at the back in three box-plaits that stand out prominently and widen gradually toward the lower edge. The cape has a rounding lower outline and square ends and is smooth at the top; it entirely conceals the body at the back, underlaps the revers broadly and is attached beneath the rolling collar, which is made with a center seam and flaring ends. The full puff sleeves are arranged over coat-shaped linings, which are revealed to cuff depth and faced with the material; the sleeves are gathered at the top and bottom, and their lower edges are decorated with a band of fur. The edges of the cape, collar and revers are decorated with fur. The effect of the coat without the cape is shown in the small illustration.

Quaint little coats are made up in this way in beaver, faced and covert cloth, and camel's-hair in such shades as old-rose, electric, Gobelin or navy blue, forest, myrtle or hunter's green, etc. Astrakhan, chinchilla, or bands of ermine or China seal will provide an appropriate completion.

We have pattern No. 7324 in seven sizes for little girls from two to eight years of age. To make the coat for a girl of five years, will require six yards of material twen-

with fur binding. The short waist, which is shaped by shoulder and under-arm seams, has a seamless back and is closed with button-holes and buttons at the center of the front. The gored circular skirt is smoothly joined to the waist; it is in four, gored sections, that are joined in a seam at the center of the back and in side seams that are in line with the under-arm seams of the body. A single box-plait is formed at each side of the center seam, the plaits flaring in deep rolling flutes; and the circular shaping produces a stylish flare and shallow flutes at the sides. The neck is finished with a rolling collar having flaring ends. The cape is smooth at the top, and may be left plain or may be deeply slashed on the shoulders, as illustrated; a slight ripple effect is produced all round by its circular shaping. Very full puffs which extend to the elbow are arranged over the coat-shaped sleeves; they are gathered at the top and bottom and stand out prettily from the arm, and the wrists are completed with fur binding. The free edges of the collar and cape are similarly decorated with fur binding.

This convenient and pretty garment can be made without an extravagant outlay, and a good choice for its development could be made from chevrot, faced cloth, camel's-hair that may be suitably lined, or the fancy coatings that are serviceable and warm. Fur or braid will be a tasteful decoration.

We have pattern No. 7347 in eight sizes for children from one to eight years of age. To make the coat for



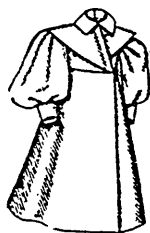
7350
Front View.



7350
Back View.

CHILD'S DRESS, WITH LONG BLOUSE-BODY AND SHORT SKIRT. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 80.)



7324
View without Cape.



7324
Front View.



7324
Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)

four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

of ribbon an inch and a half wide for the ties, etc. Price of pattern, 5d. or 10 cents.

LITTLE GIRLS' BONNET.

(For Illustration see this Page.)

No. 7341.—Dark velvet is pictured in this quaint bonnet at figure No. 234 L in this DELINEATOR, and ribbon and bands of ermine provide the garniture.

The bonnet is fashioned with a quaintness that suggests the popular Puritan modes, and it is portrayed in the present instance made of faced cloth, with silk for the lining, ribbon for the ties and ribbon and bands of beaver fur for decoration. It has a wide front that fits the head closely and is turned under at the back edge and gathered to form a dainty frill, which overlaps the small circular crown, the back edges of the front being joined in a seam at the center of the back. Rolling back from the front edge of the front are revers, which are quite wide at the upper ends and narrowed slightly toward the lower ends, their back corners being prettily rounded. The revers are lined with silk and stiffened, like the front and crown, with an interlining of crinoline. To the lower edge of the bonnet is joined a circular curtain, that is deepest at the center and lined with silk. The edges of the curtain and revers are trimmed with beaver fur. The bonnet is provided with a silk lining, which has a wide side that is gathered at its back edge and joined to a small circular crown, its ends being joined in a seam at the center of the back. An interlining of wadding is added for necessary warmth, and between the front edges of the bonnet and lining is inserted a narrow ruching. The plaited ends of ribbon tie-strings are attached to the lower front corners of the bonnet, and the strings are tied under the chin; loops of similar ribbon decorate the top of the bonnet, being arranged between the ends of the revers; and a cluster of similar loops rises between two fur pompons arranged upon the top of the front.

The bonnet will make up attractively in velvet, Bengaline, corded silk, satin, cloth, camel's-hair, cashmere and various other silks and woollens, and may be trimmed with beaver or other fur, lace, ribbon, etc. It may be made to match the coat with which it is worn, or of some material that will look well with different coats.

We have pattern No. 7341 in four sizes for little girls from one to seven years of age. To make the bonnet for a girl of five years, requires five-eighths of a yard of goods either twenty-two or forty-four inches wide, with five-eighths of a yard of lining silk twenty inches wide for the lining, and two yards and seven-eighths

LITTLE GIRLS' GRANNY BONNET.

(For Illustration see this Page.)

No. 7371.—Velvet overlaid with lace, and Sicilienne are united in this bonnet at figure No. 233 L in this magazine, ribbon and fur providing pretty decoration.

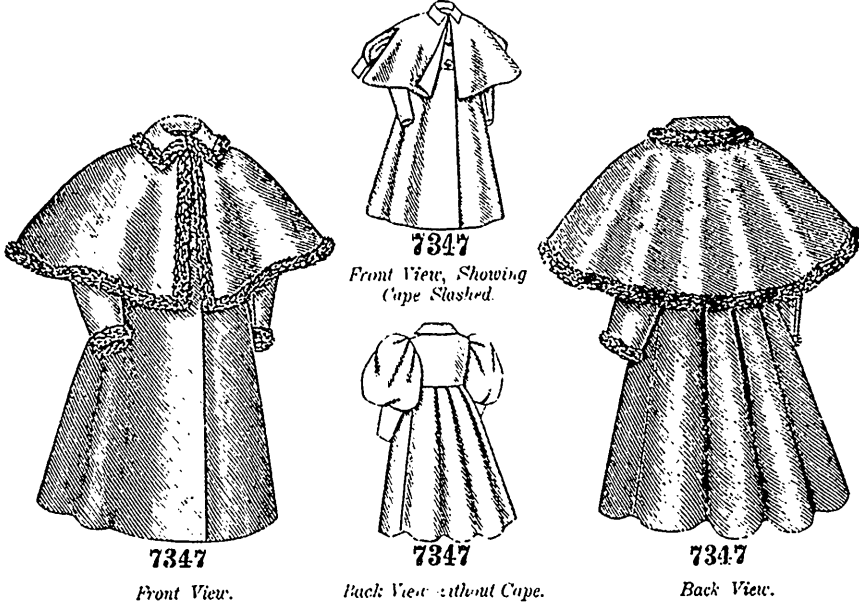
The bonnet is fashioned in the usual granny style and for its development in the present instance corded silk was chosen. The front, which is smooth on the outside and flares in poke fashion, is broad enough to afford protection to the face; it is interlined with crinoline or some other stiff material to preserve its shape, and its insidesection, although smooth at the front edge, is made soft and pretty by four shallow, downward-turning plaits laid in its back edge at each side of the center. The full crown rises picturesquely above the front; it is arranged in pairs of upturning, overlapping plaits at its front edge at each side of the center and joined to the back edge of the front, the plaits spreading into pretty fulness.

At the lower edge the fulness is collected in three backward-turning plaits at each side of the center, and across the lower edge of the front and crown is joined a curtain, which is smooth at the top, its circular shaping permitting it to fall in slight ripples. The plaited ends of ribbon ties are attached to the front, and the crown is provided with a lining, which consists of a small, circular center, and a side that is gathered at its back edge and joined to the center, the ends of the side being joined in a seam at the back. A twist of ribbon outlines the crown, and a ribbon bow decorates the bonnet at the center of the back. A many-looped bow ornaments the bonnet on top, and the outer edges of the front and curtain are trimmed with fur.

The little bonnet will make up attractively in cloth or serge for ordinary occasions, and in the handsome varieties of silk for best wear. Beaver or other fur and ribbon may provide effective decoration,

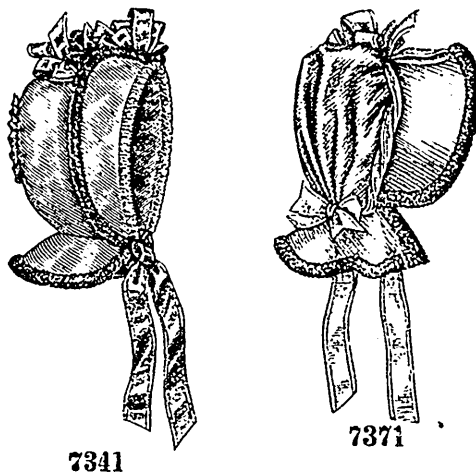
or a plain completion may be chosen. A dainty bonnet may be fashioned from cream-white Bengaline or velvet, lined with plain lining silk and edged with sable or beaver bands, a tiny head being adjusted at the top at each side.

We have pattern No. 7371 in four sizes for little girls from one to seven years of age. For a girl of five years, the bonnet calls for a yard and an eighth of goods twenty-two inches wide, or three-fourths of a yard forty-four inches wide, each with a fourth of a yard of lining silk twenty inches wide to line, and three yards of ribbon two inches and an eighth wide for the ties, etc. Price of pattern, 5d. or 10 cents.



CHILD'S COAT, WITH GORED CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 81.)



LITTLE GIRLS' BONNET. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' GRANNY BONNET. (COPYRIGHT.)

(For Description see this Page.)

Styles for Boys.

FIGURE No. 236 L.—LITTLE BOYS' MIDDY SUIT.

(For Illustration see this Page.)

FIGURE No. 236 L.—This illustrates a Little Boys' middy suit. The pattern, which is No. 7322 and costs 1s. or 25 cents, is in six sizes for little boys from three to eight years of age, and may be seen in two views on page 84 of this DELINEATOR.

The suit illustrates one of the most picturesque modes for small boys, and its pleasing features are here shown to advantage in an attractive combination of dark-navy serge and white cloth, with machine-stitching, brass buttons and embroidered emblems for ornamentation. The trousers extend to the knee and are shaped by hip darts and the customary seams along the outside and inside of the leg. They are closed at the sides and have pockets inserted above the outside leg-seams and a hip pocket at the right side; and the top is finished with under waist-bands, in which button-holes are made for attachment to an under-waist. The trousers are decorated at the lower part of each outside leg-seam with three small buttons.

The sleeveless vest is shaped by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. The lower edge is rounding and finished with a row of machine-stitching, and the neck is similarly completed. An anchor and two stars are embroidered upon the front with white rope silk.

The middy jacket is a counterpart of the regulation midshipman's jacket worn in the navy. Its fronts reach to the waist-line, and the back, which is handsomely conformed to the figure by side-back gores and a center seam, is deepened at the center to form a shapely point at the lower edge. The fronts open widely all the way down, and are reversed at the top by the ends of the deep sailor-collars, which is covered with a facing of blue cloth that is continued to the lower edges of the fronts for underfacings. The collar is overlapped by an independent sailor-collars of white cloth, which lends a charming touch to the suit, falling deep and square at the back, while its long, tapering ends extend to the lower edge of the front; this collar is attached to the jacket with small buttons and button-holes. Each front is decorated with three large brass buttons, and one small brass button trims each sleeve at the back of the wrist. The sleeves, which are comfortably wide, are each finished with a row of machine-stitching applied to outline a round cuff, and a row of stitching outlines all the free edges of the jacket.

The suit is extremely picturesque, and, when developed in handsome cloth, fine serge or flannel, will be much admired for best wear. The collar of contrasting color, the use of which is optional, contributes a dressy and natty air to the suit, and brass buttons, and appropriate emblems embroidered in heavy rope silk or filo floss greatly enhance the nautical effect.

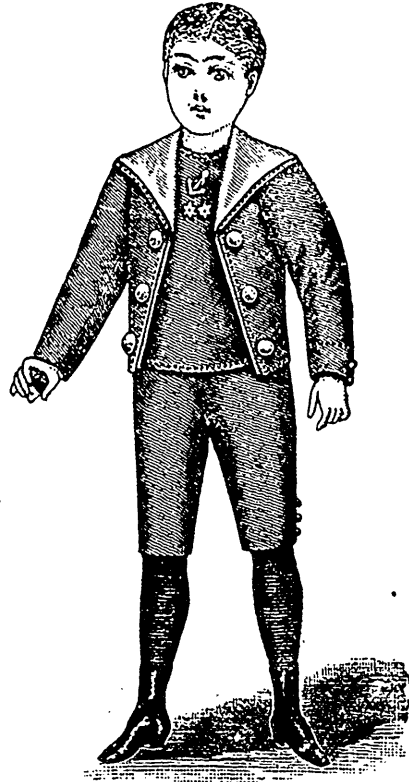
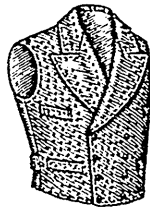


FIGURE No. 236 L.—LITTLE BOYS' MIDDY SUIT.—

This illustrates Pattern No. 7322 (copyright), price 1s. or 25 cents.

(For Description see this Page.)



7321

BOYS' DOUBLE-BREADED VEST, WITH NOTCHED COLLAR. (COPYRIGHT.)

(For Description see this Page.)



7320

BOYS' DOUBLE-BREADED VEST, WITH SHAWL COLLAR.

(For Description see this Page.)

No. 7322.—At figure No. 236 L. this suit is pictured made of white cloth and dark-blue serge, with embroidered emblems, buttons and machine-stitching for decoration.

For the present development of the natty little suit blue and red cloth were chosen, a combination which, by-the-way, is extremely effective; and machine-stitching, brass buttons and a chevron worked in rope silk comprise the decoration. The trousers extend to the knee and are shaped by hip darts and the usual seams. Pockets are inserted above the outside leg-seams, and a hip pocket is inserted at the right side. The closing is made at the sides with button-holes and buttons, and the top of the trousers is finished with an under waist-band, in which button-holes are made for attachment to an under-waist. Three brass buttons are arranged

is continued along the front and lower edges of the fronts for underfacings. The fronts are joined by shoulder and side seams to the back, which is shaped by a center seam and forms a notch below the seam. The customary straps are included in the side seams; they cross the back, and their pointed ends are secured by a buckle to regulate the size about the waist. Openings to inserted side and breast pockets in the fronts are covered with welts; and the welts and all the free edges of the vest are finished with a single row of machine-stitching.

Plain and fancy vestings, cloth, serge, whipcord and cheviot are adaptable to the mode, and the finish may be of machine-stitching or braid.

We have pattern No. 7321 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the vest requires one yard of goods twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

BOYS' DOUBLE-BREADED VEST, WITH SHAWL COLLAR.

(For Illustration see this Page.)

No. 7320.—A reasonable variety of fine whipcord was selected for this vest, with machine-stitching for a finish. The fronts are closed in double-breasted style with button-holes and buttons, and are shaped at the top to accommodate a shawl collar that rolls high at the back and is covered with a facing of the material, which is carried along the front and lower edges to the side seams for underfacings. The back is curved to the figure by a center seam, below which it is notched; and it is joined to the fronts in shoulder and side seams. The customary straps are included in the side seams, their pointed ends being secured with a buckle to regulate the size about the waist. Pocket openings made in the lower part of the fronts are finished with welts, and a shorter welt completes the opening to the breast pocket in each front. The welts are finished with machine-stitching, as are also all the free edges of the vest.

The vest may appropriately be made of fancy vesting, serge, cloth, cheviot, etc., and may be worn with coats of the same and trousers of either the same or contrasting material.

We have pattern No. 7320 in twelve sizes for boys from five to sixteen years of age. To make the vest for a boy of eleven years, calls for seven-eighths of a yard of goods twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LITTLE BOYS' MIDDY SUIT.

(For Illustrations see Page 84.)

BOYS' DOUBLE-BREADED VEST, WITH NOTCHED COLLAR.

(For Illustration see this Page.)

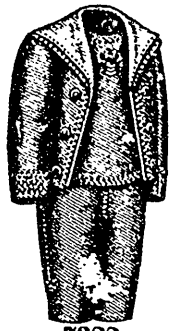
No. 7321.—This vest may fashionably accompany long or short trousers and a cutaway or sack coat, and is pictured developed in fancy suiting. The fronts are cut away to accommodate a notched collar and are closed in double-breasted style with button-holes and buttons. The collar is covered with a facing of the material, which

at the lower part of each outside leg-seam for decoration, and the seams are finished with machine-stitching.

The vest is simply adjusted by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. Its lower edge, which is nicely rounded, is outlined with two rows of machine-stitching, and two rows of stitching finish the neck edge.

A chevron embroidered in blue and red rope silk decorates the top of the vest at the center of the front.

The fronts of the middy jacket, which is fashioned after the regulation midshipman's jacket, open all the way down; and the back, which is nicely curved to the figure by side-back gores and a center seam, forms a short but decided point at the center. The fronts are reversed at the top by the sailor collar, which falls deep and square at the



7322

Front View.



7322

Back View.

LITTLE BOYS' MIDDY SUIT. (COPYRIGHT.)

(For Description see Page 83.)

back and is overlapped by an independent sailor-collar of red serge. The ends of the independent collar extend to the lower edges of the fronts underneath, and the collar is made to overlap the back deeply by a small section fitted to it at the back. This collar is attached to the jacket with button-holes and tiny buttons, and its edges are finished with a single row of machine-stitching. The coat sleeves, which are comfortably wide, are each encircled at the wrist with several rows of machine-stitching and a row of brass buttons; and large brass buttons decorate the front edges of the fronts. The free edges of the jacket are followed with two rows of machine-stitching and the seams are pressed open and stitched in regulation style.

The middy suit presents a trim and picturesque appearance, and is without doubt the smartest costume lately designed for small boys. In its development charming color schemes may be achieved, red being especially effective in a contrasting fabric. Cloth, serge, flannel and whipcord are adaptable to the mode, and machine-stitching will usually be added for a finish. The chevron may be omitted in favor of a star, anchor or other emblem embroidered with heavy Roman floss.

We have pattern No. 7322 in six sizes for little boys from three to eight years of age. To make the suit for a boy of five years, requires a yard and three-eighths of blue cloth and five-eighths of a yard of red cloth each fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' CAP.

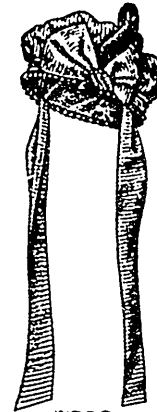
(For Illustrations see this Page.)

No. 7338.—Caps of this kind are much liked for little boys, and for their development very handsome or quite inexpensive fabrics may be employed, according to their intended uses. The cap is

shown made of white Sicilienne, with white silk for the lining and beaver fur and a ruching of narrow ribbon for decoration. It consists of a single section of Sicilienne, the ends of which are joined in a seam that comes at the left side of the front; the lower edge is shirred on three fine wires to fit the head closely, and the upper edge is plaited to a point at the center, the plaits spreading toward the shirrings, with very pretty effect. The cap is arranged upon a foundation of crinoline, which has a wide side that is plaited at one edge and joined to a circular crown, the ends being joined in a seam at the back; and the fulness in the cap falls over the foundation with the effect of a soft crown over a shirred band. The foundation is interlined with wadding, and the cap is finished with a silk lining which is shaped like the foundation. The edge of the cap is decorated with a ruching of ribbon which forms a becoming framing for the face, and at the sides are inserted the plaited ends of tie-strings. A bow of Sicilienne having a standing end edged with beaver fur ornaments the cap at the left side of the front, and through the bow is thrust a beaver head.

All sorts of pretty silks, such as corded silk, Sicilienne and sural, are popular for caps of this kind. Decoration usually consists of loops or bows of silk or ribbon, fur bands or edgings, pompons, etc. A cap for every-day wear may be developed by the mode in any pretty variety of woollen goods and decorated with fur and ribbon.

We have pattern No. 7338 in five sizes for little boys from one-half to four years of age. To make the cap for a boy of three years, requires a yard and three-eighths of goods twenty inches or more wide, with five-eighths of a yard of lining silk eighteen inches or more wide for the lining. Price of pattern, 5d. or 10 cents.



7338

Front View.



7338

Back View.

LITTLE BOYS' CAP. (COPYRIGHT.)

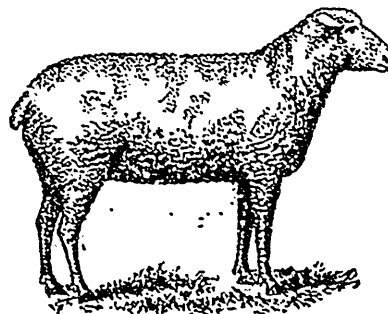
(For Description see this Page.)

Pattern for a Sheep.

PATTERN FOR A SHEEP.

(For Illustration see this Page.)

No. 7353.—This sheep is very natural-looking, and for the making white Canton flannel with the fleece side out was chosen. The body consists of a long, narrow under-section and two upper sections, the upper sections being extended to form the head and the outside of the legs. The upper sections are joined from the chest along the neck, over the head, and along the back to the end of the body, and the head and hips are shaped by a dart seam at each side of the under seam. The ears, which are doubled and gathered, have their gathered edges inserted in the dart seams that shape the head. To the lower part of the upper sections is joined the under section, to which are joined the inside sections of the legs; and a circular piece forms the bottom of each hoof. The sheep is stuffed compactly with bran, saw-dust or cotton,



7353

PATTERN FOR A SHEEP. (COPYRIGHT.)

(For Description see this Page.)

preferably the last, as it is so easy to handle. The short tail is gathered at both ends and stuffed and is attached to the end of the body. The mouth and nose are shaped with stitches through the head, and the eyes are outlined with silk and stained, painted or filled in with embroidery. A mixture of mucilage and ink or paint may be used to color the hoofs.

A most realistic sheep, and one that is sure to delight the baby boy or girl, may be made of any woolly fabric that is woven closely enough to permit of being stuffed compactly. Double or single faced Canton flannel is undoubtedly the material best suited to the purpose, and it may be white or black, as preferred.

We have pattern No. 7353 in three sizes for sheep from six to ten inches in height.

To make a sheep eight inches high, call for three-eighths of a yard of material either twenty-seven or thirty-six inches wide. Price of pattern, 5d. or 10 cents.

Illustrated Miscellany.

DRESSMAKING AT HOME.

(For Illustrations see Pages 85 to 89)

Decorations on skirts have increased, and a fascinating range for choice is provided by bands of jet, Astrakhan or fur, Vandykes of

partially worn gowns they are likely to prevail for some time. FIGURE NO. 1.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—This costume introduces several new and very stylish features. Mulberry-tinted cloth and light-yellow silk were chosen for its development, the silk being used for the full vest and collar, and also as a foil underneath the revers and skirt. The skirt forms organ-pipe or *godet* folds at the back, and perforated or stencil work at the lower edge reveals the silk lining very effectively, while at the top of the skirt at each side the perforating or stencil-

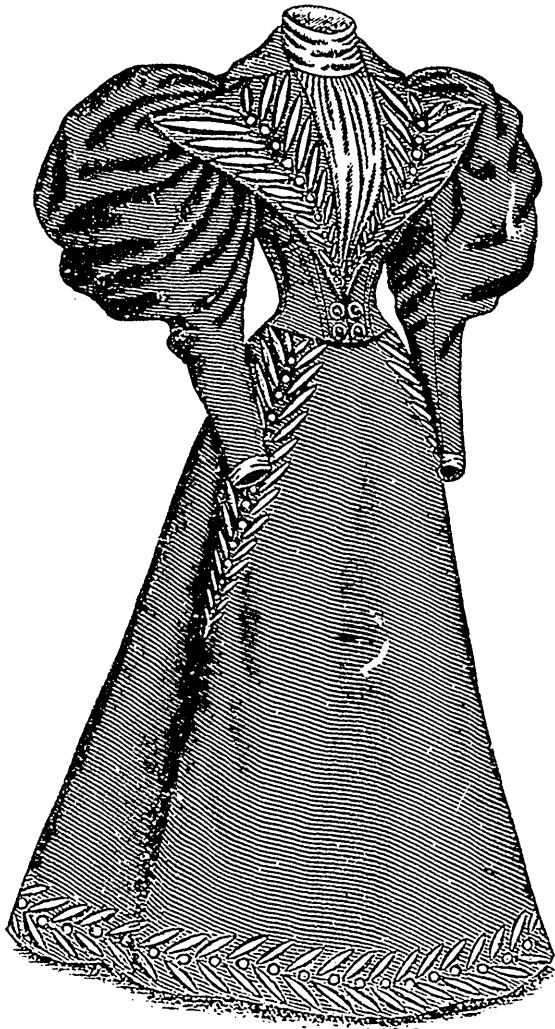


FIGURE NO. 1.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7315; 13 sizes; 25 to 46 inches, bust measure; price 1s. 3d. or 40 cents.)

silk-cord passementerie or lace, and velvet bands embroidered in bright colors. Details as to the best methods of finishing the new skirts will be found in the article on page 56 of this DELINEATOR.

Emphatic mention must be made of the great popularity of the blouse and the fancy silk waist that may be tightly fitted or moderately loose. The lovely changeable and gay plaid silks, and the dainty striped and flowered varieties are in unprecedented demand for these garments, which are worn with dark, light and neutral-tinted skirts.

Accessories, such as stock collars, yokes, plastrons, etc., are legion, and for brightening new and modernizing

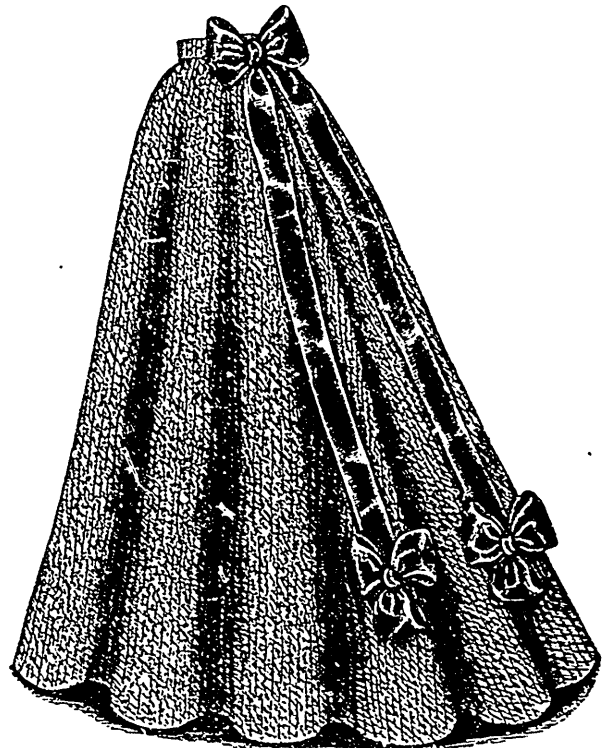


FIGURE NO. 3.

FIGURES NOS. 2 AND 3. DECORATIONS FOR A LADIES' CIRCULAR SKIRT.—(Cut by Pattern No. 7325; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 1, 2 and 3, see "Dress-making at Home," on Pages 85 and 86.)

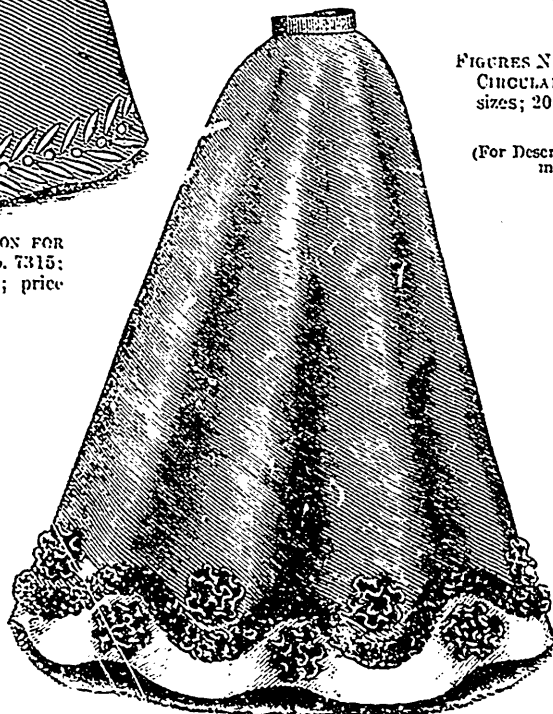


FIGURE NO. 2.

ling is done in a Vandyke design, showing the silk in the same way. The short, round basque has lining fronts that close at the center, and above the waist-line the basque fronts are rolled back in broad lapels that are perforated or stencilled and underlaid with silk. Below the lapels two large buttons are placed on each front. The full vest is prettily revealed between the lapels and is topped by a crush collar that closes at the left shoulder seam. A deep collar completes the basque, and may be worn standing and softly rolled at the top, or rolled flatly all round. The sleeves display the fashionable fulness and droop at the top and are close on the forearm, and each wrist is decorated with a band of silk softly wrinkled. Cloth, silk, crêpon, serge, etc., may be made up in this manner, and the stencil decoration.

may always be used with good result if a light, contrasting tint be placed underneath. The costume was cut by pattern No. 7315, price 1s. 8d. or 40 cents.

FIGURES NOS. 2 AND 3.—DECORATIONS FOR A LADIES' CIRCULAR SKIRT.—These illustrations present a front and a back view of a graceful skirt fashioned after pattern No. 7325, which costs 1s. 3d or 30 cents.

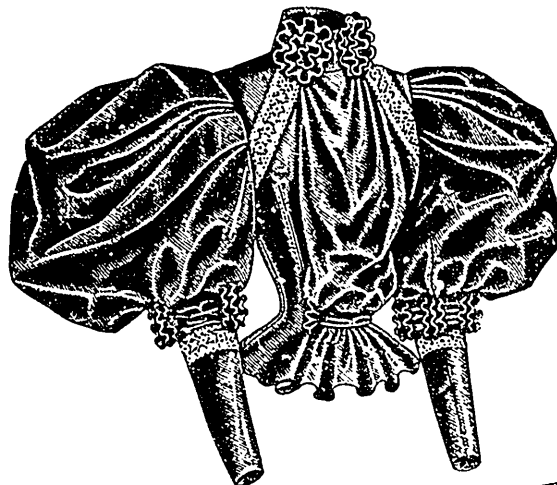
Figure No. 2 depicts the skirt made of bronze-brown cloth, with a dec-

lower edge at both sides of the center seam, bowed at the back, falling nearly to the

ends, which are completed with bows, lower edge at both sides of the center seam. FIGURE NO. 4.—LADIES' MOUSQUETAIRE DRESS SLEEVE.—Although there is no tendency to dispense with fulness at the top of sleeves, novel methods of its disposal are constantly being devised and, with unique arrangements below the elbow, attract the attention and receive the admiration of women who follow Fashion closely. Chiffon in a deep orange tint was chosen for the development of this sleeve, which is shaped by one seam only and is mounted upon a smooth silk lining fitted by two seams, the fulness at the top, where the sleeve is of great width, is gathered, and gathers are also made along both edges of the seam, so that the forearm is encircled by a series of corkscrew folds or wrinkles which are particularly pretty in silks and other soft goods. The sleeve was cut by pattern No. 7280, price 5d. or 10 cents.

FIGURE NO. 5.—DECORATION FOR A LADIES' LEG-O'-MUTTON DRESS SLEEVE.—Rich purple satin was selected to make this sleeve, and lace insertion provides handsome decoration. The sleeve is arranged over a fitted lining, and the adjustment from the wrist to the elbow is fashionably close, an enormous puff being formed above owing to extravagant fulness which is collected in gathers. Three bands of lace insertion arranged at regular intervals adorn the sleeve below the elbow. The sleeve was shaped by pattern No. 7377, price 5d. or 10 cents.

FIGURE NO. 6.—DECORATION FOR A LADIES' DRAPED



FIGURES NO. 7.—DECORATION FOR A LADIES' BLOUSE-WAIST.—(Cut by Pattern No. 7298; 11 sizes; 28 to 42 inches, bust measure; price 1s. or 25 cents.)

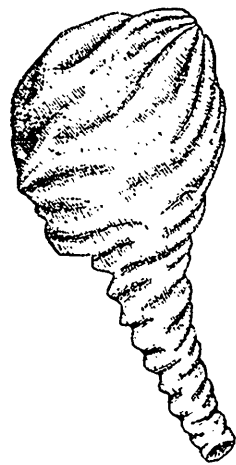


FIGURE NO. 4.—LADIES' MOUSQUETAIRE DRESS SLEEVE.—(Cut by Pattern No. 7280; 7 sizes; 9 to 15 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)



FIGURE NO. 5.—DECORATION FOR A LADIES' LEG-O'-MUTTON DRESS SLEEVE.—(Cut by Pattern No. 7377; 7 sizes; 9 to 15 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

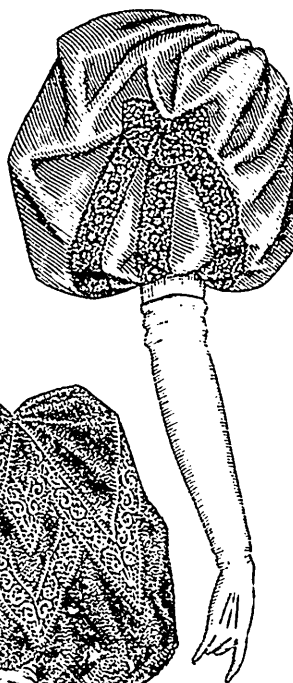


FIGURE NO. 8.



FIGURE NO. 6.—DECORATION FOR A LADIES' DRAPED LEG-O'-MUTTON DRESS SLEEVE.—(Cut by Pattern No. 7340; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

oration of light-blue cloth, Astrakhan and silk rosettes. The skirt is perfectly smooth at the top and falls in graceful flutes all round, and it may be interlined with hair-cloth or crinoline to give emphasis to the flare at the bottom and to the flutes. It is decorated with a deep band of blue cloth cut in waves at the top, and a band of Astrakhan follows the top of the cloth band. At each side of the Astrakhan are large silk rosettes.

At figure No. 3 light-weight tan cheviot is portrayed, and an effective arrangement of black satin ribbon gives both grace and style. The ribbon is

FIGURE NO. 9.

FIGURES NOS. 8, 9, 10 AND 11.—STYLISH DECORATIONS FOR A LADIES' DRAPED-PUFF DRESS SLEEVE.—(Cut by Pattern No. 7370; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8, 9, 10 and 11, see "Dressmaking at Home," on Pages 86 and 87.)

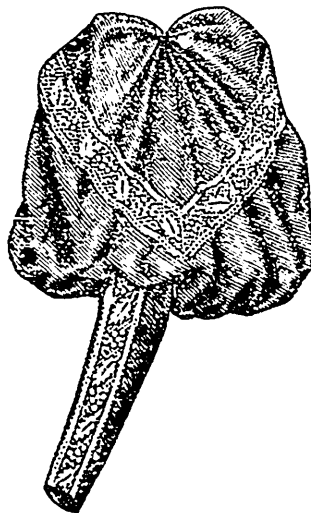


FIGURE NO. 11.

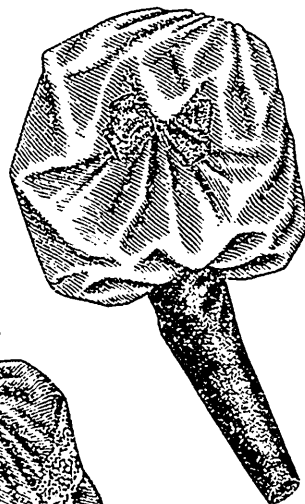


FIGURE NO. 10.

LEG-O'-MUTTON DRESS SLEEVE.—Lemon-colored *gros de Londres* silk was selected to make the sleeve here pictured, and lace insertion and a velvet rosette provide attractive decoration. The sleeve presents the balloon effect above the elbow and fits the arm closely below, terminating in a bell-

shaped flare at the wrist. The decoration consists of five bands of lace insertion radiating from beneath a velvet rosette near the

center. The sleeve was cut by pattern No. 7340, price 5d. or 10 cents.

FIGURE NO. 7.—DECORATION FOR A LADIES' BLOUSE-WAIST.—Unusually stylish is this waist, which is pictured developed in rich changeable taffeta silk showing a blending of gold tints and blue, with white insertion and rosettes of silk for decoration. It is especially commended for slender figures, as the draped front falls in full, soft folds over the fitted lining. At the waist-line the fulness is drawn to the center and collected in shirrings that are concealed by a small girdle-section, and the back displays three box-plaits, the closing being made under the one at the center. The standing collar is closed at the back, and decorated at each side of the center in front with a rosette of silk, from beneath which starts a band of insertion that is carried from the neck to the arm's-eye. An enormous puff that is dis-



FIGURE NO. 13.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 7361; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

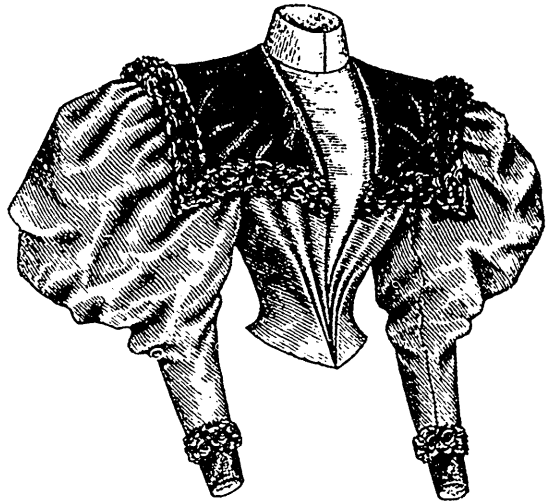


FIGURE NO. 14.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No. 7364; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

methods of draping and trimming are unique and tasteful.

This sleeve is shown made up as a short puff at figure No. 8, where it is pictured made of opal silk. The drap-

ing is made at the center by a group of plaits, and the decoration consists of three bands of jetted lace insertion, the ends of the bands terminating under a bow of the same.

Figure No. 9 shows the sleeve made up for evening wear in dark-*cerise* velvet. The sleeve is cut off below the puff, which is draped at the top by a cluster of upturning plaits. Lace insertion is applied to the puff to form a single V at each side of a double V at the center.

Figure No. 10 pictures the sleeve made of velvet and the puff of lavender tinted *crêpon*. The draping of the puff is made at the center by plaits that are concealed by a velvet ribbon bow.

At figure No. 11 the coat sleeve and puff are made of beige *crêpon*, and the draping of the puff is effected by upturning, overlapping plaits at the top. A band of lace insertion decorates the sleeve along the inside seam, and a similar band is applied to the puff in V shape.

The different methods of making and draping this sleeve are provided for by pattern No. 7370, which costs 5d. or 10 cents.

FIGURE NO. 12.—DECORATION FOR A LADIES' CIRCULAR SKIRT.—Novelty goods in which sage-green predominates are represented in this stylish skirt, with darker green velvet for garniture. The skirt falls in undulating

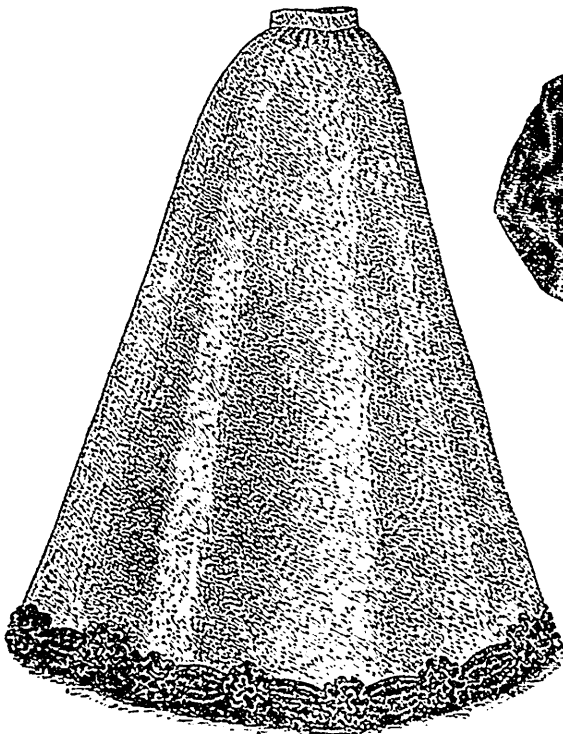


FIGURE NO. 12.—DECORATION FOR A LADIES' CIRCULAR SKIRT.—(Cut by Pattern No. 7334; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

nosed at the top in three broad double box-plaits and slightly gathered at the bottom covers the coat sleeve to the elbow, where it is completed by an encircling section of silk that is arranged in groups of tuck-shirrings above a band of insertion. The pattern used in making the waist is No. 7288, price 1s. or 25 cents.

FIGURES NOS. 8, 9, 10 AND 11.—STYLISH DECORATIONS FOR A LADIES' DRAPED-PUFF DRESS SLEEVE.—All fashionable sleeves show a bouffant upper-portion or a voluminous puff, but draped puffs are especially stylish, and the



FIGURE NO. 15.—DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7356; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

*For descriptions of Figures Nos. 12, 13, 14 and 15, see "Dressmaking at Home," on Pages 87 and 88.)

curves at the front and sides, although it is quite smooth at the top; and graceful fulness at the back is arranged in two deep, overlap-

with braid that adds to their dressiness and grace. They are close below the elbow and are finished with velvet cuffs. The basque was cut by pattern No. 7361, which costs 1s. or 25 cents.

FIGURE No. 14.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—A dressy development of this basque-waist is here pictured, the materials united being garnet crépon, cream-white silk and garnet velvet, with fur bands for decoration. Between the fronts, which meet at the lower corners and separate

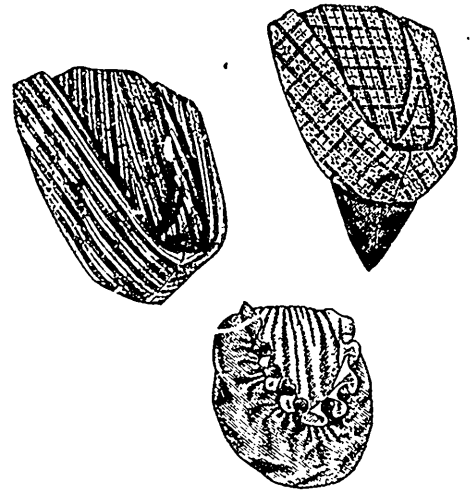


FIGURE No. 17.—LADIES' HOODS.—(Cut by Pattern No. 7252; 3 sizes; small, medium and large; price 6d. or 10 cents.)

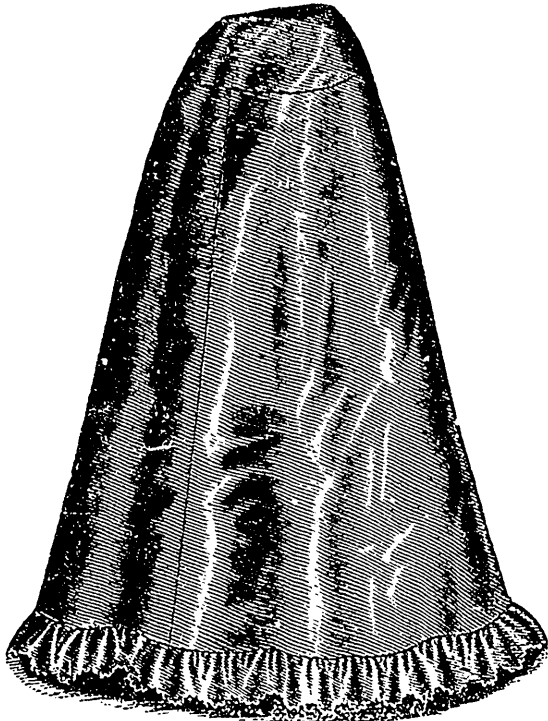


FIGURE No. 16.—LADIES' PETTICOAT, WITH NARROW YOKE.—(Cut by Pattern No. 7208; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

ping, backward-turning plaits. An interlining of some stiff material will render the skirt stately and stylish. At the bottom is a notably tasteful decoration of velvet, a softly wrinkled band of the rich material being carried around the lower edge and caught at regular intervals by velvet rosettes. The skirt was shaped according to pattern No. 7334, price 1s. 3d. or 30 cents.

FIGURE No. 13.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—Tan-colored whipcord, darker velvet and red silk are combined in this basque, with black soutache braid for decoration. The basque is closed in double-breasted fashion and is broadly reversed at the top in front, revealing a removable chemisette of silk. The revers are handsomely decorated with braid applied in a vermicelli pattern, and they meet the rolling collar of velvet in notches. The lower edge of the basque has a border trimming corresponding with that seen on the revers, and the stylish leg-o'-mutton sleeves stand out in balloon fashion at the top, where they are adorned

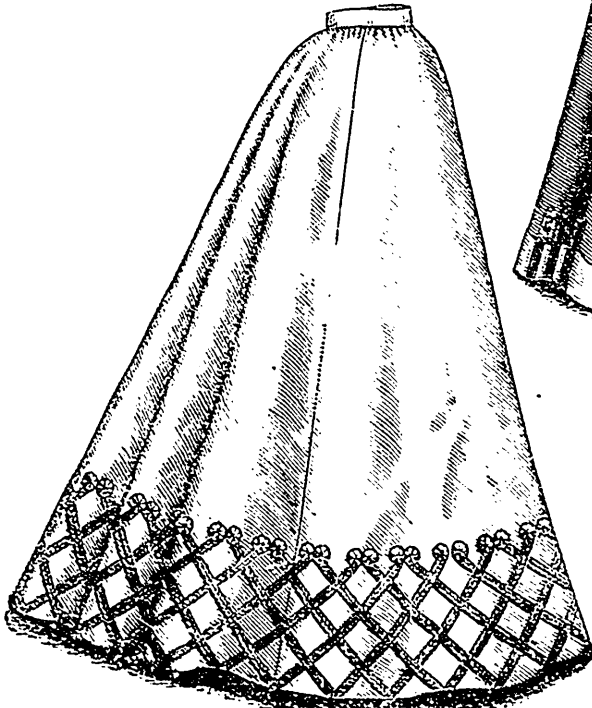


FIGURE No. 13.

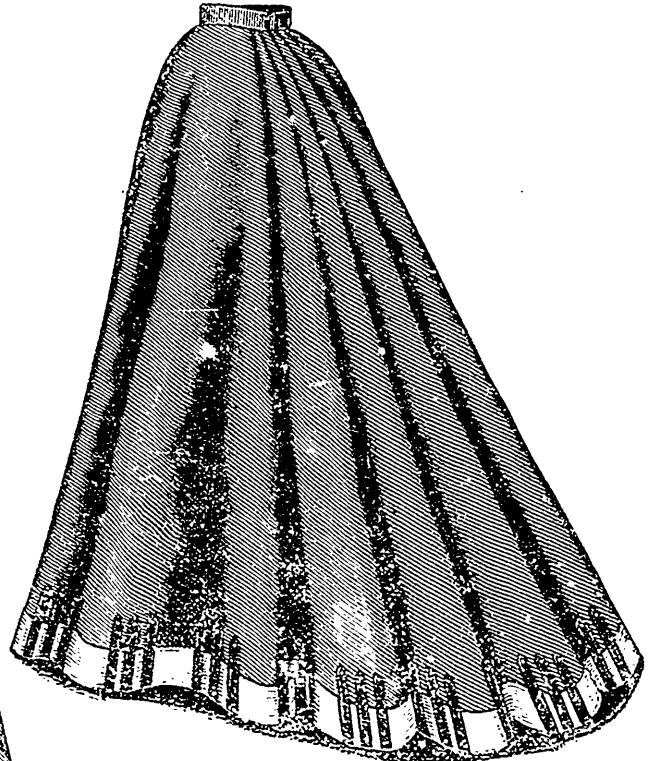


FIGURE No. 19.

FIGURES NOS. 18 AND 19.—DECORATION FOR A LADIES' FOUR-GORED SKIRT.—(Cut by Pattern No. 7332; 10 sizes; 20 to 38 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 16, 17, 18 and 19, see "Dress-making at Home," on Page 89.)

above, a smooth-fitting plastron of silk is revealed: it is completed with a standing collar, and a fancy sailor-collar of velvet that is decorated at its free edges with fur adds a youthful and extremely stylish touch to the mode. The sleeves are bouffant above the elbow and fit the arm quite closely below, and a band of fur above a velvet band decorates each sleeve at the wrist. The design for the waist was provided by pattern No. 7364, which costs 1s. or 25 cents.

FIGURE No. 15.—DECORATION FOR A LADIES' COSTUME.—Dark-blue miroir moiré and white silk are associated in this gown, and gold soutache braid provides effective decoration. The seven-

gored skirt has the emphatic flare at the bottom, the narrowness at the top and the abundant fulness at the back that are now so popular, and the waist presents stylish features in the shape of the full vest of white silk, the bouffant puffs that top the close coat-sleeves, the strap-like ornaments, and the wide belt which crosses the front, and which, like the sleeves and strap ornaments, shows an all-over braiding that is very pleasing, the gold braid over the white silk being showy but in perfect taste. A rosette of the silk is placed at each side of the standing collar. The pattern used in making this costume is No. 7356, price 1s. 8d. or 40 cents.

FIGURE NO. 16.—LADIES' PETTICOAT, WITH NARROW YOKE.—Black grosgrain silk was selected for the development of this petticoat, which has a smooth-fitting front-gore, a smooth-fitting gore at each side, and a full back-breadth that is gathered at the top, all the parts being sewed to a yoke of moderate depth. A ruffle of the silk with a pinked edge decorates the lower edge. Petticoats of this kind may be made of silk, muslin, cambric or lawn, and one or more ruffles of the material or of lace or embroidery may be used for decoration. The pattern used in shaping is No. 7208, price 1s. or 25 cents.

FIGURE NO. 17.—LADIES' HOODS.—Three popular styles of hoods are presented at this figure, a round Red-Riding hood and two Capuchin hoods. One style of Capuchin hood is made of fawn-colored cloth and lined with green-and-white striped silk, and the other is of tobacco-brown cloth and lined with gray plaid silk. The outer edges of the two hoods are dif-

The cloth and lining are sewed together a short distance from the edge to form a casing for an elastic that draws the hood into shape. The hoods are included in pattern No. 7252, price 5d. or 10 cents.

FIGURES NOS. 18 AND 19.—DECORATIONS FOR A LADIES' FOUR-GORED SKIRT.—These engravings show a side-front and a side-back view of an extremely stylish four-gored skirt that was cut by pattern No. 7332, which costs 1s. 3d. or 30 cents.

The front view, which is given at figure No. 18, represents the skirt made of tan-colored crêpon and decorated with braid. A

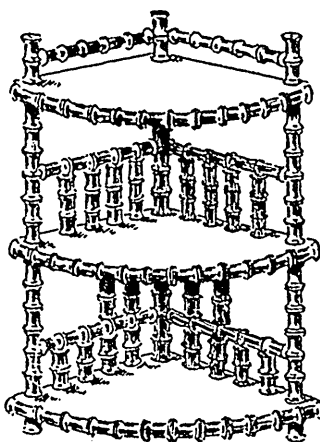


FIGURE NO. 1.—SPOOL CORNER-BRACKET.



FIGURE NO. 2.—SPOOL DECORATION FOR JARDINIÈRE.

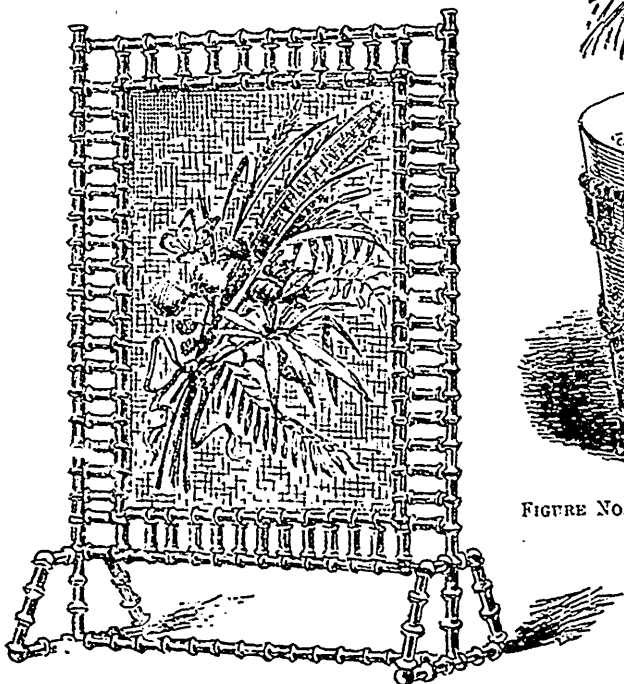


FIGURE NO. 3.—SPOOL SCREEN.

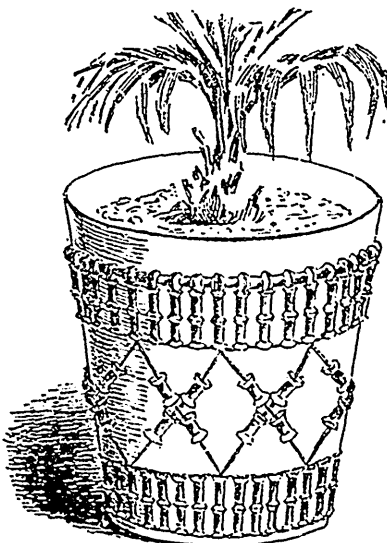


FIGURE NO. 4.—SPOOL DECORATION FOR A FLOWER-POT.

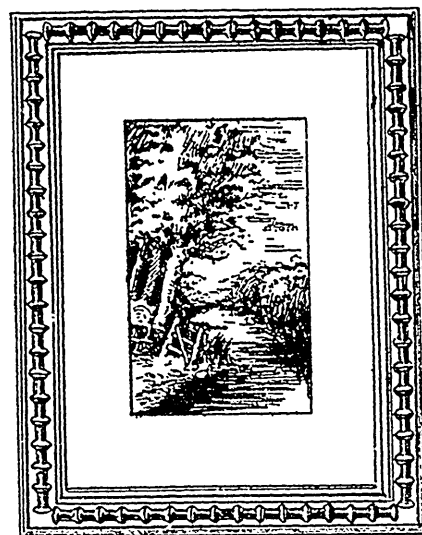


FIGURE NO. 5.—PICTURE-FRAME WITH SPOOL DECORATION.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "The Work-Table," on Pages 89 and 90.)

lattice adornment of braid is applied at the bottom, the points of braid at the top being tipped with jet cabochons of moderate size.

At figure No. 19 forest-green cloth is pictured in the skirt. At the lower edge is a band of silver-gray cloth, over which narrow velvet ribbon straps are arranged at intervals in groups of three, each strap being topped by a jet cabochon. The four gored folds are given more definite and permanent form by an interlining of hair-cloth or crinoline. The close fit across the front and sides and the graceful disposal of fulness at the back produce a decidedly stylish appearance, which may be obtained with any reasonable dress goods.

THE WORK-TABLE.

(For Illustrations see Pages 89 and 90.)

Interest in spool work has by no means subsided, and many useful and decorative articles are made either wholly or in part of spools of various sizes. Patience and deft fingers are required to successfully manipulate the wire which supports the spools, for it must be bent and curved to give exactly the proper shape. The spools must, of course, receive two or three coats of enamel or gilding before they are presentable.

FIGURE NO. 1.—SPOOL CORNER-BRACKET.—This figure shows a very attractive corner bracket, in which the spools are strung on strong brass wire that is sufficiently pliable to readily conform to the curved outline of the shelves. Wherever wires meet they are twisted; and holes are bored through the shelves to admit the upright rods that support them at the ends and near the back corners.

ferently reversed, and each is closed at the throat in front. The Red-Riding hood is of slate-gray cloth and lined with bright-red silk.

Pure-white English enamel is used upon the spools, being applied when the bracket is completed. The bracket may be suspended by cords or nailed to the wall.

FIGURE No. 2.—SPOOL DECORATION FOR JARDINIÈRE.—The spools which form the decoration for this window-box are strung on wires as described for various other articles in this department, and white enamel is used to give them an attractive and artistic finish.

FIGURE No. 3.—SPOOL SCREEN.—The frame of this screen is composed of upright and crosswise rows of spools strung on wires, which are twisted firmly together at the points of intersection. Heavy sail-cloth is secured to the frame by small tacks, and on the cloth is a hand-painted spray of Autumn foliage.

FIGURE No. 4.—SPOOL DECORATION FOR A FLOWER-POT.—The beauty of a growing palm or other plant that is housed during the Winter may be enhanced by giving the flower-pot that contains it some such decoration as that here suggested. A double row of spools is arranged to form a border at the base and near the top of the flower-pot, the wires being passed through the spools, up and down alternately, and the top border being finished with an encircling row of spools above. Where the ends of the wire meet they must be twisted or passed through the spool a second time to insure security. The cross-rows of wire that

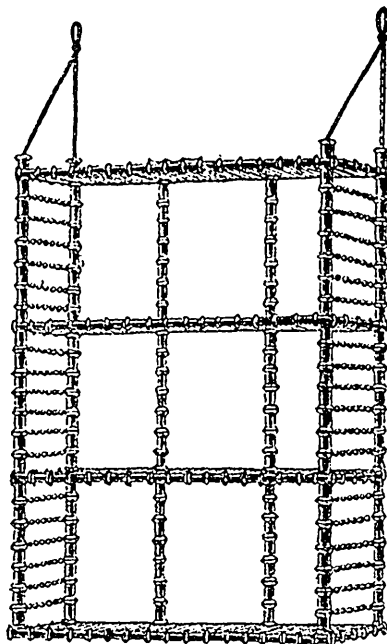


FIGURE No. 7.—SPOOL BOOK-RACK.

(For Descriptions of Figures Nos. 6 and 7, see "The Work-Table," on this Page.)

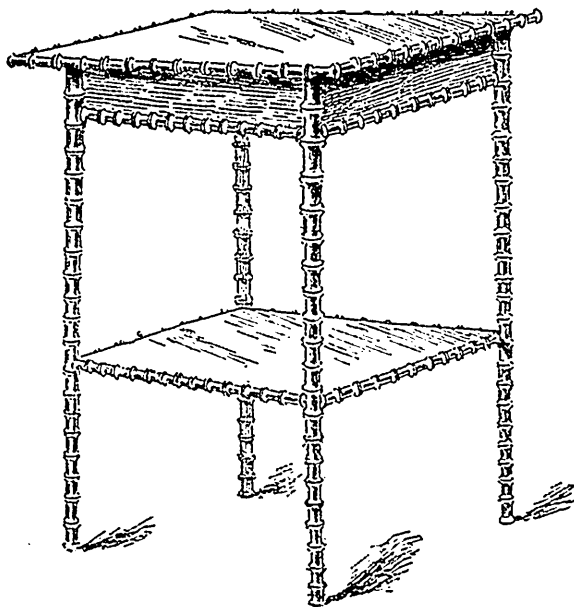


FIGURE No. 6.—TABLE WITH SPOOL LEGS AND DECORATION.

form a diamond pattern between the upper and lower borders are fastened in the spools in the borders that are in line with them, and the single spools on the cross-wires are pierced with invisible wire that is twisted about the strong wire to hold the spools firmly in position. Gilt or enamel should be applied.

FIGURE No. 5.—PICTURE-FRAME WITH SPOOL DECORATION.—A moulding may be readily found which will permit of the spool decoration illustrated; or a person who is moderately skilful may glue strips of willow or birch to a thin wood foundation, leaving the necessary space for the spools, which are to be strung on wire and secured invisibly to the foundation by means of thin wire. Any desired color of enamel may finish the frame, or the foundation may be of one tint and the spools of another.

FIGURE No. 6.—TABLE WITH SPOOL LEGS AND DECORATION.—Inexpensive wood may be used for the body and shelf of this table, which is square and of medium size. Spools that graduate in size toward the bottom are strung on thin brass rods to form the legs, and small spools strung on wire outline the top, sides and shelf, the wires being twisted around the brass rod wherever joinings are necessary. The top is nailed to the sides before the outlining of spools is applied. Enamel in any admired color may be used as a finish.

FIGURE No. 7.—SPOOL BOOK-RACK.—Upright and crosswise

wires of proper length that are tightly secured provide a foundation for this rack, which is very artistic and effective, particularly at the ends, where the tiniest spools produce a spindle effect. These spools are the smallest twist spools that can be found, and are strung on very fine wire that is twisted at each end to the heavier wire that supports the large spools. Shelves of moderate width are supported by the upright wires. It will be noticed that the wires which support the end rows of large spools are extended at the top, and a small loop is formed at each side for suspension. It is a good plan to save empty spools of all sizes, as they can be utilized for decorative purposes in various ways. Two sizes of spools are absolutely necessary in producing the artistic book-rack described

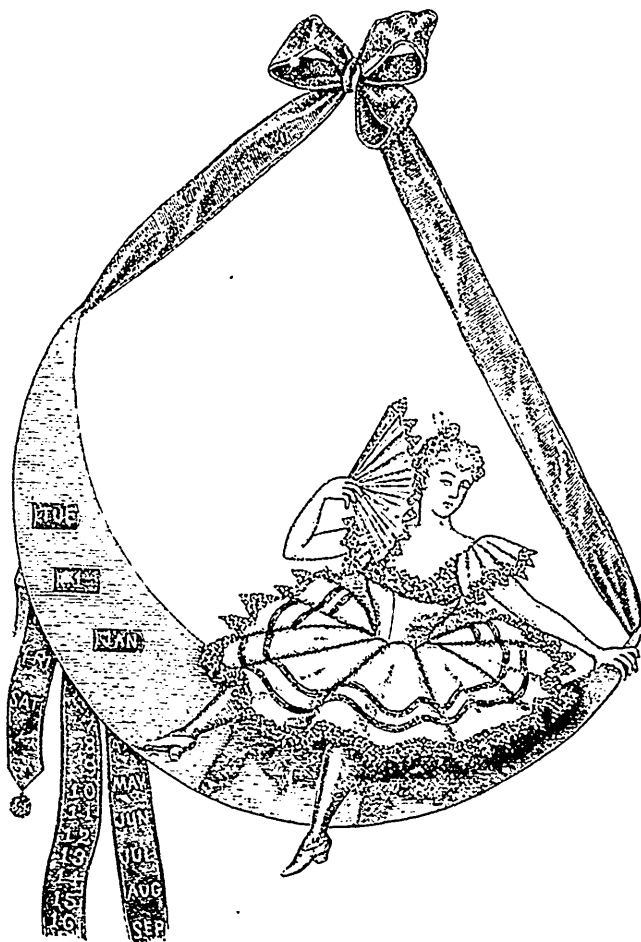


FIGURE No. 1.—CALENDAR.

(For Description see "Artistic Needlework," on Page 91.)

above. All articles composed of spools, or into the making of which they enter for decoration or practical use, must be given two or more coats of paint, enamel or gilding.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 90 to 92.)

FIGURE NO. 1.—CALENDAR.—Cardboard cut in crescent shape and covered with coral-pink silk forms the foundation for this calendar. It has three slashes made at the left of the center, through which are drawn as many green satin ribbons inscribed respectively with the names of the months and days, and numbered for the days of the month. The paper doll poised lightly at the right side is dressed in crêpe paper, and the article in the December DELINEATOR on "Some Uses of Crêpe and Tissue Papers" gives explicit directions for making and dressing dolls of this kind. The calendar is suspended by ribbons that are tacked to it at the ends and bowed prettily at the top.

FIGURES NOS. 2, 3 AND 4.—CARRIAGE ROBE.—For this pretty robe holland linen was selected. It is fringed at each end and has a handsomely embroidered border, while a monogram is artistically worked at the center. Two sections of the border design in correct size are shown at figures Nos. 3 and 4, and these sections are to be matched at the letters A and B to complete the design, which may be indefinitely repeated. The completed robe is shown at figure No. 2. The monogram and border are worked in wash silks, the shades being old-blue and red. If the proper shades are selected and the monogram is well designed and correctly stamped, the robe will certainly be much admired for its beauty.

FIGURE NO. 5.—MOURCHOIR-CASE.—A square section of cream-colored surah silk was chosen for this

sachet-powder. A frill of lace completes the outer edge. It frequently happens that a remnant of silk which might be used for a handkerchief case is carelessly thrown aside or put in the scrap-bag; but the careful woman will perceive many possibilities in small pieces of satin, brocaded or fancy silk, velvet or plush, which are all available for articles of this kind. The lace frill could be

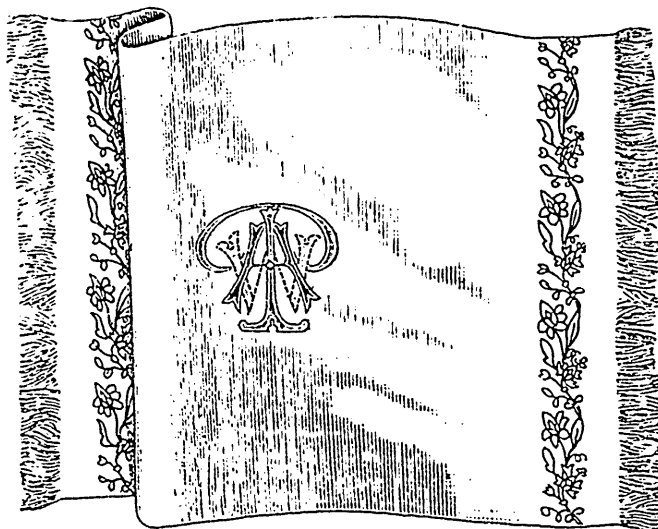


FIGURE NO. 2.—CARRIAGE ROBE.

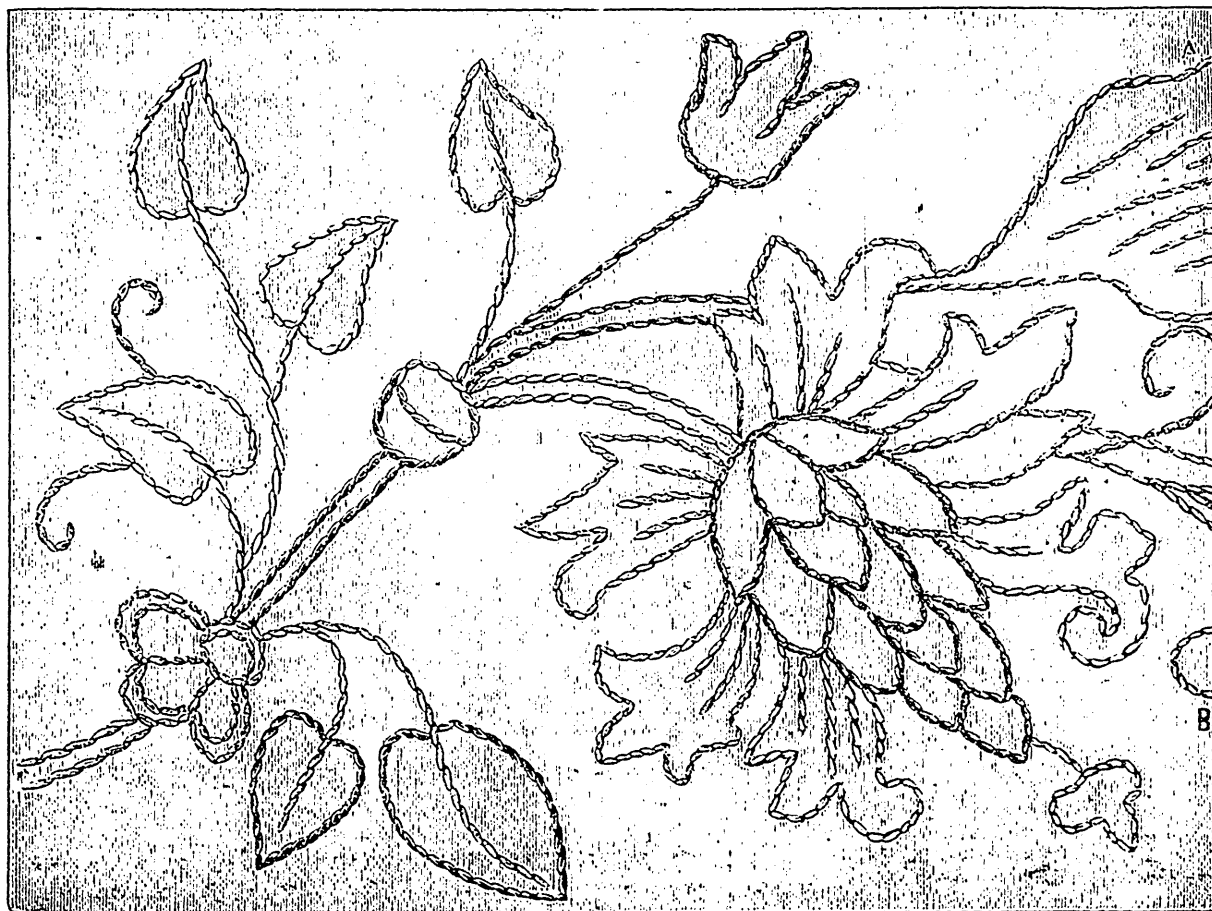


FIGURE NO. 3.—EMBROIDERED SECTION OF DESIGN ON CARRIAGE ROBE. (IN CORRECT SIZE.)

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

mouchoir-case, which is handsomely embroidered with flowers, and a realistic bird perched on a delicate branch. The case is lined with white silk, and interlined with wadding scented with violet

omitted in favor of a narrow silk cord, or cord could form a heading for the frill, and the lining need not match, but may prettily contrast with the outside.

(CHILDREN'S CORNER.)

(For Illustrations see Page 93.)

I am sure these are by far the most comical-looking silhouettes you have ever seen. You will wonder what the mechanisms are in the duplicate views. Would you be greatly astonished if I were to tell you that they are to give an appearance of life to the funny objects? But you shall see.

The silhouettes, as you have been told many times before, are first traced from the pictures on tissue or tracing paper, then transferred to stiff paper, which is preferably black, and cut all round the drawings to define the outline of the figures. This is done if you are not skilful at free-hand drawing.

At figure No. 1 is shown a jolly-looking African, whose under lip and chin move up and down as if he were alive. The lower jaw is cut in a separate piece and placed on a pivot near the ear, and a strip of wood is secured to it by means of a short arm. This lever permits the jaw to be moved by an invisible hand, and Sambo will look indeed as if he were enjoying some great joke.

At figure No. 2 we see a scolding wife looking out of the window at her staggering husband, who is in such a maudlin state that he cannot find the keyhole. The figures of both wife and husband are cut separately, exactly like the illustration. The wife is tacked to the post, the tack acting as a pivot in this and all the other instances, and allowing the figures to be easily moved. In showing the group the man may be moved along with one hand, unsteadily, to give the effect of staggering, and the woman may be moved by the other hand violently and slowly by turns, to show the condition of her mind and temper. These silhouettes should be shown on a white background, and the hands operating them must by no means be in sight. The room in which they are exhibited is darkened, and a light is

contrivances, as you will find by experimenting with them.

Figure No. 3 portrays Jumbo, the elephant, which you have doubtless often seen at the circus. The duplicate view shows the under side. You will observe that the head is cut from cardboard and fastened with a tack. The little disc near the eye represents the head of the tack. A string is then attached through an opening made back of the ear, and when it is pulled Jumbo



FIGURE NO. 4.—SECTION OF DESIGN FOR EMBROIDERY ON CARRIAGE ROBE. (IN CORRECT SIZE.)

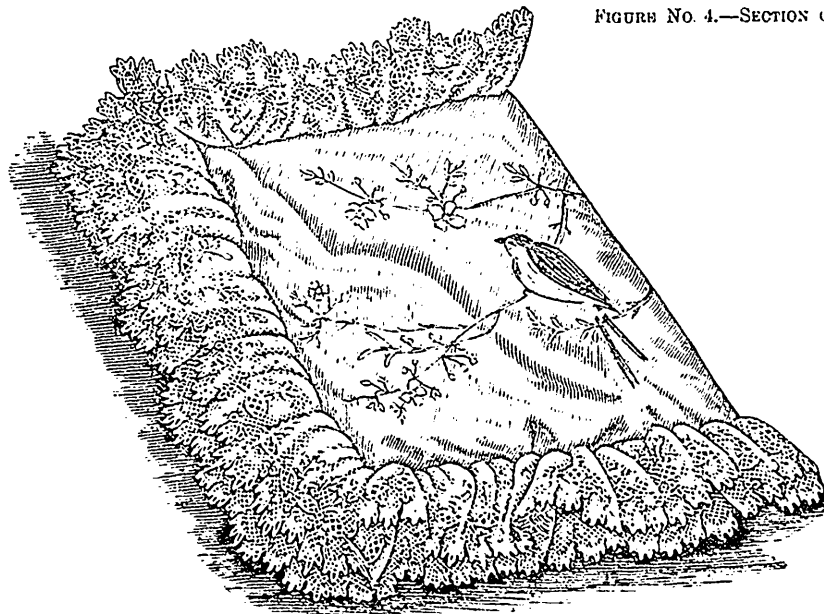


FIGURE NO. 5.—MOUCHOIR-CASE.

(For Descriptions of Figures Nos. 4 and 5, see "Artistic Needlework," on Page 91.)

thrown on the figures from the back of the stage or platform. A pin will answer the same purpose as a tack. Very laughable results will follow certain movements of the mechanical

proportions and warm materials are much to be desired. Suitable fabrics for them are quilted satin and silk, French flannel and eider-down flannel, and cord or machine-stitching provides the finish.

appears to be bobbing his head in approval of his audience.

Figure No. 4 represents a policeman. Doesn't he look fiercely out of the corners of his eyes? You will notice in the picture at the left of the silhouette, which represents the under side of the latter, a strip of cardboard with a cross-piece at the top shaped with a disc at each side and hollowed at the center. This arrangement is fastened with a tack at the center and may be moved backward and forward, the discs appearing in the openings made for eyes, like the pupils.

STYLES FOR GENTLEMEN.

(For Illustrations see Page 94.)

During the Winter warmth-giving clothing is of prime importance, but a good appearance is none the less essential. An under-vest of chamois, or of silk lined with chamois embodies both these qualifications, being worn under the vest and being thoroughly protective. These under-vests are worn both indoors and out, but there are also chamois vests which are to be worn over the waistcoat out of doors, being easily removable.

For home comfort, dressing-gowns of ample proportions and warm materials are much to be desired. Suitable fabrics for them are quilted satin and silk, French flannel and eider-down flannel, and cord or machine-stitching provides the finish.

Our readers will glean a very good idea of the trend of popular taste in furnishings from the following paragraphs.

The new handkerchiefs come in bright patterns, such as palm and pine effects, and in some cases have tinted grounds. Hem-stitched travelling handkerchiefs have white borders, with tinted centers in sky, résóda and buttercup, some with extracted figures.

three inches deep in two-color effects—for instance, heliotrope and black, pink and buff, and sky and navy. The designs are as usual

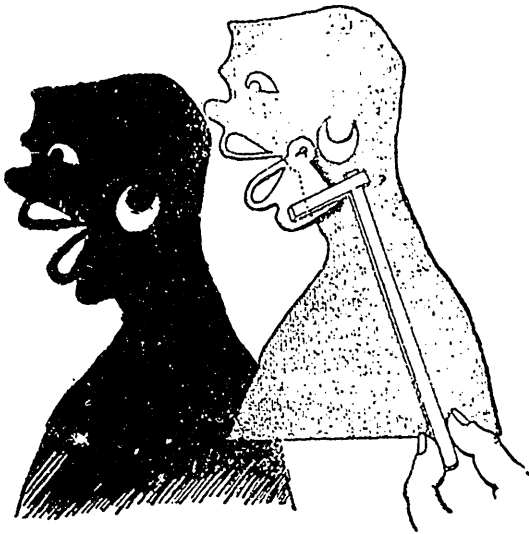


FIGURE No. 1.

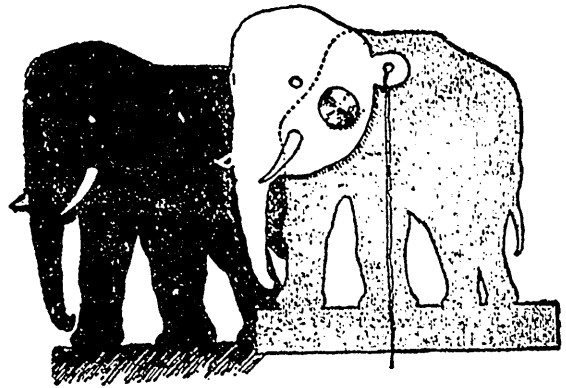


FIGURE No. 3.

very eccentric, favored specimens being scrolls, double circles and arabesques, nearly all in two-color printing.

The most popular silk handkerchiefs are Macclesfield twills showing navy and white, and navy and cardinal checks in various sizes, and also black and white and the reverse. In the better qualities grouped pin-stripes with white centers, and also grouped cords are considered the proper thing.

In Piccadillies the most refined taste calls for pongee white centers showing spots or figures in navy or black, and the borders the

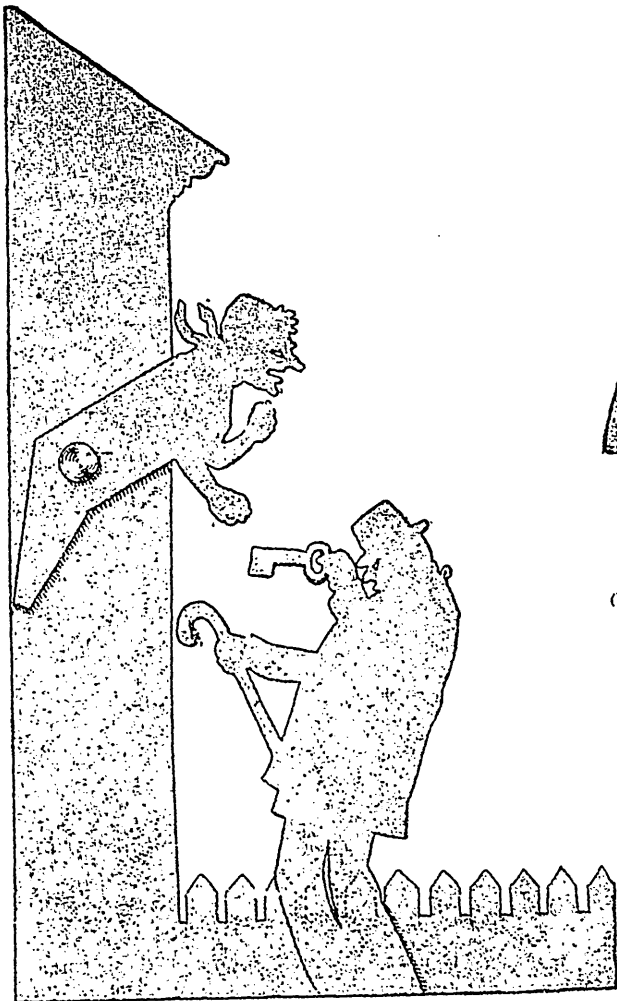


FIGURE No. 2.

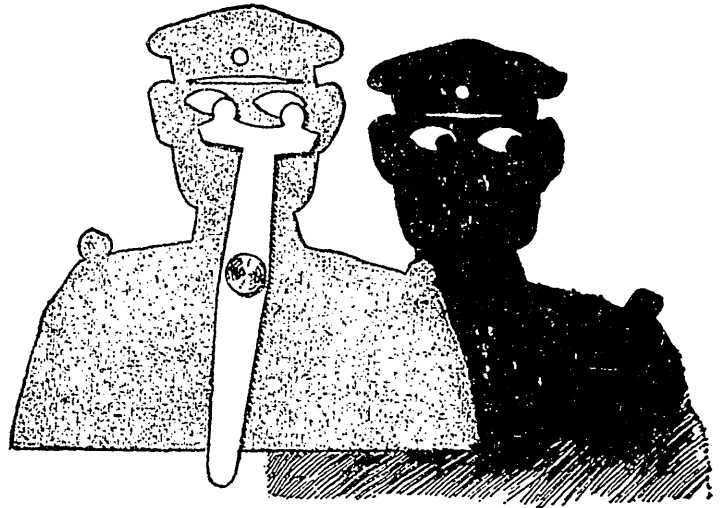


FIGURE No. 4.

FIGURES NOS. 1, 2, 3 AND 4.—SILHOUETTES.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Children's Corner," on Page 92.)

reverse; navy centers with extracted figures and the borders the reverse are also attractive. The very latest novelties show chintz effects in the same class of goods.

The richest qualities of fine handkerchiefs are much affected by ladies for mufflers. They are made up in twenty-four-inch squares of satin damask showing rich designs and of heavy weight. White has the preference.

For street wear, English gloves still retain favor in mahogany and oak tan shades, with one fastener or button. They are serviceable as well for driving. French gloves are fast making their way into popular favor, chiefly for morning weddings; for this purpose they come in mouse-gray, with two buttons and plain Paris points. The English makes have one pearl button, which is also the feature of the best London chevrettes. They come in a very bright shade of tan, have a soft skin and are of very fine quality.

For full-dress occasions white is worn a great deal. Plain Paris points, no embroidery and one or two buttons are the features.

Gloves for cold weather wear are of lined cashmere, and Astrakhans and fancy knit Jerseys appear in the finer grades, the linings being either plain or striped plush and the colors subdued. These gloves are of the best English manufacture.

Scotch gloves of long Angora wool give splendid satisfaction.

For general trade, neat printed designs, with half inch and one inch borders, will meet with most favor.

Extreme Paris novelties have borders two inches and a half and

They are made up in plain colors, and also in fancy designs, and are very popular on account of their warmth and their light weight.

For ordinary use cashmeres, Jerseys and Ringwoods in solid colors all have their friends. Some of the fine grades are Tilburyed for driving.

A new glove just put upon the market is of velveteen in seal and mouse, lined with plush.

The most popular mufflers of moderate price are twills or pongees showing navy and white spots. They measure from twenty-six to thirty-six inches square.

Rich mufflers for people of decided taste are of pure-silk English rep. They are fancied for the most part in solid colors and in the various college stripes; bars of solid colors from an inch and a half to two inches wide seem to meet with most favor.

Rhazdimirs and Barat'heas, reversible, showing neat checks and hair-line stripes on navy and black grounds are already meeting with considerable notice. The same holds in regard to the rich ivory and cream pure-

blue and even white, are in favor. These are worn by both sexes. The illustrations this month include a chamois vest, two under-vests and a bath or dressing robe.

FIGURE NO. 1.—MEN'S DOUBLE-BREADED UNDER-VEST.—The practical garment shown at this figure may be developed in chamois, as in the present instance, or in cloth when less warmth is necessary. Its lower edge is notched at the center of the back and at each side seam, and all the edges are bound with braid. The fronts are made double-breasted for extra protection, the closing being made diagonally at the right side with buttons and button-holes.

We have the pattern of this under-vest in four sizes for men from thirty-two to forty-four inches, breast measure. It is No. 705, price 1s. or 25 cents.

FIGURE NO. 2.—MEN'S SINGLE-BREADED UNDER-VEST.—Silk was selected for making this under-vest, a lining of perforated chamois was added, and a binding of ribbon neatly finishes all the edges. The vest

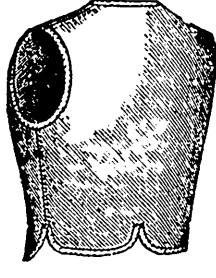
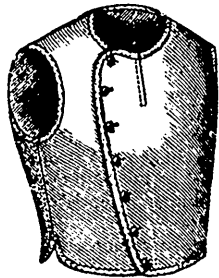
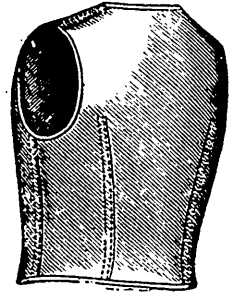
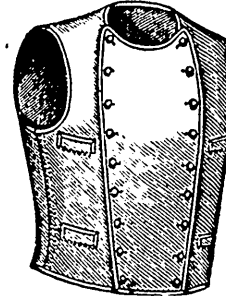
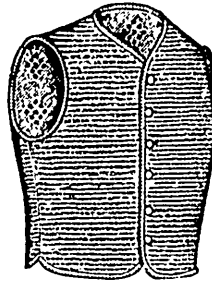


FIGURE NO. 2.—MEN'S SINGLE-BREADED UNDER-VEST.—(Cut by Pattern No. 708; 4 sizes, 32 to 44 inches, breast measure; price, 1s. or 25 cents.)

FIGURE NO. 3.—MEN'S CHAMOIS VEST.—(Cut by Pattern No. 722; 7 sizes; 32 to 44 inches, breast measure; price 1s. or 25 cents.)

FIGURE NO. 1.—MEN'S DOUBLE-BREADED UNDER-VEST.—(Cut by Pattern No. 705; 4 sizes; 32 to 44 inches, breast measure; price 1s. or 25 cents.)

silk English goods in various swivel patterns. Jacquards and heavy spun silk mufflers will also make numerous friends on account of their genteel appearance and well known wearing qualities.

Shawl mufflers have not been very well received in previous seasons, because people could and would buy dress goods at a very moderate price and make them up into mufflers. Of course, the latter did not present as handsome an appearance as the regular mufflers, but they answered all practical purposes.

Shepherd's checks in silk and also in cashmere are always in good taste, and so are printed merinos and cashmeres. White merino, with white polka-spots, is the correct thing for coaching.

It is impossible to keep perfectly warm and comfortable during the Winter unless one's wrists are protected by cuffs. Almost every taste may be satisfied with the assortment of ready-made cuffs now offered, and the prices are very moderate. The most fashionable varieties are one and one and eight and eight r.l. plain-colored cashmere and silk. They are in navy, wine and black.

The fancy makes of wrist-lets are characterized chiefly by black grounds, with hair-line stripings throughout or else with only group stripes at the ends.

In the finer qualities of neat silk delicate colors, such as pink, pale-

is closed at the front with button-holes and buttons, and notches are made, below the closing and at the ends of the side seams. Chamois or cloth may be used instead of silk.

We have the pattern of this under-vest in four sizes for men from thirty-two to forty-four inches, breast measure. It is No. 708, price 1s. or 25 cents.

FIGURE NO. 3.—MEN'S CHAMOIS VEST.—This vest is designed for wear over the waistcoat when one is riding, driving, etc. The lower edge is rounding, and it has a center-front buttoned to side fronts in which pockets are inserted.

We have the pattern of this vest in seven sizes for men from thirty-two to forty-four inches, breast measure. It is No. 722, price 1s. or 25 cents.

FIGURE NO. 4.—MEN'S AND YOUTHS' BATH OR DRESSING ROBE.—For the comfortable garment here pictured striped eider-down flannel was chosen, machine-stitching providing the finish. The back displays a box-pleat at the center, and fullness is introduced in the fronts at each side of the closing. The rolling collar has rounding ends that flare widely, and the sleeves have inside and outside shaping seams.

We have the pattern of this robe in six sizes from twenty-six to forty-six inches, breast measure. It is No. 747, price 1s. 3d. or 80 cents.

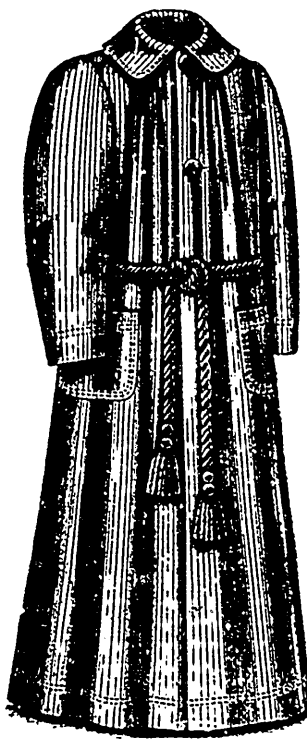


FIGURE NO. 4.—MEN'S AND YOUTHS' BATH OR DRESSING ROBE.—(Cut by Pattern No. 747; 6 sizes; 26 to 46 inches, breast measure; price 1s. 3d. or 80 cents.)

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Styles for Gentlemen," on this Page.)

MODERN LACE-MAKING.

HONITON-AND-POINT LACE.

FIGURE No. 1.—This beautiful lace is made with Honiton and point braids and filled in with twisted bar and rosette stitches.

NEW POINT DE BRUGES LACE.

FIGURE No. 2.—This very handsome lace is made with plain, heavy linen braid of the Battenburg variety, and the connecting

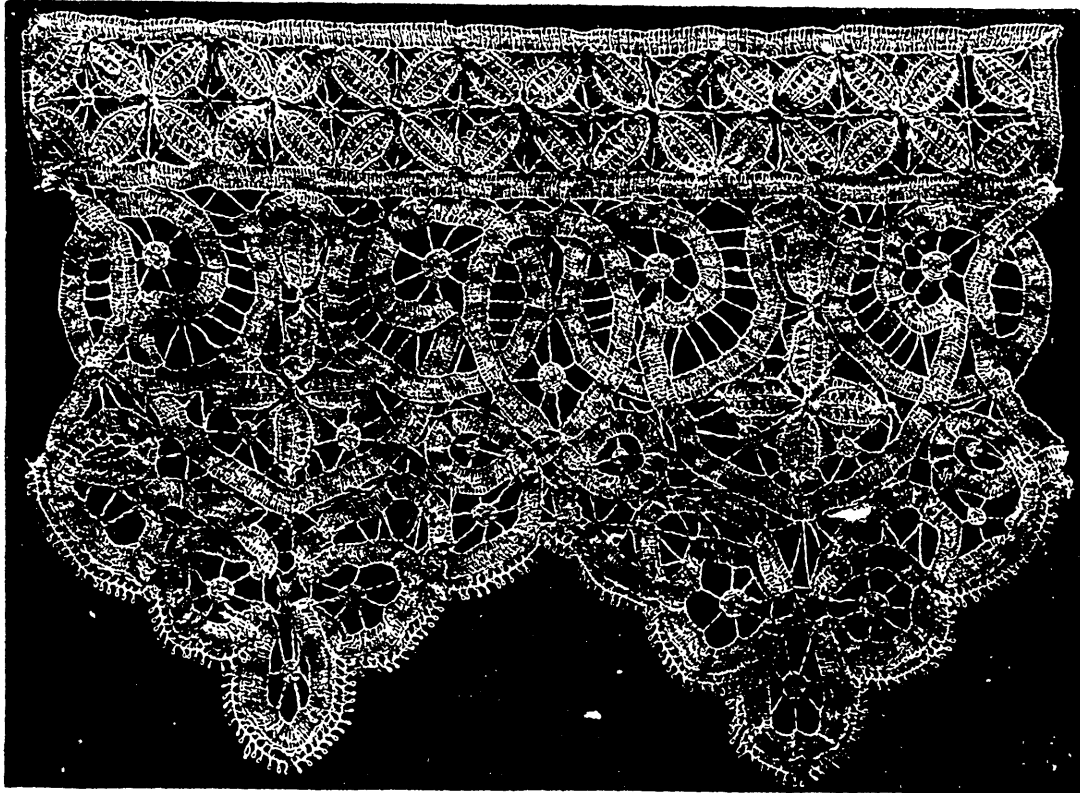


FIGURE No. 1.—HONITON-AND-POINT LACE.

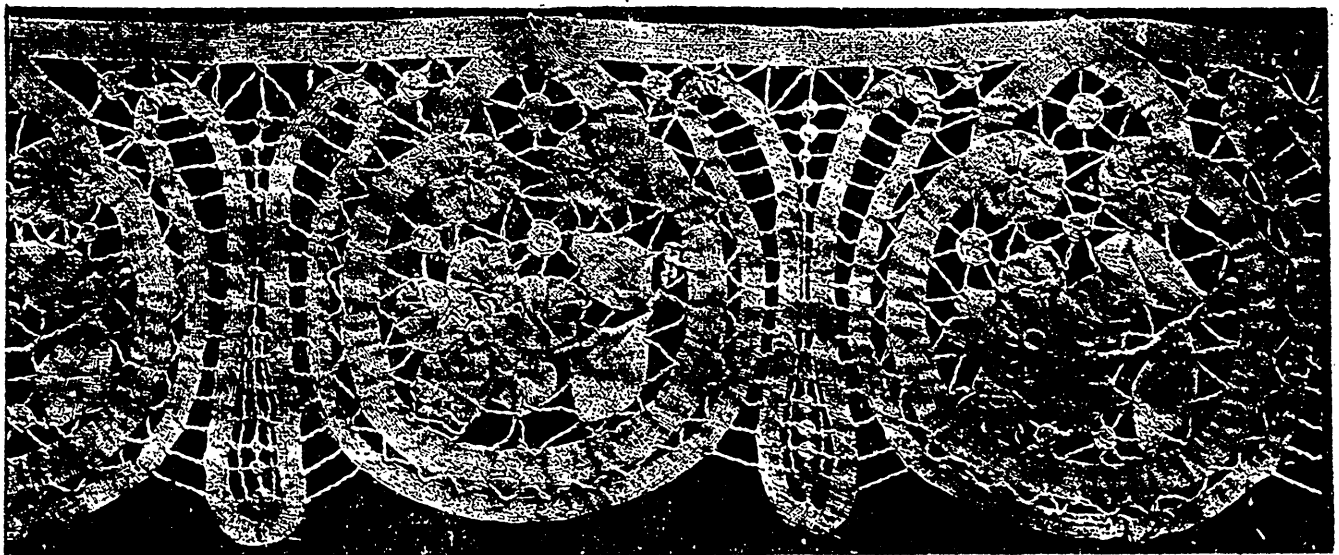


FIGURE No. 2.—NEW POINT DE BRUGES LACE.

The design is exquisite, the result showy and the work comparatively easy. Enlarged patterns of the designs may be obtained from a designer of laces, if the worker cannot enlarge the design herself. A pantograph makes the enlarging process easy to the amateur—indeed, it is much used by professional lace-makers.

stitches are the same as those illustrated in the Honiton-and-point lace design. This variety of Bruges lace is ordinarily used in decorating table-cloths, spreads, curtains and household linen in general.

For the information concerning these two designs, thanks are due Miss Sara Hadley, lace-maker, 923 Broadway, New York.

FANCY STITCHES AND EMBROIDERIES.—No. 37.

A round center-piece having an embroidered colonial design is shown at figure No. 1, and for a round table lamp or a vase it forms a dainty underlay. When transferring a circular design of which

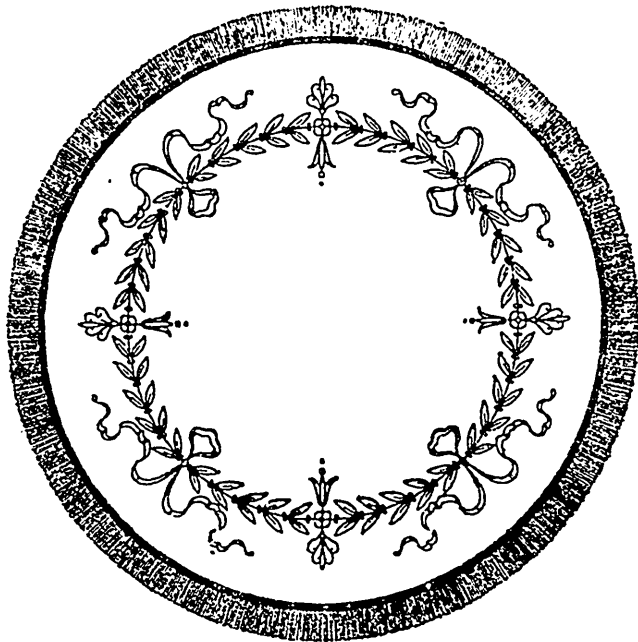


FIGURE NO. 1.—CENTER-PIECE.

the four quarters are the same, it is necessary only to draw one quarter of it and repeat four times in transferring.

At figure No. 2 a quarter of the design is shown in full size.

First decide the size you wish to make the center-piece, then pin a square of linen on a cutting-board, and with a pencil-compass draw a circle on the material; inside this draw another circle where you desire to have the line of button-hole stitching, and inside of this circle draw still another where the stem of the continuous vine will appear. Divide this innermost circle into quarters, and draw the design on one of the segments, making the sketch on paper rather than on the linen. When a satisfactory drawing has been made, trace it on transparent cloth, as described last month, and transfer it to the linen.

First work the circular line of button-hole stitching, and then the design in outline stitch. The fringing is to be left until the last, and is done by ravelling out the linen close up to the circle of stitching. Lay the center-piece flatly on a table, and with a brush smooth out the fringe; then with a knife or a pair of sharp scissors

trim the ends so that the fringe will be of equal length all round.

This center-piece can, of course, be made of any size, but to carry out the idea of the design it will not be wise to make it less than twelve inches in diameter or more than twenty-four. For a very large center-piece, or a table-cover three or four feet in diameter this design can be used with good effect if the body material is blue or gray denim and the embroidering is done with white or cream-colored rope linen, which combination will produce a beautiful result, as the contrast of the blue and white will be at once pleasing and striking.

The fringe on a circular doily should be formed with the threads of the body material. On a straight edge a made fringe is best adapted for decoration, because at the corners it can be cut and mitred or lapped to form exact angles.

Two designs of borders with corners are shown at figures Nos. 3 and 4, and they can be easily enlarged or reduced to meet any requirements. They are well adapted to table-covers, scarfs for dressers, etc., and may be sufficiently diminished in size to suit doilies, center-pieces, carving napkins or other small pieces of linen. To produce effective results, they may be worked with heavy, round, white linen thread or with embroidery silk; but the embroidery should not be done too close to the margin of the material; it should be kept back an inch or so, and if the



FIGURE NO. 2.—CORNER OF DESIGN. (IN FULL SIZE.)

edge of the material is fringed, it will add to the artistic effect.

Full instructions for transferring designs from paper to the material were given in the December DELINEATOR.

FASHIONABLE DRESS GOODS.

Perforated fabrics seem strangely at variance with the Winter season, yet their vogue is very extensive. The idea first found expression last Summer in perforated silks, which were offered as extreme novelties, but enjoyed only a limited degree of favor. Perforated chiffon followed, making its appearance early in the Autumn;

arranged in some floral or geometrical device.

From chiffon to lady's-cloth is a considerable stride, yet embroidered or unfinished perforations contribute their share of attractiveness to the heavy, smooth fabric as well as to the half-transparent one; and the fancy is carried out in velveteen with equal success. Occasionally an entire gown is evolved from perforated cloth or velveteen, but more often the eyeletted material is used only for a portion of a costume, and in every case it affords an excuse for the introduction of an enlivening color underneath, which sifts through the openings like sunlight through a lattice of boughs. In heavy goods, such as cloth or velveteen (now known also as veloutina), the perforations are either left unfinished or else are wrought with silk; but in chiffon, taffeta, Liberty satin and other light-weight fabrics they are invariably worked, the effect recalling the very open "pierced" needle-work of a generation ago.

The charm of these novel materials when made up is admirably exemplified in a lately devised visiting toilette, in which perforated cloth in a golden tone of brown and underlaid with vivid red cashmere is associated with plain cloth and velvet in the same shade of brown. The skirt is composed of four gores, and the rather

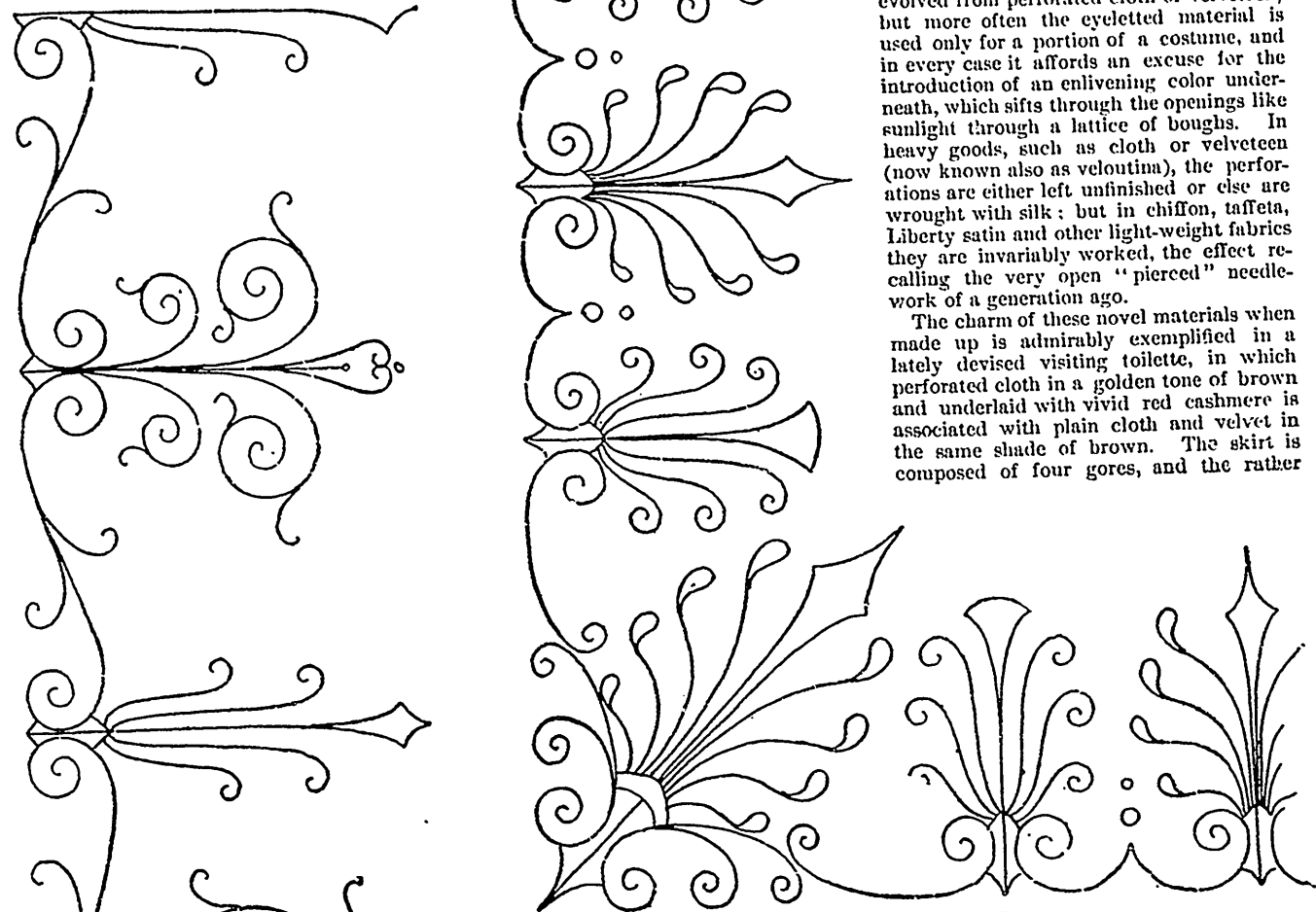


FIGURE NO. 3.—BORDER DESIGN.

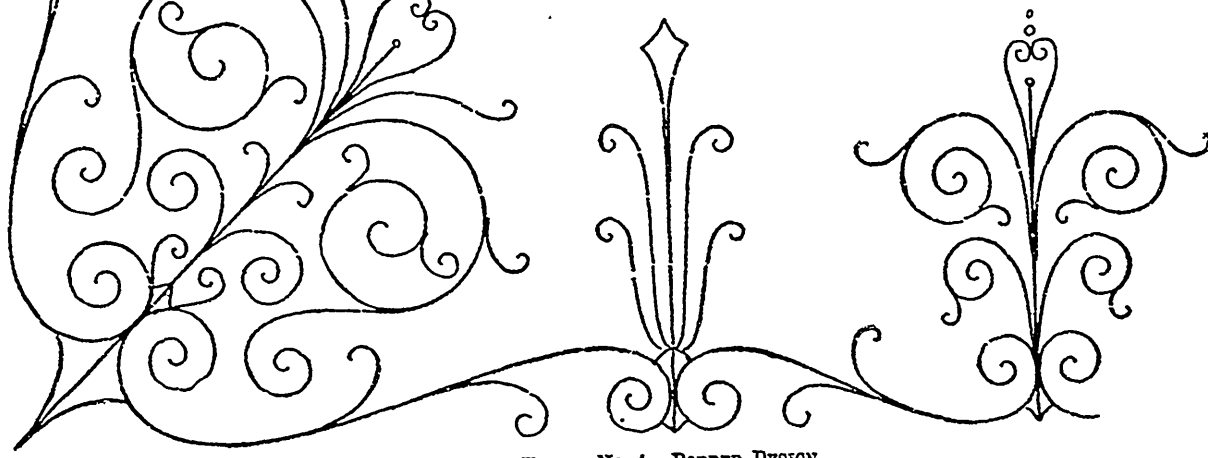


FIGURE NO. 4.—BORDER DESIGN.

and from the beginning its popularity has rapidly increased. The fabric is embroidered with eyelets of various sizes, which are sometimes located without regard to regularity, and again are

wide front-gore is cut from the perforated cloth, through the apertures in which the red lining shows attractively, the arrangement suggesting a panel. Four *godets* formed at the back fall with the

stately grace peculiar to such folds. The basque-waist has a French back arranged at the center in plaits that are stitched for quite a distance and flare above; and the fronts correspond with the back and flare over a plastron that is cut from the perforated cloth, as is also a sailor collar which partially frames the plastron. This collar falls very deep and nearly square at the back, and its front ends are curved. Over the standing collar is disposed a Princess stock-collar of brown velvet, and the waist is completed with a crush belt of velvet corresponding with the stock. The *gigot* sleeves are finished plainly. A brown velvet toque trimmed with red satin and black birds, and brown Russia-leather gloves complete the outfit.

A last year's gown may be given a wholly up-to-date air by tasteful additions of perforated cloth, which may contrast with the dress material in hue, color combinations being now greatly fancied. Capes, also, will make up satisfactorily in the open-work cloth, and when a garment of this kind is intended for street wear, a material of sober but contrasting tint will be used beneath the outer fabric.

For dressy calling and promenade gowns goat's-hair *crépon* is without a rival. The earlier specimens of this fabric showed regular waves in horizontal rows, but at present more variety is observed in the weave. The surface is always lustrous, and firmness is imparted to the texture by a layer of web-like goods woven underneath. Novel and pretty specimens of this material combine golden-brown and black, blue and black, copper and black, and green and black, the color appearing prominently in each instance in the form of arabesques upon a black background. Other *crépons* of the same kind are in solid colors and are crinkled in suggestion of chevron stripes, and others again are marked off in diamonds with the effect of quilting, the diamonds being maroon, marine-blue, brown or some other color, defined by black lines that are not unlike stitching in appearance. Still another member of the goat's-hair family has fine, raised, vertical crinkles that remind one of accordion-plaitings, and is offered in all the fashionable hues, among which a steel-blue shade deserves special mention.

But notwithstanding the appearance of these new goat's-hair *crépons*, the original weave in solid-hued and two-toned varieties commands a large following. In black the material is as much admired as in colors and it has the same rich sheen which effectually relieves it of the very sombre appearance peculiar to most black fabrics of *crêpe*-like texture.

A black gown is now deemed an essential of a fashionable wardrobe, and there is a large variety of goods from which to choose. It may be made of goat's-hair *crépon*, mohair *crépon*, one kind of which shows raised crinkles and is aptly called *caillou* (pebble) *crépon*; wool crape cloth, which looks very like English crape veiling and is waterproof; silk-warp *crépon*, plain or perforated cloth, bouclé cheviot, which is powdered with myriads of silky-looking flat rings, or silk-embroidered armure; but no matter what the fabric made up, a brightening touch of some sort will rarely be missing. Color is generally introduced in the bodices of black dresses, and if it is deemed too lurid a tint, it may be subdued by a covering of La Tosca or Brussels net or eyelet chiffon.

One of the most pleasing gowns included in the *trousseau* of a Midwinter bride is made of black goat's-hair *crépon* waved in a chevron device, in conjunction with black velvet, black eyelet chiffon and light-green silk. The skirt is formed of seven gores, falls in four *godets* at the back and is entirely without decoration, its attractiveness being due entirely to its perfect adjustment. The waist is rather fanciful in design. The back is moulded to the figure, and at each side of it is applied a tapering ornament of velvet finished with a very narrow edge of jet facets. Similarly shaped and trimmed ornaments are applied upon the front to within some distance of the waist-line, and provide a pretty framing for a full, drooping front of silk under chiffon, which overhangs a rather broad, shaped girdle of velvet that only crosses the front. A Princess stock-collar which corresponds with the front forms a soft, dainty neck finish; and on the coat-shaped sleeves of *crépon* are mounted great puffs of silk under chiffon, each of which is shaped to produce a notched effect and ornamented with a tiny rosette of velvet, the arrangement apparently increasing the fulness. White chiffon could have been used in this way over black silk, if the always lady-like "maggie" combination had been preferred. The hat designed to accord with the costume just described is covered with black silk beaver and trimmed with black tips, green ivy leaves and *choux* of black chiffon.

The plain zibeline cloths in the fashionable shades and those that are marked on the surface by long black hairs are among the most popular woollens. In one sample of the latter class a copper-colored ground glows rather dimly through a honeycombing of hairs, in another a marine-blue surface is much subdued by a filmy black covering, and in a third robin's-egg blue appears some shades lighter under a layer of black fibres. In some cases the black hairs are woven in suggestion of a checked or some other design over colored grounds, and the effects are very attractive. A bodice

that unites one of these soft cloths with another material may be worn with a skirt made entirely of the cloth.

A pretty silk-and-wool novelty that is exactly suited for youthful women has a smooth surface, unites blue and gold in some indefinite pattern and is spotted with gold and black silk dots. When a combination fabric is desired to accompany this novelty, it may match one of the colors in the ground or dots, or may tastefully contrast with all those tints.

Serviceable costumes for Winter journeys may be made of heavy, rough diagonals in dark-red, golden-brown, blue or olive-green, and equally satisfactory results may be obtained with illuminated diagonal chevrons in which bright-colored wales alternate with black ones. Plain and, as a rule, severe styles are preferred for these fabrics.

The fancy bodices for which tasteful women have such a penchant are made of velvets as well as silks. The velvets used for them are checked or striped, and they are of a pliable texture that adapts them admirably to the full fashions that now reign supreme in waists. Gay-colored ribbon or velvet stock-collars adorned with *poufs* or *choux* are usually made up for these velvet waists, especially when, as is often the case, black, brown or other sober-hued checks or stripes alternate with white ones. Skirts are likewise fashioned from checked velvet, and with them are usually worn waists of contrasting material and color. Plaid velvets in clan colors are shown, but they are preferred for use as combination fabrics for use with goods of more subdued coloring.

The *nacré* velvets are made up alone in gowns and are truly magnificent, being striped and watered like *moiré antique*. A fine example of this class has a brown ground bearing vertical *réséda* stripings edged with very light yellow lines, and an iridescence that is caused by the pressed water-markings plays beautifully over the surface, giving the material its name, *nacré*. Elegant carriage cloaks and wraps may be made of this rare material; and it may be employed for the sleeves and part of the bodice of a black or colored *moiré antique* or *gros de Londres* gown, or else used for an entire costume.

Dainty waists are made of Liberty satin in Cachemire color harmonies, the soft blendings of which suit most complexions. The material is as pliable as surah or India silk and as glossy as satin. Perforated taffetas or Liberty satins are also developed in bodices, being preferably lined with colored silk.

A beautiful white Louisine silk enriched with maroon satin stripes that are well sprinkled with white satin pin-points is devoted exclusively to the bodices of youthful women, as is also a lilac taffeta strewn with the minutest of white dots and striped with groups of black and white lines. Another taffeta, that may be selected for a fancy blouse, unites light-yellow and pale-blue in the same way, and still another, which would develop a most satisfactory evening gown, has a Nile-green ground marked with small satin flowers in self and traceries of tiny pink blossoms. The latter device is seen on other colored grounds.

Whatever the material used for an evening costume, chiffon usually enters somewhere into the construction, and a case in which it has not proved a becoming factor has not yet been found. Perforated chiffon, and *mousseline de soie*, which sometimes has a scallop finish at the bottom, are used preferably over white silks or satins for *débutantes'* evening gowns, and polka-spotted and printed chiffons are chosen for the same purpose, the former showing silk dots of various sizes, and the latter delicately colored blossoms that seem almost to vanish from view, so light and shadowy are their tintings.

Striped *crêpe* is another charming and fashionable tissue and is offered in black and colors. A beautiful pattern displays groups of narrow, puckered silk stripes alternating with broad stripes that are wrought with a dainty embroidered design done in self. This transparent is often made up over silk or satin in fancy waists, and, like chiffon, it is fashioned very fluffily. The waists are worn with plain or accordion-plaited skirts matching the underlying fabric.

A novelty in black La Tosca net designed for matrons' ceremonious gowns presents large open medallions of black or *ceru* lace. A very unique and, at the same time, a very charming effect may be realized, especially in a bodice, by underlaying the net with American Beauty or some other dainty-hued chiffon, and drawing the latter through the open medallions in little *poufs*. A tucker or vest may be simulated by the arrangement, or the sleeves, when short and puffed, may be very handsomely decorated in this way. Another specimen of La Tosca net, also in black, has large eyelets embroidered with green, lilac and pale-yellow silk. This is favored only for waists or for parts of gowns.

A new finish for a skirt that is to be worn outdoors is contributed by silk cord the color of the gown, or by thick cable cord covered with satin or silk matching the dress material. This is said to be more durable than braid or velveteen, and it provides as neat a completion as either, while far less troublesome to apply.

SEASONABLE TRIMMINGS.

One of the most charming of recent conceits for waist decoration embodies the graceful blouse effect which plays so important a part in the latest feminine attire. The garniture consists of a yoke, an overhanging, blouse-like arrangement of fringe, and a belt; and through the fringe are caught glimpses of colored chiffon or some other gauze-like fabric, which escapes in long, narrow puffs between the strands of the fringe. Naturally, considering the prevailing notion for harmonious color contrasts, this underlying tissue differs in hue from the remainder of the bodice.

A most successful trimming of this style has a yoke of grenadine all-over studded with scintillating jet facets, while strands of fancy jet fringe depend from the yoke and droop over a shaped belt that matches the yoke and merely crosses the front. Another specimen is entirely of jet, the yoke and belt being wrought in a very open design, and the fringe being made of small cut beads; and yet another shows a yoke formed of great, raised jet *cabochons* that hold strands of rat-tail chenille fringe, which in turn is caught to a satin ribbon belt that is bowed at the back.

Even more effective than any of these is a garniture of the same class in which the yoke shapes three acute points at the bottom and is made of glittering jet sequins or spangles arranged in imitation of scale armor, while from the yoke falls a blouse-like disposal of spangle fringe that is caught to a belt of spangle galloon. Another triple-pointed yoke is formed of sparkling scales and supports a blouse of chenille fringe, which is confined at the bottom by a spangled belt.

The effectiveness of black silk passementerie in this style of decoration is displayed in a fine example that has an open-patterned yoke of cord, with Milan drop fringe attached to its lower edge and falling over a belt that corresponds with the yoke. Both the back and front of a bodice may be enriched with any of the trimmings described above, the loose effect being liked at the back as well as below the bust. When this sort of ornamentation is applied, whether upon a silken or a woollen bodice, the neck is completed by a soft, fanciful stock of silk, ribbon or velvet agreeing in color with the fabric that underlies the decoration.

A similar garniture that may easily be created by the home dress-maker is formed entirely of black velvet ribbon a little less than an inch in width. For the front of the bodice a yoke of the usual depth is formed of the ribbon disposed in basket fashion, and below it vertical rows of ribbon are allowed to fall in the approved way over a belt that is platted to match the yoke. The garniture for the back is similar in every respect, except that the vertical rows of ribbon are applied to lie closely instead of falling loosely.

The arrangement just described, and a sleeve decoration to correspond were chosen to trim the bodice of a dressy toilette developed in black mohair crêpon and yellow chiffon. The skirt, though of the bell type, is made with a seam at the center of the front and another at the center of the back, and its shaping causes it to hang in decided *godet* folds at the back and in less emphatic flutes at the sides and front. At the foot it is finished with a roll formed by inserting a thick cord in a casing of black satin, this being at present a much-admired mode of completion. The blouse-waist is made, both back and front, with a square-yoke upper-portion and a full lower-portion, the latter being covered with chiffon. The ribbon arrangement is neatly applied, and its effectiveness is heightened by the filmy chiffon, which appears with a slight puffiness between the upright bands of velvet in front, and without fullness between those at the back. Upon the neck-band is mounted a Princess stock of chiffon, over the sleeves are arranged puffs that are stiffened with book-muslin to produce a distended appearance, and the puffs are strapped from top to bottom with several rows of ribbon, each of which terminates in a loop and notched end. Both the bodice and sleeve decorations are extremely effective and by no means difficult to arrange.

Vandykes in various sizes and designs are still very fashionable for adorning costumes, and they are produced in every class of garniture. A new Vandyke trimming in jet is made of fine beads and flat, spike-shaped stones. Three of the stones are fastened one above another on each point, and a pretty finish is contributed by a tassel composed wholly of beads. These points are separable, and an admirable way to apply them upon a skirt is to allow them to fall free at intervals from a satin ribbon that encircles the skirt at the top. On a bodice a point of this character may be applied at each side of a vest or blouse, or three points may be set upon the front over crêpe or chiffon, which will break out effectively between.

Silk passementerie points are ornate enough for silk gowns, and are frequently preferred by matrons of conservative taste to the more pretentious jet ones. Vandykes that wave in a serpentine

outline, whether of silk or of jet, are mostly open-patterned, and are especially admired for trimming full bodices, upon which they are set upright at intervals, the material being cut away beneath. This fancy is a rather extravagant one, but it is at the same time wonderfully decorative.

Vandykes of perforated cloth embroidered with silk are among the latest candidates for favor, and they have thus far appeared only in dull black cloth, which is agreeably enlivened by the silk embroidery. Colored goods are often introduced beneath these hueless Vandykes, just as they are beneath the popular eyeletted dress materials.

Galloon trimmings in several widths are fashioned from perforated cloth without embroidery and are devoted to many purposes, their effectiveness being invariably enhanced by underlying color. Black perforated and embroidered taffeta is likewise used for the embellishment of gowns.

Buttons that are intended for decoration and not for closing are becoming very popular. There are the large, fancy metal and smoked-pearl varieties, handsome ones in riveted jet and steel, rich designs in gilt or silver set with small Rhinestones, and especially brilliant buttons formed of large Rhinestones. These are all used on collars, belts, revers, shoulder-braces and many other adjuncts.

A large, globe-shaped Rhinestone buckle adjusted at each side of a soft, fancy collar of velvet or silk makes a handsome decoration that is in perfect accord with prevailing styles.

For use alone or in conjunction with lace, there are fur festoons with jet headings, and fur rosettes with well cut, star-shaped *cabochons* flashing from their centers. Fur bands or fringes with jet headings are also popular, and are applied upon gowns of cloth, crêpon and other woollens, as are the various other fur garnitures.

Highly ornamental yokes are formed of colored *pailettes*, their effect suggesting the scaly skin of a serpent. They describe a trio of rather sharp points at the bottom, and are curved at the top to fit the neck; and they are produced in green, bronze, steel-blue, maroon and a host of other tones. These brilliant adjuncts are in order only for very dressy purposes, and will be especially effective when accompanied by fanciful chiffon stocks; and, if desired, accordion-plaited chiffon may flow over the bust between the points.

The sheerest varieties of white lace are associated with fur on both street and evening gowns, the union being very much admired at present, although it certainly seems rather incongruous. Point *lierre* lace, which is often used in this way, shows dainty designs that resemble those in point appliqué, and a fine net; and being thus delicately patterned, it may be effectively arranged with great fulness, which is essential when lace is used with fur. A pretty neck garniture may be made by shirring pure-white point *lierre* lace to form a frill, and applying butter-colored point Venise Vandykes over it. The two tones will associate very artistically.

Much real lace is now employed on ceremonious toilettes, hand-made point appliqué being most frequently chosen for elegant ball and reception gowns. Marked favor is also bestowed upon the Renaissance, Bruges, point Venise and Maltese varieties, all of which are made of linen and show the yellowish tints of old lace. The Bruges laces are mostly all-over patterned, but the meshes in many of the other sorts are large and square, with minute loops springing up at intervals. The Carrickmacross laces are used upon velvet gowns and carriage wraps, being very fine and rich-looking.

The imitation point Venise laces in both black and white are well-nigh as handsome as the real ones. The white laces are so called because they are not black, for their color is in reality a cream or butter tint.

An original and very pleasing effect was produced with black point Venise insertion in an open floral pattern upon the fancy waist of a theatre toilette developed in a combination of black moiré *façonne* and American Beauty rose chiffon. The skirt, which is made of the silk, is shaped in circular style, and swells out at the back in stately *godets* that are stiffened with crinoline to retain their pose. No trimming is applied, and the lower edge is finished with a satin cord. The bodice is made of chiffon, and its back and front are shirred at the neck and lower edges. Just above the bust a tuck-shirring is made, and over it is applied the lace, through the openings in which the chiffon is drawn in diminutive *poufs* that suggest nothing so much as half-blown roses, the resemblance being strengthened by the tint of the chiffon. The sleeves are covered with puffs above the elbows, and the fulness at the center of each puff is arranged in a vertical row of tuck-shirring and drawn in small *poufs* through openings in a band of lace. Over the standing collar is applied a fanciful collar of chiffon having a double loop at each side, and shirred back ends; and the belt is arranged to correspond with the fanciful collar.



THE LATEST MILLINERY.

THE beautiful in millinery has been fully realized in the typical Winter *chapeau*. This representative head-dress is burdened with plumes, which give it a richness and elegance that no other trimming can produce, and which are disposed with a superbly artistic effect. Where several plumes are used (and six or eight are by no means exceptional on a hat that is large enough to permit such a generous decoration), they are allowed to fall as they will, and their graceful positions thus seem to be unstudied, although they are really due to very careful adjustment. The hat that is intended as a companion for my lady's "best" gown is covered either with velvet or with silk beaver, which is the same as the material used for men's dress hats. Both these fabrics provide effective backgrounds for plumage, which is seen in both black and colors, although the former receives decidedly the lion's share of favor.

The "Gaiety Girl" hat, which is one of the most picturesque of the season's shapes, is the style above all others which claims plumes as its special prerogative. Both its crown and its brim are exaggerated, but the dressy woman who rejoices in a tall and nicely rounded figure can assume this "lofty-plumed crest" with perfect becomingness. Color is usually wanting in the hat, but this lack does not diminish its attractiveness, as is clearly demonstrated by an effective example that is covered with black velvet. The crown of this smart head-covering is made to look less than its actual height by its trimming, which consists of three satin folds applied at intervals; the brim is curved gently at the left side, where eight plumes are arranged in two groups, the tips in one group inclining toward the back and those in the other toward the front; and the space between the clustered feathers is appropriately filled by a stiff, standing aigrette.

Another all-black hat belonging to the same class is covered with silk beaver that gleams with an almost metallic lustre. The base of the crown is encircled by black satin ribbon, which is continued in a spread bow at the right side, a buckle of riveted jet being fastened at the center of the bow. At the left side the brim is rolled in the slight manner peculiar to the fashion, and against the crown rest four three-quarter plumes that are supported by a great *chou* of satin. Under the brim, on the head-band, are fixed two small satin rosettes that look as if they were intended as a hair-decoration.

The "Gaiety Girl" hat is invariably accompanied by a draped veil, which may be of plain or chenille-dotted Tuxedo net, and may be fastened with a fancy veil-clasp of silver or gilt that is as ornamental as it is practical.

The narrow-brimmed sailor-hat is jaunty and is very generally liked, though not, of course, for dressy wear. A dainty ensemble is produced by very simple means in the trimming of a black silk sailor of this type. The brim is finished with silk hatters' galloon, and at each side is a large rosette of white satin ribbon that supports a tuft of black *coq* feathers, while in front is a third *chou* of Nile-green satin ribbon, from the folds of which start two *coq* feathers that curl in opposite directions.

More dressy than this felt sailor is one covered with black velvet. The crown is banded with similar velvet, and at each side of it is disposed a rosette of cerise satin antique, the vivid tone of which is subdued by a covering of coarse black fish-net. The rosette at the left side is supplemented by a bunch of black *coq* feathers, and underneath the brim, on the same side, another bright-colored rosette is fastened to the head-band.

The effect of lace as a trimming for this smart shape is well illustrated on a black beaver-covered sailor. Encircling the crown is a band of olive-green velvet, upon which is applied a band of *écru* point de Gène lace; and at each side is a rosette of velvet, which is ingeniously shaped in loops and ends that turn toward the back and holds a short, jetted quill that adds considerably to the trimness of the hat.

With any of these sailor shapes may be worn a close veil of plain or dotted black Tuxedo or Brussels net, or a chiffon veil, which will be found very comfortable on cold, windy days.

An exceptionally stylish set consists of a muff, collar and toque of Persian lamb, which is a vastly becoming fur when the wearer's cheeks

are reddened by the frosty Winter air. The toque is covered with the fur, which is formed in small *poufs* at each side of the front. At each side of the back is adjusted a black feather pompon, from which rises a stiff aigrette; and starting from the pompon is an ornament of black accordion-plated chiffon that falls upon the hair. The filmy textile accords admirably with the fur and forms a wide frill for the deep cape-collar to rest upon. The neck finish is a ruching of black satin ribbon, and miniature heads with glistening, life-like eyes are used instead of a brooch or buckle for closing. In the muff, too, accordion-plated chiffon is introduced, frills of it being arranged to hang over the hands from the openings at the ends. The front of the muff is trimmed with twin heads that rest contentedly on a large bow of satin ribbon.

The same black, curly fur was employed in a stylish set that comprises only a collar and hat. *Écru* point l'ère lace, which is a true variety of the appliqué order, is associated with the fur in both the hat and collar. In the former it forms the rather broad brim, while the fur is softly drawn over the buckrum crown in suggestion of a Tam O'Shanter. In front is a huge bow of wide heliotrope satin ribbon, and at the back is a bunch of violets that look like products of the hot-house rather than of the workshop. No other trimming is added, and none is needed to perfect this most charming confection. The collar has a cape-like section of fur cut in Vandyke, below and between which flows a deep frill of the lace pressed in accordion-plaits. At the left side of the closing is a bunch of violets tied with narrow heliotrope satin ribbon, and a pleasing neck-finish is contributed by a shell-plaiting of lace.

With a jacket or cape of Persian may be worn a jaunty little toque made of the fur. American Beauty ribbon is twisted round the crown and formed in short loops and ends at the back, the charming shade of the ribbon harmonizing perfectly with the lustreless black fur; and at each side in front two short loops of fur rise above a head, with a black aigrette standing between.

For the theatre, for drawing-room receptions and for other ceremonious occasions at which hats are required, there is a very fanciful set, also consisting of a toque and collar. The toque has a crown of riveted steel and a brim formed of cerise velvet twisted in and out through the openings in a coronet-like steel brim-ornament. In front are three short loops of velvet, and from the center of the crown emerge a pair of shaded green Mercury wings. Pendant at the back are two short tails of stone-marten fur, with a loop of the same between. The collar is of very filmy lace in a deep, creamy tint, with a neck finish of cerise velvet that is formed, like a Princess stock, with loops at the sides and back. Between the loops in front glistens a Rhinestone ball, and from the stock six tails fall upon the lace, the fur matching that on the toque.

The softening influence of black fish-net is pleasingly exemplified in a stylish hat that consists of a crown of dark-green fauzy felt braid and a brim of rather vivid green satin, the brightness of which is dimmed by a layer of the large-meshed silken fabric. The brim is rolled upward at the left side to show a black satin rosette on the head-band. To the crown at each side is fastened a disc of jet with a jet ball fixed upon its center, and back of the ornament, at the left side, rise a black aigrette and *coq* feather.

A novel shape in black silk beaver is not unlike the "Gaiety Girl," having an equally high crown, but a much narrower brim that stands out as stiffly as that of the Puritan hat. On the left side, a trifle toward the back, is a spread bow of black satin ribbon, from the center of which proceed a series of small knots that are continued to the very edge; and over the bow are slipped two rings of Rhinestones. A cluster of black tips nod at the right side above their support, which is the inevitable rosette, in this instance made of black satin. The brim facing is of black velvet.

Fur and chiffon are associated with unique effect in the decoration of a large carriage hat of brown silk beaver. Mink encircles the crown and falls in two tails at the back, and at the left side are cerise rose-buds and another tail, while at the right side a bunch of brown tips and an aigrette form a pretty group. The left side of the brim is rolled to show the entire head-band, upon which is a twist of cerise chiffon, with a fur head at the back and another in front. The bright color contrasts admirably with the brown of the beaver and fur and renders the hat especially becoming to a dark-haired woman.

A brilliant evening bonnet that will suitably crown a matron at the theatre or opera has an entire crown of Rhinestones, and a brim composed of diminutive black tips that curl over each other fluffily. In front short black tips curl away from a large Rhinestone ball, and at the back is a tuft of black tips that conceals the upper ends of a black velvet bridle, which may be bowed under the chin.

TATTING.—No. 32.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

POINT OF TATTING FOR LADIES' TIE.

FIGURE No. 1.—Work the rosettes as follow:

Work a ring of 3 d. s., 1 picot, 3 d. s., and 1 picot, until you have 11 picots with 3 d. s. between; close the stitches in a ring.

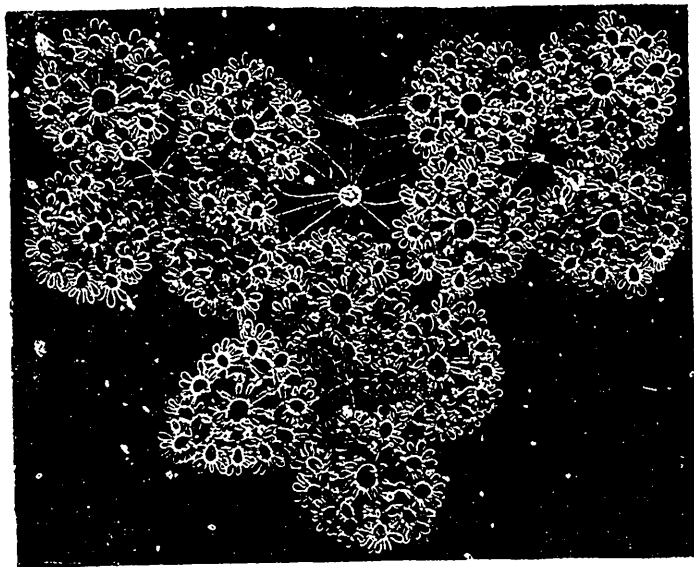


FIGURE No. 1.—POINT OF TATTING FOR LADIES' TIE.

* Leave a short space of thread, make 3 d. s., join to the first picot, make 3 d. s. and close. Leave a short space of thread, make 2 d. s., 1 picot, 2 d. s., and 1 picot until you have 11 picots; close. Repeat from * until all the picots around the centre ring are filled. This makes a rosette. Baste the rosettes on paper in the design illustrated, and fill in the spaces with spider-web work as seen in the picture.

NARROW TATTED EDGING.

FIGURE No. 2.—This edge may be made with thread ranging in numbers from 30 to 60. Begin with center ring by making 3 d. s., 1 picot, 3 d. s., and 1 picot until you have 45 d. s.; close up stitches. * Make 2 d. s., join to first picot of center ring, make 2 d. s.; close up stitches.* Repeat from * to * for next four picots of the center ring; then make 2 d. s. and 1 picot until you have 30 d. s.; close up stitches. Make 2 d. s., join to sixth picot of center ring, 2 d. s., close up stitches, 2 d. s., join to last picot of leaf, 2 d. s., and 1 picot until you have 36 d. s.; close up stitches; 2 d. s., join to picot of center ring; 2 d. s., close up stitches; 2 d. s., join to first picot of second leaf, 2 d. s., and 1 picot until you have 30 d. s., close up stitches; * 2 d. s., join to next picot of center ring;

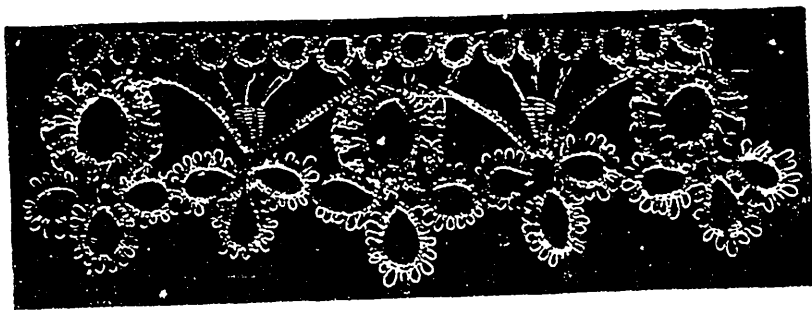


FIGURE No. 2.—NARROW TATTED EDGING.

2 d. s., close up stitches.* Repeat from * to * until all the picots of center ring have been filled. Fasten the end of the spool thread to the shuttle thread, then with shuttle work on spool thread 4

d. s., 1 picot, 16 d. s. Then with shuttle thread alone work 2 d. s., 1 picot, until you have 15 d. s., join to center picot of last leaf; the 2 d. s., 1 picot, until you have 15 more d. s.; close up stitches. With shuttle thread alone make 2 d. s.; join to last picot of last leaf, 2 d. s., 1 picot, until you have 36 d. s.; close up stitches. With shuttle thread alone make 2d. s., join to last picot of last leaf, 2 d. s., 1 picot until you have 30 d. s.; close up stitches. With shuttle work on spool thread 4 d. s., 1 picot, 15 d. s. This makes two points. Repeat from beginning. After making the number of points required with shuttle thread alone, work 2 d. s., 1 picot, 6 d. s., join to first picot of center ring; work 6 d. s., 1 picot, 2 d. s.; close up stitches. Work 2 d. s., join to last picot of previous scollop; 6 d. s.; join to last picot of center ring; 6 d. s., 1 picot, 2 d. s.; close up stitches; 2 d. s., join to last picot of previous scollop, 6 d. s., join to picot of stitches worked on the spool thread, 6 d. s., 1 picot, 2 d. s., close up stitches; * 2 d. s., join to last picot of previous scollop; 6 d. s., 1 picot, 6 d. s., 1 picot, 2 d. s., close up stitches.* Repeat from * to * until you have three scollops. Then make 2 d. s., join to last picot of previous scollop; 6 d. s., join to picot of stitches made on spool thread, 6 d. s., 1 picot, 2 d. s., close up stitches. This finishes two points. Finish the other points in the same way. After the points are all finished baste them on a piece of stiff paper and fill in the spaces below the clover leaves with cob-web stitch.

POINTED TATTED EDGING.

FIGURE No. 3.—Make a strip of heading as long as the trimming is desired, thus:

First, make a ring of 6 d. s., 1 picot, 5 d. s., 1 picot, 5 d. s., 1 picot, 6 d. s.; draw up the ring, turn the work, and close to it make another ring like the first; now take the second thread and with the two make a chain of 8 d.

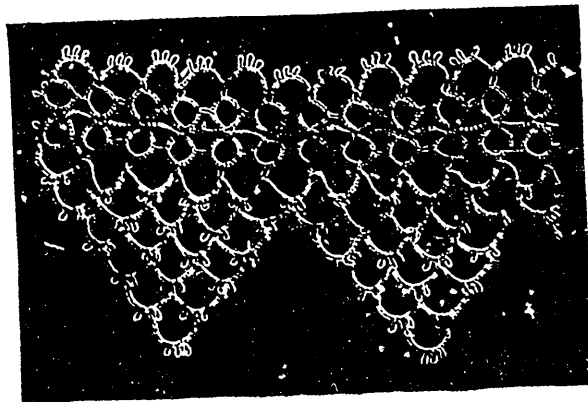


FIGURE No. 3.—POINTED TATTED EDGING.

s., and repeat from the beginning; but in making the next ring join it to the side picot of the first one after making the 6 d. s., and join each of the remaining rings in the same way. Now to begin the points, take the 2 threads and tie in the bottom or middle picot of the first ring; then make a chain of 7 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 7 d. s., and tie to the picot of next ring, and repeat this across the work. Now tie the threads in the middle picot of the first chain, and make another row like the last one. Tie again in the middle picot of first chain, make a chain like the one first made, tie in the middle picot of next chain, and repeat 3 times more; then below this make three chains, then two chains, and then one; this completes one point. Make the remaining points in the same way. (See picture.) For the chains above the heading make the same as the first row of chains. In making the picots draw them out long, as much of the beauty in tating is due to the length of the picots.

VENETIAN IRON WORK.

PART VII.

The preceding paper was devoted to a variety of designs suitable for the framing of photographs and other small pictures, and we now proceed, as the next step, to consider easels and kindred objects, presenting this month artistic patterns for photograph and cup-and-saucer easels, a watch-holder, two plate-frames and a heart-shaped frame or easel for a single head or a small water-color figure. All the articles illustrated are simple in construction, although some of them are quite elaborate-looking; and it will be an easy matter to make both sides of any pattern perfectly symmetrical if a full-sized working plan is first drawn, as previously directed in these instructions, and the various parts are bent and fastened according to its lines.

If iron is used to execute these designs, it should be of the same quality and thickness as that heretofore recommended. Ordinary stove-pipe iron cut into strips from an eighth to three-sixteenths of an inch in width will be found entirely satisfactory for all small, light objects, and most tinsmiths have machines by which the metal can be cut with perfect regularity, and will do the work for a nominal sum.

But while iron, when treated to a good coating of Berlin black, is both stylish and artistic, it may not suit some fancies, and in such cases any one of several other metals can be used, with pleasing results. Narrow strips of soft brass can be bent and worked fully as easily as iron, and when an object made of brass is completed it can be dipped and lacquered to bring out the high color of the metal. The dipping and lacquering will, of course, have to be done by some manufacturer of brass goods who has a dipping and lacquering department in his factory or shop. Copper is also very desirable, being soft enough to yield readily to the demands of the most intricate and involved designs, and having a very rich color; and strips of zinc look well when made up and are quite inexpensive. As a general rule, however, iron will be preferred for work of this kind, as it seems most appropriate, both historically and according to the rules of art.

A very attractive easel for a photograph or other small picture is shown at Design No. 35. For a cabinet photograph with a mount six inches and a half long by four inches wide, the easel should measure ten inches in height, and nine inches in width from outside to outside of the scroll feet; while for a *carte de visite* it should be eight inches high and six inches and a half across the bottom. If the easel is to be used for a panel mount or for any picture larger than a cabinet photograph, its dimensions must, of course, be increased to correspond, but the proportion indicated must be preserved.

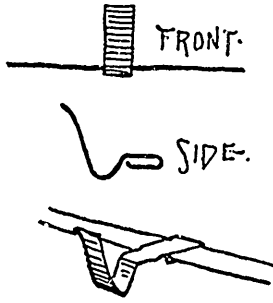
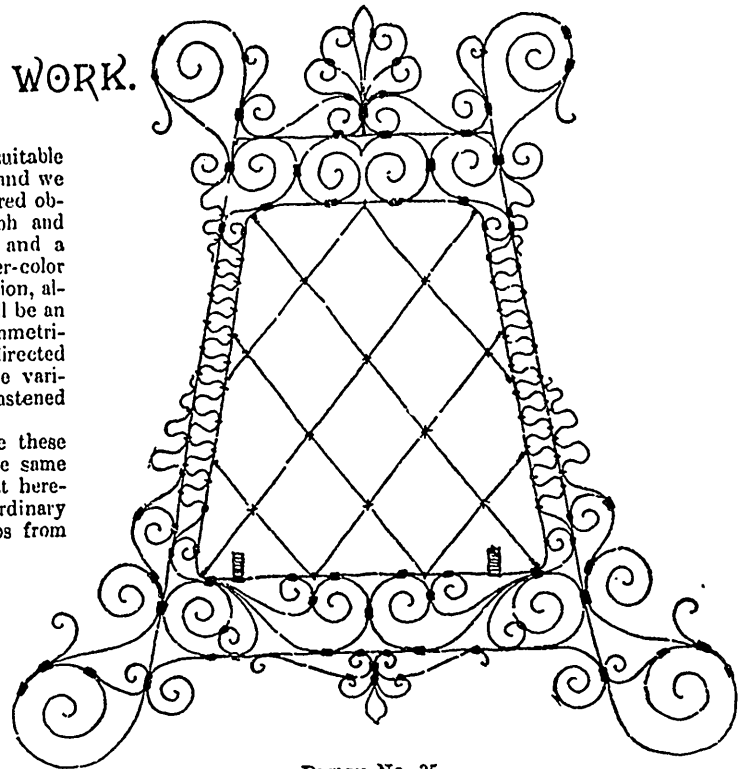


FIG. 63.



DESIGN No. 35.

The scroll design must be done with strips of metal measuring not more than an eighth of an inch in width, and the lattice effect in the center with very fine iron wire; and where the wires cross one another they must be neatly fastened by means of wire wound round and round and securely twisted to prevent unfastening. To the cross-rib which frames the lattice-work on the lower side must be secured two hooks made of a narrow iron strip, one at each side of the easel. These are to hold the picture in proper position,

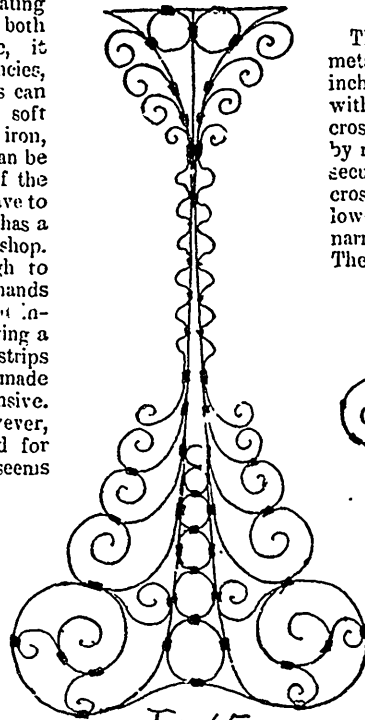
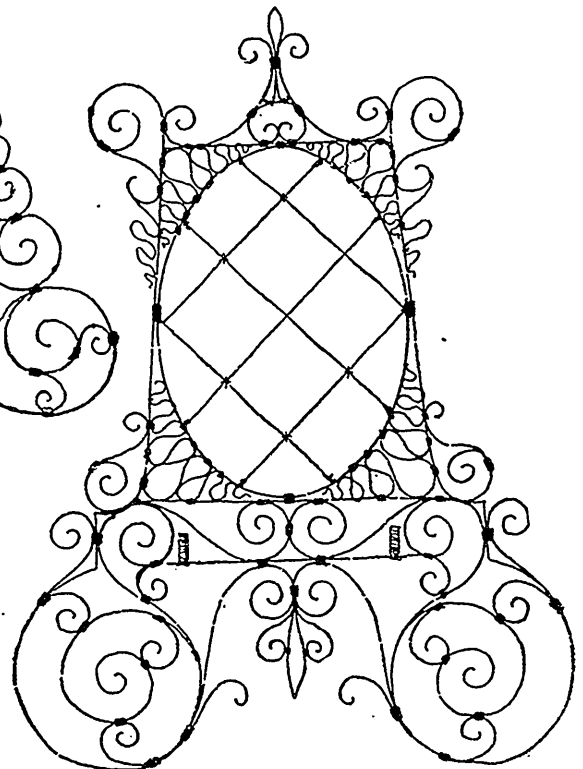


FIG. 65.



DESIGN No. 36.

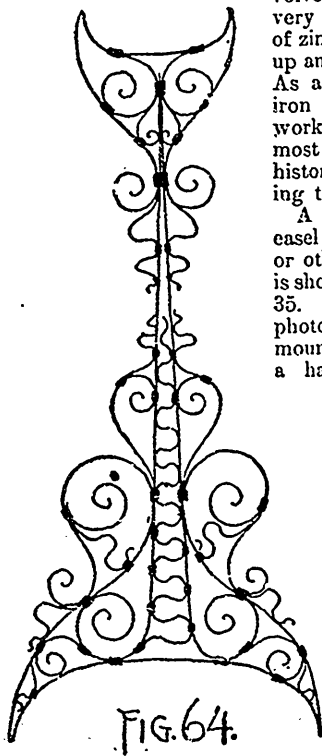


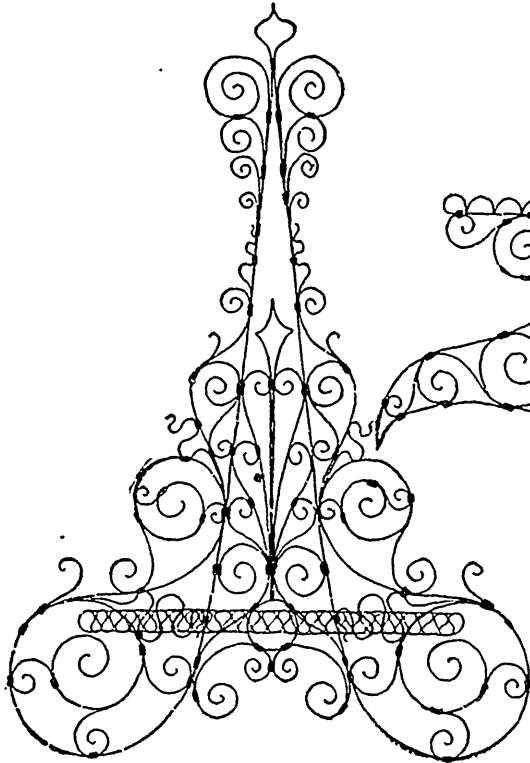
FIG. 64.

and should appear as at Figure No. 63, which gives front, side and perspective views.

It will be necessary to have a back leg or support of grille work to complete the easel, and a very pretty design for the purpose is given at Figure No. 59, in Part VI., while the mode of fastening the support to the back of the easel and the angle at which it should be pitched are clearly displayed at Figure No. 60. Two other patterns for supports that will be appropriate for any of the easels shown this month are depicted at Figures

cross-piece to serve as a platform for the picture, and for a brace or support choose the design shown at Figure No. 64. The support should not be more than two-thirds as high as the easel, and the two points at the top should be exactly the same distance apart as the two parallel uprights of the easel. For a *carte de visite* the easel should be nine inches high and five inches and a half wide across the bottom; and for a panel picture it will be necessary to make the height from fifteen to eighteen inches, and the width in proportion.

Another pattern for a high easel is given at Design No. 38, and while it is really no more difficult to follow

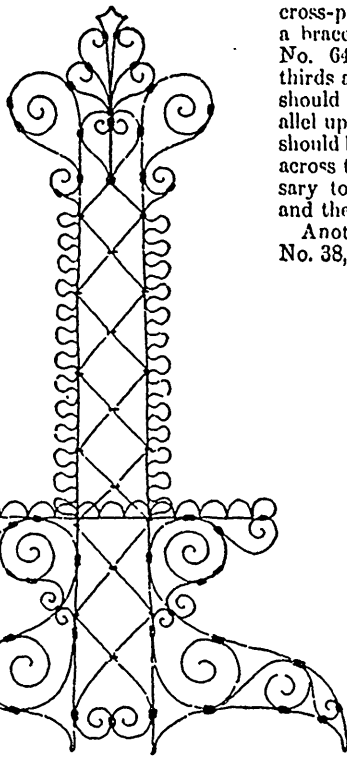


DESIGN No. 38.

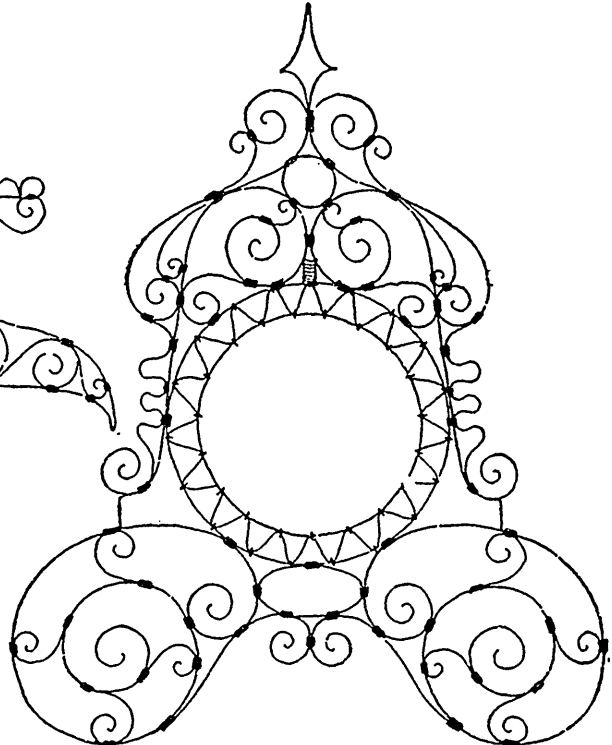
Nos. 64 and 65; and if more than one easel is to be made, it will be a good plan to vary the supports as well as the front portions.

Design No. 36 presents another pretty conceit for an easel, and the mode of construction is similar to that directed for Design No. 35. For a cabinet the easel should be ten inches high and seven inches wide, measuring across the widest part of the scrolls that form the feet; and for a *carte de visite* the dimensions should be eight inches in height and five inches and three-quarters in width. The mesh-work in the middle must be done with wire, as described above, and a support of suitable shape must be added.

Design No. 37 offers a suggestion for an easel that will be especially appropriate for a cabinet or panel photograph. The proper measurements for a cabinet are about twelve inches in height by seven inches and a half in width across the bottom. Three inches up from the bottom arrange a wicker



DESIGN No. 37.

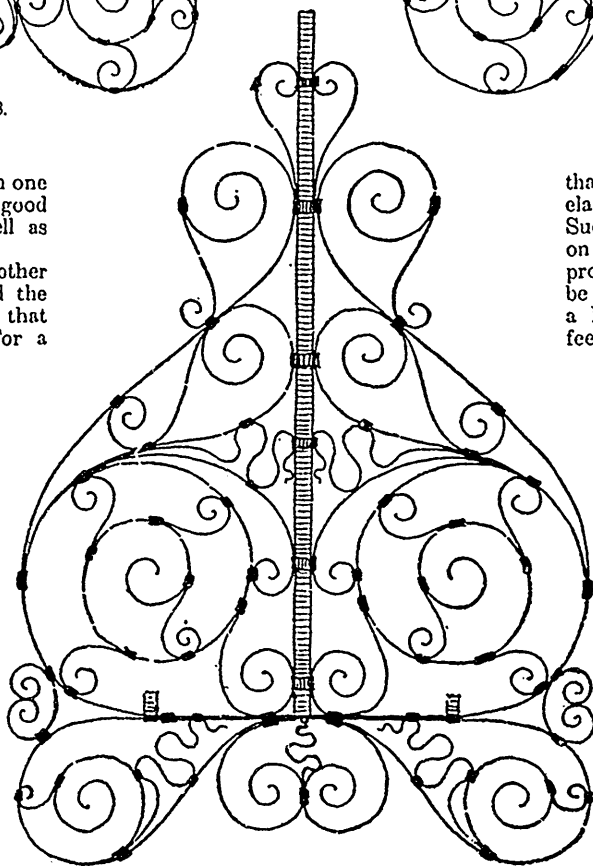


DESIGN No. 39.

than the preceding one, it is rather more elaborate and will, therefore, take more time. Such an easel would look particularly well on a drawing-room or library table. The proper dimensions for a cabinet mount would be twelve inches high by eight inches and a half across at the widest part of the scroll feet, and for a *carte de visite* eight inches

high by five inches and a half wide. Near the bottom arrange a grille rail for the picture to rest upon, and at the back fasten a support made after Figure No. 65. This support should be joined to the easel with a link or hinge joint, so it can be placed at any angle desired; and if a small wire hook is fastened to the easel or support, the pitch of the latter may be easily regulated by taking up or letting out a few links of the chain at the bottom (see Figure No. 60) and securing it to the hook.

Design No. 39 gives a pleasing idea for a watch-holder that would be suitable for a bureau or dressing-table. The inner circle at the center should be two inches and a half in diameter and padded with velvet in some pretty color to provide a soft resting place for the watch. The total height of the standard should be eight inches and

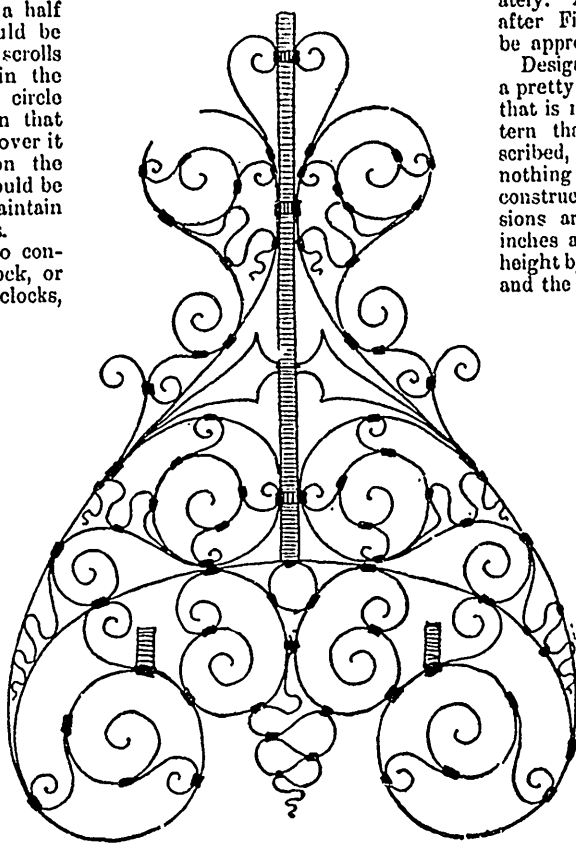


DESIGN No. 40.

a half, and the width six inches and a half at the broadest part. The strips should be an eighth of an inch wide, and the scrolls should be bound together securely in the usual way. Just above the central circle fasten a metal hook in such a position that when the ring of a watch is passed over it the timepiece will rest snugly upon the padded circle. The back support should be adjusted by means of a chain to maintain the holder at an angle of sixty degrees.

This design may also be utilized to construct a framework for a small day clock, or for one of the little Ansonia "B" clocks, which can be purchased for a small sum at clock stores and at most of the large dry-goods and fancy shops. If the holder is to support one of these clocks, it must be made of metal strips from three-sixteenths to a quarter of an inch wide, as the weight of the clock might strain a structure formed of lighter scrolls.

An elaborate-looking but really very simple cup-and-saucer easel in Renaissance style may be constructed according to Design No. 40. It should be eight inches and three-quarters high by six inches wide, and should be provided with hooks fastened to the cross-bar to support the saucer. Make the upright in the middle of wood an eighth or three-sixteenths of an inch square, and to its upper end



DESIGN No. 41.

ately. A support fashioned after Figure No. 59 would be appropriate in design.

Design No. 41 represents a pretty cup-and-saucer rack that is more intricate in pattern than the one just described, although it presents nothing new in the way of construction. The dimensions are the same — eight inches and three-quarters in height by six inches in width, and the same design, Figure No. 59, may be used for the support. The center-piece must be of wood and have a hook arranged at the top (see Figure No. 66), and hooks must be secured to the scroll-work about an inch and a half from the bottom to afford a secure resting-place for the saucer. Paint as usual with Berlin black.

For a handsome photograph of a head, the heart-shaped easel frame suggested at De-

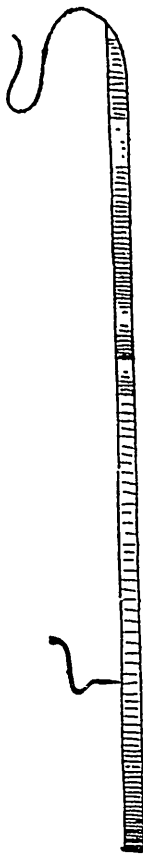
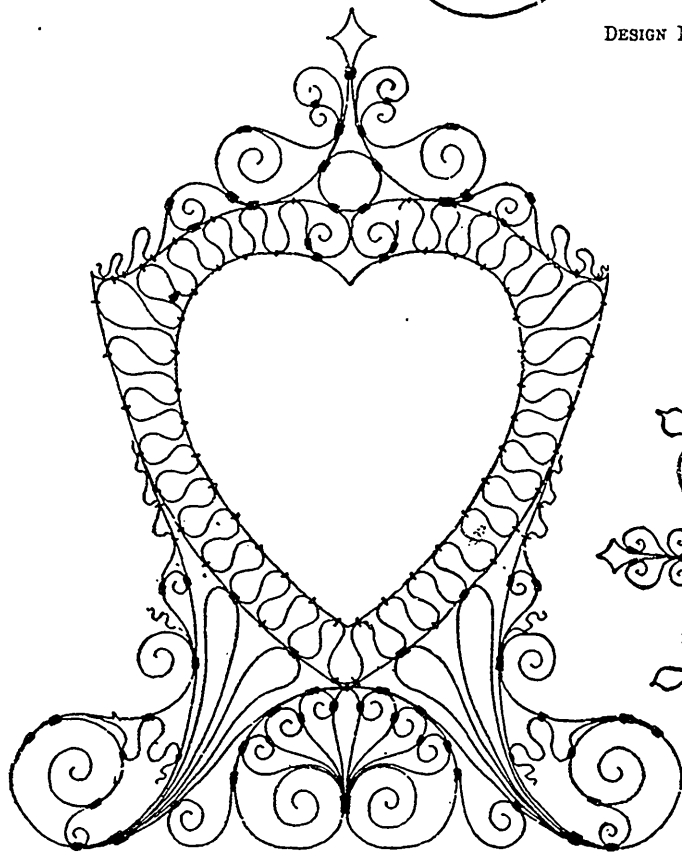
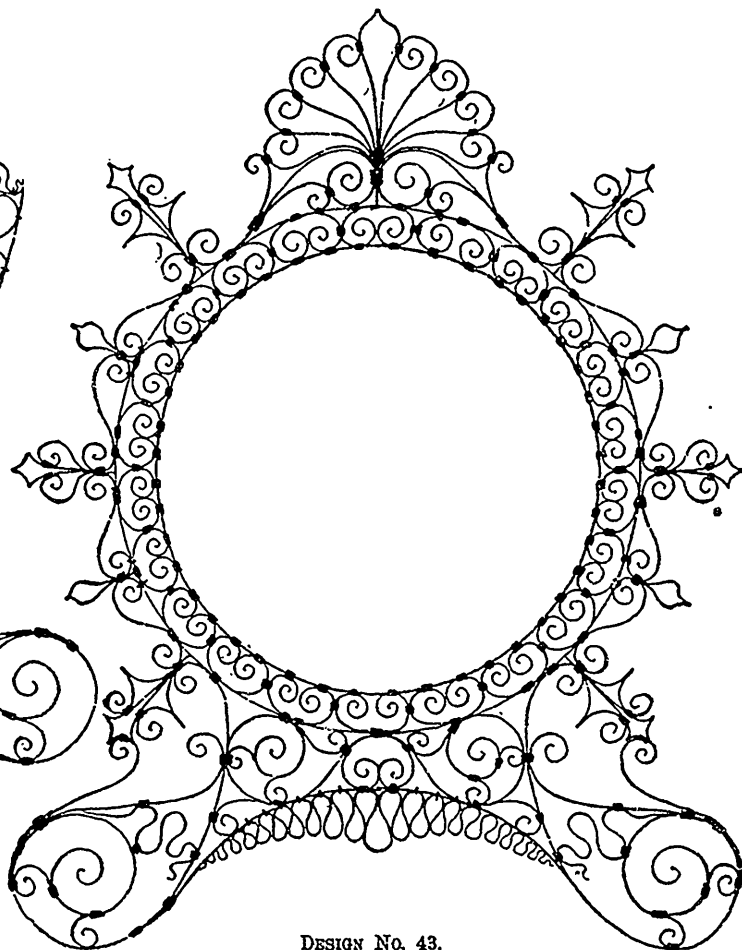


FIG. 66.



DESIGN No. 42.



DESIGN No. 43.

fasten a hook, as shown at Figure No. 66, for suspending the cup. The measurements given are designed to accommodate a saucer about five inches in diameter, but a larger saucer or a small plate may be provided for by increasing the dimensions proportion-

Design No. 42 would be an excellent choice. It should measure nine inches in height, five inches and three-eighths across the top of the shield and seven inches across at the widest part of the scroll feet. A separate frame of cardboard should be made to fit inside the heart-shaped center, and the photograph placed beneath it to show through its opening; this frame may be covered with antique linen and decorated with a floral spray or a few separate flowers, either embroidered or painted. The effect of the black frame-work, and the light, heart-shaped center adorned with blossoms and enclosing a photograph, is certain to be artistic, and, if the work is well done, will make the easel one of the most artistic objects in any group of *bric-à-brac*.

A support must be provided at the back, as usual.

Design No. 43 illustrates a rather elaborate frame or easel to support a handsome decorated plate. The frame may either rest upon a table or stand, with a suitable support at the back to brace it, or it may be suspended against a wall. No definite size can be given for this artistic piece of grille work, as the dimensions must be governed entirely by the size of the plate to be framed. The sight opening in the frame must measure at least a quarter of an inch less in diameter than the plate, that it may be possible to form a rabbet of sufficient size. When a plate is to be fastened into a frame of this description, it will be necessary to arrange a series of small metal hooks all round the opening to grasp the plate; and, besides, it will be a good plan, especially if the plate is valuable, to secure it with wire as well, making the purchases on one of the iron circles that form the frame proper, carrying the

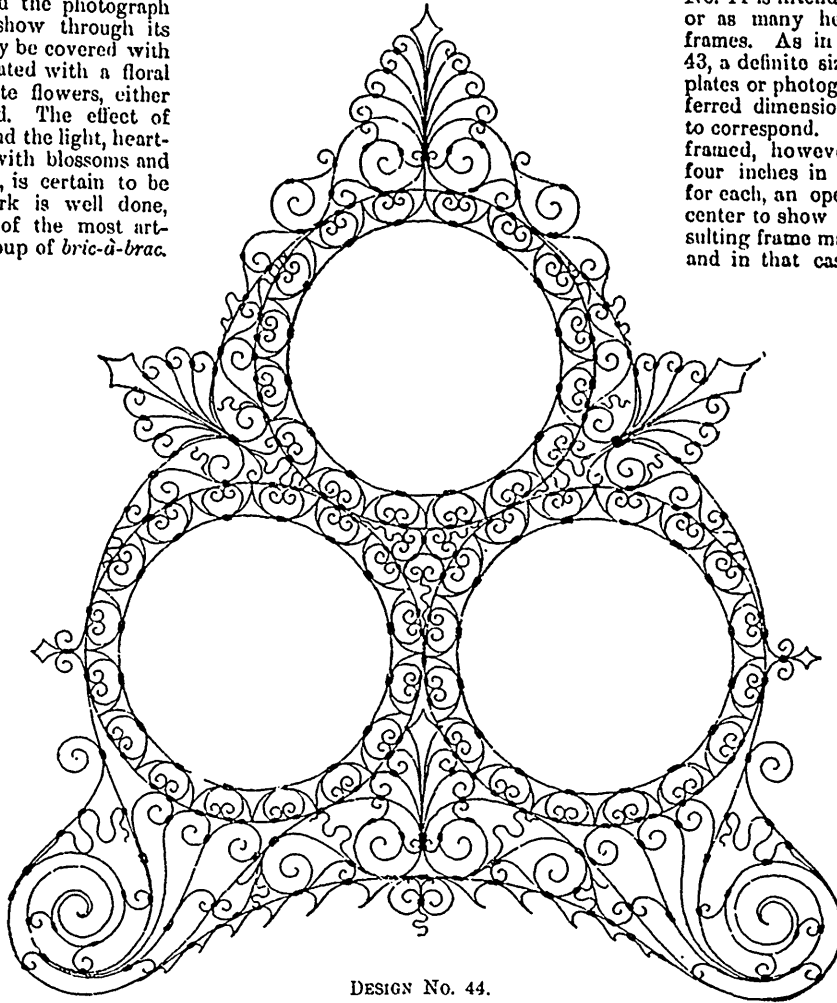
wires across and fastening them on the opposite side; in other words, sew the plate fast to the framework of iron with fine wire, crossing the latter at the back as often as is necessary to make all secure.

The beautiful easel shown at Design No. 44 is intended to frame three plates, or as many head photographs in linen frames. As in the case of Design No. 43, a definite size cannot be given, as the plates or photographs may be of any preferred dimensions and must have a frame to correspond. If photographs are to be framed, however, a disc of cardboard four inches in diameter may be shaped for each, an opening may be cut at the center to show the picture, and the resulting frame may be covered with linen; and in that case the easel would look

well if made fifteen inches high and twelve inches and a half wide, with the top of each lower opening seven inches up from the bottom. But if plates six inches in diameter are to be framed, the easel can be twenty-two inches high by eighteen inches wide, measuring at the bottom from outside to outside of the scroll feet.

The support for an easel of the latter size must be very strong and must, therefore, be formed of scrolls fashioned from strips that measure from three-sixteenths to a quarter of an inch in width, as must also the grille work of the easel proper, which must be fastened together very securely by bands of metal and wire to ensure a substantial structure. A stick three-sixteenths of an inch square should run the entire length of the support at the center, and to it the various scrolls should be fastened. A prettier ornament for a table than a well made easel of this pattern would be hard to conceive.

J. HARRY ADAMS.



DESIGN No. 44.

AROUND THE TEA-TABLE.

The keen, logical woman, who is by no means exceptional nowadays, is quick to detect causes and their effects in everything about her, and she has long since discovered the intimate and important relation between good food on the one hand and good temper and good looks on the other. There has always been a visible connection between an enjoyable dinner or supper and the peaceful state of mind which follows it, and the "food cure" has become a settled and very reasonable fact in these practical times.

FOOD AND LOOKS.

I certainly do not mean to contend that a wholesome and abundant meal can cure a diseased mind or body; but there can be no doubt that for the small worries which drain the vitality and make the general woman old before her time no remedy is so effective as well chosen and well cooked food. Generally speaking, men retain their youth much longer than women. The average man is at his best at fifty—erect, fresh-colored and bright-eyed, while many women of that age are already colorless, faded and dull-eyed; and physicians find a competent reason for this difference in the fact

that in most cases the man of the house has for years lunched well every day near his office, while his wife at home has allowed anything to do for her luncheon, often preparing nothing but tea and toast, and has also been contented with the lightest of breakfasts. With these two meagre repasts to support her strength during the greater part of the day, the woman has not been properly nourished, and Nature has taken her revenge by inflicting gray hair, a wrinkled, sallow face, and often a morbid disposition that can never take a rose-colored view of anything.

A fit of bad temper or depression may often be dispelled by a good dinner, which will make life seem once more worth the living. To dine well, however, does not mean to over-feed, but to eat moderately and slowly of well chosen, properly cooked and daintily served food. If the system is suitably nourished, the face will long remain smooth and youthful-looking, and, what is even better, the small worries of life will be taken far less seriously. Therefore, one who eats judiciously is likely to retain the vigor and elasticity of youth much later than one who consumes either too much or too little food, or whose meals are irregular or too far apart.

We must not forget, my dears, that to be successful, every effort to gain or retain comeliness must be based on common sense. It is a well known fact that women sit and stand too much. The old admonition, "Never stand when you can sit, and never sit when you can lie down," is

LOOKS AND REST.

the philosophy of the modern beauty. The tired, jaded look that we all recognize so readily comes early to some of us, because, whether we would have it so or not, we live constantly at too high a pressure. If a woman rises every morning with the knowledge that more duties are demanded for one day than can well be crowded into two, she is likely to feel weary, at least mentally, before breakfast is over; and knowing that all authorities on beauty unite in advising busy women to rest all they can if they would retain their youth and vigor, she gives up the struggle in the conviction that the conditions of her life are against her.

Many and many a woman is enacting the "Song of the Shirt" in these latter days, and yet she who is provident enough to husband all her odd minutes will find no difficulty in procuring a little beauty rest several times a day. This rest should not be taken in an easy chair or rocker, for absolute and health-giving repose for the tired body can only be secured by lying flatly upon a friendly couch, with every muscle relaxed. Laziness forms no part of the creed preached by the true apostle of beauty, for no one more quickly loses freshness of complexion and brightness of eye than an indolent, novel-reading woman, who has not energy enough to take proper exercise; but, on the other hand, she who leads an active life must sometimes diminish the pressure to allow her physical mechanism to repair all wear and waste.

A noticeable growth of hair or down upon a woman's face is a most disagreeable blemish, as it detracts much from the gentleness and femininity of her expression, and many are the methods that have been devised for overcoming the evil. Depilatory powders and pastes are widely advertised, but they should be used with great caution, as many of them contain ingredients that will permanently scar the face. Perhaps the safest application of the kind is made of the following:

ABOUT HAIR.

Sulphide of barium,..... 1½ drachm.
Oxide of zinc,..... 6 "

Have the sulphide of barium finely powdered and mixed with the zinc oxide, and in using mix the powder with water to form a paste and apply to the parts with the fingers or spread on thin paper. The paste should be left on for five or six minutes, and then washed off and a bit of cold cream applied. Any of the pastes recommended for this purpose is likely to leave the skin in an inflamed condition, and the best of them does not destroy the roots of the hair, so that the application has to be repeated from time to time. The use of the electric needle is the only means known by which the roots can be killed, but the operation is tedious in the extreme and requires an expert to perform it properly.

A most beneficial tonic for the hair of the head may be made by mixing sixty grains of quinine with an ounce of vaseline. If the hair is thin and dry, this tonic will supply the needed nourishment and will usually keep the hair from falling out. An equally efficacious and

AND HAIR TONICS.

equally simple preparation, designed particularly for a dry scalp, is a mixture of one ounce each of French brandy and cocoanut oil. Rub the liquid thoroughly in at the roots of the hair three or four times a week, shaking the bottle vigorously before using.

Most of us hesitate to use an oily substance of any kind upon our hair. The modern beauty's locks are fluffy in the extreme, and this condition could not be attained, at least in the desired degree, if greasy applications were regularly used. When, however, the hair begins to fall out and there is an undue dryness of the scalp, with much dandruff, the natural secretion of oil must be reinforced by an artificial supply, and the tonic last mentioned should be used for a while. Such a preparation need not be applied to the main portion of the hair, as nothing is to be gained by even oiling the entire length, since the hair derives all its nourishment from the roots. Therefore apply the tonic as close to the scalp as possible, using a tiny sponge, and rubbing it into partings made at frequent intervals.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and looking extracts to make them easily and cheaply at home, we have

On the fashionable woman's toilet-table is a new article—the eyebrow brush, which suggests that the time may be approaching when the lover will once more, as Shakspeare hath it, write ballads to his mistress' eyebrow. Silly as the care of the eyebrows and lashes may seem to the

EYEBROWS AND EYELASHES.

over-practical woman, it is a fact that well trained eyebrows and long, curving lashes will do much for an otherwise plain face; indeed, there are many who consider that the eyebrow is next to the eye itself in giving character to the countenance. To signify interest or emotion without lifting the brows is almost impossible, and when they are smooth, well marked and gracefully arched, their lifting adds greatly to the brightness of the eyes.

The ideal brows are well curved and clearly defined, though not heavy, and they do not join across the nose. The Roman beauty used to paint her brows to meet in this way, but her modern counterpart does not admire this style, fearing it would give her a masculine air. If the eyebrows are bristling and rebellious, proper training will do much to lend them the desired sleekness. Just before retiring at night take a bit of pomatum upon the tip of the finger and rub it gently into the roots of the brows, and lightly pass a cloth over the hairs to make them lie smooth and sleek, rubbing from the nose outward. This application of oil will make the brows more vigorous as well as less stubborn and untractable. In the morning wash the pomatum off with warm water and a soft cloth, apply a little eau de cologne and then use the tiny brush to smooth and caress the fine hairs into a slender, arched line. If this treatment is repeated every night and morning, the most refractory brows may be quickly brought into submission, and deficient ones may be largely increased in size.

The eyelashes also receive due consideration from careful women. Specialists tell us that these hairs are constantly being renewed, each one maturing in five months and then falling out, to be succeeded by a new one. Long and silky eyelashes are said to be a sign of gentleness and refined birth. The lashes are thickest in the middle and taper toward both ends. A clipping with sharp scissors once in five or six weeks is all the treatment they require to make them long and curved.

There is very little change to be noted in the styles of women's visiting cards. It is no longer considered correct to have "Mr. and Mrs." appear upon cards, except the first one after a wedding. Husband and wife should have separate cards. Women's cards are square and are shown in three sizes. The largest size is intended to bear a married woman's name and that of her *débutante* daughter. The next size is used for the name of a married woman, prefixed, of course, by "Mrs." It is an English idea to have this abbreviation engraved with the letters *rs* above the line. The name usually appears in full. After a young woman has been a year in society she may have a separate card, a size smaller than her mother's.

VISITING CARDS.

MINIATURES

The craze for miniatures grows more and more emphatic. Beautiful brooches are made with these exquisite little paintings and are much in vogue; very small miniatures are set in rings and lockets, and no prettier or more fashionable backing for a watch could be selected. My lady has her miniature painted and placed in her drawing-room in a glass table, with miniatures of her ancestors clustered about it; and the group is both interesting and attractive. Fond mammas also have portraits of their babies done in miniature and wear them in lockets or watches.

A most exquisite chocolate set recently noted at a fashionable luncheon illustrates the latest fancy in such ware. The white china cups were each set in a stand or holder of silver filigree work, even the handle being made of the beautifully wrought metal. The base of the holder was round, and the cup, which was perfectly straight, like a vichy glass, had a round bottom and was most charmingly proportioned. The chocolate pot showed a great deal of filigree work at the base and top, and the china interior was tall and slender, with a thin, carving spout reaching from the bottom of the pot nearly to the top, as in the tea and coffee pots of our grandmothers' time. Filigree work in silver and gold is enjoying a popularity that it well deserves. Some of the most pleasing designs are seen in bonbon spoons and in bonbon dishes with filigree rims.

AND CHOCOLATE SETS.

EDNA S. WITHERSPOON.

published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. or 15 cents.

EVENING AND PARTY GOWNS FOR MISSES AND GIRLS.



FIGURE NO. 1 M.G.

According to the canons of good taste, severe simplicity is no longer required in fashions for very young people. That elegance which distinguishes the gowns worn by women at ceremonious functions is also noted in those donned by misses on similar occasions; indeed, the youthful modes seem but reduced copies of the older ones. Childish party-goers fairly revel in the numerous picturesque styles provided for them, and when they are attired like their elders, they are apt to assume a "grown-up" tone and manner as well, as may be observed with interest and amusement

by a quiet spectator at any juvenile entertainment. Sensible mothers no longer taboo reasonable children's parties, for they realize that the enjoyments of youth exert an influence even when that golden period has passed; but they are careful, of course, that such pleasures shall not be indulged in to the detriment of more serious matters.

The fitness of things pertaining to fashions is very fairly appreciated by misses and little girls. The desire for pretty attire and an attractive appearance is quite strong in the mind of budding femininity, and both the modes provided and the fabrics offered for their development are calculated to gratify this very reasonable ambition to the full.

All of the simple silks, such as Pompadour-figured taffetas, Dresden-striped satins, broché and plain China and India silks, and Chinese and Japanese crêpes, are made up for the youngest pleasure seekers as well as for misses who wear half-long gowns. These materials were formerly deemed suitable only for *débutantes* and young matrons, but Fashion has decreed a change, and her rulings are nearly always wise.

Chiffon in the plain and embroidered varieties, fancy crêpes, *mousselines de soie* and other tissues develop gowns that are marvels of daintiness for *petite* wearers, and they are obtainable in the most exquisite tints.

Of more substantial fabrics there is a large assortment, but Fayette and the various all-wool and silk-and-wool crêpons, both plain and embroidered, are, perhaps, most satisfactory.

The colors are the same as those in vogue for women's evening attire. White, preferably in an ivory shade, and pale tints or half tones of green, blue, yellow and pink are well liked, and even cardinal and American Beauty rose are becoming to youth's soft, rosy complexion and bright eyes.

For garniture, lace, chiffon and ribbon are frequently and appropriately chosen.

The dainty party toilette represented at figure No. 1 M.G. was fashioned by guimpe pattern No. 7195, price 5d. or 10 cents; and dress pattern No. 7189, price 10d. or 20 cents. The material pictured in the dress is white Liberty satin. The skirt hangs full from a very short, square-necked waist and is encircled at the bottom by two rows of white lace insertion. Single rows of similar insertion outline the upper and lower edges of the waist, and a rosette of *cerise* ribbon trims each side in front. Three full caps of graduated depth that are edged with lace fall fluffily from each arm's-eye over the guimpe sleeve. The guimpe is made of fine French nansook, and is finished at the neck with a frill of lace. The long, full sleeves are completed with wristbands and frills of lace. A chubby neck and arms would look well bare, and the guimpe could be omitted, if liked. Figured taffeta would make up well by the mode in conjunction with velvet of contrasting hue, the latter material being used for the body.

The baby waist is an old favorite for

misses' wear and is still in general vogue; and while its main features remain essentially unchanged, some modifications are made in its shaping from time to time. Figure No. 2 M.G. represents the newest fashion in baby waists developed in shell-pink silk-warp crêpon. The neck is low and round and is shirred from shoulder to shoulder, and a shell-ruching of white point d'esprit lace forms a soft finish; the fulness at the waist-line is also collected in shirrings. The sleeves are short but full puffs, and over each



FIGURE NO. 2 M.G.



FIGURE NO. 3 M.G.

radiate loops of green satin ribbon. Similar ribbon is carried about the waist and arranged at each side in loops and ends that fall over the skirt, which will preferably be of the same color and texture as the waist. The

waist was shaped according to pattern No. 7247, price 10d. or 20 cents, and could be made of silk or wool goods or any gauzy fabric.

Heliotrope Fayette is the material pictured in the pretty dress shown at figure No. 3 M.G., which was shaped by pattern No. 7257, price 1s. 3d. or 30 cents. The skirt hangs in folds from the waist, which is very full and is cut moderately low at the neck, a double ruching of white silk ribbon providing a pretty finish for the upper edge. Similar ribbon is twisted about the waist and is tied in a bow in front. The sleeve is formed into two puffs that reach to the elbow, and the upper puff is strapped from top to bottom with three rows of ribbon, which are arranged in a bow on the shoulder. Pure white *mousseline de soie* would make up charmingly by the mode over white or colored silk.

An extremely stylish blouse-waist for a miss is illustrated at figure No. 4 M.G., having been cut by pattern No. 7335, price 10d. or 20 cents, from Louise silk showing a small old-rose device on a white ground. The back and fronts are full and are ornamented with braces of old-rose taffeta ribbon that are finished with bows on



FIGURE NO. 4 M.G.

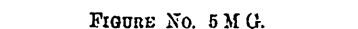


FIGURE NO. 5 M.G.

the shoulders. The *gigot* sleeves are each encircled at the top by two rows of ribbon, and about the waist is worn a belt ribbon that is disposed in a flat bow in front. A soft collar contributes a becoming neck-finish. Any plain, light-colored wool or silk skirt could accompany such a waist, which could be fashioned from crêpe or taffeta and trimmed with insertions of point d'esprit lace, a variety that is much admired for the decoration of misses' and children's dressy gowns.

Figure No. 5 M G represents a dress suitable for ceremonious wear and admirably adapted to half-developed figures, the desirable features of the mode being well brought out in a beautiful combination of yellow India silk and white French crêpe. The skirt is fulled to a very fanciful waist, in which the two fabrics are tastefully associated. Plain, smooth side-fronts of silk open over a very full center-front of crêpe, and at the back, side portions produce a corresponding effect. White appliqué lace insertion applied over bands of black velvet ribbon trims the side-fronts and side-backs at all their edges, crêpe rosettes are adjusted on the shoulders and at the inner corners of the side-fronts



FIGURE NO. 8 M G.



FIGURE NO. 6 M G.



FIGURE NO. 7 M G.

and side-backs, and double ends of ribbon float over the skirt from the lower rosettes in front. A soft, full collar of crêpe finishes the neck, and very full puffs droop to the

elbow over the coat-shaped sleeves, which are encircled at the wrist edges with lace over velvet ribbon. The introduction of dark velvet in this gown contributes largely to its extremely dressy effect. Pattern No. 7326, which costs 1s. 3d. or 30 cents, was used in the making.

The charming dress depicted at figure No. 6 M G was made of roséda-and-white checked silk by pattern No. 7205, price 1s. or 25 cents. The skirt is gathered to flow in folds from a full, low-necked body, which is shirred once at the waist-line, and twice at the neck to form a frill heading. Crossing the front in suspender fashion are two sections of white ribbon that start under bows on the shoulders and end at the waist-line under similar bows. The sleeves form double puffs and reach to the elbow, and a bow is placed on the upper side between the puffs. The mode is extremely simple and will develop prettily in any of the materials now in vogue for girls' wear.

A pretty dress for a wee maiden to wear at her first party is depicted at figure No. 7 M G. Yellow chiffon was used over white silk in the making, the contrast thus effected being especially happy. The sheer fabric falls with becoming fulness in the skirt, which reaches to just below the knees and is joined to the blouse-like body. The latter is cut in crescent shape at the top, exposing the plump neck pleasingly, and is edged with a heading of chiffon, below which flows a frill of white satin ribbon. The body overhangs the skirt rather deeply and presents a *chic* air. Three straps of white satin ribbon are disposed vertically on the front of the body, and as many straps are applied on the upper part of the skirt, being arranged to appear like continuations of those on the body, and ornamented at their lower ends with square bows. The much wrinkled short puffed sleeves of chiffon are very effective over the

round, childish arms. The hosiery is of white silk and the slippers of yellow satin, and the hair is arranged in large, flowing waves and a long, round bang, a most suitable and becoming coiffure for children. The dress was shaped by pattern No. 7350, price 10d. or 20 cents, and would be equally attractive in taffeta or silk-wrap crêpon, with lace for trimming.

A misses' toilette that could be appropriately worn at a school entertainment is shown at figure No. 8 M G and embodies skirt No. 7323, price 1s. or 25 cents, and blouse-waist No. 7351, price 10d. or 20 cents. The skirt is of American Beauty rose silk and falls in fashionable *godets* at the back in imitation of women's styles. At the bottom is a band of white satin ribbon, upon which at intervals are applied double upright straps of narrow velvet ribbon matching the skirt, each strap being headed by a tiny rosette of the ribbon. The waist is fashioned from white chiffon, and the fulness is distributed in shirrings at the top and also at the waist-line, below which the skirt hangs naturally in a frill. Over the shoulders are passed braces of wider velvet ribbon the color of that on the skirt, and each is ornamented on the shoulder and again at the waist-line with a ribbon rosette. A full stock of silk with rosettes at the sides provides a soft neck-finish. Long puffs droop below the elbows over the coat-shaped sleeves, and below the puffs are adjusted bows of velvet ribbon. The skirt could be successfully made of white Liberty satin and plainly finished, and the blouse of white eyelet chiffon, with tufts of white satin baby ribbon on the shoulders, at each side of the full collar and below the sleeve puffs. The skirt of the blouse could be concealed beneath the dress skirt, and a belt of white satin ribbon with rosettes both back and front could be worn. If the hair

ly finished, and the blouse of white eyelet chiffon, with tufts of white satin baby ribbon on the shoulders, at each side of the full collar and below the sleeve puffs. The skirt of the blouse could be concealed beneath the dress skirt, and a belt of white satin ribbon with rosettes both back and front could be worn. If the hair



FIGURE NO. 9 M G.

is short, it may be worn curled all about the head, while if long it may be waved and arranged in an "eight" coiffure, as illustrated and described in the December DELINEATOR.

The dainty basque for a miss which is shown at figure No. 9 M G, made of pale-blue crêpon wrought with white silk-embroidered dots, may be worn with a circular or gored skirt to match. The close adjustment is calculated to show every line of the figure and makes the garment especially desirable for well developed forms. The low, round outline at the top is prettily followed by white satin ribbon, which is arranged to stand in double loops on the shoulders and in a round bow in front. The



FIGURE NO. 10 M G.

sleeves droop in puffs to the elbows and are met by white *Suède* mousquetaire gloves. The pointed lower outline of the basque is defined by ribbon, which is knotted in front and disposed in loops and ends at the back. The severity of this fashion could be modified by allowing lace to flow like a Bertha from the neck edge to below the bust and heading it with a twist of satin ribbon, such an arrangement of trimming being suitable alike for silken and woollen textiles. The pattern employed in the making is No. 7154, price 10d. or 20 cents.

The gown portrayed at figure No. 10 MG could appropriately be worn at any kind of entertainment. The materials represented are cream-white *Fayette* and Nile-green *mousseline de soie*, and the cutting was done by pattern No. 7146, price 1s. 3d. or 30 cents. The skirt falls full from gathers at the top, and is joined to the short-waisted body. The latter is cut out in low, semi-circular outline at the top and has gathered fullness at the bottom. Over the high-necked lining that supports the body is applied a yoke of the tissue, which is shirred at the top to produce becoming fullness. Over the collar is arranged a shirred collar with a frill heading that matches the yoke. Each sleeve is formed in two puffs, the lower one of which ends at the elbow and is met by the white *Suède* mousquetaire glove. Coquettish bows of green satin ribbon are fixed on the shoulders, and a belt of ribbon with a bow in front and loops and floating ends at the back encircles the waist. Three spaced, self-headed ruffles of the material encircle the lower portion of the skirt. Pale-violet *crêpe de Chine* could be artistically made up with white eyelet chiffon by the same fashion, the latter fabric being used for the sleeves and yoke.



FIGURE No. 11 MG.



FIGURE No. 12 MG.



FIGURE No. 13 MG.

A picturesque style that is full of historic suggestions is illustrated by the Princess Empire gown, which figure No. 11 MG shows made up in pale-blue *surah* and chiffon and golden-brown velvet, the color contrast being striking yet harmonious. A finely plaited yoke of chiffon is applied to the top of the close Princess that serves as a foundation, and from the yoke falls the dress of silk. The sides of the dress cling closely to the figure, and at the center fullness is introduced, the arrangement bearing a close resemblance to the Empire modes that is strengthened by ornamental sections of velvet which cross the front and back at the bottom of the yoke and are gathered up at the center under a flat, double-looped bow of velvet ribbon. A soft velvet stock-collar with double frills at the sides forms a fitting neck-completion. The sleeve puffs are globe-shaped and extend to the elbow on the coat-shaped sleeves, which are trimmed at the wrists with flat bows; and three velvet loops fall over each puff at the top. This pretty fashion could be tastefully developed in eyelet chiffon over silk of any admired hue. The pattern employed is No. 7373, price 1s. 3d. or 30 cents.

Cerise Henrietta and white chiffon were associated in the dressy party gown shown at figure No. 12 MG. The skirt falls full from the waist and is untrimmed. The waist is fitted smoothly to the figure and is covered at

is trimmed near the bottom with an encircling row of insertion over ribbon, and over the arm from the puff falls a deep frill of lace. Just in front at the waist-line is placed a flat bow of *révéda* ribbon. Watered silk-warp *crépon* (in which the *moiré* effect is produced very effectively) or *broché* or plain China silk



FIGURE No. 14 MG.



FIGURE No. 15 MG.

will be found entirely adaptable to this mode. A pretty finish for the skirt of a silk dress would be a deep, hemstitched or drawn hem; and drawn-work could be used to form a yoke in alternation with fine lace. A satin sash would be a desirable adjunct for such a gown. Pattern No. 7305, price 1s. 3d. or 30 cents, is illustrated by this figure.

Figure No. 14 MG portrays a charming dress for girls that is a favorite among high-necked fashions. Pale-pink silk-warp *crépon*, black velvet and cream batiste lace were united in its construction, for which pattern No. 7197, price 1s. or 25 cents, was used. The skirt is joined to the waist at the sides, while at the front and back it is extended to lap on the body to above the bust in front and to a corresponding height at the back. A round yoke is suggested at the top by a facing of lace above *bretelles*, only the upper portion of the lace being used. The *bretelles* are also of lace and fall over

the top with a full yoke of chiffon, which is shirred at the neck to stand in a frill. A deep, full Bertha frill of chiffon with a scalloped edge falls from the yoke, and *ros-ettes* of *cerise* ribbon with notched ends are secured at the bottom of the yoke and the lower edge of the waist at both sides of the center. Elbow puffs are arranged upon the coat sleeves, each of which is trimmed at the wrist edge with three encircling folds of ribbon. *Crépon* with upright crinkled satin stripes would develop this mode effectively, with point *lière* or any other fashionable lace for trimming. The pattern used is No. 7303, price 1s. or 25 cents.

Figure No. 13 MG portrays an elegant gown for a miss, made of old-rose *peau de soie* strewn with small *révéda* flowers. Above the hem of the skirt, which flows in natural folds from the body, is applied a row of cream point de *Gène* insertion over *révéda* ribbon. The body is full at the bottom and is crossed at the bust by three dainty tuck-shirrings, above which a yoke is simulated by vertical rows of insertion over ribbon. A full collar of *révéda* silk with a shirred end encircles the neck, closing at the left side. The elbow puff sleeve

the puffs that are mounted at the top of the coat-shaped sleeves, each of which is decorated at the wrist with an upward-turning row of lace. A ruching of pink satin ribbon crosses the top of the extended skirt-portions, forming a heading for the bretelles; and a soft stock-collar of velvet with a shirred end at the left side gives the gown a dainty finishing touch at the top, while basque-skirts of the material fall over the hips and lend a quaint air. Nile-green satin showing plain and Dresden-figured stripes of white satin could be charmingly made up by the same mode in conjunction with éru point Venise lace.

A very youthful maiden may array herself becomingly for a school reception in the dress which is pictured at figure No. 15 M G, made of pale-green taffeta sprinkled with blurred chené figures in a soft rose shade. The skirt falls full from the bodice, which is full and is cut out in Poinpadour outline at the neck. A fitted lining supports the full front and backs, and above them is applied a square yoke that is covered with three overlapping rows of rose-

colored ribbon, upon which rosettes are arranged upon the shoulders and at the front and back corners. Below the yoke falls a Bertha frill of the material. The sleeves are puffed, and each terminates at the elbow in a hanging frill that is decorated on the upper side with a rosette. About the waist is an arrangement of ribbon corresponding with that on the yoke, and upon it at each side of the center in front is placed a rosette with two long ribbon ends falling from it. White or tinted eyelet chiffon would look well in such a dress, with frills of the material and satin ribbon for decoration. The style is embodied in pattern No. 7171, price 1s. or 25 cents.

When slippers, sandals, Oxford ties or other low-cut shoes are worn, the hosiery invariably matches them, and they, like the gloves, are most stylish when they correspond with the gown in color, although white is usually a safe choice in both shoes and gloves. Natural flowers are always appropriate for decorating dressy attire, but jewels are certainly not in order for very young girls, who require no such ornaments to enhance their charms.

SEASONABLE COOKERY.

Nature is frost-bound at the opening of the new year, and we can then expect no freshly grown vegetables to place upon our tables, except those reared in the perpetual Summer of the greenhouse, which are, of course, too costly to come within the reach of people of moderate means. Nowadays, however, thanks to the perfection of the canning process, the housekeeper no longer experiences that feeling of desolation which was once hers when the first heavy frost signified a serious curtailment of the foods at her command. It is not so very many years since it was impossible to obtain Summer vegetables, except a few that could be dried, from the opening of Winter until Spring, but to-day all kinds of canned vegetables are attainable at reasonable cost throughout the Winter, while fruits are so successfully preserved by sealing or drying that their flavors are practically the same in March or April as they were at the time of ripening in the preceding Summer. In short, the housewife who studies the best methods of canning, preserving and pickling, as set forth in our pamphlet, "Canning and Preserving," which costs 6d. or 15 cents, will be able to supply her table as well and cheaply at Midwinter as at Midsummer.

The following list of foods that are now in season will be found helpful in the selection of menus:

FISH.—Oysters, scallops, hard-shell crabs, pickerel, terrapin, cod, halibut, salmon, haddock, and frozen fish, such as snells, mackerel, shad and blue-fish.

GAME AND POULTRY.—Venison, rabbit, woodcock, prairie chicken, quail, squab, turkey, capon, goose, chicken and duck.

MEATS.—Beef, mutton, and pork in its many forms, including sausage, hams, pigs'-feet and headcheese.

VEGETABLES.—Canned goods, cauliflower, lettuce, cabbage, turnips, celery, spinach, parsley, sweet and white potatoes, artichokes, Brussels sprouts, salsify and okra.

FRUITS.—Oranges, shaddock, bananas, mandarins, tangerines and Malaga grapes.

To the above list of vegetables for Winter should be added macaroni, which is an excellent article of food that should be used much more generally than it is. Prepared with a cream dressing, it is delicious and is especially advised for children; and it is also very appetizing when cooked with cheese.

THE SUNDAY SUPPER.

In the average American home the Sunday dinner is served at about one o'clock and is followed by supper at half-past six. The latter meal differs in many respect from the repasts offered on other evenings. In many cases the table is set without a cloth for the Sunday supper, which is very likely the only meal in the week at which this omission occurs. Even when a table has not a perfect polish, it will look well without a cloth if it is partly covered with dainty, embroidered doileys. If an ordinary extension table is to be treated in this way, it must by all means close neatly, so there will be no yawning openings between the leaves.

Under each plate is placed a square doily large enough to allow the knife and fork as well as the plate to rest upon it. A large tray-cover (which, by-the-by, does not cover a tray at all nowadays) is laid in front of the hostess' plate, and upon it are arranged all the tea or coffee paraphernalia. An oblong doily of goodly size

is placed before the host to receive the principal dish of the meal, whether it is a salad or an entrée; round doileys protect the table at the corners, and similar ones are used under the carafes. Then there are doileys for the bread and cake plates, a pretty center-piece for the butter dish, and a tiny circular doily at each place for the water glass. In fact, the number of these artistic pieces of linen is almost limitless, and the ambitious and tasteful woman of to-day spends much of her leisure time in decorating them.

When the hostess possesses a sufficient number of pretty candlesticks, she uses them upon her Sunday supper-table, and their dainty red, pink or yellow shades give a touch of luxury to the general effect.

The menus provided for this meal during the cold months should obviously differ materially from those chosen when the weather is enervatingly warm and only cooling foods are acceptable at the close of the day.

MENU FOR SUNDAY SUPPER.

Oysters on Toast.

Bologna Sausage with Mustard.

Hot Biscuit.

Whipped Cream with Macaroons.

Sponge Cake.

Tea.

Chocolate.

OYSTERS ON TOAST.—Toast as many three-inch squares of bread as there are persons to be served, and set them in a warm place until wanted. Allow four medium-sized oysters to each person, place them in their liquor over the fire in a granite-ware pan, and cook them gently until the edges ruffle; then season well with butter, salt and pepper. To a cupful of boiling water add half a tea-spoonful of salt, stir until the salt is dissolved, dip the crusty edges of the toast in the water to moisten them slightly, and place the toast on a hot platter. Butter the toast lightly, lay four oysters on each piece, divide the liquor, a spoonful at a time, among the slices of toast, and serve steaming hot. Have the plates at table slightly warmed.

BOLOGNA SAUSAGE WITH MUSTARD.—Slice the sausage as thinly as possible after removing its covering, lay the slices neatly on a small platter, allowing them to overlap each other, and garnish with a few sprigs of parsley. To make the mustard: Place in a tea-cup the quantity of dry mustard to be used, add salt to season, and enough boiling water to make a thick paste; then thin to the desired consistency with cold, strong vinegar. Pass the mustard with the sausage.

HOT BISCUIT.—

1 quart of flour. 1 tea-spoonful of salt.
1 large table-spoonful of lard. 2 " " " baking-powder.
2 cupfuls of milk or water.

Measure the flour after sifting. Stir into it the baking-powder and the salt, and then sift again to thoroughly mix the three ingredients. Rub the lard into the flour, and when the whole is quite smooth, add the milk or water, making a dough as soft as can be handled; the softer the dough, the lighter and more spongy will be the biscuit. Place the dough on a moulding board, quickly make it into

smooth ball, roll out an inch and a half thick, cut into small rounds with a biscuit-cutter, place in a baking tin, and bake for thirty minutes in a quick oven.

SPONGE CAKE, No. 1.—This recipe will never fail if it is exactly followed.

- | | |
|--------------------------|------------------------------------|
| 6 eggs. | 1 table-spoonful of lemon extract. |
| 5 eggs' weight in sugar. | 1 tea-spoonful of baking-powder. |
| 3 eggs' weight in flour. | ½ tea-spoonful of salt. |

Weigh five of the eggs and allow an equal weight of sugar; and in the same way take the weight of three eggs in flour. Separate the whites of the eggs from the yolks, beat the yolks until light, and gradually add the sugar; then beat the whites to a stiff, dry froth, and add them to the sweetened yolks, stirring gently until the whole is well blended. Sift the salt, baking-powder and flour twice, and gradually add to the eggs, stirring only long enough to mix thoroughly. Then put in the flavoring and bake for forty minutes in two well-oiled tins of moderate size. Sponge cake is really better when torn apart, but as it is rather unsightly when thus treated, the best housewives prefer to cut it with a very sharp knife.

WHIPPED CREAM WITH MACAROONS.—Many inexperienced cooks hesitate to attempt dishes that require whipped cream, erroneously thinking that they are not only difficult to prepare, but also very expensive. Cream is, of course, rather costly, but even at the highest city price, twenty cents' worth will be found sufficient for six persons. Put the cream in a bowl, set it in a cold place, sweeten it properly, and whip it with a Dover egg-beater until it is thick, being careful that it does not break. If it is whipped a moment too long, it may granulate, but this will not happen if the cream is perfectly sweet and not too rich. Very often cream that seems sweet to the taste has in reality begun to turn and will granulate at the last moment when whipped; it is, therefore, important to procure fresh and moderately rich cream. When the froth can be heaped in a bowl, it is well to cease whipping immediately. To a pint of cream, which can usually be properly whipped in from ten to fifteen minutes, allow six macaroons that are about two days old; roll them until they are finely crumbled but not powdered, and stir enough of the crumbs into the whipped cream to give it a delicate brown color. Serve the cream in glass sauce dishes with the cake.

CHOCOLATE.—

- | | |
|---------------------------------|-----------------------------|
| 2 squares of Baker's chocolate. | 3 table-spoonfuls of sugar. |
| 1 quart of milk. | 3 " " " water. |

Scrape the chocolate finely, place it in a graniteware pan, add the water, and beat slowly until the chocolate is melted to a thick liquid. Place the milk in a double boiler or in a stew-pan set in another pan containing boiling water; and when it is boiling add the melted chocolate, stir until the latter is thoroughly dissolved, put in the sugar, and whip with a Dover egg-beater until the chocolate is light and frothy. A spoonful of sweetened whipped cream placed upon each cup of chocolate is a desirable addition.

The following recipes for supper dishes will be found entirely satisfactory and will provide considerable variety.

SPONGE CAKE, No. 2.—

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| 4 eggs. | ½ tea-spoonful of baking-powder. |
| 1 cupful of flour. | ½ lemon (juice). |
| 1 " " sugar. | 1 table-spoonful of acid water. |

Separate the yolks of the eggs from the whites, beat them light, and add the sugar to them, and then the water. Beat the whites until stiff and dry, add one-half of them to the yolks, and then stir in the flour, which should first be sifted and measured evenly across the cup. Next add the remainder of the whites, then the lemon juice and lastly the baking-powder; pour into a deep tin, and bake in a moderate oven for twenty minutes or until the sides of the cake separate from the tin.

LOBSTER SALAD.—This popular dish is particularly well suited to the Sunday supper. Either fresh or canned lobster may be used in its preparation, but the latter should always be taken from the can at least two hours before serving time, that it may fully regain the oxygen of which it was deprived by the process of canning. Remove the meat from the shell or can, and separate it into small pieces by means of a silver fork. Then, for a pint of meat, prepare a mayonnaise dressing in the following manner: Place the yolks of two raw eggs in a deep plate, stir them with a silver fork, and add

salad oil in very small quantities until the liquid is quite thick, beating vigorously all the while; then thin the liquid with vinegar, again add oil until it is thick, thin with vinegar once more, and so continue until the desired quantity of dressing has been made. The amount of oil may be governed by personal preference, but half a cupful is usually allowed for one egg. At the last addition of vinegar place half a tea-spoonful of dry mustard in a tea-cup, add a table-spoonful of vinegar, beat smooth and stir the mustard into the dressing. Mix thoroughly, add three-fourths of a tea-spoonful of salt, and set aside for half an hour. The salt will thicken the dressing, and if the latter is too thick when it is time to use, add a little vinegar to thin it. Pour half the dressing over the chopped lobster, stir thoroughly, and if more salt and mustard are needed, add such seasoning, using made mustard prepared according to the directions given above in connection with Bologna sausage. Lobster salad is generally served on a bed of lettuce, but if lettuce is not to be had, it may be arranged neatly on a platter and garnished with sprigs of foliage. If lettuce is to be had, freshen it nicely in cold water, dry it thoroughly, and then arrange it in a bed on the serving dish, being careful that the leaves overlap one another and cover the edge of the dish. On this bed carefully heap the lobster, and distribute the remainder of the dressing over the meat by tea-spoonfuls. Lobster salad is also very pretty when served individually. Form a nest by putting two leaves daintily together on each plate, in it arrange a spoonful of lobster mixed with dressing, on top place a small quantity of dressing, and garnish with a couple of capers. If the salad is served on a platter, it should be set before the host; but if sent to table on individual plates, it may be distributed to the various places when the meal is arranged.

LOBSTER A LA NEWBURG.—To two pounds of lobster allow the following:

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| 2 eggs (hard boiled). | 2 table-spoonfuls of sherry wine. |
| ½ cupful of cream. | 2 " " " butter. |
| 1 table-spoonful of flour. | Salt and red pepper to taste |

Break the lobster meat into moderately small pieces. Mash the yolks of the eggs with a silver spoon, and gradually add half the cream. Place the butter in a graniteware saucepan, add the flour, let it cook slowly for one minute, and then pour in the balance of the cream, and stir until the liquid thickens. Add the first mixture, and then the lobster meat and the whites of the eggs, sliced; and just before serving season with red pepper and salt, add the wine, and serve at once.

DEVILLED CRABS.—

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| 12 crabs. | 1 table-spoonful of butter. |
| 4 eggs. | 1 " " " chopped parsley. |
| 1 cupful of milk or cream. | 1 teaspoonful of salt. |
| 2 table-spoonfuls of flour. | Red pepper to taste. |

In purchasing crabs select those that are heavy in proportion to their size. Plunge them into water that is not quite boiling, cover, and let them boil for thirty minutes. Remove them from the water, and let them cool enough to handle, open them thus: Break off the claws, carefully separate the shells, and after removing the spongy portions, take out the stomach, which is found under the head and must be loosened very gently, that there may be no chance of breaking it; then pick out all the meat. Boil the eggs hard. Cleanse the crab shells, and set them aside until wanted. Scald the milk or cream, rub the flour and butter together, and stir the paste into the milk or cream until the latter thickens. Remove from the fire, and add the finely mashed yolks of the hard-boiled eggs, the parsley and salt, and red pepper to taste; mix well and add the meat, but do not stir violently or the meat will become stringy. Fill the shells with this mixture, dip them in egg and then in bread-crumbs, and fry like croquettes in smoking-hot fat.

DEVILLED CLAMS.—

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| 25 clams. | 2 table-spoonfuls of dry bread-crumbs. |
| 1 cupful of cream or milk. | 2 eggs (yolks, raw). |
| 1 table-spoonful of butter. | 1 table-spoonful of chopped parsley. |
| 2 " " " flour. | Pepper to taste. |

Drain the clams, and pour a cupful of cold water over them to rinse them. Scald the milk or cream, add the flour and butter as in the above recipe, and when the liquid thickens put in the crumbs, the raw yolks and the parsley. Remove from the fire, add the chopped clams, pepper to taste, and salt if needed, fill scallop or clam shells with the mixture, brush them over with beaten yolk of egg, sprinkle with bread-crumbs, and brown in a hot oven. Clams should, if possible, be served on a bed of water-cress.

BLAIR.

CROCHETING.—No. 46.

ABBREVIATIONS USED IN CROCHETING.

- l.—Loop.
- ch. st.—Chain stitch.
- s. c.—Single crochet.
- d. c.—Double crochet.
- h. d. c.—Half-double crochet.
- tr. c.—Treble crochet.
- p.—Picot.
- sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, this repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times all before proceeding with the next part of the direction.

INFANTS' YOKE IN HAIR-PIN WORK.

FIGURE No. 1.—Use an inch hair-pin and work thus: After passing the thread over the hair-pin take up 2 threads as in double hair-pin work, making 1 single crochet over them, then over the same 2 threads make 2 d. c.; now pass the thread around the hair-pin and continue in the same way. Take a pattern of a yoke the size required, and shape the yoke from it, letting the 4 or more strips at each side of the neck pass over the shoulder so as to form the back and front and thus save making the seam on the shoulder. Join the strips by drawing 1 loop of one strip through one on the next alternately, until all the loops are worked up. Finish the neck and lower edges of the yoke thus: At the neck where the loops come make 1 s. c. in each with 1 ch. between, then through the remainder make d. c. with 1 ch. between a short distance apart, and work the lower edge in the same way.

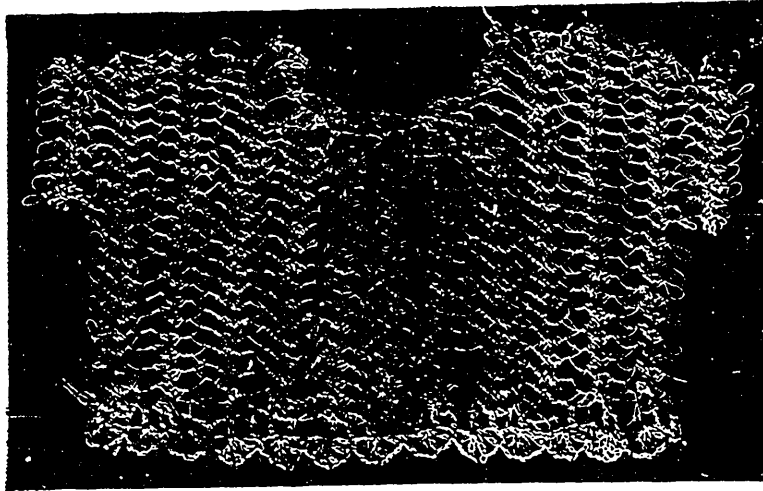


FIGURE No. 1.—INFANTS' YOKE IN HAIR-PIN WORK.

Next row.—Make 1 d. c. in a stitch, 2 ch., then 3 more d. c. with 3 ch. between in the same stitch, then 1 s. c. a short distance from the scollop, and so on around the neck and across the bottom; make the scollops so they will lie flatly. If desired, sleeves also may be made in the same way as the yoke; and thread, crochet cotton, silk or any material preferred may be used.

By enlarging the design and making the closing in front, this yoke could be used for a night-dress yoke for either children or adults. Narrow ribbon could be run through the openings at intervals, with charming results.

CROCHETED WHEEL-TRIMMING.

FIGURE No. 2.—Use crochet cotton or thread, as may be preferred. Wind the thread 24 times around a lead pencil, slip the coil off and work 1 s. c. around the coil to hold it in place.

First row.—Make 4 ch., 35 tr. c. in the ring, then a slip stitch in the 4-ch.

Second row.—* Make 7 ch., skip 2 tr. c., 1 s. c. in the next tr. c., and repeat 11 times more from *; draw the loop on the hook up to center of 7-ch., 1 s. c. in the next 7-ch.

Third row.—* Make 7 ch., 1 s. c. in next 7-ch., and repeat 11 times more from *; break the thread. Make as many wheels as you require for the length of lace you wish, and join the second and all following rings as they are made, thus: In the last row make * 3 ch., drop the stitch from the hook, pass the hook through the center stitch of the 7-ch in first wheel, draw the dropped stitch through, make 3 ch., a s. c. around the next 7-ch. of 2nd wheel, and repeat once more from *. Join the wheel in the lower rows in the same manner (see picture). These wheels are much used for plastrons, children's collars and cuffs and toilet-cushion covers.

MOULD-CROCHET MAT.

FIGURE No. 3.—The center of this mat is coarse scrim, and 8

fancy moulds surround it. The moulds are of celluloid, which allows of their being laundered, and each is covered with coarse crochet cotton, thus: First cover the mould with an even number of s. c.; then working in the back half of the stitch, make 1 s. c.; * 1 s. c. in the next one, 3 ch., 1 s. c. in the same stitch, 1 s. c. in the next one, and repeat from * all round.

Next round begin at the top of the mould (see picture) and make 4 ch., 1 s. c. in the s. c. between the first 2 picots, then crochet back over the ch., 4 s. c., 6 ch., catch with a s. c. between the next 2 p., then make 5 s. c. over this ch. or the last half of it, 7 ch., catch in the s. c. between the next 2 p., work 6 s. c. over last half of ch., 8 ch., catch the same as before, and make 7 s. c. over last half of this ch.; now make 8 chains the same as the last, but over each make 8 s. c. until within 3 of the last, and make these to correspond with the 2nd, 3rd and 4th chains. Next turn and cover the remainder of each chain, making 6 s. c. with a picot made of 3 ch. caught in the s. c.,

between the 3rd and 4th s. c. Fill in the center with lace stitches.

POINTED HAIR-PIN LACE.

FIGURE No. 4.—Use a one-inch hair-pin, and work thus: After passing the thread around the hair-pin, make 1 s. c. over 2 threads

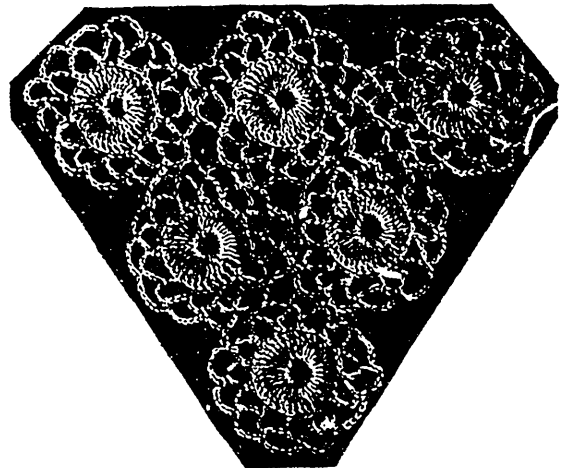


FIGURE No. 2.—CROCHETED WHEEL-TRIMMING.

the same as in double work, then over the same 2 threads make 2 d. c., and 1 tr. c.; now turn the thread around the hair-pin and continue to work in the same way until the strip is of the desired

length. For the heading fasten the thread in one loop, make 5 ch., * skip 1 loop, make 1 s. c. in the next loop, then 1 s. c. and the loop is for the back: then continue to work the other shoulder and front in the same manner as described for the first ones.

Next row.—Make d. c. with 1 ch. between over every second loop, and in the middle of each 3-ch. (see picture).

Next row.—Make d. c. with 1 ch. between in every other stitch underneath.

For the Lower Part of Trimming.—Work the same as in the first row of heading, then make * 5 ch., skip 2 stitches, 1 s. c. in the next one, and repeat 4 times more from *; turn, work slip stitches to the middle of last 5-ch. made, then * 5 ch., 1 s. c. in the middle of next ch. and repeat 3 times more from *. Turn, work slip stitches to the middle of last chain made; then * 5 ch., 1 s. c. in the middle of next chain, and repeat twice more from *. Make another row with only two 5-ch, then in the last make one 6-ch. Now break the thread. Begin the next point about 2 stitches away from the first one and make all the points in the same way. After all the points are completed, work s. c. around each point, putting 3 in each space along the sides, and 6 in the space at the point; then 1 s. c. in the foundation ch. between

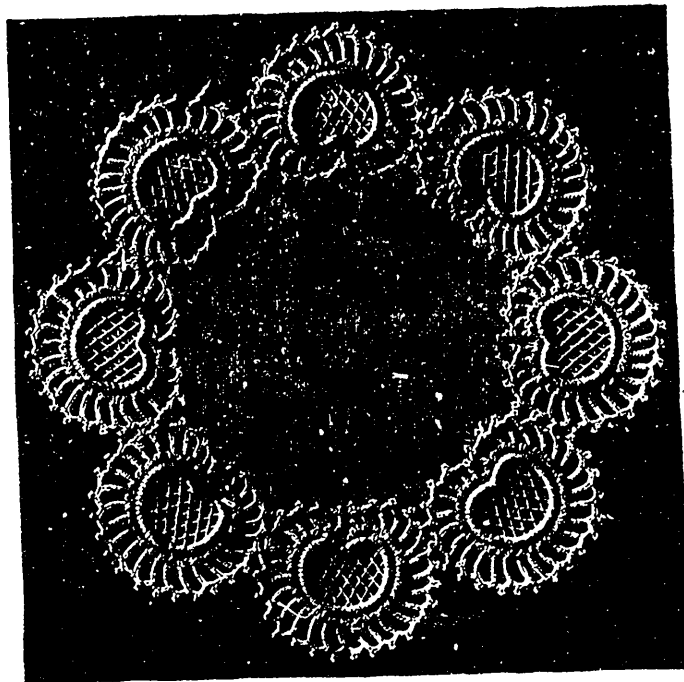


FIGURE NO. 3.—MOULD-CROCHET MAT.

MISSES' EVENING WRAP.

FIGURE NO. 5.—This wrap, which is suitable for a miss from 12 to 14 years of age, may be worked entirely in white, or white with a color, or in any of the dainty shades, such as pale-blue, pink or lavender, or in crimson.

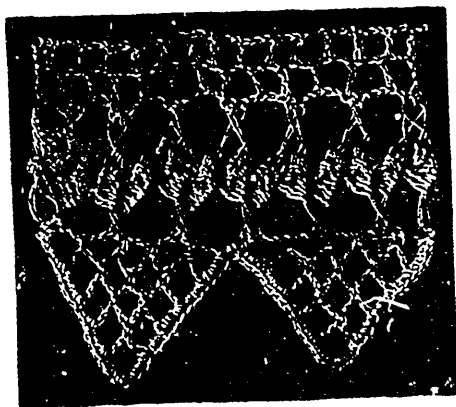


FIGURE NO. 4.—POINTED HAIR-PIN LACE.

Repeat these last two rows until you have a piece 8 inches wide; then to form the shoulder work back along this piece 18½ inches, thus leaving 5½ inches of the 24 first set up, unworked; now consider this end the shoulder, and to make the fulness visible over the shoulder, work thus: At this shoulder-end as you work forward after having worked the 18½ inches, make 3 ch., turn and work back on the 3-ch., and in every forward row work the same way, until you have worked a piece about 5 inches wide and it measures 24 inches in length; then decrease in the same proportion by skipping the first 2 stitches at the shoulder-end in each row, working back until you have 18½ inches in length from the bottom of the cape up to the point opposite the place where the first 3-ch. was added; this will give you a V-shaped piece. Now make a chain 5½ inches long (at the shoulder-end, of course), and work back and

clusters under the end of 3rd row, then 1 cluster under each 1-ch., of 3rd row and work both sides of the hood alike.

Now with crewel or knitting silk work down both sides of the hood and along the ends, thus:

First row.—Make 2 s. c. each separated by 2 ch. into the first stitch, * 3 ch., 2 s. c. each separated by 2 ch., in the s. c. between 2 clusters, and repeat from * to the end of row.

Second row.—Make 4 s. c. each separated by 2 ch. under 2-ch. of last row, 2 ch., and repeat from the beginning of the row.

Third row.—Make 1 s. c. in the center 2-ch. between the four s. c., 1 ch., 6 d. c. in the center 2-ch. between the next 4 s. c., 1 ch., and repeat from the beginning of the row.

Fourth row.—Make 1 s. c. in the s. c. of last row, 1 s. c. in the first d. c., * 4 ch., 1 s. c. in the same d. c., 1 s. c. in the next double, and repeat 4 times more from *; then repeat from the beginning of the row.

Finish the edge of the cape with the clusters and the next 4 rows given for the hood, except that the first and second rows are repeated twice, and 8 instead of 6 d. c. are worked for the scollops, which will require 7 instead of 5 picots in the last row.

Line the hood with silk or satin, which put in slightly full, and sew it to the back of the neck of the cape; run a cord through the third row of d. c. to within an inch and a half of end of row; then tie in loops and finish with pompons. A cord is sewed around the neck the ends of which are also finished with pompons. Ribbon may be used in place of the cord and pompons, with good effect; it should match the hood lining.

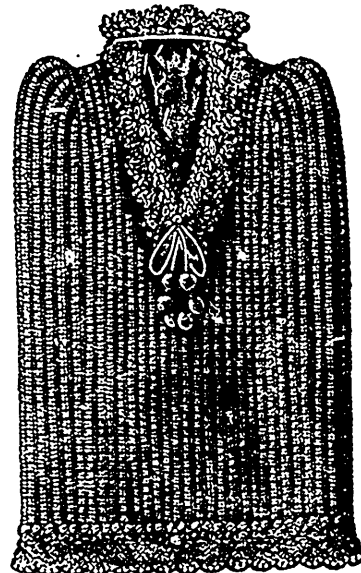


FIGURE NO. 5.—MISSES' EVENING WRAP.

THE ART OF KNITTING.—No. 43.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
 p.—Purl, or as it is often called, scam.
 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 one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
 To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
 Row.—Knitting once across the work when but two needles are used.
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
 Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next 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; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

CHILD'S STOCKING.

FIGURE No. 1.—Knit of Saxony, on medium-sized steel needles. "Tw" means to twist the stitch, which is done by inserting the needle in the back of the stitch and knitting as usual. Cast 27 stitches on each of three needles.



FIGURE No. 1.—CHILD'S STOCKING.

First round.—K 4, p 1, tw 1, p 1, tw 1, p 1. Repeat entirely around.
 Knit 5 rounds like the first one. Then take 2 of the 4 plain stitches off on a hair-pin or another needle; knit the next 2, then the first two from the extra pin, thus forming a "twist" in the design. The other stitches are knitted alike for the entire round.

Continue as before, making the twist every fifth round until the leg is as long as desired. There is no narrowing to shape the stocking, and the leg may be knitted as long as desired.

To "Set" the Heel.

—Place 5 twists on one needle, 1 in the center and 2 on each side; the other stitches on two needles, where they are left unknitted until the heel is made. (These unknitted stitches will be known hereafter in the description as "instep stitches.") Purl alternate rows of heel, keeping the pattern correct, until you have three twists knitted; then knit 4 rows plain. Now take 11 stitches exactly in the center of the heel onto a third needle; knit across the 11 stitches, also knitting 1 from the side needle with the last heel stitch. Purl back, knitting 1 from the other side needle with the last heel stitch. Continue to knit and purl the 11 stitches alternately, narrowing 1 from the side each time until all are worked off. This is called the "strap heel" and is of very nice shape.

Now place 5 of the 11 stitches on another needle, and leave them for the present unknitted. With the needle on which there are 6 stitches remaining, and to which also the knitting thread is attached, proceed to pick up stitches down the side of the heel, making 1 stitch for every 3 picked up until the instep is reached. Knit across the instep, keeping the pattern correct. Take up stitches on the other side of the heel as before, and knit the 5 left from the heel on the same needle.

Now knit plain to instep, follow the pattern across the instep, knit plain again till 2 stitches before instep, knit 2 together, knit across instep. Slip and bind first 2 plain side stitches. Knit clear around.

Next round.—Narrow on each side as before. Continue to narrow every alternate round until the foot is as small as desired. Then knit as before until the foot is as long as desired.

To narrow off the Toe.—Have the same number of stitches on each needle, then knit 1, slip and bind, knit plain to last 3 on needle, knit 2 together, knit 1. Repeat for other two needles. Knit 3 rounds plain, then narrow as before, knit 3 plain, narrow again; then two plain rounds between the narrowings, until but 7 or 8 stitches remain on each needle; then knit 1 plain round between till 3 are on a needle; bind off.

BLOCK LACE.

FIGURE No. 2.—Cast on 29 stitches and knit across plain.

First row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 2, o twice, n, k 5, o, n, k 1, o, n, k 1, o, n, k 1.
 Second row.—K 3, o, n, k 1, o, n, k 8, p 1, k 4, o, n, k 1, o, n, k 1, o, n, k 1.
 Third row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 10, o, n, k 1, o, n, k 1, o, n, k 1.
 Fourth row.—K 3, o, n, k 1, o, n, k 13, o, n, k 1, o, n, k 1, o, n, k 1.
 Fifth row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 2, o twice, n, o twice, n, k 4, o, n, k 1, o, n, k 1, o, n, k 1.
 Sixth row.—K 3, o, n, k 1, o, n, k 7, p 1, k 2, p 1, k 4, o, n, k 1, o, n, k 1, o, n, k 1.
 Seventh row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 12, o, n, k 1, o, n, k 1, o, n, k 1.
 Eighth row.—K 3, o, n, k 1, o, n, k 1, o, n, k 1, o, n, k 1, o, n, k 1, o, n, k 1.
 Ninth row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 2, o twice, n, o twice, n, o twice, n, k 4, o, n, k 1, o, n, k 1, o, n, k 1.
 Tenth row.—K 3, o, n, k 1, o, n, k 7, p 1, k 2, p 1, k 2, p 1, k 4, o, n, k 1, o, n, k 1, o, n, k 1.

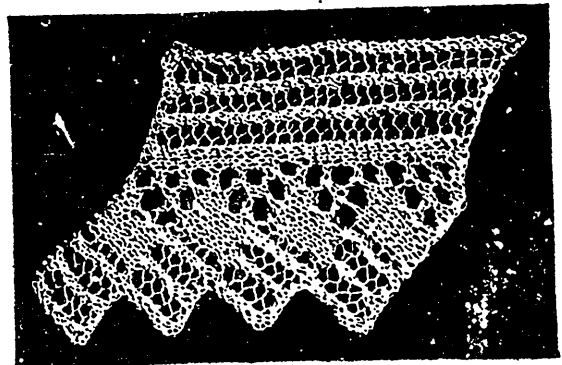


FIGURE No. 2.—BLOCK LACE.

Eleventh row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 24.
 Twelfth row.—Bind off 6, k 19, o, n, k 1, o, n, k 1, o, n, k 1.
 Repeat from first row.

KNITTED FLUTED EDGING.

FIGURE No. 3.—Use Saxony yarn or knitting silk of any pretty tint desired. The engraving illustrates the lace as only one-half its actual width.

Cast on 21 stitches and knit across plain.

Second row.—Plain, leaving 3 stitches on the left-hand needle. Turn.

Third row.—K 1, o, n, o, n, o, n, o, n, o, n, o, n, o, n, k 1.
 Fourth row.—Purl all but last 3, which knit plain.

Fifth row.—Plain.
 Sixth row.—Plain, leaving 3 on left-hand needle. Turn.

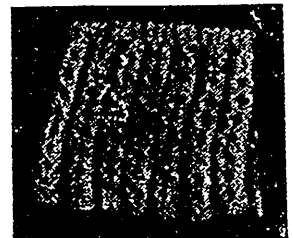


FIGURE No. 3.—KNITTED FLUTED EDGING.

FRENCH LACE.

FIGURE No. 5.—Cast on 13 stitches.
 First row.—K 3, o, n, k 2, o, n, k 4.
 Second row.—K 2, o 3 times, k 2, o, n, k 2, o, n, k 8.
 Third row.—K 5, o, n, k 2, o, n; p 1, k 1; p 1 and k 1 out of the last of the 3 put-overs; k 2.
 Fourth row.—K 8, o, n, k 2, o, n, k 3.
 Fifth row.—K 5, o, n, k 2, o, n, k 6.
 Sixth row.—K 10, o, n, k 2, o, n, k 1.
 Seventh row.—K 3, o, n, k 2, o, n, k 8.
 Eighth row.—Bind off 4, k 12.
 Repeat from 1st row.

SEMI-DOUBLE KNITTING.

FIGURE No. 6.—Cast on any number of stitches.
 First row.—Slip 1; then purl 1 and knit 1 out of every stitch across the row, purling the last stitch.
 Second row.—Slip 1; then knit 2 together to end of row, purling the last stitch.
 Repeat these two rows for all the work.

STITCH FOR BABIES' QUILTS, CHAIR-BACKS, ETC.

FIGURE No. 7.—The pretty stitch illustrated can be knitted in

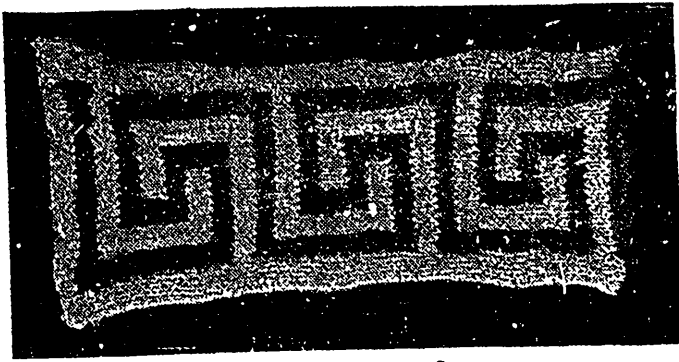


FIGURE No. 4.—GRECIAN STRIPE.

Seventh row.—Purl.
 Eighth row.—Plain.
 Ninth row.—K 3 and purl the rest.
 Tenth row.—Plain, leaving 3 stitches. Turn.
 Eleventh row.—Plain.
 Twelfth row.—Purl all except last 3, which knit.
 Thirteenth row.—K 4, * o, n; repeat from * 7 times, k 1.
 Fourteenth row.—Purl, leaving last 3. Turn.
 Fifteenth and Sixteenth rows.—Plain.
 Seventeenth row.—K 3, purl the rest.
 Eighteenth row.—Plain, leaving last 3. Turn.
 Nineteenth row.—Purl.
 Repeat from tenth row.

GRECIAN STRIPE.

FIGURE No. 4.—This stripe is knitted with two colors or shades of wool, silk, cotton or whatever material is desired, according to the use to which the stripe will be put. For convenience we use the terms light and dark, to distinguish the colors. Cast on 27 stitches; 3 of these on each side are used for the edge and are always knitted with the light; therefore, they will not be further mentioned.

First row.—K 21 dark.
 Second row.—P 21 d.
 Third row.—Like first row.
 Fourth row.—P 18 light, 3 d.
 Fifth row.—K 3 d, 18 l.
 Sixth row.—Like fourth row.
 Seventh row.—K 3 d, 3 l, 15 d.
 Eighth row.—P 15 d, 3 l, 3 d.
 Ninth row.—Like seventh row.
 Tenth row.—P 3 d, 9 l, 3 d, 3 l, 3 d.
 Eleventh row.—K 3 d, 3 l, 3 d, 9 l, 3 d.
 Twelfth row.—Like tenth row.
 Thirteenth row.—K 3 d, 3 l, 9 d, 3 l, 3 d.
 Fourteenth row.—P, working each color over itself.
 Fifteenth row.—Like thirteenth row.
 Sixteenth row.—P 3 d, 3 l, 3 d, 9 l, 3 d.
 Seventeenth row.—Knit each color over itself.
 Eighteenth row.—Like sixteenth row.
 Nineteenth row.—K 15 d, 3 l, 3 d.
 Twentieth row.—Purl each color over itself.
 Twenty-first row.—Like nineteenth row.
 Twenty-second row.—P 3 d, 18 l.
 Twenty-third row.—Knit each color over itself.
 Twenty-fourth row.—Like twenty-second row.
 Repeat from first row.

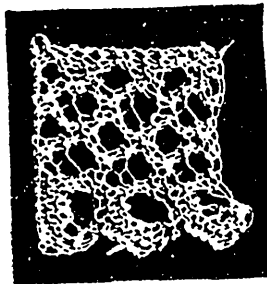


FIGURE No. 5.—FRENCH LACE.

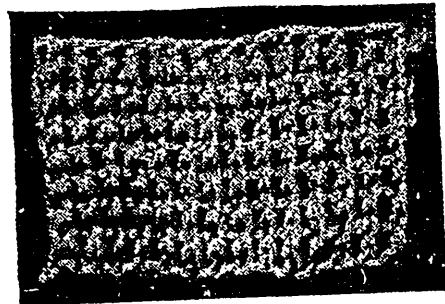


FIGURE No. 6.—SEMI-DOUBLE KNITTING.

either wide or narrow strips. Use double Berlin or Germantown wool, and two medium-sized needles.

Cast on any number of stitches that may be divided by three.

First row.—Plain knitting.
 Second row.—Purl.
 Third row.—* Wool over, knit 3 stitches; with the left-hand needle pass the first of these 3 stitches over the other two; repeat from *.
 Fourth row.—Purl.

Repeat these four rows for all the work.

Strips of two prettily contrasting colors may be joined by a third color in single crochet, or by a fancy over-and-over or cross stitch.

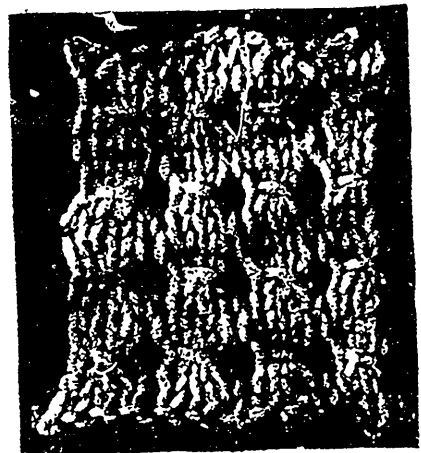


FIGURE No. 7.—STITCH FOR BABIES' QUILTS, CHAIR-BACKS, ETC.

CANNING AND PRESERVING.—“The Perfect Art of Canning and Preserving,” as issued by us, is a convenient pamphlet which we can commend to our readers and to housekeepers generally as a complete and reliable instructor and book of reference in the branch of cookery of which it treats. Among the new subjects introduced are Fruit Butters; Brandied Fruits; Conserved Fruits; Syrups; Spiced Fruits; Dried Fruits, Herbs and

Powders; Home-Made Wines; and Flavored Vinegars. In the canning department special attention has been paid to the canning of vegetables, including corn, peas, beans, asparagus, etc. The author has taken particular pains to render all her directions clear and concise, so that anyone can understand them; and her recipes may be relied upon as being the simplest and most satisfactory of their kind. The price of the pamphlet is 6d. or 15 cents.

EMPLOYMENTS FOR WOMEN.—No. 9.

IN THE TELEPHONE EXCHANGE.

In no other branch of work has woman more clearly demonstrated that she can thoroughly combine the qualities of fidelity, correct intuition, rapidity of movement and manual dexterity than she has in the operating department of the telephone company. The growth and development of the telephone are nothing short of marvellous, and its ever-increasing importance in commercial intercourse—covering, as it does, the country from Maine to the Great Lakes, placing Chicago almost instantly within reach of New York for purposes of conversation, and enabling the business man to annihilate space and days in the transaction of his affairs—has necessitated the minimizing of time and accentuated the need for accuracy in making connections. It has also created a mass of detail work unequalled, perhaps, in any other business, which includes the recording of calls for which extra toll is charged, and the tallying of calls to supply the basis of tabulations and statistics, in order that improvements in the service may be scented out by the management; and all this must be done concurrently with the connecting and disconnecting of the fifty or seventy-five subscribers whom each operator has to look after.

A telephone operator must be intelligent, keen of sight and hearing, ever on the alert to see the falling "drop" that indicates a subscriber's call, ever attentive to catch the least sound in her receiver and quick as a wink to recognize its significance, nimble of hand and finger to make connections and clear of brain to give proper heed to the dozens of persons and dozens of things that almost simultaneously demand her attention. The calls do not always come in decorously and slowly, one after another, but at times the drops fall like autumn leaves in a fierce gale, each indicating a summons from some one who wants instant attention; and who, very likely, does not possess a superabundance of that quality which made Job so famous.

And this brings up one of the qualifications imperatively requisite in an operator, namely, amiableness. The desire to save time, that predominant factor in commercial affairs, seems almost the alpha and omega of the business man's existence. He has outgrown the period of the slow-going messenger boy, and expects that the moment he rings the bell the machine will do the rest. Every second's wait seems an hour and makes him all the more nervous and fretful. He does not stop to think that fifty other men may have rung for "Central" at the same time, all as hurried as himself; or, perhaps, he may have left his telephone to look up some information and been disconnected. He does not stop to reason that in a business which handled over six hundred million calls last year a few mistakes must occur, but he fumes and fusses over his delay, and not infrequently the operator "catches it." Tact and pleasantness will turn aside the wrath in most cases, whereas the reverse will only increase it, to the detriment of the service, the dissatisfaction of the subscriber and the annoyance of the officials. The aim of the different telephone managements is to give a service so perfect that it will admit of no complaint, and it will, therefore, be readily seen that an unamiable girl would be a most undesirable employé in a telephone exchange.

The operator must be wholly trustworthy, for the interchange of verbal communications among thousands of people on countless topics, running the gamut of human emotions, revealing the secrets of politics, finance, law, church and private life, and involving thousands of dollars, and, in fact, all those things which the human mind deems valuable, takes place practically in her presence, and it rests with her to preserve these communications inviolate. Written communications may be safeguarded by the use of a cipher, while verbal ones do not readily yield to such protection; yet if a hurried message is to be sent, or important information is quickly desired, how naturally the banker, broker, politician, merchant, everybody, in fact, turns to the telephone, entirely confident that what they utter will not be repeated. The thoughts, the plans, the aspirations of the world would, as it were, pass in review before the telephone operator if she did but choose to listen, and yet they are as safe as though never uttered.

Rapidity is also a necessary qualification. The Telephone Exchange has no place for slow people. Each operator is the conservator, in part, of from fifty to seventy-five men's time, not a second of which must be lost through any fault of hers. During last year the average number of calls for each telephone in New York City was three thousand and fifty-five, or practically ten a day, making from five hundred to seven hundred and fifty calls a day that an operator had to attend to, besides such record work in connection with them as circumstances required; for it must be recalled that calls for connection with subscribers belonging to the

exchange of a different company must be recorded by the operator and the length of each conversation noted, this being necessary that the company may suffer no loss, as it has to pay to the other company a certain amount for each connection made; and every connection of that nature is limited to a stated time, and each interval over that time constitutes another connection. Thus it will be seen that an operator must be faithful, careful and watchful or the company will lose money.

Were the calls distributed evenly through every day there would be about one a minute, but when Sundays and holidays are deducted, and it is borne in mind that the busiest hours of the day are between nine and twelve in the morning, it is easy to perceive that at times calls must be handled very rapidly. As a matter of fact, an operator rarely takes more than a few seconds to answer a call and make a connection, and even if she were inclined to neglect calls she would not be able to do so long. Service inspectors are constantly testing the promptness of the connections, and they do this without warning to the operator, who has no means of knowing what calls emanate from the inspector or just when he will call.

In answering each call and making a connection it is necessary for the operator to raise two plugs, insert them in the proper places, turn a switch down and up, press one or more buttons and make certain that communication is established. That she is able to do all this day after day in an average space of seven seconds, and sometimes even less, as is proven by service inspectors' reports, shows the habitual rapidity of her movements, and justifies that triplet so expressive of the aim of the telephone management:

"The Mail is quick,
The Telegraph is quicker,
But the Telephone is instantaneous."

The operator must be diligent and keep keyed up to high tension during all the time she works. Over every ten operators is a supervising operator, selected from among the experts who have been longest in the company's employ, whose duty it is to keep watch over her subordinates' work, assist them during unusually busy periods and make certain that each one does her share of the business and that there is no dilatoriness in its performance; and over all these is a monitor operator, who listens on each operator's instruments, sees that all works smoothly and makes it impossible for any but industrious operators to continue long at the occupation. Like a high-voltage dynamo, swiftly, noiselessly must the operator work, with no wasted energy, no false movements, but with hands flying here, there and everywhere, one moment placing a plug, the next touching a button, the next writing a toll check or moving a switch, and all with unerring accuracy. Like clockwork, the trained fingers almost automatically do the work required of them and keep the wheels of commerce ever swiftly moving, without jar or friction. Truly it is a striking object lesson of woman's mastery of details.

A telephone operator's work is really skilled labor—not the skilled labor of the telegraph operator, and yet, in a way, much more exacting. For when once the telegraph operator has trained her ear to readily discern the alphabet, she is through and can sit down to a key and commence to tick off her messages, knowing that the alphabet will remain the same; but the telephone operator, on the contrary, is compelled by necessity to be always learning. Telephony, despite the enormous strides already taken, is still practically in its infancy; the possibilities of the future one scarcely dares to contemplate. The various managements, with an eye single to absolute perfection, are constantly making improvements in the mechanism of the exchanges and the methods of doing the work.

Nearly a year of practice is required before an operator can really be considered proficient. She has before her, in a space three feet high by seven feet broad, four thousand holes scarcely larger than an ordinary eyelet-hole, each of which represents a subscriber to the exchange or one of the trunk wires reaching the other exchanges. A thorough mastery of the location of these holes, so that the hand, without thought or hesitation, will instantly insert the connecting plug in its proper place, cannot be gained in a day or so. The skill and knowledge can only be attained through continual practice, just as constant manipulation of the keys makes the typewriter's fingers almost automatic in their accuracy of touch and location.

Naturally, the longer an operator remains at work the more valu-

able she becomes, because as her proficiency increases she is able to handle more and more calls and connections, and the company's recognition of this fact is evinced in an eminently practical way. A student entering the office receives \$3.00 per week, and this amount is increased as she gradually becomes more skillful, until at the end of the first year she receives \$7.00 per week; after which her salary is raised as the length of her service grows, until the maximum of \$12.00 per week is attained. Supervising operators are usually selected from among the operators who have been at least five years in the company's employ, and so is the monitor operator. These positions are of prime importance in the exchange, calling for the executive ability to supervise the workings of the various parts of the complex system and a thoroughly intimate practical knowledge of how the work should be done. They are within the reach eventually of every operator who proves herself competent.

With a consideration not usually met with elsewhere, the large exchanges nowadays are provided with sitting rooms that are supplied with the best magazines and the daily newspapers, where the operators may rest during the intervals allowed for relief and take lunch at the appointed hour, for which meal the company furnishes tea, coffee and milk gratis. Provision is also made so that, in case of illness, an operator may lie down and rest.

In the selection of operators so much care is exercised that objectionable or undesirable girls rarely manage to secure employment. Indeed, there is hardly one of the five hundred operators now engaged in the New York exchanges who did not obtain her position through the personal introduction of some one already in the employ of the company. The occupation is a desirable one for women, being peculiarly well adapted to their capacities; and while operators are expected to maintain a high standard of efficiency, and are thus compelled to work under great nervous strain, they meet with great consideration and uniform fairness of treatment, and withal are better paid than the majority of women in other lines of employment.

The efficiency of the woman operator is emphasized by an innovation tested in other cities and now followed here in some of the exchanges, namely, the substitution of female night operators for the male operators hitherto employed. All new operators now engaged are expected to work on the night force, being transferred later on to fill vacancies occurring in the day set.

The continued search after improvement and unremitting zeal for perfection which have thus far characterized telephone manage-

ment in this country, and the ever-increasing use of the instrument, are signs of promise for the future employment of women. A large proportion of the duties connected with telephony harmonize so thoroughly with feminine qualifications as to foreshadow in the near future a broader field for women in this branch of work. Of course, the field will always, in a measure, be circumscribed, for, unlike telegraphy, stenography, typewriting and other pursuits which can be carried on in more or less isolation, the telephone depends for its greatest usefulness upon the ability to secure communication with a very great number of people. This can only be economically achieved when the business is conducted by a few large corporations; and in consequence the total number of employes must necessarily be limited to the requirements of the exchanges.

The knowledge and ability of the telephone operator are valuable principally because of her connection with the exchange; separated therefrom at the present time she would need something more than her telephonic skill to secure her employment. She is like the balance-wheel of a watch, all-important when associated with the other parts of the mechanism, of no use when alone. From the present standpoint it would seem that this objection will, to a great extent, hold good always. True, large concerns whose business is made up of a great many departments, between which a ready means of communication would be very desirable, may eventually install miniature exchanges in their establishments, in which case skilled operators would be a great desideratum. The plan was tried for a time in the New Netherlands Hotel when it first opened for business, a telephone being placed in each room and connected with a switch-board in the office. This enabled the guest, without leaving his room, to communicate directly with the clerk, and also, by means of a wire from the switch-board to the Central Office, with any part of the country reached by telephone wires from New York. That such an arrangement may eventually be a feature of all large hotels, as well as of many extensive commercial establishments, is certainly within the bounds of reason.

However, though the field will always be contracted, and though the operator's proficiency lacks, perhaps, the portability of telegraphic or stenographic skill, the occupation possesses the advantage of being one of the few for women that will never be overcrowded by incompetent workers to the detriment, both in opportunity and in salary, of the efficient; and it must ever remain an inspiring example of woman's capacity to achieve.

ALICE F. McKENNA.

MOTHER AND SON.

CHAPTER II.—COMMON DUTY.

The mother rather regretted the fact that her son grew so fast, not alone because he so quickly outgrew his clothes, but also because he passed so rapidly through the beautiful stage of babyhood and childhood that, before she realized it, he was almost of the age when we call a boy a youth. He still climbed into her lap and nestled against her heart when he had any confidence to impart or any news to tell, but she was a delicate little woman, and his sturdy body seemed almost too much for her to support. She tried bravely though, fully determined to bear the strain as long as possible, until at last, as she rocked back and forth in her low chair, his strong young limbs dragged upon the floor. Then they both laughed, and she said that he would soon have to hold her.

Young boys can be so useful about the house that it seems a pity all mothers do not recognize their abilities. This mother proved her son's helpfulness to her entire satisfaction on several occasions when she was without a servant. Her home was not fitted with all the conveniences that are to be found in large cities, and so there were many steps to be taken that modern appliances would have saved. Her strength was not very great, and when she was first left without a domestic, her heart sank as she saw the great amount of work to be done, and wondered how she was to accomplish it unaided. The boy saw his mother's distress of mind and volunteered his assistance, which she gratefully accepted. He assured her that he felt he would only be earning his play hours if he helped her thus, and that while he could not make a bed or sweep a room very well, he would do his best. Wise woman that she was, she knew that by allowing him to assist her with the house work she could firmly impress upon him the importance of patience, perseverance and the ability to systematize, which she had always taught him were necessary to success in life. Those three qualities are

the foundation of good housekeeping, as they are of every other successful business (for housekeeping is a business); and until the boy was old enough to enter the professional or commercial world, he would have to rely upon what he could learn of work at home for training in those qualifications which make a successful man.

On this first occasion they went into the dining-room, and she, sitting down, gave her directions, which he executed with promptness. There is a right way of doing even so small a thing as clearing off a table, and she gave her instructions carefully, as if much depended upon the smallest details. She never lost sight of the idea that she must convince him of the gravity of little things if she would have him achieve great performances; and so she informed him with much exactness which of the dishes should be washed first, how the glassware and silver should be dried, and how the table should be arranged. This part of the work was performed as carefully as the mother herself could have done it, and she interspersed her directions with many words of commendation. Such industry soon brought order out of chaos. After the dishes had all been washed, wiped and put away, the dining-room and kitchen were swept and dusted, and then the sleeping apartments were put in perfect order, the mother directing, and the son cleverly doing the work, and stopping every few moments to tell her something that had happened while he was at play. She listened patiently, and in return expatiated upon the great power of perseverance. She talked much to him during these working hours, and she hoped for great results from them.

"You may think it takes a very long time to put a house in order," she said to him, "but just think of the many years it requires to do any great thing. It took Gibbon twenty years to write his 'Decline and Fall of the Roman Empire,' and Bancroft twenty-six years to write his 'History of the United States;' and think of this, my

son, Noah Webster was thirty-six years preparing his dictionary."

The boy thought that was a very long time, and asked his mother if these great men had never grown tired at their long tasks.

"Oh, undoubtedly," she replied, "but you know it is impossible to make a success of anything without perseverance. Think of the infinite patience of Newton when he rewrote his 'Chronicles of Ancient Nations' sixteen times."

She let him have time to reflect upon these examples, and then she continued: "There are, however, many people who have so little patience and perseverance that nothing can stimulate them. I remember hearing of a Sunday-school class who were reading the book of Daniel, and found the names Shadrach, Meshach and Abed-nego so hard to pronounce that on the following Sunday the teacher gave them the same chapter to read, so they might become familiar with those names. In the class was one unusually dull boy who seldom had the perseverance to learn anything, and it happened that he was called on to read first. He complied with very good success until he came to the first mention of Shadrach, Meshach and Abed-nego, and then, instead of at least trying to pronounce the names, he looked up despairingly and said, 'Teacher, here's them three fellers again!'"

The boy enjoyed the joke immensely, and he learned from it a lesson of perseverance that was the more emphatic for the nature of its source.

"You see, my son," the mother continued, wishing to deepen the impression as much as possible, "obstacles become incentives to those who possess the elements of real greatness. Too many young people fail to appreciate the importance of perseverance, and drift along idly, Micawber-like, waiting for 'something to turn up.' They wish to be successful, but are not willing to pay the price of success. They have not the perseverance to endure the drudgery necessary to become learned or to acquire wealth. Even in your own small affairs you can do nothing without time and patience, which mean perseverance. We have been told that Thomas Carlyle was gruff in his home, yet to my mind that has always seemed a kind of libel after I read that when he had completed the first volume of 'The French Revolution' and left it on his desk for a friend to read, a servant thinking it was waste paper, used it to kindle the fire; and that, instead of reviling the maid and wasting time in useless complaints, he began with almost angelic patience and perseverance to write the volume again."

By the time this conversation was ended, everything was in perfect order, and the boy was at liberty to seek his playmates. For several days he assisted his mother in this way, and after a new servant had arrived, he was very proud when his mother thanked him warmly for his assistance, and assured him she could not possibly have accomplished the work without his help. He felt happier for weeks afterwards, and enjoyed his play more than ever. Nothing, perhaps, gives greater zest to leisure hours than a consciousness of duty well performed.

As the mother sat alone, pondering on the various grave problems that presented themselves, she often wondered what she would do if any harm should befall her boy. He was doubly precious to her because she had no daughter. He had a sweet and gentle nature, was always affectionate, unselfish and considerate, and yet displayed a strong and manly independence. His strong young body enabled him to perform many duties for her which a girl could not have done, and he was, besides, always ready to assist her in any of those tasks which are usually thought to be exclusively feminine work. If his mother was sewing, he threaded her needles, pulled out the basting threads, tied up the patterns, rolled scraps into neat little bundles, and in a dozen ways saved her countless steps and many hours of work. If she looked tired and the running of the machine seemed too much for her, he sat on the floor and worked the pedals by grasping the upright iron bar connecting them with the upper machinery. In this way he could easily make the wheels fly fast, and his mother had only to guide the work.

One day she was talking to him about self-made men, and she brought out many strong points regarding the influence of character. She reminded him of what the great English teacher, Dr. Arnold, said on this subject: "I thought then, and think to this day, that all the fine stories about natural ability, etc., are mere rigmarole, and that every man may, according to his opportunities and industry, render himself almost anything he wishes to become."

"You will meet people," she said, "who continually talk about

luck; but do not be deceived by them. Forethought, honesty, industry and perseverance make success, and not luck. Remember those lines which I read you from 'Thrift,' and which I asked you to copy: 'It is not luck, but labor that makes men. Luck is ever waiting for something to turn up; labor, with keen eye and strong will, always turns up something. Luck lies in bed and wishes the postman would bring him news of a legacy. Labor turns out at six and, with busy pen or ringing hammer, lays the foundation of a competence. Luck whines; labor whistles. Luck relies on chance; labor on character. Luck slips downward to self-indulgence; labor strides upward and aspires to independence.'"

So the mother and son went on, always loving and helpful to each other. The father was a very busy man and, much as he loved his family and home, had little time to devote to them; but he never failed to give an encouraging word at the right time to both his wife and boy, and to express his pleasure at the beautiful understanding between them.

"You will make a fine man of our son, my dear," he would say proudly, kissing his wife; "the boy already realizes what a noble mother he has."

How her face flushed and her heart warmed at his loving praise! The applause of the entire world would not have given her half so much pleasure. To have a loving and appreciative husband and son—what condition of life could be more blest? So much can be borne when we know the efforts we make are appreciated. We are very like children in our love of praise, and like them also, we resent indifference and ingratitude when we are trying to do our best. The mother well knew that her boy was imbued with high ambitions and principles as a result of her care and instruction, but it greatly pleased her to have her husband say so, and he in his generosity frequently expressed his admiration and satisfaction. Words cost little, and there is no reason why one should be saving of them, when a heart can be made happy all day long by a judicious use of them.

The boy went to his mother one day with a very sober face. He had been looking into his little bank, and had found that it did not contain nearly money enough to buy the kind of Christmas present he wished to give her. Since he had been old enough to understand the custom, he had all through the year put into his bank the greater part of the money that was given him, to buy his mother a remembrance at Christmas time. He had always selected this gift himself, and although his choice was often rather peculiar, she felt justified in deceiving him so far as to keep him from thinking that she considered his presents inappropriate. He now explained his difficulty to her, and she assured him she could not but be pleased if he did his best.

"But will this small sum be my best, mother?" he asked. "I think I might earn something. For instance, you might let me mow the lawn instead of hiring a man to do it."

She drew the boy on her lap and kissed him, and then laughed, to keep back her tears, for she was deeply touched by this proof of his devotion. She felt the propriety of encouraging energy and industry in him, but she also recognized the danger which might arise if he exerted himself too much with the heavy mower. After some reflection she said he might do as he pleased about it; but if he undertook it, she would insist upon his performing the work well, as the habit of half doing a thing was a bad one to form and would make him always careless with his duties. She further discouraged him by saying that the mower was quite heavy for him to use, and the lawn very large; but he had evidently made up his mind, for he assured her he would cut the grass and would do his best. And he did do the work carefully, his mother looking on with her eyes moistened to behold this labor of love, but brightened with an encouraging smile when the boy turned toward her.

Every week he performed the task, and his bank filled so rapidly that on Christmas he bought her a point lace handkerchief exactly like one belonging to a friend which he had often heard her admire.

When his father learned why he was mowing the lawn, he wished to pay him double for the work, but the mother objected because, as she said, it would give him a false idea of the proper remuneration for toil. She felt deeply the love which his labor expressed, but at the same time, she knew it was her duty to impress upon him two lessons—first, that any work which is undertaken must be well done, and second, that a laborer is only entitled to what his work is worth.

MAUDE C. MURRAY.

GARMENT-MAKING EXPLAINED AND SIMPLIFIED.—
"The Art of Garment Cutting, Fitting and Making," just published by us, will yield a complete education in the science of making feminine garments to all who give it intelligent study. It treats the subject in an original manner, nearly all the methods described being the result of experiments made to determine the simplest, most economical and most artistic system of dressmaking, the instructions being clear and complete and supplemented by full illustra-

tions. The tailor mode of developing women's garments is fully explained, and a separate chapter is devoted to renovation and "making over," giving the book a special value to home dress-makers who desire to practise economy. The scientific principles which govern the construction of our patterns have been used in this work, which will give useful hints to the most skillful dress-makers and ladies' tailors, as well as valuable instruction to the amateur who sews for herself and family. Price, 2s. or 50 cents.

THE CO-EDUCATIONAL COLLEGES OF THE UNITED STATES.—No. 1.

A GIRL'S LIFE AND WORK AT CORNELL UNIVERSITY.



tion. one of mit only Vassar or Wel- institution at which as freely and as naturally as she would through the later years of her life? The arguments in favor of the co-educational system prevailed, and Cornell University, in her own state, was decided upon to be her *alma mater*. So, toward the close of her last year of preparatory study, she suspended work in advanced subjects to review English grammar, geography, physiology, arithmetic, algebra and geometry. Her object was to take the examination for a State scholarship in the Assembly district where she resided. The State scholarships give free tuition at Cornell for four years, which amounts to \$400 or \$600 according to the course of study pursued, the tuition being higher in certain courses than in others; and the law of the state provides for the award annually of as many of these scholarships at Cornell University as there are Assembly districts. Incognita was successful in the competitive examination in her district, and then looked forward to a severer test of her preparatory work in the Autumn, as she was determined to compete for one of the nine university scholarships open to members of the freshman class in full standing. Cornell carries out the spirit of her founder in no way more faithfully than in the scholarships and fellowships which she offers her students. There are thirty-six scholarships for undergraduates and six for graduates, each yielding \$200 annually, and eighteen fellowships for graduate students, each yielding \$400 or \$500 annually. Contestants for university scholarships take a special examination on entrance, upon the basis of which the scholarships are awarded for two years; and these are extended through the third and fourth years if the highest general standing has been attained. Early in September Incognita left home for three weeks' study in Cascadilla School in Ithaca. She held a State Regents' diploma, which would admit her to the university without entrance examination; but just as college was opening, she, with nineteen other freshmen, took the special examination for

IT had long been a question in the household as to where Incognita,

the eldest daughter, should complete her education.

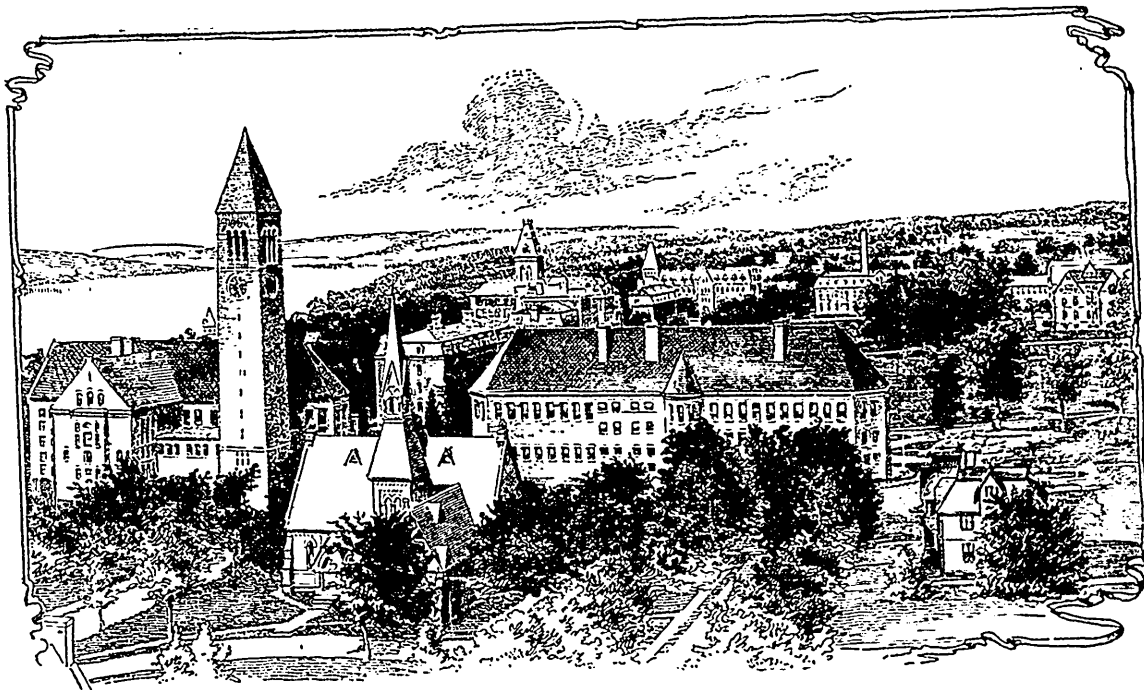
Should she choose the colleges that admit women, such as Smith, Wesley, or should she select an institution at which she would come in contact with men

the scholarships, and secured one of them. Then it was that, examinations over, the beauties and glories of Cornell fully dawned upon her. Who that has ever visited Cornell can say that her surroundings are less than ideal? Situated on a high hill, a mile from the town of Ithaca, and overlooking Cayuga Lake on the north and a beautiful wooded valley on the south, her location is fitly described by the college song:

"Far above Cayuga's waters,
With her waves of blue,
Stands our noble Alma Mater,
Glorious to view.

"Far above the busy humming
Of the bustling town,
Reared against the arch of heaven,
Looks she proudly down."

Nature has indeed been lavish of the beauty which she has bestowed on the country surrounding Ithaca, and one who has climbed the many hills and penetrated the intervening glens and gorges must feel that in providing this display she contributes most generously of her wealth to the education of the young men and women of Cornell. The countless beautiful scenes were all new to Incognita, and none of them grew old to her during the four years of her



GENERAL VIEW OF BUILDINGS.

SCHOLARSHIPS AND FELLOWSHIPS.

annually. Contestants for university scholarships take a special examination on entrance, upon the basis of which the scholarships are awarded for two years; and these are extended through the third and fourth years if the highest general standing has been attained. Early in September Incognita left home for three weeks' study in Cascadilla School in Ithaca. She held a State Regents' diploma, which would admit her to the university without entrance examination; but just as college was opening, she, with nineteen other freshmen, took the special examination for

LOCATION.

course; wherever she went, she always found some new interest, some new beauty that had before been hidden from her.

ARRANGEMENT OF STUDY.

But her novel environment could not claim her best attention at the outset. Work was beginning, classes were forming and being divided into sections, and she must arrange the details of her study. An earnest student has always in mind before entering college the major portion of the work desired. Incognita had selected from the eight courses offered to undergraduates that leading to the degree of "Bachelor of Arts." The work of the freshman year and, for the most part, that of the sophomore year is in all courses prescribed by the university, but a student who can "pass up" any of the required work gains additional hours for "optionals." The work of the junior and senior years is entirely elective, except that a thesis is required for graduation. This thesis must be an original investigation carried on by each senior under the supervision of the head of the department in which the greater part of the work has been taken. In the schedule of one hundred and eighty hours required for graduation,

the thesis represents two hours' work in the Winter and Spring terms of the last year. In the general courses the maximum amount of work allowed a freshman is seventeen hours a week, while sophomores, juniors and seniors are allowed eighteen hours. An aggregate of fifteen hours a week in the class room during the whole four years is required for graduation. In all courses two hours and a half of laboratory work are counted as the equivalent of one recitation.

Having arranged her weekly schedule of work satisfactorily, Incognita next gave her attention to the appointment of her rooms in The Sage College. This building, the gift of Henry W. Sage, was erected in the very opening years of Cornell, and is the home of the young

THE SAGE COLLEGE.

women; and as many as can be accommodated prefer to live there, although residence in the building is not compulsory. Last year one hundred and twelve students were registered in The Sage College, and those who cannot secure rooms there find homes in families living near the university, a large number of the young women being residents of the town. The Sage College is on the campus, perhaps a quarter of a mile from the university buildings, in which are the class-rooms and laboratories, and is equipped with electric lights, steam heat, an elevator and other modern conveniences. A business manager controls its finances, a matron provides for the physical comfort of the young women, a housekeeper superintends the cuisine, and the principal of the college is the adviser and chaperon of the girls. Incognita preferred a room-mate and chose such a location in the building that her expense for board and room was \$5.00 per week, the charges in the college for these items varying from \$5.00 to \$6.50. In most cases the sleeping apartment is separate from the study, and Incognita selected a suite arranged in this way. She found necessities provided, and was quick to add such decorations and quasi-luxuries as would make her rooms attractive and comfortable. Service for the care of the rooms is provided by the college, the young women thus being entirely free from domestic cares, and able to devote their whole time to their university work.

In one important feature Incognita found that Cornell differed from all the women's colleges of which she knew. No advisory committee of upper classmen, seniors and graduates awaited the newcomers in a reception room adorned with plants and flowers for the occasion. While all were courteous and kind, ever ready to assist when solicited, the novice caught in the little college world a glimpse of the larger world without. She entered upon her merits; she gained her position, both intellectual and social, upon her merits; she learned for herself by experience, sometimes bitter, sometimes ludicrous. The self-reliance thus gained is a distinguishing trait of Cornell graduates. Life in the college is not made so smooth that there is not a little roughness to lend definite help in the moulding of character. Incognita learned the customs of the college for herself. No guardian angel took her by the hand and said: "Your conduct on the campus must conform to unwritten rules; you must not recognize friends there; you must dress neatly, modestly and in no way strikingly; you must conduct yourself, not with the bashful shyness of a young schoolgirl, nor yet with a brazen mien, but as a young woman."

All these things each girl learns for herself, but there are no rules, so called, at The Sage College. Certain proprieties, however, are generally observed, and by their nature become rules. All the young women assemble in the reception room immediately after dinner in the evening, to listen to announcements by the principal. Freshmen and sophomores are expected to frequently confer with the principal and seek her advice. Each young woman may receive calls from young men on two evenings during the week, and in making an engagement for any evening an undergraduate has only to inform the principal of her intention to go out, while even this small formality is unnecessary for graduate students if they return by ten o'clock. Although the building is regularly closed at ten, the young women retire at their convenience. A voluntary organization, known as the "Sage Parliament," does much to ensure quiet in the building after ten. The rules of society are followed by the young women at Cornell, and these are really the only rules.

No instruction in music is offered at the university, but a room in The Sage College is at the students' disposal for practice on the piano at certain hours of the day. A highly prized relaxation of Cornell girls at The Sage College is derived from the social pleasure which they enjoy in the gymnasium connected with the building. This is open to them for dancing and social gatherings three evenings a week, and with the consent of the principal and business manager they often invite young men to spend an evening with them there.

To Incognita, one of the most enjoyable experiences of the college life was her intellectual intercourse with young men. Everywhere she met them, in the class-room, in the library, in the laboratory; and everywhere they were courteous to her. They became so much a part of her daily life

CO-EDUCATION.

that she experienced none of that unnatural and exciting stimulation which opponents of co-education claim that intellectual contact with young men must cause in young women. In the class-room the girls of Cornell are seldom at a disadvantage; in fact, while there are brighter individual intellects among the men, the average grade of work is higher among the women. And this high standard of work is not found injurious to health; on the contrary, the degree of physical health and strength is unusually high at The Sage College.

The Sage Gymnasium, already referred to, gives ample opportunity for exercise, and daily work here under the gymnasium director is required of all freshmen and sophomores, except they are specially excused. The exercises prescribed

EXERCISE.

are those usually practised in women's gymnasiums. Sensible uniform costumes are required, and invited guests occasionally witness special drills.

Incognita's chief pastime was walking, and in this preference she resembled most of her fellow students; for while tennis is a popular amusement in the Autumn at Cornell, pedestrianism is the favorite form of outdoor exercise at all seasons. The magnificent distances of the surrounding country, and the ever-changing beauty of the hills and glens invite the girls to seek rest from Nature herself, and on pleasant Saturday afternoons they often go for a walk of six or eight miles. Cayuga Lake affords excellent facilities for rowing and sailing, but aquatics are confined almost entirely to boating parties that include young men, the girls doing very little rowing. Saturday afternoon is the only holiday Cornell students know, being the only part of the working week during which the class-rooms, shops and laboratories are closed; and even then the library is open.

RECREATION.

Fraternity life early formed a part of Incognita's college experiences. Immediately upon her arrival she was "rushed" by one of the fraternities, but not taking kindly to this mode of procedure, she declined their advances and

FRATERNITIES.

later in the year joined another fraternity. Four women's fraternities have chapters at Cornell, and admission to any one of them is gained solely through invitation. "Rushing" at the opening of the year is by no means carried to the extent at this college that it is at some other institutions. A committee made up of representatives of all the fraternities draw up articles of agreement naming an "inviting" and a "pledging" day, these days being several weeks after the opening of college, that the fraternity girls and new girls may have an opportunity of becoming thoroughly acquainted. As factors in intellectual and social life, the fraternities at Cornell hold an important place, but there is no harsh feeling between independents and the fraternity organizations. Literary societies that discuss the topics of the day unite the two classes of girls. In the past the fraternity girls lived in The Sage College, and usually had their respective chapter rooms in the building. This year the experiment of allowing the fraternities to live outside the college is being made, but none of those at Cornell is as yet provided with a chapter house. Each fraternity usually entertains once a year with a reception and party, and also gives smaller functions during the year.

While Cornell is emphatically not a sectarian institution, provision is made for the religious life of its students. There is no daily religious service, but every Sunday Sage Chapel, which was presented by the generous donor of the college building and is located near by on the campus, is opened to the students. Early in the morning Episcopal services are conducted by one of the professors, and at the regular morning and afternoon services the pulpit is filled by leading divines from all parts of the country, representing the various denominations. The benefit derived by the students from thus listening to the best efforts of great thinkers cannot be overestimated and is fully appreciated.

RELIGIOUS ORGANIZATIONS.

Barnes Hall, the gift of the late Alfred S. Barnes of New York, is dedicated to the work of the Cornell University Christian Association. Under the auspices of this organization meetings are held every Sunday afternoon, and each class has its day assigned during the week for class prayer-meetings, which are held at one o'clock and are often addressed by some member of the faculty. In all these exercises the young women take an active part, and in addition have a regular night for holding a prayer-meeting at The Sage College.

The committees of the Association are of great assistance to new students at the opening of the university, and the Bible-study committee is now offering to the students courses in Bible study, the classes being held, as a rule, on Sunday and conducted by members of the university faculty. The Association carries on its work systematically and successfully. Connected with it are student organizations formed by members of the various churches, such as the

"Baptist Circle," the "Methodist Alliance," the "Presbyterian Union" and others. These are for the most part social in their character, holding meetings at regular intervals.

Class organizations are not very strong among the women at Cornell. In the freshman and sophomore years some class spirit manifests itself in banquets, but during the junior and senior years this quite disappears, being merged

CLASS SPIRIT.

into a true university spirit.

Every year shows an increased disposition on the part of freshmen and sophomores to hold themselves aloof from the various social entertainments of the institution, and in this they are strongly encouraged by the principal; but the juniors and seniors indulge in a great variety of social enjoyment. On a Friday evening soon after the opening of the university the Christian Association receives all students, old and new, and members of the faculty in its home, Barnes Hall. This reception is designed to acquaint the late arrivals with the older members and their instructors. Early in the year it is also the custom of the young women to receive their professors and friends in The Sage College parlor and reception-room, this being known as "The Sage Reception."

SOCIAL LIFE.

Among the Cornell girls the "spread" is a prominent item of college life, especially during the Autumn term. It is very informal, but Incognita found that it made a lasting impression upon her. A girl receives a "box" from home, and invitations are at once given for a "spread." The floor furnishes seats, and as the lunch is served, Cornell songs are sung. This entertainment never lasts until a late hour, for it is not conducive to slumber for those who are not present.

Of dancing parties there are three classes which the Cornell girls enjoy—military hops, college balls and fraternity receptions. The first are always held in the Armory, as are nearly all the college balls. They are given under the auspices of the Military Department of the young men and number six or eight during the year. The young women seldom attend without escort, but a few occasionally accompany the chaperon. The great social events of the year are the Junior Ball, the Sophomore Cotillon and the Senior Promenade, the names suggesting the classes from which the committees of arrangements are chosen. Expense is not spared, and each year these balls are made more elegant than the year preceding.

The fraternity receptions are usually given in the chapter houses of the respective fraternities. These the young women attend with chaperon or escort, meeting upon their arrival at the chapter house of the patronesses of the evening. The women's fraternities entertain at The Sage College or at the home of a member, and all the girls unite in giving one party at the Sage College during the year.

In the faculty society the young women are participants to some extent. A greater or less number of them are found at all receptions given by the ladies of the faculty, while a few receive invitations to smaller entertainments. Some dine not infrequently at the homes of professors on the campus, thus coming into closer contact with their instructors, socially and intellectually. And so it may be seen that the young women have opportunities to acquire those social graces without which their education would be incomplete.

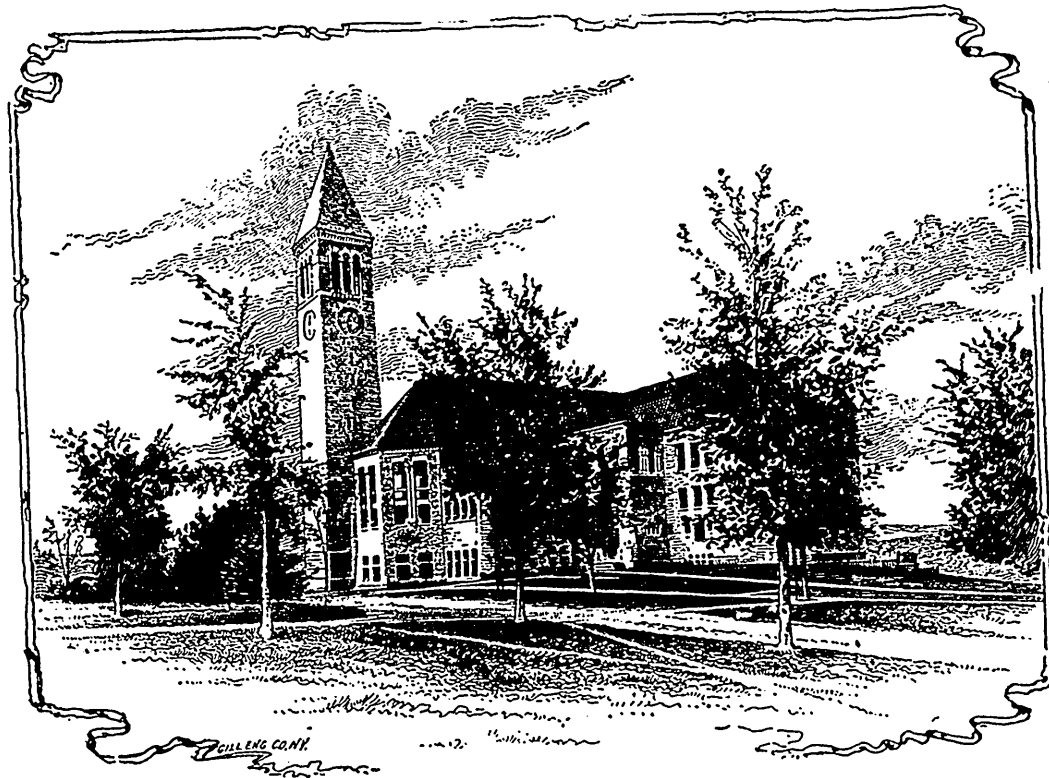
EXPENSES.

The expense of living at Cornell, as elsewhere, varies with individual tastes. Incognita, holding a State and university scholarship, expended money only for books, clothing and incidentals. A liberal estimate for books is fifteen dollars a term. The amount needed for clothing is indefinite at college as it

is at home, but there is no occasion for a great expenditure in order that a girl may be as well dressed as her companions. Incidentals may be placed very low, as the actual demands are few. The average amount spent during a four years' course, is perhaps, from four to five hundred dollars a year, including board and tuition.

It may be interesting to note the position of young women at Cornell in college contests and politics. The Junior Contest in Declamation and the Woodford Contest in Oratory are open respectively to all students of the junior and senior classes, but the girls seldom compete, purely as a matter of custom. The honor societies, "Phi Beta Kappa" and "Sigma Xi," receive women equally with men into their scholarly ranks. In class elections the girls are an important factor, and the vote of the Sage College is canvassed as carefully as that of a county previous to a regular State election. During the four years of the college course the girls hold certain of the minor class offices. On Class Day two of their number usually appear as representatives of their class, all Class Day honors being conferred by a vote of the members. The poet and essayist, or the essayist and historian are often young women.

COLLEGE CONTESTS AND POLITICS.



THE LIBRARY.

Class Day elections suggest that the end of the university course is approaching. The thesis, which has long loomed before Incognita as an almost impassable mountain, has been handed in for approval. It is now the first of June, and the work is drawing to a close. The days pass quickly, and soon commencement week arrives. All is excitement and gayety. Baccalaureate Sunday is here, and the seniors are marching to the Armory to listen to some distinguished divine who is to advise and exhort them for the future. Receptions and balls follow one another in quick succession, and the Glee Club invites to its commencement concert.

COMMENCEMENT WEEK.

Incognita joins her fellow classmen in enjoying the customs peculiar to Class Day, which is the Tuesday preceding Commencement Day. In some appropriate spot on the campus they all assemble, and listen to their past, present and future, individually and collectively. Their representative hands down the pipe of peace to a chosen member of the junior class, and the girls watch their brothers smoke it with appreciative interest. The exercises are full of mirth, all seriousness being abandoned. College songs are sung, and now Incognita is joining the senior band, who are about to visit the college halls for the last time as students.

CLASS DAY.

They enter Agricultural Hall, where they have learned to sow

seed and reap a harvest in the vegetable world. They pass on to Lincoln Hall, the workshop of the civil engineers and architects, who leave the university to span real streams with real bridges, and to devise the plans for real houses.

UNIVERSITY BUILDINGS.

Then they proceed to Sibley College, which has had such wonderful growth since the opening of the Sibley School of Engineering. At first a single building accommodated its students, but now it spreads over considerable area. Its machine shops, foundry and wood-working shop have given practical training to the engineering students, and Sibley College is to-day one of the strongest schools in the university.

Leaving Sibley, the seniors wend their way to Franklin Hall, where the students of the general courses enter upon more familiar scenes. This building, which is the home of physical science, has a handsome exterior of red stone that is extremely pleasing. Probably no scientific building in the country is better equipped. The student who has sat in the lecture-room with daylight on all sides, and has then seen darkness approach as the blinds were raised by an unseen force, and heard the hissing of electric machines and a voice coming from out the darkness, is able to sympathize more keenly with the ancient belief in Hades, the awful sounds of the punishment of the wicked, and the barking of the three-headed dog, Cerberus.

Morse Hall stands just beyond Franklin, and the seniors pay their respects to it as the home of chemistry. In its laboratories they have spent many an hour, watching chemical processes and making experiments that have sometimes succeeded, more often failed. Then they pass over to White Hall, where many of them have gone daily, prepared to show work faithfully done, or trembling lest, their names being drawn by lot, they should be compelled to show instructor and fellow-students that time had been too short to meet requirements.

McGraw Hall next claims their attention; they visit its museums once more. Here they have acquired their knowledge of physi-

ology, zoölogy and geology, and now they bid farewell to the microscopes into which they have looked so long to see what they ought to have seen but too often did not. Morrill Hall, another building of class-rooms, is next in order, and for this the students have a very tender feeling, because here they first met for registration. This structure also contains the offices of the president and dean.

And now they come to the Library, the pride of Cornell. They cannot visit each alcove of the bookstack or each seminary room, but here center their fondest memories; the Library, the home of books, is the heart of the university. After the Library comes the School of Law, where are trained many of the future great lawyers and statesmen of the country. They will plead many a case and convince many a jury, and their oratory will resound far and wide to the credit of Cornell. Finally the seniors take a last glimpse of the Sage Chapel, of Barnes Hall, of the Sage College and of the Sage Conservatories, with the adjoining Botanical Department. The young women leave their brother seniors here, and the men alone visit the Armory and the Gymnasium. The latter has been the arena of many an athletic struggle, and from it and from Cayuga Lake have gone forth Cornell's victorious crews.

The seniors are usually photographed in front of one of the university buildings on Class Day, and the day closes with the Senior Promenade—indeed, the following day begins with it. Class Day over, Commencement Day is here. The exercises are held in the Armory, and with a few kindly words from the president, the diplomas are conferred.

Thus did Incognita experience the newness and the strangeness of the freshman year, gain the assurance and the self-esteem of the sophomore year, enjoy the delight and the abandon of the junior year, and gain Socratic wisdom in the senior year—the wisdom of knowing that she did not know. She learned that the four years spent in college are but a formative period in a girl's life; for there her ambition is aroused, her tastes formed, and her thoughts turned into channels that give direction to her after life.

FLORENCE MOON HODDER, '91.

THE HOME.

THIRD PAPER.—FURNITURE.—(CONTINUED.)

THE DINING-ROOM AND PARLOR.

An attractive home renders less enticing the temptations of the outer world. Every sincere person craves sweetness, simple beauty and a suggestion of permanence and peace in his dwelling, and even the plainest furniture may go far toward expressing these qualities. Indeed, those furnishings that are very costly and ornate are seldom really enjoyable. Splendors are oppressive, and it has been aptly observed that they have a marked faculty for being incongruous. Too often splendor is inselicious and pretentious, and, therefore, hypocritical.

After the kitchen has been fully supplied with the most approved utensils and the most convenient and serviceable furniture, including two or more comfortable chairs, and the bedrooms have been prettily furnished and their walls daintily tinted (paper is not always wholesome), the dining-room should receive careful consideration. This apartment is to be the scene of cheery gatherings and much domestic merriment, and its appointments should be as bright and pleasing as possible, although their character must largely depend upon the size of the room and the extent of the family's hospitality. That is, the area of the table and its capacity for extension will usually be governed by the number of people who are to be seated about it daily or on unusual occasions, and the style and dimensions of the sideboard and the number of folding trays for waiters will be determined upon with reference to the space at command and the amount of entertaining that is to be done. It is a serious blunder to plan a very small dining-room when building a dwelling, because a spacious, airy eating apartment will be a great comfort in warm weather and, if properly arranged and furnished, will be one of the pleasantest rooms in the house at Midwinter.

The floor of the dining-room should be entirely of oak, or, if a combination of woods is admired, the contrasting variety should be used only for a simple block or Greek-key border. Such patterns will not prove tiresome to those who must behold them every day, nor will they quickly go out of favor, whereas fanciful designs are likely to soon become unfashionable, a point that is of great importance when it is considered that a well laid floor will last a lifetime with ordinary wear.

The dining-room walls should not be covered with a floriated paper. A plain variety is advised, but if a figured paper is to be selected, its design should be of the same color as the ground, but

in a lighter or darker shade, and should consist of crescents, *fleurs de lis*, overlapping rings or other formal devices. A glossy paper is to be avoided, and so also is one that is too velvety, which would gather dust very readily and would be difficult to renovate or cleanse. If the dining-room is to be hung with plain paper, a decorative border applied above the baseboard will be very effective if its coloring is artistic and does not contrast too sharply with that of the body paper. An almond shade of brown is a pleasant tint for a plain wall-paper, and will be especially pleasing with a border showing a little Indian-red or Oriental-blue.

A hand-rail or projecting moulding should always be placed upon the walls of a dining-room a little lower than the tops of the chairs. Another moulding of the same kind should be secured at the base of the frieze, the depth of which should be governed by the height of the room and should never be exaggerated. Large plates or plaques will often be placed upon this upper moulding; therefore, it is wise to choose a frieze that is lighter than the sides of the room and two or three shades lighter than the ceiling.

A dining-room rug for Winter use should be rich in color, artistic in effect and agreeable to the tread, all of which qualities may be secured in rugs of moderate price. It should be figured in a more or less intricate and involved pattern, for a floor covering that is plain or nearly so shows every spot or stain very conspicuously and is not to be commended for use beneath or near a dining table. The border should be deeper in hue than the center and should not differ too decidedly from the border of the wall-paper.

A fire-piece and mantel are especially desirable in this room, a cheerful blaze adding much to the attractiveness of a meal in cold weather. The milk of human kindness seems to flow more promptly and copiously under the genial influence of an open fire, and generous sentiments will rise up quickly in its warmth if their germs live anywhere beneath the roof-tree.

Pictures, and especially portraits, engravings and etchings, stand out well from plain wood-colored or almond-brown walls. Papering or tinting in either of these hues is only less desirable than a wainscoting of oak or curled maple.

To make the dining-room alluring as a family gathering place, window seats supplied with pillows are to be commended, and so is a small, well equipped desk placed in a good light, at which notes can be immediately answered after the morning mail is opened. The desk is advised because social events are likely to be discussed

and determined upon at the breakfast table in families that are not overwhelmed with society affairs but plan for them simply as reasonable interludes between more important and useful absorptions.

Dining-room chairs should be very easy, with tall backs, and castors on their front legs. It is not necessary to have either their seats or their backs stuffed. Indeed, many luxuriously appointed dining-rooms are provided with chairs that have rush seats.

Dining tables are ingeniously constructed in these days. Round or square tables of family size may have side leaves by means of which they may be easily transformed into large round or oblong banqueting boards. Round tables of proper dimensions for ordinary use are made with folding tops of much larger size, which can be stowed away when not required, very much as are the extra leaves of the ordinary extension dining-table.

The arranging of a butler's pantry does not necessitate the retaining of a butler to manage it if the home is well ordered. In fact, this small apartment next the dining-room will be found an immense convenience in families whose members perform all table and other service, as it provides a cooler and more agreeable place than the kitchen for making bread, for preparing salads and desserts, and for washing and putting away china, glass and silver.

If a butler's pantry cannot be planned, an inclosed, revolving cabinet of shelves between the dining-room and kitchen is the next best contrivance, and should be so fashioned that it will be closed to the kitchen when opened to the dining-room, and will thus keep out the odors of cooking while sparing many steps between the two rooms. In many houses this barrel-like or tubular cabinet is placed between the kitchen and butler's pantry, and then requires no enclosure to hide it from view; but when it is located between the kitchen and dining-room, it should be in a closet of suitable size that will conceal it from persons seated at table. Shelves may be built above and below the cabinet and will make handy storing places for glass and china that is not in ordinary use, and for canned vegetables and fruits and bottles of pickles, sauces, etc. Every man who builds a house and considers the health and comfort of his wife will see that this labor-saving arrangement is included, especially if there is a chance that efficient domestic assistance cannot at all time be obtained. This should be done even at the cost of some desired external or internal decoration.

It is agreeable, because suggestive of ample space, to have the entrance to the dining-room through broad folding or sliding doors from a wide hall or the drawing-room. If there is a butler's pantry, it should afford, with its enclosed shelves and other spaces, enough room for glasses, china and plate to obviate the necessity for closets opening into the dining-room. If there is no such pantry, closets, or enclosed cases, which are usually built into the walls and have glass or other doors, are essential to proper housewifery.

When the dining-room opens into the hall, the latter may have much darker walls, which, if practicable, should be wainscoted with wood, steel or linacusta to a height of four or five feet, if not to the ceiling; and when the walls are thus panelled, the ceiling should be completed to correspond. The walls of many handsome halls and dining-rooms are covered with a tinted plaster that is pressed, while still wet, with patterned forms, so that when dry it appears as though embossed. This plaster is often varnished after it is perfectly free from moisture, but if it has been properly mixed, its effect will be more artistic without the added gloss. With such a wall in a dining-room or hall, it is well to have a few feet of wainscoting made of wood or some other durable material, since the plastering would otherwise be likely to suffer damage from careless moving of the furniture.

If a parlor is so situated that little or no sunshine enters its windows, its walls should be very light in color and, if figured at all, should only show traceries, such as delicate vines or shadows of scrolls, in a darker or lighter shade of the ground color or, perhaps, in dull gold or silver; and the ceiling should be in a lighter tone of the same hue. If a single color in various tints is used upon all the walls of the lower floor, the apparent size of the apartments will be greatly increased. On a chamber floor this plan is less effective, because the doors are not as likely to be kept open, even during the day, and, besides, a difference in treatment is both agreeable and desirable in bedrooms.

Plain paper of the cartridge variety is serviceable; it is produced in many kindred shades, and is much liked by artistic persons for parlors, partly because it is mellow and unobtrusive in tinting, and partly because all sorts of pictures and all approved kinds of frames are well thrown out by it. The same is true of papers that are very lightly floriated. Chintz paper should not be used in a room where oil or water color pictures are to be hung, unless the owner is willing to lose their finest effects. Engravings are less affected than other pictures by wall-paper that is highly ornamented with emphatic colors, but even these suffer somewhat from such surroundings. A darker paper may be chosen for a sunny parlor than for one having a mainly northern exposure, provided the coloring is very rich; but medium tints are most effective and are likely to

retain their hold longest upon the fancy. In any case the ceiling must be as light as the air of a hazy Summer morning, or its influence will be lowering and depressing on dull days.

The upholstery fabric should match the walls in at least some of its conspicuous colors, and sometimes it will similarly agree with the rugs. A single large rug is more gratifying to the eyes and less troublesome to the feet than several small ones; but if the latter are at hand and must be used, do not arrange them too fantastically, as though the intention were to display them rather than to protect a polished floor where it is to receive severest usage, or to give warmth in Winter where the occupants of the room are likely to sit. Anything that seems to call attention to the quality of furniture rather than its uses is offensive to good taste. Objects designed solely to please the eye cannot be suitably located where they will be trampled upon, and if such things are really fine and interesting, because of their beauty, antiquity, associations, rarity or origin, it is a disparagement of them to group articles of utility with them.

Never exhibit much *bric-à-brac* at one time, because an overabundance of beautiful things is vulgar. What is more ludicrous than to see shelves, brackets and the like loaded with whimsically varied and valueless objects—a mudpie of unrelated things that speedily collect dust and give no pleasure to eyes that are trained to a quick recognition of artistic fitness and the charm of simplicity and sincerity in furnishings.

If there is a wide window at one side or end of a parlor, or, perhaps, a deep bay-window, have opposite to it, if possible, a fire-place built in a recess, with cushioned seats on each side of it. When there is no room devoted especially to books, the parlor usually serves as a library, and the backs of the fire-place seats are sometimes occupied by shelves for books, or else latticed glass doors enclose the spaces on both sides of the fire-place and convert them into book-cases. While the library is growing, thin silk curtains may be hung inside these doors to conceal the vacancies. When there is a room used as a library, these fire-place cabinets afford secure abiding places for collections of precious china, Venetian glass, etc., and are both unobtrusive and effective in their recesses.

A long, narrow rug or a strip of stair-carpet is all the floor-covering needed in a long hall that is neatly floored. Halls of other shapes should be covered in proportion, but in no case should a hall floor be wholly concealed. If an open fire-place with a blaze upon its hearth is a possible luxury, the owner of the dwelling should be only too happy to keep the fire alight. The cheerful flame is not unlike a spoken welcome, and it touches the heart as much as it warms the body. A wire fender should be provided to restrain sparks and burning fragments of wood. A flickering fire of canned coal comes next, in the delight it affords, to a blaze of well dried logs. If the shape of the hall is such that an open fire place cannot be arranged, have one in a room that opens with a wide doorway upon the hall. Many people who do not deny their appetites a single desired luxury insist that open fires are beyond their means; but they would have better health and live longer if they ate less costly foods and enjoyed the pure atmosphere that a hearth fire produces by drawing stale and impure airs up the chimney.

The custom is now very general of having simple tin-back curtains of muslin in rooms where luxurious fabrics would be undesirable.

The most comfortable sort of lounge is square and flat, with a good adjustment of springs and hair stuffing; and over it should be thrown a removable cover formed of some harmoniously tinted fabric, such as an Indian rug or a Bagdad cover. Against the wall, or upon the ends of the lounge if the latter is not set along the side of the room, heap plenty of pillows cased in various rich and sympathetic colors.

A ha-sock or two covered with striped grass-cloth are decorative and agreeable additions to a sitting or living room.

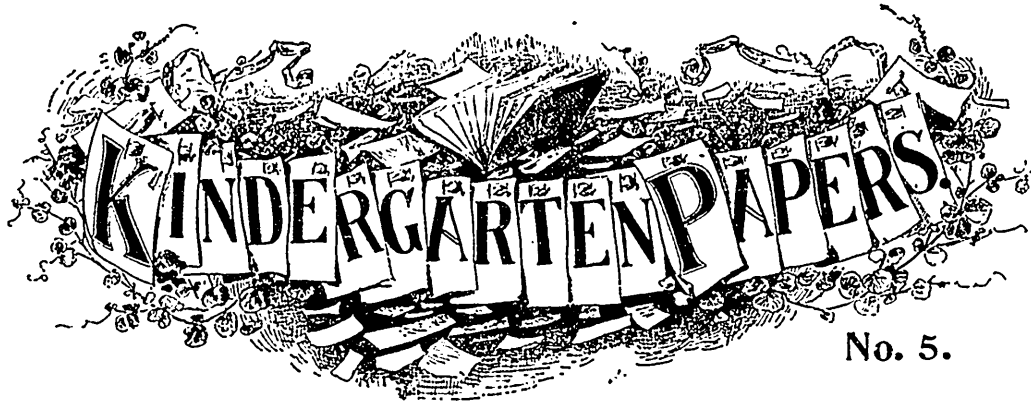
Willow easy chairs with or without arms and with cushions upon their backs and seats are comfortable, attractive, durable and inexpensive. Indeed, if the average house furnisher took less pride in the cost of the furnishings for her parlor, such chairs would have ready preference over all other kinds for that apartment. Willow arm-chairs are most satisfactory, because they can be procured with any height of seat and back, and also to suit persons of any build.

Reception chairs should be of light weight, and easy to move from one part of a room to another; but beware of fragile ones! The mortification to a guest if a chair breaks beneath his weight—worse still if it be *her* weight—ought to be transferred to the purchaser of the chair, but it never is.

Do not place a table in the middle of a parlor or reception-room. This arrangement is too stiff and formal, and besides, a table is in the way at the center of any room except, perhaps, a handsome library. Instead, place it at one side near a sofa, and set a lamp upon it for the convenience of readers. Tables should be put to practical use, because few of them are really ornamental.

By all means compel comfort to come and abide always in your parlor, and beauty and refinement will be its companions.

A. BUCHANAN.



THE THIRD GIFT.

Our treatment of this gift will include a brief review of principles, a description of the gift and its proper handling, a comparison of it with the second gift, and a consideration of its adaptation to the child, of its use in "sequences" of knowledge, life and beauty, and of its psychology.

From the foregoing papers we may evolve the following principles:—

The new education involves the heart as well as the mind and body, or is a setting free of all the powers in an orderly and harmonious way.

Development begins with the child's birth; therefore, his education must begin then.

Each stage of development depends for its own perfection on the perfection of the stages before it. Viewed from this standpoint, the early development is of much importance.

Physical, spiritual and mental development proceed together, not separately. But the child's first manifestation (motion) is physical, and for that reason early development deals with the physical, and influences the child spiritually and mentally through the exercise of his senses.

The child's instinctive utterances furnish the key to the right mode of procedure. As color and movement appeal to the child very early, the ball, by its bright hue, extreme simplicity and various activities, seems most suitable for the first plaything.

The second gift is the basis of the kindergarten system, while the law of unity it exemplifies furnishes a guide for both theory and practice, because it leads along the lines of Nature.

The first and second gifts are classed as the "Nursery Set," for, as selected symbols, they answer to the early symbolic stage of the child. The race has developed by experiences and experiments from ignorance to culture, and the individual follows the same method. In this process he uses symbolic or material things as an aid to the understanding of the intellectual.

The third, fourth, fifth and sixth gifts Froebel denominated as the "Building Gifts," and in taking up the third gift we deal with the first of this second series. These four gifts meet the child's instinctive desire for investigation and construction.

The third gift (Illustration No. 106) comes packed for use in a dark-colored cubical wooden box measuring about two inches and a half each way and furnished with a sliding cover. The tables at which the children sit for their gift and occupation work have their surfaces ruled in one-inch squares that are very helpful in measurement and position. For the use of the gift in the home, a sheet of blotting-paper or a piece of dark muslin to fit the little one's table may be ruled in squares and, when needed, tied upon the table underneath with strings. The gift can be made at home or by a carpenter.

As soon as the box containing the gift is presented, the child recognizes it as another cube, and it is well to talk about it and compare it with other boxes. Place the box at the edge of the table, with the top down, draw out the cover, lift the box, put the lid diagonally inside, and place the box where it will not interfere with the lesson. Move the gift four inches back from the edge of the table.

At first the kindergartner has but one cube, in order to concentrate the attention of the children. Counting up to twelve has already been given in teaching the edges of the second-gift cube, and when the third gift is presented to the children, this same order

should be preserved. After the lesson is finished and the large cube rebuilt (never put the small cubes singly into the box), place the gift on the lid, put the box over it, and invert carefully. Slide the lid, and put the box away before any other work is commenced. In this way children may be taught to gather up their playthings and will simply consider such care part of the play, being similar in material but differing in that it is

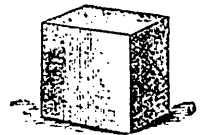


ILLUSTRATION No. 107.

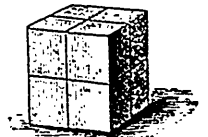


ILLUSTRATION No. 108.

A two-inch cube of wood is before us, and size to the cube of the second gift, divided into parts. (Illustrations Nos. 107 and 108.) One horizontal and two vertical cuttings separate it into eight one-inch cubes, and it is, therefore, one step in advance of the first cube. As a whole it differs from the first cube only in divisibility; and its parts are cubes which differ from the first cube only in size, each being like the whole cube, but smaller.

While the third gift is associated with the second on account of its similarity in size and material, and the child is interested because of this likeness, his attention is fixed and kept by the contrast between the two gifts. Thus, he is taken in a natural way from what he already knows into a wider field of knowledge. The similarity is sufficient to keep in mind the connection between the two playthings, and the contrast is great enough to sustain the little one's interest. The child compares the second and third gifts in regard to faces, corners, edges, direction and element of rest, and in this way his memory is tested and he is also led to commence a classification of objects by deciding that all bodies of similar proportions and qualities must be cubical in form. This influence is likewise exerted when he is examining the parts, since each is the exact counterpart of the whole cube save in size.

The gift is perfectly adapted to the child's limited physical strength. He can learn to handle it lightly and easily, thus gaining both delicacy and precision of touch. Ideas regarding correctness of form, position and order are gained, and exactness of language and accuracy and minuteness of description are insensibly acquired. It is said that the study of botany is especially valuable, because it sharpens the powers of observation and trains the mind for accurate description and systematic classification; and Froebel has put much of this quality into his gift-work and begins to exert it upon the young mind.

The third gift is given to the child when his desire for investigation is first manifested. Without a division of a substance into its parts, the best knowledge cannot be attained; so the child is encouraged to follow his instinctive wish to see the construction of things. He is delighted to take his cube apart, examine the pieces, and build them up again, or, by rearranging, discover new qualities and uses. He may do all this without adding to the destructive element, and he does not meet with the disappointment he finds in his other playthings, when, having taken them apart, he finds he cannot put them together again. The desire to look at the interior of things is the germ of the fullest development, the beginning of the formation of the scientific mind. Froebel traced this manifestation to see what it indicated in man, and upon the facts discovered he based the kindergarten gifts and occupations.

Children reproduce in play what they see and know. In this way, the third gift gives much pleasure, because it can be used for building purposes. The child may embody his desire for possession or property by making a garden and building a wall around it, and a house to live in. That this building play might have a purpose, and lead to orderly thinking, Froebel devised what is called the "sequence." The word itself is derived from the Latin verb *sequar*, to follow after, and means a following from what went before, each point being a step in advance of the previous one; and if from any given point the steps are retraced, the first will be again reached.

There are three classes of sequences: First, those that represent forms of knowledge; second, those that represent forms of life; and third, those that represent forms of beauty.

Forms of knowledge are forms illustrating mathematical facts, as number, proportion, order, etc. Forms of life are models representing living objects or articles seen in daily life. Forms of beauty are symmetrical patterns that are not necessarily forms of knowledge or of life, but may, however, be both. By the use of the gift in sequences, the child is led into the living world around him.

FORMS OF KNOWLEDGE, OR THE MATHEMATICAL DIVISIONS OF THE THIRD GIFT.

The first idea of the third gift is a whole that can be divided into its parts, and it thus gives a conception of the whole, of its parts, of comparative size, and of the properties and relations of numbers. The terms front, back, right, left, top and bottom, and the naming of opposites are reviewed, and also the directions of the different lines. The cube is divided into halves in every way, so that it has top and bottom



ILLUSTRATION No. 109.

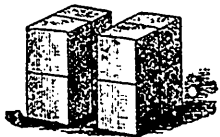


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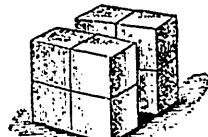


ILLUSTRATION No. 111.

halves, right and left halves and front and back halves. (Illustrations Nos. 109, 110 and 111.) These are all measured in their three

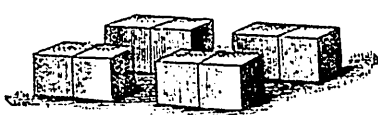


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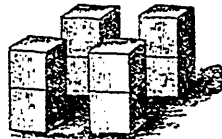


ILLUSTRATION No. 113.

dimensions. The halves may be divided into halves, producing quarters of the whole cube. (Illustrations Nos. 112 and 113.) Also show

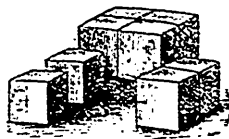


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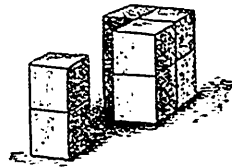


ILLUSTRATION No. 115.

that two-fourths equals one-half and that three-fourths is greater than one half or two-fourths. (Illustrations Nos. 114 and 115.)



ILLUSTRATION No. 116.

Divide the quarters into halves, forming eighths (Illustration No. 116), and show that two-eighths equals one-quarter, and that one-half of one-quarter is one-eighth (Illustration No. 117); also that eight-eighths equals one whole, and four-eighths one-half. Lessons in addition and subtraction may be taught, as, that one plus one equals two, two plus one equals three, and one from two leaves one. Multiplication and division of twos may be taught up to twelve by grouping the twos. Much of this work must necessarily depend on the growth of the child, the

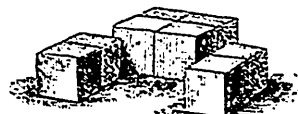


ILLUSTRATION No. 117.

instructor being careful not to force him, and making sure that what has preceded is understood before new steps are taken. Teach the children to use correct language in their answers, and encourage them to investigate and tell the results.

To acquaint the children with the parts, give a simple sequence, thus: Draw the front half two inches away from the others and consider the walls on both sides of a country road. Measure their height and length, and tell a short story about the road. Push the halves together, and separate again, right and left, to make another road crossing the first. Put together, and remove the top half two inches to the right, thus forming two tables for a tea-party. Find how wide, how long and how high they are.

To bring out the number and positions of the faces, call the cube a house, and tell what can be seen from the top, from the front, from the back and from the right and left sides. Show the edges and their directions by building floors, walls and columns of different heights and lengths, front and back, right and left, up and down; as, a floor four inches long, two inches wide and one inch high, or a column whose upper and lower faces are squares, and whose sides are oblongs eight inches high, four inches high, or two inches high, making four of the last. Locate the corners, as, two in front on top, two at the back on top, two in front at the bottom, and two at the back at the bottom. (Illustrations Nos. 118, 119 and 120.) Find opposite corners.



ILLUSTRATION No. 118.

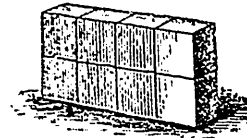


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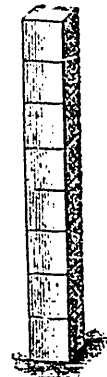


ILLUSTRATION No. 120.

LIFE SEQUENCES.

Precision, order and regularity should be insisted upon. As far as possible have the steps taken from dictation rather than by imitation, to cultivate attention and concentration. First show the ways cubes touch each other, as face to face, right and left, front and back (Illustration No. 121), edge to edge, corners front, faces front right and left, front and back (Illustrations Nos. 122 and 123), edge to center of face at right, left, front and back (Illustration No. 124).



ILLUSTRATION No. 121.

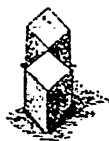


ILLUSTRATION No. 122.



ILLUSTRATION No. 123.

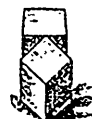


ILLUSTRATION No. 124.

To add to the interest, connect a simple story with the forms built, or let one child tell of something he has seen, and Let the children illustrate the account by building the object. Invent and tell a story about the form. All the cubes are to be used in building, as otherwise the relation between the parts would be destroyed. Build walls and platforms, and measure them. Do not describe the figure to the child before building, but let him build and notice what he has done. Follow the same two rules for yourself. Begin with doing, and notice what you have done; and try to impart some ideas of relative position, as, near together or far apart, or of contrasts like high and low, crooked and straight, parts and the whole.

The following is a life sequence:

First, A cube.—(Illustration No. 125.)

Second, Two square plat

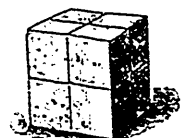


ILLUSTRATION No. 125.



ILLUSTRATION No. 126.

forms.—Top half of cube two inches to the right of the bottom. (Illustration No. 126.)
 Third, *A long platform.*—Join halves. (Illustration No. 127.)
 Fourth, *A broad chair.*
 —Two right-hand cubes on top of two left-hand cubes. (Illustration No. 128.)
 Fifth, *Two chairs.*—Divide in halves right and left. (Illustration No. 129.)

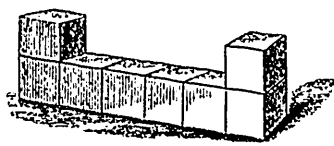


ILLUSTRATION No. 130.



ILLUSTRATION No. 127.

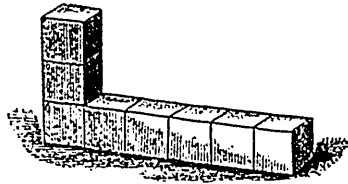


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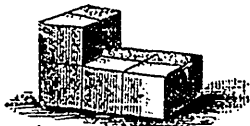


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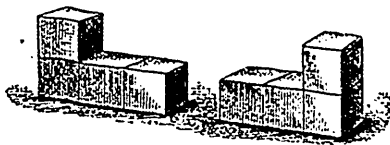


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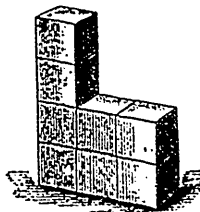


ILLUSTRATION No. 132.

Sixth, *A couch.*—Turn and join seats. (Illustration No. 130.)
 Seventh, *An engine.*—Top right-hand cube on top of cube at the left hand. (Illustration No. 131.)
 Eighth, *A church.*—Right-hand cube on top at left; next two right-hand cubes on top of two cubes touching them. (Illustration No. 132.)

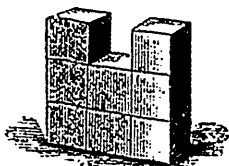


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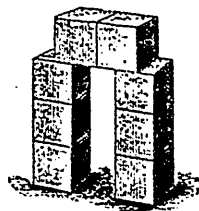


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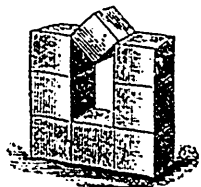


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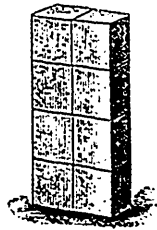


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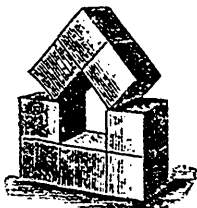


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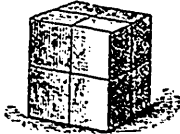


ILLUSTRATION No. 138.

and one out of center, build up the two columns three inches high, and place the two remaining cubes across the top. (Illustration No. 136.)

Thirteenth, *A monument.*—Take two from top, add one to each column, and move the columns together. (Illustration No. 137.)

Fourteenth, *A cube.*—Take off top half, and place it in front of the lower half. (Illustration No. 138.)
 When a story is told the sequence may illustrate the story, or the story may be used simply to lend interest to the sequence; and it is also an open question among kindergartners as to whether sequences by dictation should predominate, or the children should be urged to invent their own sequences. The following very simple story will show mothers how a narrative may be connected with a sequence.

A VISIT TO GRANDMAMA.—Willie is a little boy who lives in a large city. He is a very good friend of mine and often tells me about his new playthings and where he has been and what he has seen. One place that he never grows tired of is his grandmamma's house in the country. Grandmamma is quite an old lady, with white hair, and wears a cap; but she has a bright smile and a warm heart, and enjoys making happy all the children who visit her. Willie paid her a long visit last Summer, and now that he has returned to the city, he likes to build with the cubes different things in grandmamma's house and barn and in the quaint old town near which she lives. He says the *cube* looks like the square, old-fashioned house (*dictation*). The *two square platforms* belong to the scales for weighing potatoes, grain, apples, and little boys, too, when the new milk and fresh country air make them grow a great deal (*dictation*). The *long platform* is in the barn. Here the loads of hay are weighed and the fat oxen (*dictation*). Grandmamma has a *broad chair* (*dictation*), *two little chairs* (*dictation*), and a *large mahogany couch* in the sitting-room (*dictation*). This couch is so long and broad that it makes a very comfortable place to sleep on. Willie often takes a nap there when he is tired from playing in the hay. The *engine* (*dictation*) for the train running through the town looks something like this form of cubes, and the *church* looks like this (*dictation*), with its

"Bell in the steeple,
 Calling all the good people."

The most curious thing, though, is the *wall with cannon-openings*, high above the town (*dictation*). This was built years ago in time of war to prevent the enemy's ships from sailing up the river near by. One large building in the center of the town has a *town-clock* (*dictation*), and the new library has a handsome colored *window* in front (*dictation*). When Willie came to the city through the *tunnel* (*dictation*), with high walls like the walls of the *cube* (*dictation*), it seemed a long time before he could go again to grandmamma's house.

SEQUENCES. FORMS OF BEAUTY.

The law of unity, here operating as the law of opposites, is distinctly brought out in forms of beauty, for all the changes of form are to be made by opposites; that is, if a cube is moved in front, a corresponding move must be made at the back. In this way symmetrical patterns are laid, and a love of the beautiful is cultivated. These forms, being only one block in height, represent outlines of surfaces and are each formed, according to the rules of drawing, around some point as a base or center. Notice the spaces enclosed.

The sequences given in this paper are very simple, but by working with the gift, the child will continually find new combinations. These combinations are exhaustively treated in Madam Kraus's "Guide" and in Wiebe's "Paradise of Childhood." Here is a sequence of beauty:

Form hollow square, face front, by placing the two cubes on top at the right, at the side, touching; the two on top at the left, in front, one right and one left, with their faces touching; and draw out center cube. (Illustration No. 139.)

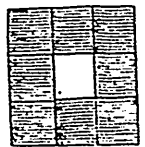


ILLUSTRATION No. 139.

Turn the cubes in the corners by opposites diagonally. (Illustration No. 140.)

Pull out the inside cubes by opposites, at the front, back, right and left, till they are even with the others. (Illustration No. 141.)

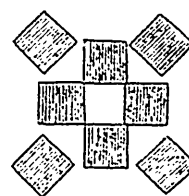


ILLUSTRATION No. 140.

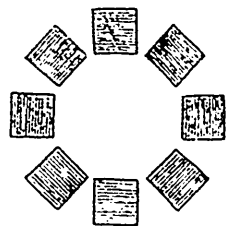


ILLUSTRATION No. 141.

Push in the cubes at the corners till their edges meet, leaving a square with corner front, in the center. (Illustration No. 142.)

Turn the cubes at the front, back, right and left into the vacant spaces before them, with corners front. This forms a hollow square with corner front. (Illustration No. 143.)

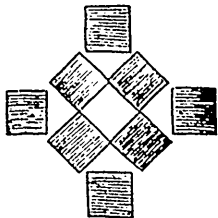


ILLUSTRATION No. 142.

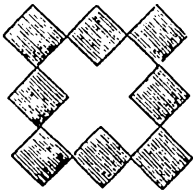


ILLUSTRATION No. 144.

Pull out the cube in the middle of each side till it touches at the corners. (Illustration No. 144.)

Turn by opposites the cubes of the new sides formed, till they stand faces out

instead of corners. (Illustration No. 145.)

Push the cubes just turned into the center, till their corners touch. (Illustration No. 146.)

Turn corner cubes into corners. (Illustration No. 147.)

This brings us back to the first step. Then rebuild according to these directions reversed. In giving the above dictate position of one cube and then that of its opposite.

ILLUSTRATION No. 143.

The formulae of the second and third gifts are those given by Mrs. Hubbard:

The outside of anything is called its surface.

Surfaces are of two general classes, plane and curved surfaces.

The various divisions of a surface are called the faces of that surface.

The sphere has one curved face.

The cylinder has one curved face and two plane faces.

The cube has six plane faces.

The sphere is always the same.

The cube turned on its face looks like a cylinder.

The cube turned on its corner looks like a top.

The cube turned on its edge looks like a cylinder with a circle around it.

The cylinder turned on its plane face remains a cylinder.

The cylinder turned on its curved face looks like a sphere.

The cylinder turned on its edge looks like a top.

The cylinder has two changes and the cube three changes; the sphere never changes.

The cube has six faces, eight corners and twelve edges (lumber).

The cube has one face above, one below, one in front, one at the back, one at the right and one at the left.

The cube has eight corners, four above and four below.

The cube has twelve edges, four running up and down, four running from front to back, and four running from right to left.

The cube has two corners above in front.

The cube has two corners below at the back.

The cube has two corners above at the back.

The cube has two corners below in front (position).

The cube has two edges running up and down in front.

The cube has two edges running up and down at the back.

The cube has two edges running from front to back on top.

The cube has two edges running from front to back at the bottom.

The cube has two edges running from right to left on top.

The cube has two edges running from right to left at the bottom.

THE WINTER HOLIDAY SOUVENIR, which we have prepared and will send to any of our readers on receipt of a 1d. or two-cent stamp to prepay postage, will be found a veritable storehouse of good things. It contains not only numerous suggestions

CUBE.

The faces of the cube are plane.

The faces of the cube are equal.

The faces of the cube are square.

Definition.—A cube is a solid having six equal square faces.

SQUARE.

The square has four sides and four angles. (Quadrilateral.)

The opposite sides of the square are parallel. (Parallelogram.)

The angles of a square are right angles. (Rectangle.)

Definition.—A square has four equal sides and four right angles.

OBLONG.

The oblong has four sides and four angles. (Quadrilateral.)

The opposite sides of the oblong are parallel. (Parallelogram.)

The angles of the oblong are right angles. (Rectangle.)

The opposite sides of the oblong are equal, but its adjacent sides are unequal.

Definition.—The oblong has four sides and four right angles, and its opposite sides are equal, but its adjacent sides are unequal.

PARALLELS.

Parallel lines are straight lines which have the same direction.

ANGLES.

An angle is formed by two lines meeting or crossing each other.

An angle like the angle of a square is called a right angle. When a vertical and horizontal line meet they form a right angle.

An angle smaller than a right angle is called an acute angle.

An angle larger than a right angle is called an obtuse angle.

Summing up the faculties that are exercised by the third gift, we find them to be analysis, synthesis, attention, imagination, perception, conception, formative and expressive powers, language, social relations, and mathematical appreciation of size, form and position. First, the child's attention is gained by likeness to and contrast with the second gift, and is kept by a story connecting the forms through the force of interest and novelty. He is led out into the living world, there to take notice of objects by comparison and to learn of their properties by induction. It is necessary to observe relations in order to have clear perceptions, which are the foundation of conception. He proceeds from a conception of a cube as a unit to an understanding of the parts of which it is composed, and thus gains analysis; and the analyzed parts he rebuilds into the original or new wholes, ending his analysis in synthesis.

His comparisons with the second gift test his memory in calling up the points of similarity, and also develop the power of classification and generalization by leading him to decide that bodies of similar proportions and qualities must be cubical in form. The child takes the cube as a whole from the box and returns it in like manner, thus giving lessons in order and precision. All the parts of the gift are used to show how things are mutually related, how each is needed to complete the whole, each has its appointed place.

"Nothing useless is or low;
Each thing in its place is best;
And what seems but idle show
Strengthens and supports the rest."

—LONGFELLOW'S Builders.

The child is happy in playing with his gift, and seeks to embody his own ideas in tangible form. Both his formative and expressive powers are exercised. He invents and represents objects, clothing them with life, and thus developing originality and imagination. Forms of knowledge help to develop judgment and reasoning through the exactness of statements involved; and through the forms of beauty is gained a love of the beautiful. The child seeks the origin of beauty and is led to God, the first great Cause, and his spiritual nature is thus appealed to.

The will is cultivated through pleasure, because he sees that an orderly way is the best and quickest way to gain the desired end, that greatest liberty comes through obedience to law. Socially, he learns self-control, patience, perseverance and sympathy by contact with his playfellows; and in all this he believes he has free choice. "The kindergarten institution is eminently fit to educate free citizens of a free country."

SARA MILLER KIRBY.

for gifts for the holiday season; but is a treasury of information on a thousand-and-one subjects that interest everybody, and furnishes also a calendar for 1895.

THE BUTTERICK PUBLISHING Co. (LIMITED).

THE DISPLAY IN THE SHOPS.

Temptation lurks in every shop window during these busy holiday times, being presented by the countless attractive forms of practical and decorative objects that tell of the greater array to be found inside on counters and shelves and in every available space. In nearly every case the display is truly bewildering, and to most shoppers it is difficult to make a choice where so much is pleasing.

The glitter of silver attracts on all sides, the precious metal being made up into a multiplicity of ornaments for both the person and the home. A gift of silver, when one's means justify the necessary outlay, cannot fail to receive a welcome, since there are few indeed who are indifferent to its gleam and beauty. The sparkle of handsome cut glass also fascinates the eye in many of the shops, so that it is with difficulty that the shopper leaves such a display for one further on of linens, pure, white and dainty; and this snowy heap in turn holds her enchained, even after she has caught a glimpse just beyond of artistic and richly tinted china. When the beauties of the china have been enjoyed but not exhausted, she passes on to the leather novelties, which are so light and graceful that their mute appeal to buy is hardly to be resisted by the tasteful beholder; and then, first spied by the children, comes Toyland, so wonderful and gorgeous, with its pretty shapes, bright lights and rich colors, that it proves a delight to big folks as well as to little ones. Thus, wherever the gaze alights there are hosts of beautiful articles, suggesting the thought that certainly man's skill and ingenuity must at last have been exhausted to produce the great holiday exhibit; and the shops with their mass of eager, interested humanity seem like veritable fairs or bazaars.

The list of silver novelties grows greater every year. Silver jewelry is much in vogue, and most delicate are the newest creations

in this line. The fashionable woman no longer allows her watch to swing from a châtaine pin exposed upon her bodice, but if she wishes to wear it outside, she fastens it to a watch ribbon, which is black and narrow and is provided with a silver swivel and slide. The latter may be heart-shaped or round, and, if liked, the wearer's monogram may be engraved upon it.

This is one way of securing a watch; another that is very popular is to slip it into a pocket, which is a new and pretty fancy and will make a very acceptable present. Two watch pockets of this character are illustrated. At figure No. 1 a pocket is represented that has for its outer side a disc of Suède in

a réséda tone, with silver scroll-work about the edge. On the under side is stitched a pocket of Suède, to which is attached a silver safety-pin for fastening the pocket to the bodice or belt, as fancy wills. A more elaborate pocket is shown at figure No. 2. The disc is of chamois-colored Suède, and upon it is fastened a silver ornament in filigree. More ornamental than either of these pockets is a shield-shaped one that has a plain center for the monogram encircled by a filigree design. If liked, a fine gold or silver lorgnette chain may be worn in addition to the pocket, which will then be secured at the waist-line.

A brother or man friend will approve your practical choice, if you give him a key-ring of silver, with a small oblong plate attached for the owner's name; a rubber umbrella band, with a silver plate, also for the name; an umbrella plate, which is curved to fit the stick and is plain at the center to admit of engraving initials or name; or a silver trunk or satchel tag. All these trifles are ornamental, and each has a reason for being, a great consideration with sensible men and women.

For the toilet table, upon which silver accessories are a delight to all beholders, the shops show a complete equipment, from the silver-handled bang-comb to the dainty hair-curling set, which consists of silver-handled curling tongs and a silver alcohol lamp, with supports to rest the iron upon. Silver manicure implements, when in regular use, are not hidden away in the case in which they are

usually sold, but are placed conveniently on a dainty silver tray. Buckles galore repose in the jewel-case of my lady, who wears them at her throat and waist and on her slippers. A charming belt buckle and slide are shown at figure No. 3. The buckle is oval in shape, and its polished center is simply engraved at the edge and encircled by chased links. The slide is elaborately

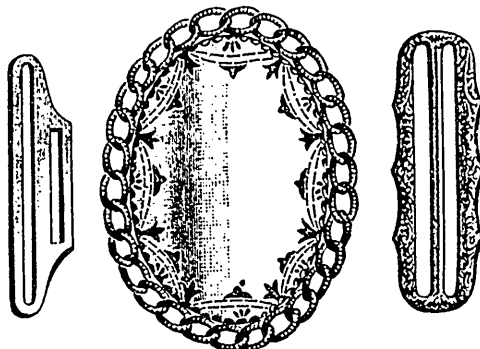


FIGURE NO. 3.

engraved and will add much to the attractiveness of the belt. Buckles with plain square, oblong, round or oval centers and fancy edges are newer than heavily wrought ones.

Enamelled buckles in open patterns and in the same shapes as the silver ones are also fashionable and may be appropriately chosen as gifts.

A belt pin may accompany a belt buckle, or it may be sent as a separate present. It is now regarded as a necessary adjunct, since

the belt, if not secured to the skirt at the back, is likely to become displaced and untidy-looking. When not needed for the belt, such pins may be worn at the throat. They are shown in crescent and other shapes and in plain, enamelled and engraved varieties. A neatly engraved belt pin of a favored pattern is shown at figure No. 4. It closes like a safety-pin, fastening simply and firmly.



FIGURE NO. 4.

The new neck buckles are especially delightful to tasteful femininity. Every woman has several fanciful collars, and in addition to the puffs, loops and *choux* which vary them, there may be a variety of pretty buckles.

You doubtless have some one in mind who would just fancy one of the glittering neck buckles of tiny Rhinestones for the fluffy collar of an evening waist. An example of this class is illustrated at figure No. 5. It is small and curved, and at the center glistens a star formed of the stones, which are well cut and are very brilliant under artificial light. The stones, by-the-by, are not meant to imitate diamonds, so that their effect is not tawdry or cheap-looking. The Rhinestone buckles are, of course, displayed in various other artistic shapes.

No woman ever had too many stick-pins, for they have a special place in the feminine heart. Lizards, frogs, turtles and other odd reptiles are seen in silver, either enamelled or with jewelled eyes, and the whole family of Brownies have been added to the already

large assortment of pins. Some of the Brownies are of solid silver or gold, and others are enamelled. These grotesque little figures will doubtless appear in many a list of holiday presents. A cut-silver buckle in a scroll design is shown at figure No. 6. It is fully as effective as one that is composed of stones, and may



FIGURE NO. 2.



FIGURE NO. 5.



FIGURE NO. 6.



FIGURE NO. 7.

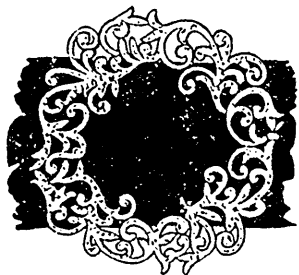


FIGURE NO. 8.

what delightful gifts they make for housekeepers who love a well filled glass-closet! The fact that cut-glass individual pepper and salt "shakes" are very inexpensive does not lessen their beauty, and one or two sets of them will be sure of a welcome, especially from a newly married friend whose household furnishings are far from complete.

A pair of silver slipper buckles may be given to one whose feet are small enough to bear the attention that such pretty ornaments would attract to them. The specimen illustrated at figure No. 9 is both artistic and simple. The buckle is square, with fancifully curved sides, and it has two prongs that are sharp enough to readily pierce the bow that will form its resting-place. A graceful spray of flowers is engraved at one side.

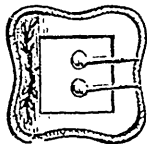


FIGURE NO. 9.

Dresden-backed brushes, combs, mirrors and other toilet articles are newer than silver ones, and a set of these artistic accessories will bring joy to any woman friend upon whom you wish to bestow an expensive gift.

A friend's golf cape would be greatly improved by one of the pretty silver clasps that are now produced in such great variety, and you could not find a more pleasing one for the purpose than that pictured at figure No. 10, which is of cut silver and is wrought in a shape that suggests a Maltese cross, although the design is very open. A slender chain connects the two parts of the clasp very securely.



FIGURE NO. 10.

Any sort of cape or wrap may be fastened at the throat with such an ornamental arrangement. In brooch-pins Empire wreaths of plain and enamelled silver are great favorites. A dainty one represents a flight of tiny birds, the eyes being two glowing rubies; another shapes a pair of Mercury wings that are made gorgeous by enamels; and a third is a pair of interlinked hollow hearts made of chased silver.



FIGURE NO. 11.

Silver veil-clasps are entirely new, and are pretty and practical substitutes for pins, which are disagreeable and inconvenient whenever and wherever used. Figure No. 11 displays a veil-clasp that looks very like a butterfly. The wings, which are movable and of a graceful, open pattern, are hinged to a screw-like center, and underneath are hooks like claws that clasp the veil readily and securely.

At the same counter with these pretty little clasps are very likely sold hat-pins, those indispensable anchors for feminine head-coverings.

The fashionable woman usually has as large a collection of hat-pins as she has of lace-pins, and any of your friends will be pleased with one or a pair of these adjuncts. All sorts of devices are shown in them, but the ball pin is the favorite, if one may judge from the vast number of solid and open-work balls now displayed. It is not necessary that a pair of hat-pins should match: one may be plain and the other very open and frail-looking, with here and there a mock emerald or ruby or a Rhinestone.

You know a little girl, perhaps, whose hands are so chubby that the top buttons of her kid gloves will never close. She dotes on

be worn either at night or in the daytime. Another unique style of neck buckle is pictured at figure No. 7. It is very open

in pattern and gleams brightly on its stock of velvet or silk. The pattern is of the scroll variety, which predominates in ornaments of this type. If still another style of buckle were desired, the one depicted at figure No. 8 would be an exceptionally dainty choice. It is of silver and is circular in shape, the design being a fancy scroll.

Cut-glass carafes, rose-bowls, salad-bowls and dishes of various kinds are shown in very attractive shapes and designs, and

kid gloves, however, and hers never look just as other people's do, because of this gap at the wrist. A pair of the silver glove-clasps now offered on the silver-novelty counters would be sure to please and help her. The clasp pictured at figure No. 12 is made of plain silver, each end being oval in shape and underneath is an arrangement which fastens over the button and into the button-hole. Clasps of this kind are worn by women as well as by girls.



FIGURE NO. 12.

Among the choice linens that the shops display are tea-cloths, large center-pieces and buffet and chiffonier covers, all made of fine linen and Renaissance lace, which, of course, is also of linen. In some the centers are of linen, plain, drawn or with insertions of lace; and in all the lace added is of considerable depth.

Every woman who follows the fashion in coiffures wears side-combs of plain, fancy or silver-mounted shell. A late style in combs is illustrated at figure No. 13, which depicts a shell comb with a beautifully wrought mounting of silver. The recipient of a pair of pretty combs will doubtless know just where to place them most advantageously.



FIGURE NO. 13.

Then there are table-covers and mantel and piano draperies of glace surah, with drawn hems, and decorations of Mexican work or hand-painted flowers, or both, in the corners. These are very artistic, and are far more desirable than flowered silk draperies, because they are entirely new.

The exquisite sabre-shaped pin shown at figure No. 14 is also for the hair. The blade is of clear amber and the handle of carved silver that glitters as if it were gemmed. The assortment of fancy hair-pins is wellnigh endless. Some made of silver are beautifully enamelled; in fact, enamelling in delicate colors is at present seen on jewelry of every sort. Shell hair-pins and Mexican or Spanish combs are provided in countless plain and fancy varieties, many of the fancy ones having inlaid scroll work in gilt or silver.

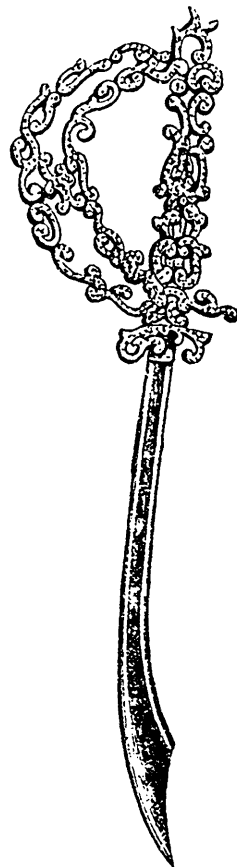


FIGURE NO. 14.

A most artistic portfolio of leather is one of the latest novelties. It is adorned with some significant quotation and a pretty head or cluster of flowers done in poker work or pyrography. Leather photograph-frames are also decorated in this unique fashion, and they have a decidedly softening effect upon the pictures placed within.

The dagger corsage-pin has not lost prestige, and the tasteful dresser finds divers services for it. The pin represented at figure No. 15 is made of gold, and the hilt is enamelled to suggest a fine mosaic, while the sheath is plain and is attached by a chain.

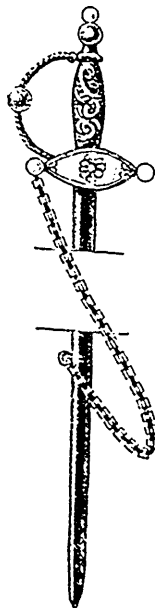


FIGURE NO. 15.

There are many fancy silver dagger pins, with and without enamelling, and all are pretty. The fancy for copper and brass tea-kettles and chafing dishes grows apace, and the display of such articles this year is unusually large.

Any young housekeeper would rejoice to receive a nickel pudding-dish, which has a place among the "new things" offered this season. The pudding is baked in a round porcelain-lined dish, and when it is ready to serve, the baking dish is placed in the gleaming nickel one and the latter is set upon the table.

Desk furniture of every description occupies a prominent place in the Christmas display. A desk clock with a perpetual calendar in leather, a letter-rack of Dresden china, an ink bottle of similar ware with a large gilt or silver stopper, and a pen-rack to correspond, are new, and any one of these may be sent to some one who spends much time in writing. There are letter openers and paper cutters of pearl with engraved silver handles, blotters with silver tops and handles, and silver maulage-pots and sponge-cups, which, though no longer novel, are handsome and useful. A silver twin-holder is of recent production. It is in two parts and is globe-shaped and open in pattern; and it could be presented to either a man or a woman.

Along with these pretty creations are shown a vast array of pocket-books and card-cases in all sorts of leathers and colors, and both with and without silver mountings. On some of the very newest pocket-books two or three enamelled Brownies fastened in a corner or elsewhere take the place of the more familiar silver ornaments.

Exquisite cups of unique shape in Doulton, Coalport, Dresden and other wares may be found in great numbers and are a delight to collectors of odd china. Chocolate sets, with their tall, slender cups and short-spouted pots of daintily decorated china resting on trays to match, are also largely exhibited, and on the same counters are usually set forth beautiful articles in Bohemian glass—oddly shaped vinaigrettes, bonbonnières, puff-boxes, perfume bottles, jewel-cases and vases of every imaginable style.

As for the realm of toys, no more gorgeous scenes in fairyland were ever dreamed of by the most imaginative of children: and the world outside the shop doors certainly contains no greater glories to juvenile eyes than does this miniature world of playthings. No tongue or pen can adequately describe the beautiful young lady dolls who are gorgeously arrayed *en grande tenue*, the mamma dolls in sober gowns, the school-girl dolls in short-skirted gowns and pinafores, the nurse dolls with their great white caps and aprons, the infant dolls in long white dresses and close caps, the jolly Jack Tar dolls, and the gentlemen dolls in swallow-tail coats and dress hats. All these pink-and-white people of wax or bisque

must be seen to be appreciated. Some of them actually talk and walk under the influence of some hidden mechanism, and the infant dolls can cry so much like real babies that many a little mamma will be almost puzzled to decide between her own dolly and her tiny brother or sister.

Of course, there are fascinating wardrobes and toilet articles for these toy people, and beautifully furnished houses for them to live in. All of these things have been seen and described over and over again, but they are new each year to some wondering eyes, and really they are among the things that do not lose their charm, no matter how familiar they may become. Esquimaux dolls are dressed all in fur and are such odd, warm-looking creatures that they are certain to become very popular. Punchinellos with many-colored clothing plentifully decked with bells are quite fascinating to look at: and their charm is greatly increased by musical boxes inside them that play catchy, familiar little airs. One musical doll is dressed all in white, just like Pierrot, and in his hands are metal cymbals that clash very naturally when a little screw in his side is turned.

Mechanical toys, such as boats, cars, engines and the like, are especially delightful to boys, and so are soldiers' uniforms accompanied by drums, fifes or horns, while nine-pins and parlor croquet both sexes enjoy. There are all sorts of games and puzzles to amuse or bewilder the little ones, and menageries of wild beasts, which, like those in the circus, first frighten and then please their small owners. The toy lion or tiger, with his fierce eyes and realistic coloring, becomes as much of a pet when his little mistress or master has been convinced of his harmlessness as does the woolly goat or lamb. Magic lanterns always prove most fascinating to children who are old enough to appreciate such things, and the toy shops show them in a great variety of sizes, with sets of amusing and instructive pictures.

Who can visit Toyland without recalling vividly the pleasures of the happy childhood days, when everything at Christmas seemed new and beautiful, and when good Saint Nicholas was deemed as real a personage as the dear mother or father who told of his wonderful kindness to good little boys and girls?

HOW TO BE WELL AND LIVE LONG.

TENTH PAPER.—ILLNESS.—WHAT TO DO—(CONTINUED).

Counter-irritants externally applied subdue pain by reducing inflammation or, perhaps, one should say, by drawing it to the surface, where its consequences will be less serious, and thus causing the suffering to abate. Mineral irritants that are to be internally applied (among which are the sulphates, sulphides, phosphorus, mercury and, indeed, more than a hundred other essential or compounded poisons) may, if they are judiciously selected, give more immediate relief from pain; but, as has been said in a previous paper, they do not cure, and their after effects are by no means satisfactory, while external applications of the soothing or irritating substances here recommended have no harmful consequences.

To make an irritant plaster for an adult when speedy relief is absolutely necessary, mix a table-spoonful of dry ground mustard with hot water until a soft paste is formed, spread the paste upon a stiff paper or thick cloth, covering

PLASTERS.

a space at least four inches square, and upon it lay a piece of thin muslin. This plaster must be placed upon the center of the pain; and if the affected area is very large, the quantities of mustard and water and the size of the plaster must be increased in due proportion. If a prolonged heat is desired and no great amount of outside irritation is needful, mix one part of mustard and two parts of flour with hot but not boiling water, stir to a smooth paste and apply as above directed, first moistening the patient's skin with vaseline or sweet oil.

If a cayenne plaster is required, take three parts of flour and one of pepper, mix them thoroughly, and stir to a smooth paste with hot water. Cayenne is too powerful to be applied alone to the flesh, but the seriousness of the case may modify the proportion of flour to pepper. Six parts of flour to one of pepper make as hot an application as a small child should receive; and vaseline or sweet oil should first be applied to the tender flesh. In every case a plaster should be covered with folded flannel, and the patient should be induced to endure the burning until the skin is very red, although the surface should not be blistered unless the ailment is alarming.

A little vaseline spread over a heating plaster does not lessen its

usefulness, but it renders the burning sensation much less severe; and a plaster thus treated may be removed with but slight injury to the cuticle. Sweet oil or finely crumbled mutton suet will answer quite as well, but each of these emollients quickly gives forth an unpleasant odor when subjected to continuous heat. Vaseline should always be at hand for this purpose, and also for many others that persons who prefer to escape from the dangerous and distressing habit of drugging will soon discover for themselves.

When a plaster is to be removed, do not attempt to drag it quickly off by main force. If it adheres to the flesh even slightly, lift it gently by its opposite edges, and if it will not then come away readily, let a few drops of warm water drip between the skin and the plaster wherever it adheres; this will soften the substance of the plaster and permit its almost instant removal. Such careful tenderness may seem needless to those whose bodies are sturdy and strong-fibred, but to delicate persons even slight nerve shocks are distinctly injurious, especially when the health is positively affected.

Among late discoveries that have proved extraordinarily beneficial to sufferers with nerve aches, insomnia, and headaches at the back of the brain, is the use of a bath, first of hot water and then of cold, applied to the nape of the neck and thence down the vertebræ. This spinal bath has aided both the eyes and the ears to overcome their distresses, has quieted restless invalids, has banished many a pain, and has quelled many a nerve storm that seemed to be both mental and physical. It is a very simple matter to administer a spinal bath. First undress the patient, and either put on him a warm bath gown with its open front at the back to leave the spinal column bare, or else wrap him in a blanket—such a way as to protect the greater part of the body while exposing the back-bone. Seat him on the edge of a bath-tub, with his feet on the outside, then pour very slowly down the center of his back a large pitcher of water as hot as he can bear it, holding the water near his head; and immediately afterward apply cold water in the same manner. If the cold water is iced, so much the better, provided the patient can endure it.

LOCAL BATHING.

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Wipe away the moisture at once, and afterward rub the back downward with the hand if the friction is not unpleasant to the sufferer. As a rule, sleep almost immediately follows this treatment, which may be given twice or three times a day if it proves comforting.

The efficacy of foot-baths is known to nearly every body, but, like most common blessings, they are not properly respected. Such undoubtable symptoms as a pain in the head, dryness of the skin and a distressing sense of internal heat will seldom make a prolonged stay after the feet and the legs nearly to the knees have been immersed for twenty minutes in very warm water. Half a tea-cupful of dry mustard mixed to a thin paste in cool water and stirred into the hot foot-bath will hasten the desired appearance of perspiration, and also the return of a normal pulse, especially if the patient is well wrapped in blankets while his lower limbs are taking a bath. Fevers, dangerous and painful rheumatic and pleuritic attacks, and even pneumonia and consumption may often be avoided by this simple and efficacious process of bringing out perspiration at the beginning of a cold.

When a little person exhibits evidence of ill health, the disorder cannot be remedied too speedily, nor can it be set absolutely right save by methods that are natural, which methods are always simple and safe. If a baby cries when it is not hungry, cold or sleepy, address it at

CARE OF CHILDREN.

once. By this means the attendant may discover that a wrinkle in a band, a too tightly tied tape or an improperly adjusted pin is irritating the tender flesh, or that the child is being worried by a humor or chafing upon a concealed part of its skin. A complete removal of the clothing will determine whether the little one is miserable internally or externally, and in either event, a warm bath is sure to be remedial and comforting to the speechless being who is unable to tell where his aches lie.

When a child appears to be ill, a five-minutes' bath in warm water is the best possible commencement of a cure, no matter what the symptoms may be. The incipient attack may be measles, scarlet fever or any other eruptive ailment, in which case a warm bath, perfect protection afterwards from cold, and a diet of the lightest liquid foods (no solids should be permitted) constitute the most approved treatment. Sore throats in children are usually the results of colds taken during constipation or indigestion, except, of course, those that are contagious; and even the latter in their lighter forms may generally be cured by baths, perfect quiet, a pure equable temperature and proper diet.

Gargles of listerine diluted with water enough to make it less stinging have been found an excellent remedy for sore throats and a potent aid in repelling diphtheria. It does no harm if the patient swallows a little of this fluid while gargling. Another excellent wash for an inflamed throat is made by dissolving in soft, tepid water as much chlorate of potash as it will melt.

When a child is known to have an intestinal ailment and there is reason to suspect that a sore throat is due to this cause, administer only liquid foods that can be easily swallowed and quickly assimilated. If the throat shows white spots, it may be cankered, or the affection may be of a diphtheritic nature. In either case, strong beef-tea, or the raw white of an egg beaten up in half a pint of fresh milk, must be given as often as the patient can be persuaded to take it. Diphtheria is one of the most devastating diseases known, and during its attack the system must be kept at its very best by an abundance of nourishing and easily digested liquid food. If the disease does not attain to any alarming degree of severity, bathing and proper and frequent feeding form a treatment that ordinarily cannot be bettered.

When an ailing child requires a remedial bath and is likely to be disturbed by the prospect of it, prepare it in another room and

bring it to the bed-side covered with a cloth. Immediately lift the child gently into the cloth, and he will feel no discomfort from the water, into which he will slip without fear because without previous knowledge. It is both cruel and hurtful to torture a sick child's mind with fear and his nerves with dread; spare him as much suffering as possible, mental as well as bodily, if you would quickly cure him. After he has been in the bath five minutes, during which time he may be gently rubbed upon the most afflicted part of his body with the attendant's hand slipped under the blanket that has been thrown over the tub, lift him out very gently, and, if the weather is cold, lay him on a warmed blanket, and cover all but his face. Allow the moisture upon his body to be somewhat absorbed by the covering, and after not more than three minutes of this absorbing process, dry him rapidly with a soft napkin, exposing only a small portion of the skin at a time for the purpose.

Such baths are always comforting to ailing little beings, provided they be gently and properly administered. Very often an infant will fall asleep before the drying is completed, its pain being gone and its peevishness and restlessness assuaged, whether it has suffered from colic or only from an irritated cuticle. If a more serious ailment is about to set in, a bath given as described will be a most powerful aid toward fending it off or lessening its virulence. Larger children should be similarly treated, and their age and reasoning power will greatly facilitate recovery if they have been properly trained.

Do not ruin your children's constitutions by giving them powerful poisons, except when very dangerous diseases seem imminent. An emetic of ipecac is not to be classed among such drugs, being a vegetable remedy. It will relieve the stomach of a heavy burden or the throat of an excess of mucous, and it rarely if ever does harm when administered in doses that are only heavy enough to compel vomiting. Indeed, many of our most successful practitioners give but a tea-spoonful of ipecac to an adult, and repeat the dose every fifteen minutes until the desired result is obtained. When used, however, for the purpose of casting out active poisons from the stomach, ipecac is given in quantities to suit the case. Very often an emetic meets all the needs of a sufferer from over-eating, serving both as a punishment and as a remedy.

The above directions, if followed promptly, will correct most of the disorders which we incur with our senses alert, and which, if contracted under such circumstances, are well deserved. It must be conceded that nearly if not quite all our physical ailments, except those that result from unwholesome conditions over which we have no control, such as contagion or an unhealthy climate, are invited or, at least, permitted by ourselves to seize upon us; and even in case of exposure to contagion or malarial influence, cleanly and sensible living and a tranquil mind are powerful and trustworthy safeguards against serious maladies.

When every one chooses an orderly and sober way of living and obeys the laws of his own being instead of those pertaining to another, health will be so general that the demand for nostrums will cease. It is that self-indulgence which says, "Just this once," which shortens most lives and fills with misery the few years that they do contain. How slipshodly, nay, how criminally we treat our bodies! We do not willingly break one of the ten commandments, but we do not hesitate, when tempted, to break the plain laws of living. For a sin against health there is a punishment in this world that we cannot escape, unless an accident carries us off before Nature is ready to administer her own suitable and inevitable wondrous sentence; but for the wickedness of breaking one of the ten commandments, we do not know the time, or the kind, or the measure of our punishment. Only the Unknowable sits in judgment upon moral shortcomings, but a Knowable power metes out the sufferings that are the just reward of breaking Nature's laws.

A. B. LONGSTREET.

GOOD LITERATURE FOR THE FAMILY.—The works included in our *Metropolitan Book Series* embrace so large a variety of topics and are so thorough and comprehensive in their several lines, that they form in themselves a valuable library for domestic reference and instruction. They include text-books on art and artistic handiwork, works on deportment and etiquette, guides to good housekeeping and manuals of fancy work of various kinds. The following books are published at Four Shillings or \$1.00 each: "Good Manners," "Needle-Craft," "Needle and Brush," "Home-making and Housekeeping," "Social Life," "The Pattern Cook-Book," "Beauty: Its Attainment and Preservation," and "The Delsarte System of Physical Culture." Those named below are sold for 2s. or 50 cents each: "Drawing and Painting," "The Art of Knitting," "The Art of Crocheting," "Drawn-Work," "The Art of Modern Lace-Making," "Wood-Carving and Pyrography or Poker-Work," "Masquerade and Carnival: Their Customs and Costumes," and "The Art of Garment Cutting, Fitting and Making."

THE WINTER HOLIDAY SOUVENIR, which we have prepared and will send to any of our readers on receipt of a two-cent stamp to prepay postage, will be found a veritable *storehouse of good things*. It contains not only numerous suggestions for gifts for the holiday season, but is a treasury of information on a thousand-and-one subjects that interest everybody, and furnishes also a calendar for 1895.

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, etc., etc. The book is very handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with attractive and appropriate engravings. Price, 1s. or 25 cents.

SOME USES OF CRÉPE AND TISSUE PAPERS.—
FOURTEENTH PAPER.

DRESSING DOLLS—(CONTINUED.)



FIGURE No. 229.

which will take the place of short sleeves and may be sewed in place before the bands are put on. Figure No. 229 shows a dress arranged in this way. If the doll is to simulate a grown person, it will be well to make the white skirt of plain note-paper, cutting it after figure No. 230, and increasing or decreasing the length to suit the height of the doll. The general proportions should be observed, and the paper, when arranged, should touch the surface on which the doll stands. Figure No. 231 shows a rear view of the dress seen at figure No. 229, which is for a child doll. Of course, the larger the doll the more elaborate the dress may be, and the easier it will be to adapt fashion plates for its gowning. Paper dolls have this decided advantage over those of china or bisque, that they may be so shaped as to show perfect grace of figure, which is usually lacking in the ordinary doll.

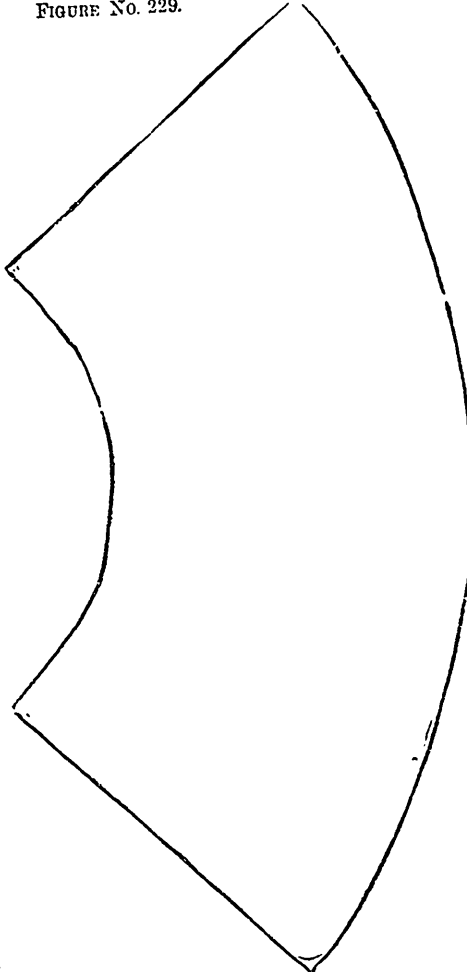


FIGURE No. 230.

A common wooden clothes-pin may be made to serve as a foundation for a paper doll, and if proper care is exercised in the dressing and finishing, no one will suspect at a casual glance what a homely article forms the basis of construction. Figures Nos. 232 and 233 give a front and a back view of a doll made in this way. Figure

THERE is a decided liking just now for bands or folds that cross the shoulders, and they may be trimmed at the outer edges with ruffles.

No. 234 A shows the clothes-pin covered with paper to form the head and body. The head is painted with oil colors, the features being carefully imitated; and the coiffure is formed of a little tuft of natural hair that is coiled about at the back of the head and surmounted by a broad-brimmed hat, which is bent in two deep curves at the left side and trimmed with stiff, upright folds of paper. The hat with one curve bent is shown at figure No. 234 B. The figure is, of course, slightly padded to present the proper outlines

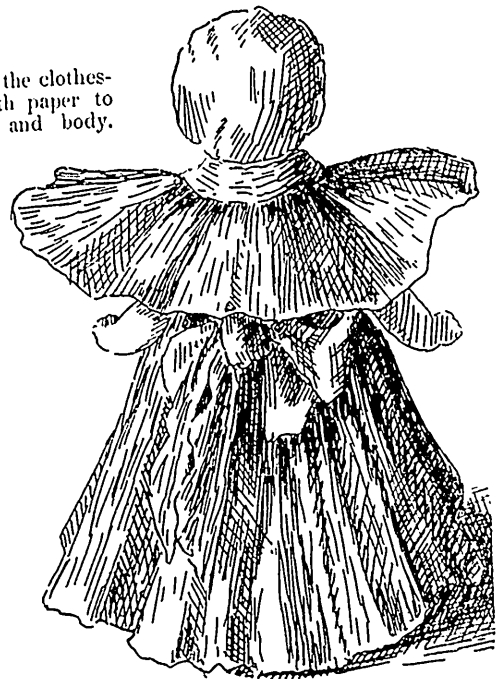


FIGURE No. 231.



FIGURE No. 232.



FIGURE No. 233.

of the body, and an under-skirt is cut from stiff note-paper according to figure No. 234 C to serve as a support for the doll, and also to hold out the skirt, which is shaped like figure No. 234 D. The arms are cut from cardboard by figure No. 234 E, and the sleeves, shaped like figure No. 234 F, are drawn at

the curved edge to fit about the shoulder, and above the straight edge to form a wrist frill, as at figure No. 234 G. The shoulder frill

directions given at figure No. 62 in the DELINEATOR for April, 1894. The very elaborate doll's costume pictured at figure No. 236 is made of pink and black crêpe paper and white French tissue paper. The ruffles are white and are not gathered, but are secured in place with boiled flour paste. The decoration at the wrists is black, and so is the sash, which is evenly fringed at the ends with very sharp scissors. If it is not convenient to obtain black paper, pink may be used instead. The current fashions may always be easily adapted, especially to the dolls made on clothes-pins. Such a doll, however, can have but one dress at a time, while a flat paper doll may have a dozen or more, which may be readily fastened on by means of straps of flat silk elastic sewed upon the dress foundation before any of the dress is attached. The head is slipped under the straps, which will hold the dress to the doll much more satisfactorily than paper straps could do. Figure No. 237

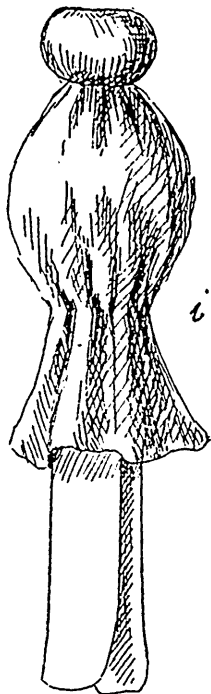


FIGURE No. 234 A.

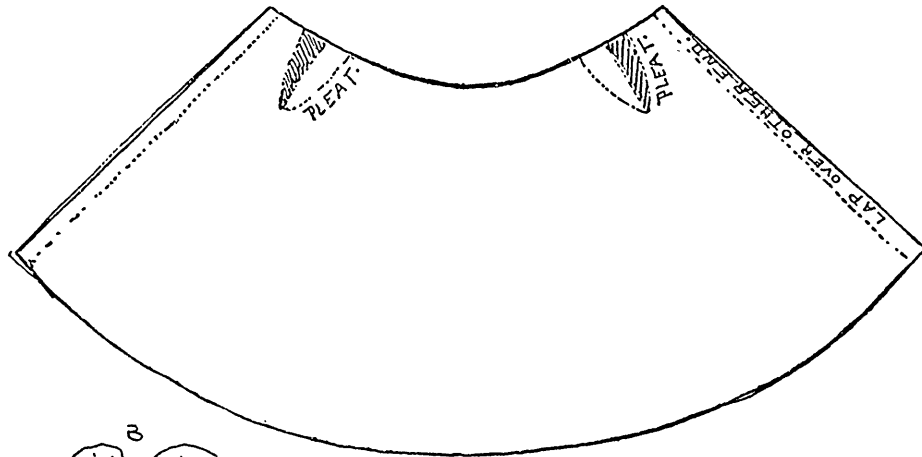


FIGURE No. 234 C.

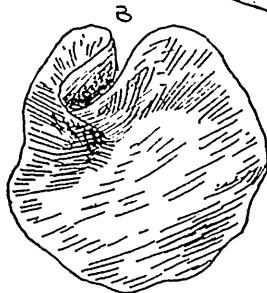


FIGURE No. 234 B.

is shaped like figure No. 234 H and joined to a straight band that is arranged in

adapted, especially to the dolls made on clothes-pins. Such a doll, however, can have but one dress at a time, while a flat paper doll may have a dozen or more, which may be readily fastened on by means of straps of flat silk elastic sewed upon the dress foundation before any of the dress is attached. The head is slipped under the straps, which will hold the dress to the doll much more satisfactorily than paper straps could do. Figure No. 237



FIGURE No. 234 E.

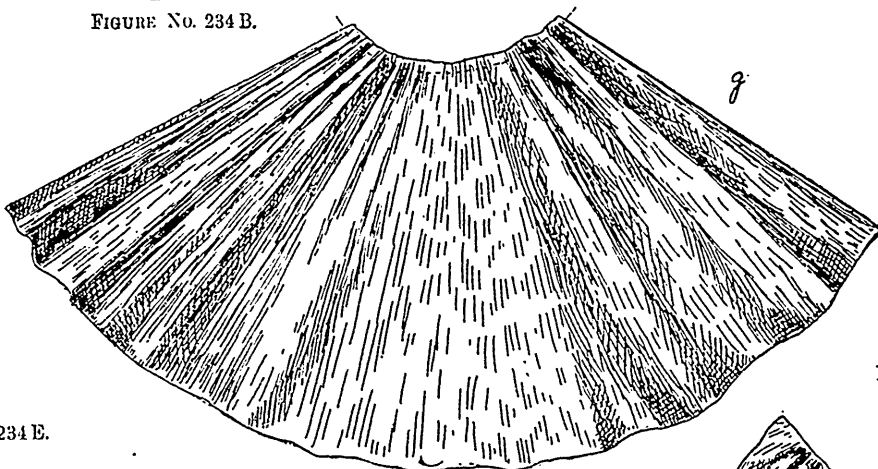


FIGURE No. 234 D.

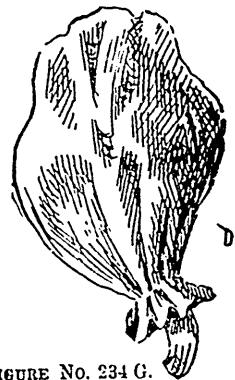


FIGURE No. 234 G.

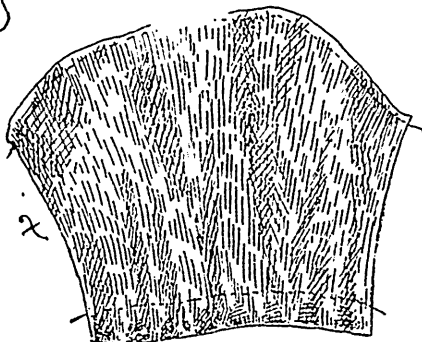


FIGURE No. 234 F.

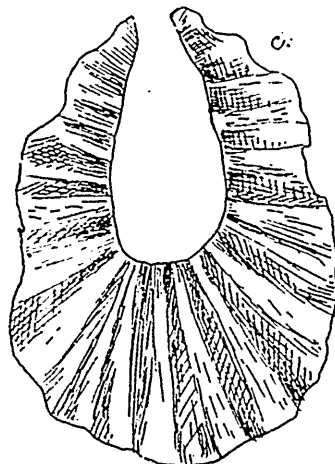


FIGURE No. 234 H.

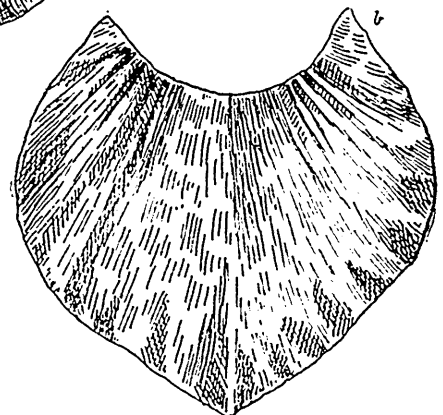


FIGURE No. 234 I.

surplice fashion in front; the over-skirt drapery is like figure No. 234 I, and the sash is a straight piece of paper howed at the back.

Figure No. 235 represents a bride's costume made of white crêpe paper and decorated with lace and flowers. The veil is of tulle (silk tulle is best), and a tiny bunch of flowers made of white French tissue paper holds it in place. The waist garniture consists of very small paper flowers constructed according to the

band of dark paper cut across the crinkles. The yoke cut from light paper and edged with a dark band, and at the

displays a back view of a dress with straps attached.

No feminine wardrobe is counted complete nowadays unless it contains an outing or sailor suit, so we illustrate at figure No. 238 a very dainty yachting dress, which is made up in two shades of blue. The skirt is edged with a plain

THE DELINEATOR.

pleasing designs that can be executed in this easily handled material. The woman who possesses manual dexterity and

center of the yoke is applied a five-pointed star made of the dark paper. The lower part of the waist or blouse is first stretched, and its upper edge is gathered and attached to the foundation before the dark band completing the yoke is sewed or pasted to position. The lower edge of the blouse is then gathered and turned under, and the sides are made to conform to the outline of the foundation. The



FIGURE No 235.

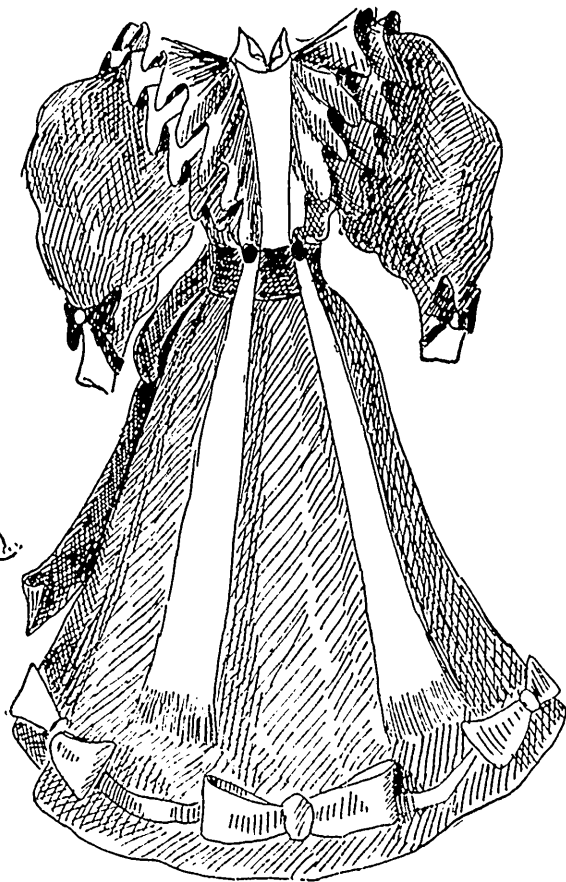


FIGURE No 236

sleeve is shaped like figure No. 220, illustrated in the DELINEATOR for December, 1894, and is completed with a dark-blue cuff. The lapels have foundations shaped like figure No. 239 and covered with dark paper, and they are attached with paste after the sleeves are in position.

A very artistic evening dress may be developed according to the design represented at figure No. 223 in the preceding number. White crêpe paper may be used, and the skirt may be decorated with tiny festoons of flowers painted in water-colors as illustrated in previous papers. The lower edge may be ornamented with a frill of lace an inch or so deep, headed by a plain or loosely twisted band of crêpe paper. The festoons of flowers may be painted above this band, or rose-buds may be scattered over the entire surface of the dress. The ruffles over the shoulders may be covered with lace laid upon the crêpe paper before it is gathered.

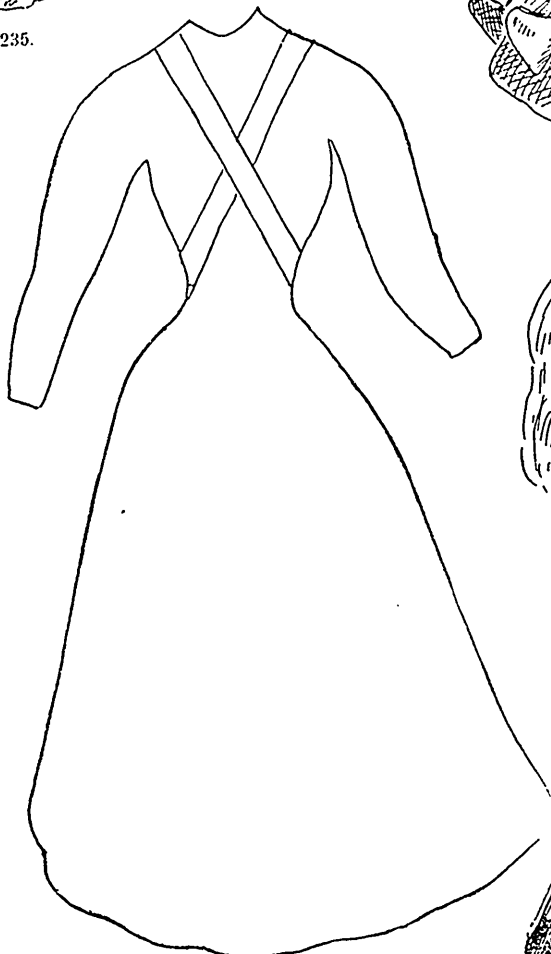


FIGURE No. 237.



FIGURE No. 238.

Almost any of the gowns illustrated in the DELINEATOR may be imitated in paper for the doll's wardrobe, which may thus be easily kept fully in accord with the latest styles. Indeed, there is really no limit to the number of

some orig she choos come by els" for d rons, who how their up. For or bisque than th arms bei course, f fers con above, e shape of same st be diffic In m

Cha wome ever we tu no m maid It is appr ture. and rior the s In b the mes dep who un kn Aff a c pol pre pa ter is W se F T p a l c i b

some originality and ingenuity can, if she chooses, make a considerable income by constructing dolls or "models" for dressmakers to show their patrons, who are always eager to know how their gowns will look when made up. For this purpose the pretty china or bisque dolls are even more desirable than the paper ones, their movable arms being of no small advantage. Of course, the mode of dressing them differs considerably from that described above, especially in the dimensions and shape of the various parts used, but the same style may be chosen and will not be difficult to follow.

In making a skirt it will be neces-

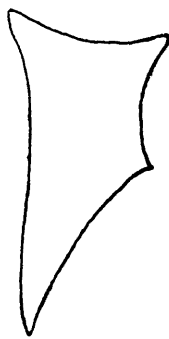


FIGURE No. 239.

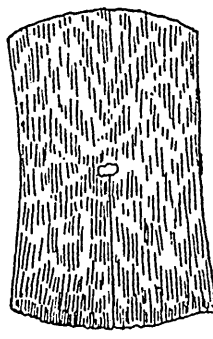


FIGURE No. 240.

sary to have a white under-skirt and a skirt of the dress material, and both skirts must, of course, be cut to entirely encircle the doll, as the back must be as presentable as the front. The sleeves, also, must be large enough to pass completely about the arms, and the body portion must be so arranged that no joining will be noticeable on the shoulders. Best results will, therefore, be attained by cutting the waist after the plan illustrated at figure No. 240, being careful not to stretch the paper in the slightest degree out of its crinkles, that the fit may be correct and the appearance uniform.

ELLIE ROOME LITTELL.

AMONG THE HOLIDAY BOOKS.

Charles Scribner's Sons, New York, have just issued a work for women that in many ways is one of the most valuable of its class ever offered: and while it is not distinctly a holiday publication, we take pleasure in giving it special mention at this time, because no more practical, useful or attractive present could be chosen for maid or matron, no matter what her aims, tastes or station may be. It is not too much to say, perhaps, that this production, which is appropriately called *The Woman's Book*, is unique in modern literature, not only for the common sense, originality, instructiveness and broad comprehensiveness of its contents, but also for the superior style in which its various subjects have been treated and for the superb manner in which its elaborate plan has been executed. In brief, it is a practical guide and instructor for women regarding the numerous topics that are likely to engage their attention in domestic, social, business or intellectual life. Each of the eighteen departments comprising the book has been entrusted to a writer who has attained to prominence as an authority upon the matter under consideration, the list of authors including names that are known the world over. A chapter on "Women in Their Business Affairs," by W. O. Stoddard, is of immense practical value, being a clear and concise statement of all legal, commercial and financial points, rules and principles that women should know, including the proper forms for leases, wills, mortgages, checks and other legal papers: and of equal importance to earnest workers are these chapters: "Occupations for Women," by Philip G. Hubert, Jr., which is in itself equal to a small volume; "House-Keeping," by Lillian W. Betts; "Dress from a Practical Standpoint," divided into four sections, treating respectively of "Women's Dress," "Dressing on Fixed Sums," "Millinery at Home" and "Dressmaking at Home"; "Hygiene in the Home," by J. West Roosevelt, M.D.; "The Training of Children," by Kate Douglas Wiggin; "Woman's Opportunities in Town and Country," by Mary Cadwalader Jones; and "Woman's Handiwork," by Constance Cary Harrison. The last-named author, who is a well known figure in New York society, also contributes a department on "Social Life," and the refining influences of life receive attention in "The Education of Women," by Rev. Dr. Lyman Abbot; "Books and Reading," by Thomas Wentworth Higginson; "The Art of Travel," by Elizabeth Bissland; and "The Aesthetics of Dress," by Eva Wilder McGlasson. Then, on the home and its surroundings there are: "The Home Grounds," by Samuel Parsons, Jr.; "The Flower Garden," by John N. Gerard; "House Building," by Helen Churchill Candee; and "House Decoration and Furnishing," by Mary Gay Humphreys; and, last but not least, there is a chapter of "Supplementary Information" that is a cyclopedia in itself. The work is in two royal octavo volumes, handsomely bound, and is richly illustrated by a dozen colored plates and nearly four hundred drawings by the most distinguished illustrators in America and Europe.

Among the choicest art publications issued this year by Lee and Shepard, Boston, are four richly illuminated banners or leaflets by Miss Irene E. Jerome, whose exquisite illustrated books have already pleased a multitude of picture-lovers of all ages and conditions. These dainty creations are entirely unique in form and design, each consisting of four separate panels decorated in colors and gold and connected by appropriately tinted ribbons. "The Joy Banner" presents a number of happy quotations artistically lettered and interwoven with a perfect shower of nasturtiums. "The Every-Day Banner" offers thoughts for every day and is

adorned with a design of bachelor's buttons that is a finished study in blue, purple and white. Dr. W. C. Gannett's beautiful poem, "What will the Violets be?" is inscribed on another of the banners, with delicate groupings of violets and leaves to emphasize it; and the fourth of the set, "The Rest Banner," shows trailing vines of sweet peas in full bloom, interspersed with restful and consolatory lines by well known writers.

A Hilltop Summer, by Alyn Yates Keith, which appeared some time since in the *New York Evening Post*, has just been published in dainty covers by Lee and Shepard, Boston. Those who have not yet read this bright and quaint narrative of a Summer spent in a typical New England country town have an exquisite treat in store for them: and those who have perused it in the ephemeral pages of a daily newspaper will be glad to have it in such convenient form that they can enjoy one of its delightful chapters now and then as a specific for dullness or monotony. The book is charmingly illustrated with numerous appropriate half-tone sketches.

The J. B. Lippincott Co., Philadelphia, publish in two handy volumes a new edition of the ever-popular *Sketch Book*, by Washington Irving. The illustrations are wood engravings, made from original designs by several well known artists, among them Parsons, Hollin, Wm. Hart, Hoppin and Darley. The letter-press is good, the binding effective, and altogether these volumes will make a particularly pleasing gift for an admirer of the genial Geoffrey Crayon.

A very pretty holiday edition of *Their Wedding Journey*, by W. D. Howells, has just appeared, issued by Houghton, Mifflin and Company, Boston. Elderly readers will doubtless be glad to renew their acquaintance with this unique and charming portrayal of American life and manners, while the younger ones who are now to read it for the first time are to be envied the pleasure that is in store for them. The book is profusely and cleverly illustrated by full-page and marginal drawings by Clifford Carleton.

Timothy's Quest, Kate Douglas Wiggin's delightful "Story for Anybody, Young or Old," is another popular book that has just been re-issued by Houghton, Mifflin and Company. This narrative of a little boy's search for some one to be a mother to the tinier girl who was his companion in misery, and of how the two waifs fared among the shrewd but kindly country folk of New England, had a host of readers when it first appeared, and in its present pleasing dress it will make a very acceptable Christmas present. The book is quaintly illustrated by Oliver Harford.

Two volumes of the Frederick A. Stokes Company's "Collection of Masterpieces" are at hand, and are in every way worthy of this firm's reputation as makers of beautiful books. One is Charles Dickens' *A Child's Dream of a Star*, and the sweet pathos of the text is admirably interpreted in a number of illustrations by Elizabeth S. Tucker. The book is of small size and is bound in white and gold, and the paper and letter-press are faultless. The other of the two little gems is Jean Ingelow's *Songs of Seven* and is profusely illustrated by Kirk Esté, whose drawings present the poet's fancies in a vivid and often an original light.

The same publishers issue *The Table Talk of Abraham Lincoln*, edited by William O. Stoddard, who was one of the great emancipator's private secretaries. The contents of this book, which is of convenient pocket size, consist for the most part of extracts from Lincoln's speeches, messages and letters, anecdotes in which he is the central figure, and pithy remarks by the compiler that help the reader to understand much that seems inexplicable in the character

and actions of the war president. The book contains several illustrations, including an excellent portrait of Lincoln.

Uniform with the preceding volume is *A Treasury of Table Talk*, in which are collected some of the best sayings and writings of a great number of famous authors. Naturally, very many subjects are introduced, and as all the extracts and fragments are remarkable for wit or wisdom, the book will be as interesting to the ordinary reader as it will be helpful to writers and other literary folk who have frequent need of convenient works of reference. An index of some kind would have materially increased its value.

An appropriate gift book for one who is seriously inclined is entitled *Daily Messages from the King*, which contains a page of biblical and other religious selections for every day in the year. The "Messages" are arranged under twelve general headings, one for each month, and relate especially to the deep religious sentiment which is embodied in the order of the "King's Daughters." The compiler, whose initials only are given, is a member of that order, as is also Mrs. Margaret E. Sangster, who has written a preface for the book. [London and New York: Marcus Ward and Company.]

Queen Victoria's Dolls is the title of a rather elaborate book in which are described and pictured many of the dolls which Her Britannic Majesty delighted, when a girl, to make her pets and confidants and the objects of her motherly care. The text, which includes a very interesting introduction, is by Frances H. Low, and the pictorial work is by Alan Wright, being made up of numerous richly colored plates and original head and tail pieces and initials. It is said that the queen was very much devoted to her dolls, playing with them until she was fourteen years of age; and of the one hundred and thirty-two which she possessed, and which are still preserved, no fewer than thirty-two were dressed by her own childish hands and, for the most part, show exquisitely fine work. A goodly collection of the queer and often grotesque little images are presented, and very interesting they are, not only because of the exalted station of their owner, whose character they undoubtedly helped to form, but also because they show the primitive style of playthings which even royal juveniles had to be contented with as recently as the first quarter of the present century. Most of them were dressed to represent friends of the queen, actors in plays which she had seen, or characters in books she had read, and some of the color schemes she concocted are wonderful, to say the least. The book is handsomely bound, and printed on plate paper. [New York: Marcus Ward & Co.]

Three exquisite booklets, entitled *Violets for Faithfulness*, *Forget-Me-Nots* and *Forget-Me-Nots of Promise*, are among the essentially holiday publications of Marcus Ward and Company, London and New York. The first is by Sarah Doudney and contains half a dozen sweetly religious poems, with their stanzas interspersed with beautiful violets; and the second and third also contain verses enriched by flowers and are respectively by Gertrude E. Shaw and Frances R. Havergal.

Charles Scribner's Sons are issuing a new edition of the works of Henry Kingsley in handy form, and novel readers who find little pleasure in the productions of to-day will turn with zest to these descriptions of places and of people who, if less extraordinary than *fin de siècle* mortals, are far less tiresome. Of this edition so far have been issued *Ravenshoe*, *Austin Elliot* and *The Recollections of Geoffrey Hamlyn*.

In *Polly* the same publishers make another handsome addition to the illustrated works of Thomas Nelson Page. The drawings by Castaigne are exquisite, and the book is in style similar to *Morse Chan* and *Meh Lady* which have enjoyed such popularity. The story itself is a charming bit of fiction and well worthy of its setting.

A new book by Thomas Nelson Page, also issued by Charles Scribner's Sons, is *The Burial of the Guns*. The six stories in this volume are in the author's happiest vein, and are particularly rich in pictures of old Virginia life and character. There is mingled in them humor, pathos and drama, and the interest is enhanced by the simple directness of the author's style.

Because I Love You is the title appropriately given to a volume of love poems by various well known writers, selected and arranged by Anna E. Mack. There have been few poets worthy of the name who have not written at least a few lines about love, that sentiment which enters somewhere into every human life; and it is, therefore, no easy matter to make a selection of the best where there is so much that is excellent. The book is prettily bound in white, blue and gold and will make a most expressive holiday gift. [Boston: Lee and Shepard.]

A very pretty edition of *Paul and Virginia* is among the latest publications of D. Appleton and Company, New York, and will doubtless find many members of the younger generation who have never read the charming classic. An interesting memoir of Bernardin de Saint Pierre prefaces the story, which is profusely illustrated by Maurice Leloir.

A dainty novelette in miniature is *Writing to Rosina*, by William

Henry Bishop. The story chronicles the experiences of Knox D. Lanfair, of the Excelsior Screw and Tack Co., who, though a capital salesman, was a poor hand at love letters. He induced a friend to conduct his correspondence with his fiancée, and the complications resulting therefrom furnish the basis for the story. [New York: The Century Co.]

The F. A. Stokes Co., New York, have brought out in one volume in their "Artist Series" the *Essays of Elia*, *Last Essays of Elia*, and selections from *Elia*. The charm of these essays is further increased by the half-tone engravings made after illustrations by Frederick C. Gordon. There are in all thirty-two of these engravings, mostly full page, but a few scattered through the text. This little classic will make a delightful yet inexpensive gift.

Two handsome illustrated books issued by the F. A. Stokes Co., and having all the daintiness characteristic of the publications of this house, are *Fac-Similes of Water-Colors*, by E. Percy Moran, and *Madonnas*, by Fanny I. Egerton. The first is a collection of twelve pictures reproduced from water-color paintings by Mr. Moran, and the fidelity to the originals is a striking evidence of the advance in this department of book-making. The pictures are chiefly of children quaintly dressed, and among the subjects are "Gathering the Holly," "The Minnet," "The Fencing Lesson," "Going to Church," "My Little Ladie," "A Curtsy," "Learning to Spin," and "The Harpsichord Lesson."

In *Madonnas* the artist has chosen six famous art pictures and from them made water-color sketches, with original colorings. These have been reproduced in fac-simile, and the result is in every way satisfactory. Both of these books have artistic covers and are very handsomely bound.

The same house issues an attractive edition of *The Arabian Nights Entertainments*, with notes by the Reverend George Tyler Townsend, M. A., and illustrations by Thomas McIlvaine. Such an edition of this famous classic will be appreciated by all lovers of literature, and it will make a handsome yet inexpensive present.

The F. A. Stokes Co. also issue this year new editions of the poems of William Cullen Bryant and James Russell Lowell. Both are in handy form, well printed, handsomely bound, and enriched with numerous illustrations by H. C. Edwards and Edmund M. Ashe. The "Vignette Series" in which these books are included is already very popular, and the additions made this season will make it still more so.

From Macmillan & Co., New York, comes a holiday edition of *Pride and Prejudice*, with most delightful illustrations by Hugh Thomson, who has thoroughly entered into the spirit of the text and reproduced with great success the styles and manners of the early years of the century. The recent revival of interest in Jane Austen's works makes the appearance of this volume very timely, and the scholarly preface by George Saintsbury, in which he discusses the points of the author's various books, will be much appreciated. This volume is one of the "Cranford Series," in which its predecessors have been such popular works as "Cranford," "Our Village," and "The Deserted Village."

Another issue in this series by the same publishers is Marion Crawford's *Love in Idleness*, the literary merits of which we will notice in a later article, but which is worthy of notice here as a dainty specimen of book-making and a suitable present.

CALENDARS.

The calendars issued by The F. A. Stokes Co. are as usual exquisitely dainty and artistic, and range in size from medium large to miniature and in prices from moderately costly to very inexpensive. Of the larger the chief are the "Etcher's Calendar," containing six etchings 14x18 inches, by well known artists: the "Calendar of Modern Masters" and the "Calendar of Old Masters," both of which contain six photogravures of celebrated paintings; the "Colonial Calendar" and the "Spinning Wheel Calendar," which contains six fac-similes of water-color paintings by E. Percy Moran; and the "Madonna Calendar," in which are shown sketches of six Madonnas. Among the smaller there is a unique novelty called the "Bear Calendar," the "Rose Calendar" and a very pretty "Shoe Calendar."

The calendars issued by Marcus Ward and Company, London and New York, are more attractive and numerous than ever, and as usual, they embrace both the ornamental and the practical kinds. The assortment includes Tennyson, Shakspeare and Dickens Calendars, which are handsomely illuminated and give quotations for every day from the great authors' works; "Our Daily Portion," "Our Daily Guide" and "Day Unto Day," also prettily ornamented and presenting scriptural texts for daily consideration; "Every Day," with selections from celebrated writers; "To-Day," a convenient combination of calendar and memorandum book; the "Boudoir Calendar," having poetical quotations; "Time Flies," a calendar giving extracts from Longfellow; "The Secret of the Year," very dainty, and inscribed with appropriate verses by Geraldine R. Glasgow; "The Varying Year," a booklet adorned

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with birds and foliage; and a variety of smaller calendars of ingenious shape and very pleasing design.

JUVENILE BOOKS.

Two charming books for children are *Rhymes and Stories of Olden Times*, and *Tales and Verses of Long Ago*. The chief beauty of these books lies in the fac-similes of water-color sketches, by E. Percy Moran, of which there are six in each. These represent children dressed in the picturesque style of the colonial days, and accompanying each is an appropriate story or sketch by Elizabeth S. Tucker, printed in inks of different colors, and enclosed in a decorative border, which illustrates some scene or character referred to in the text. The whole style of these books is exceedingly dainty and artistic. [New York: F. A. Stokes Co.]

Another of these dainty illustrated books for children issued by the same house as the above is *Little Columbia's Gowns and Pleasures*, which shows in a series of twelve pictures, with appropriate verses, the chief enjoyments of Columbia's little maidens through the different months of the year. Both pictures and verses are by Miss Tucker.

Another "Brownie" book has come at the proper time to increase the delight of children who have already made acquaintance with these funny little people, and to open a new field for enjoyment for those who have not. This new book is called *The Brownies Around the World*, and describes in picture and verse the adventures of the merry band on their trip across the Atlantic and their visits to the principal countries of Europe, Asia and Africa. [New York: The Century Company.]

A truly notable book for children (and for their elders, too) is *The Century Book for Young Americans*, in which the author, Elbridge S. Brooks, tells "how a party of boys and girls who knew how to use their eyes and ears found out all about the government of the United States." In the form of a bright, crisp narrative is presented just what every boy and girl should know regarding the government, the constitution, the various executive, legislative and judicial bodies, the governmental departments, citizenship, the national capital and the history of our flag; and the volume closes with a stirring chapter on "America's Marvels and America's Station." Numerous fine illustrations are presented bearing upon every phase of the broad subject of the work, the most valuable being authentic portraits of famous Americans. [New York: The Century Company.]

Two new books by Oliver Optic have recently been published by Lee and Shepard, Boston, and they are both characterized by that simplicity and forcefulness of style that have made the author's stories such prime favorites with two generations of young folks. One is called *Brother against Brother*, and is the initial volume of a new division of "The Blue and the Gray Series" that will treat wholly of doings upon the land during the Civil War, as the first division was devoted wholly to naval events and adventures. The other book is entitled *Asiatic Breezes* and concludes the second series of the "All-Over-the-World Library." The party of travelers whose adventures have been followed through several volumes, set out on their steamers from Alexandria, pass through the Suez Canal and visit a number of interesting points in Asia, gaining any quantity of solid information by the way.

The Frederick A. Stokes Company, New York, publish *The Comic Military Alphabet*, by De Witt C. Falls, a bright little book that will delight any child who has a liking for things military. It contains a series of twenty-six droll and well drawn colored pictures, each representing a member of some branch of the United States army or navy or the National Guard, and accompanied by a pithy explanatory rhyme.

Most delightful reading is *The Farmer's Boy*, by Clifton Johnson, and it is a book that ought to be carefully studied by the hosts of city children who know too little about the pleasures and more serious advantages of country life. It tells all about the sports and duties of boys and girls on an old-fashioned farm, and it is written by one who is well versed in the delights of rural existence and who knows well how to express his thoughts in a way to captivate the juvenile reader. The author has interspersed his text with a great number of quaint and characteristic illustrations taken from life, in which the salient features of the country lad's experiences in Summer and Winter are very truthfully depicted. [New York: D. Appleton and Company.]

Boys and girls who have read *Lady Jane*, by Mrs. C. V. Jamison, will be eager to secure a new story by the same author entitled *Toinette's Philip*, which is issued in handsome form by the Century Company. The tale, which is laid partly in New Orleans and partly in New York, is brimful of action and interest, fun and pathos entering about equally into its composition; and it teaches wholesome lessons that youngsters may safely lay to heart. The characters and scenes in the French quarter of New Orleans are

particularly interesting. The story ends as delightfully as the most sympathetic reader could wish, and is cleverly illustrated by Reginald Birch.

Edward S. Ellis' latest story of adventure in the Southwest is named *The Great Cattle Trail*, being a continuation of *Across Texas*, which was issued a year ago. It is a tale of Indian fighting, with all its usual accompaniments of night attacks, stealthy pursuits and other treacherous methods, and the reader's interest is not allowed to flag from the first page to the last. This volume is the first of the "Forest and Prairie Series" of juveniles issued by Porter and Coates, Philadelphia.

Victor Van, the Young Secretary, by Horatio Alger, Jr., is an excellent story for boys, being bright and interesting, and embodying emphatic lessons in uprightiness, industry and manly endurance. The hero is driven from home through the machinations and falsehood of his cousin, and, almost in despair, goes forth to seek his fortunes. How he succeeds, and how he removes the stigma from his good name, is told with the force and simplicity which have made Alger one of the most popular American writers of tales for juveniles. [Philadelphia: Porter and Coates.]

Another of Molly Elliot Seawell's charming sea stories, entitled *Decatur and Somers*, is at hand from the press of D. Appleton and Company, and, like many of its predecessors, it truthfully tells the history of our country under the pleasant guise of fiction. The gallant career of Commodore Decatur in the war with Tripoli, his friendship for Somers and the latter's heroic death furnish the chief incidents of the story, which is told with a vim and heartiness that are certain to prove inspiring to adventure-loving young Americans, scenes and events of the long ago being presented with most gratifying vividness. The book is illustrated by several well known artists.

Two new books for boys by Harry Castlemon have lately been issued by Porter and Coates, Philadelphia, and will no doubt be gladly received by the many admirers of that fascinating author. One, entitled *Sailor Jack, the Trader*, is the sixth and last volume of the "War Series," and presents the same principal characters as the preceding volumes. The story introduces many incidents of the Civil War, giving a good idea of the manner in which the struggle was carried on in the far South. The other book is entitled *Oscar in Africa* and completes the "Hunter Series," the first two volumes of which have already appeared to delight a host of readers. The hero of the tale is a young American who goes to Africa commissioned to procure specimens of animal for a museum, and, as a matter of course, he has all sorts of adventures and encounters that make the narrative thrillingly interesting from cover to cover.

A collection of stories and sketches for young folk, by Mary Mapes Dodge, well known to boys and girls as the editor of *St. Nicholas* and the author of *Hans Brinker*, is among the Christmas publications of the Century Company, New York, the title of the book being *The Land of Pluck*. This rather singular appellation applies only to the first half of the volume; which is devoted to a charming and vivid account, well suited to youthful readers, of sights, manners and customs in Holland, the country which deserves, more than any other, to be called the "Land of Pluck." Many interesting incidents of Dutch history are interwoven with the descriptions of dikes, canals, windmills, skating and fishing, and the reader is given an excellent idea of the stupendous industry and perseverance that have reclaimed a great part of the Netherlands from the sea and transformed the land into fertile gardens. The latter half of the book consists of various tales and sketches, and the entire volume is superbly illustrated.

The Children's Friend is a collection of tales, verses and music suited to young boys and girls; and *The Infant's Magazine* is similarly arranged, but for minds even more juvenile. Both are published by the F. A. Stokes Co.

Hans Christian Andersen's *Fairy Tales* have been brought out by the F. A. Stokes Co. in an attractive form that will please the eye as much as the contents delight the mind. To every succeeding generation these fairy tales come as a revelation, and the enjoyment of them lingers in the memory from childhood to adult life and is renewed when they are in turn read to the children of to-day. This volume is very fully illustrated, several prominent artists assisting in the work, among them Corwin Knapp, Linson, Harrison Weir, M. L. Stone and A. W. Bayes.

A book by John T. Trowbridge is always a delight to boys, and the new one entitled *Three Boys on an Electrical Boat* will be as warmly welcomed as any that have gone before. The adventures are thrilling and the battle scenes vivid, but all comes right in the end, and the spirit of peace reigns over all. [Boston: Houghton, Mifflin & Co.]

A treasure for the children will be the collection of stories, *Mother Goose Jingles, Fairy Tales and Rhymes*, gathered into one book and issued by The F. A. Stokes Co. There are numerous illustrations, and the binding is attractive.

The Delineator March

The greatest musical success of the day is THE DELINEATOR MARCH (Two Step), the latest work of MONROE H. ROSENFELD, the popular composer of "With All Her Faults I Love Her Still," etc. Mr. Rosenfeld has succeeded in making an admirable March to the favorite two-step movement; and, besides being immensely effective, it is very melodious, and is sure to become a favorite with all music-lovers.

This MARCH will appear in the FEBRUARY DELINEATOR

but it can now be procured in sheet-music form from ourselves, from any of our agents, or through the trade generally, at 25 cents a copy.

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The printed labels attached to the Patterns give exact information regarding the quantities of materials, trimmings, etc., required, explicit instructions for cutting and making, and pictures of the garments when finished.

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To Measure for a Lady's Basque or any Garment requiring a Bust Measure to be taken:—Put the Measure around the body, over the dress, close under the arms, drawing it closely—NOT TOO TIGHT.

To Measure for a Lady's Skirt or any Garment requiring a Waist Measure to be taken:—Put the Measure around the waist, over the dress.

To Measure for a Lady's Sleeve:—Put the Measure around the particular part of the upper arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—NOT TOO TIGHT.

Take the MEASURES FOR MISSES' AND LITTLE GIRLS' PATTERNS THE SAME AS FOR LADIES'. In ordering, give the age also.

To Measure for a Man's or Boy's Coat or Vest:—Put the Measure around the body, UNDER the jacket close under the arms.

drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Overcoat:—Measure around the breast, over the garment the coat is to be worn over. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Trousers:—Put the Measure around the body, over the trousers at the waist, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Shirt:—For the size of the neck, measure the exact size where the neck-band encircles it, and allow one inch—thus, if the exact size be 14 inches, select a Pattern marked 15 inches. In other words, give the size of collar the shirt is to be worn with. For the breast, put the measure around the body, over the Vest, UNDER the Jacket or Coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's shirt pattern, give the age also.

THE DELINEATOR PUBLISHING CO. OF TORONTO (Limited), 33 Richmond Street West, TORONTO ONT.

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Send 25 "Sunlight" Soap wrappers (wrapper bearing the words "Why Does a Woman Look Old Sooner Than a Man?") to Lever Bros., Ltd., 43 Scott Street, Toronto, and you will receive by post a pretty picture, free from advertising, and well worth framing. This is an easy way to decorate your home. The soap is the best in the market; and it will only cost 1c. postage to send in the wrappers, if you leave the ends open. Write your address carefully.



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IN THE WORLD

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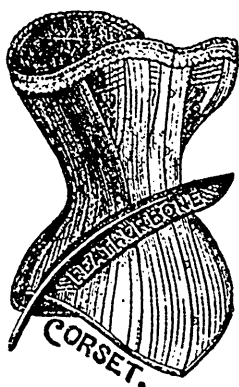
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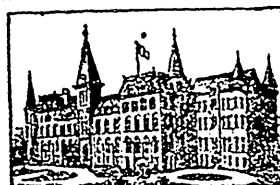
or at this Academy, \$5 until proficient. We have hundreds of students in all parts of Canada and the U.S. taking the mail course. Over 4,000 graduates during past six years, most of whom are now in positions earning from \$5 to \$15 per week. Our graduates may be found in the leading business houses of the province. Subjects—Book-keeping, Shorthand, Typewriting, Arithmetic, Penmanship. There are many young men and women with good English education, now serving long hours in stores and offices, for wages as low as \$2 a week, who with the aid of Book-keeping, Shorthand or Typewriting, could easily earn \$5 to \$15. Many smart young men and women who cannot find employment through lack of business experience, might, with the aid of any of the above subjects, earn very respectable salaries, without leaving from morning until midnight. For further particulars address

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Ladies have a great deal of trouble in selecting dress goods. The variety is great. The quality is various and the merit claimed is sometimes more than the possession. When ladies are desirous of obtaining the finest grade of Black Dress Goods, they should ask to see Priestley's dress fabrics. These, as is well known, are the *ne plus*

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of texture. They of well dressed prefer them to obtain them from ask for Priest-

ultra of durability, beauty and delicacy have long been the favorite dress goods Englishwomen. The Americans French goods. Canadian ladies can reliable dealers. Ladies should always ley's Dress Goods.

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ANSWERS TO CORRESPONDENTS.

Read the announcement of The Delineator March, by Monroe H. Rosenfeld, on page 138. This March will appear in the February Delineator, which should be ordered early. It can now be procured in sheet-music form from Ourselves, our Agents, or through the trade generally for 25 Cents a Copy.

MOTHER:—Milk is sterilized by being brought to the boiling point while sealed in a peculiar manner. In this way disease germs can be destroyed and the milk rendered safe for young children.

MRS D. C. P.:—In giving a Japanese party, which may take the form of a five-o'clock tea, a card party in the evening, or a party in which music, readings and recitations are the main features, the only imperative requirements are the costumes. They must be Japanese for the ladies; and a greater zest will be given if the gentlemen are habited as far as possible like those of Japan. The room in which the entertainment is held should be decorated with Japanese lanterns, parasols and any fanciful Oriental decorative hangings. If tea is served, it should be offered in Japanese cups and saucers, and the refreshments may be Japanese delicacies offered upon lacquered trays or served upon an ornately arranged table. Tiny perfumed pastiles may be burned before the receiving hour, and an odor of sandal-wood, that perfume so popular with the peoples of the Orient, may enhance the illusion. If tableaux form part of the entertainment, they should be founded on Japanese life; they can be readily arranged from engravings depicting scenes in the land of the Japanese, or from books of Japanese history or travel. Japanese tales and, if obtainable, translations from Japanese literature, may be read.

A CONSTANT READER:—Glycerine of purest quality has been recommended for the preservation of fruit, but previous to eating, the glycerine should be removed by immersing the fruit in water. Cards are not now turned over at the corners or ends, unless they are left for an elderly person, to whom such usage has an established value. Turning down the corner or end of a visiting card signifies that the other ladies of the family as well as the hostess were included in the call. Visiting cards should be handsomely engraved in script on copper-plate and printed on Bristol cardboard of correct size.

BERYL AND THYRZA:—Try the system of gaining flesh recommended in "Beauty," published by us at 4s. or \$1.00. It is likely in following these rules that you will acquire a proportionate amount of flesh all over the body.

V. T.:—To japan an old tea-tray, proceed as follows: First clean it thoroughly with soap and water and a little rotten-stone, and then dry it by wiping and exposure at the fire. Next get some good copal varnish, mix with it some bronze powder, and apply with a brush: to the denuded parts, after which set the tea-tray in an oven heated to 212° to 300°, until the varnish is dry. Two coats will make it equal to new.

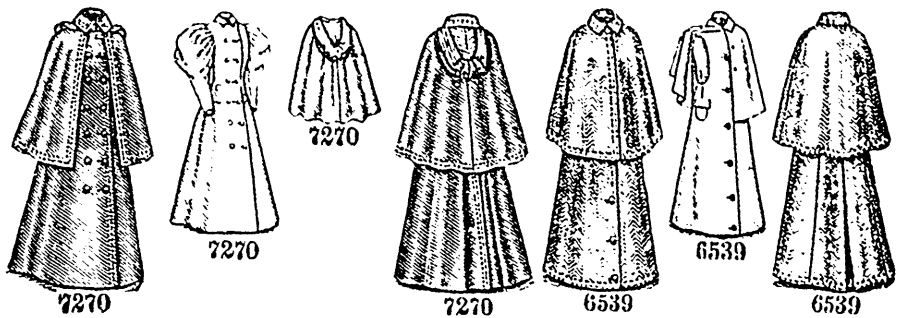
MRS. YOUNG WIFE:—Trim your dove-colored faille with cerise miroir velvet and lace insertion. A pretty opera cape could be made of old-blue velvet lined with brocade silk. It could be cut by pattern No. 7123, price 1s. or 25 cents. Velvet and moiré are much in favor this season. Instead of a velvet skirt for wear with fancy waists, we would suggest one of black moiré façonné. In the article on dress materials in the present number mention is made of silks that will be appropriate for fancy waists. In regard to reception dresses, read "Evening and Dinner Gowns" which appeared in the November number of this Magazine. It is customary to serve refreshments at an "At Home."

On this and the succeeding two pages is illustrated a series of Cloak, Wrap and Coat Patterns,

for Ladies, Misses and Children, which our patrons will no doubt be pleased to inspect at this time.

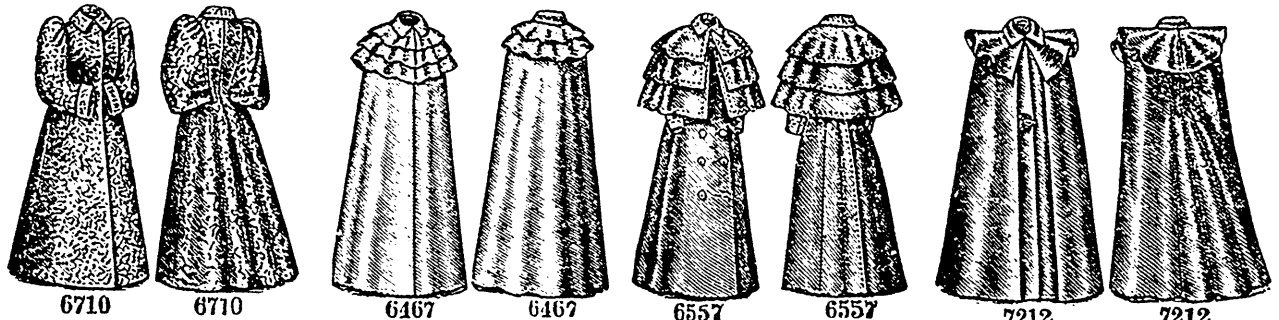
The patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Number and sizes desired. Address:

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Ladies' Double-Breasted Long Cloak, with Removable Cape and Hood (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Skeleton Waterproof Cloak (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

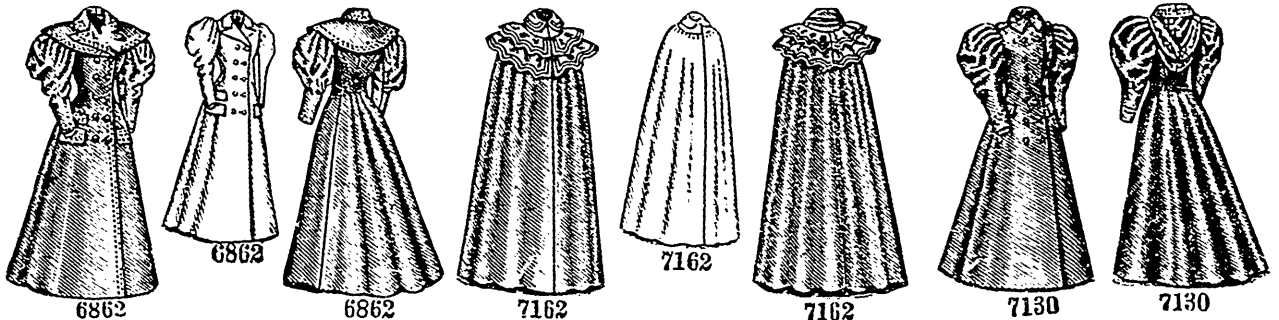


Ladies' Cloak (Known as the Kent Wrap) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Circular Cloak (To be Made with Two or Three Circular Cape-Collars) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Coat, with Removable Capes (For Rainproof and Other Cloths) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cts.

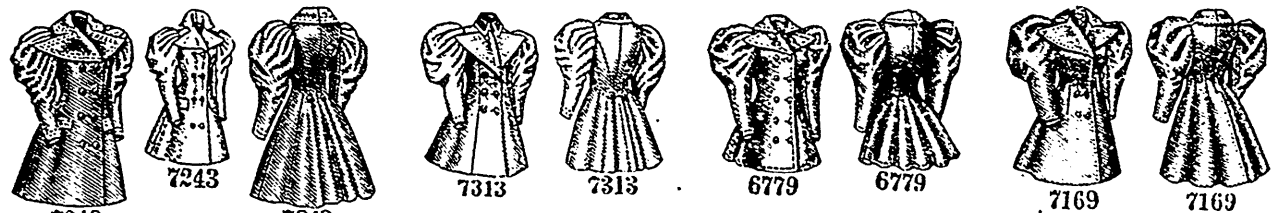
Ladies' Russian Wrap, with Ripple Cape-Collar (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



Ladies' Coat, with Removable Paritan Collar (Suitable for Travelling, etc.) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Long Wrap, with Yoke Bordered by Two Circular Ruffles (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Double-Breasted Long Coat, with Removable Hood (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cts.

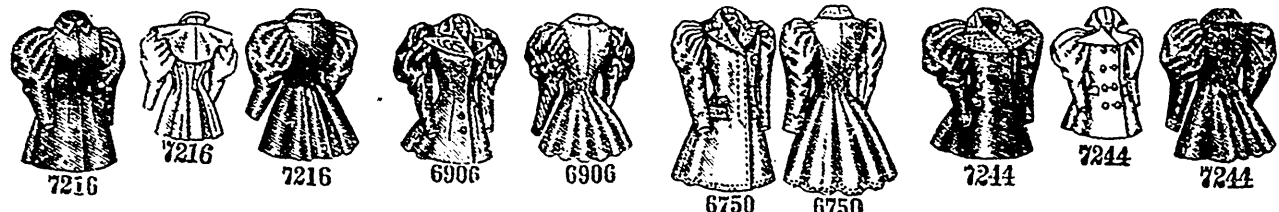


Ladies' Coat, in Three-Quarter Length (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Misses' Coat, in Three-Quarter Length (To be Made with Coat-Laps or an Underfolded Box-Plait at the Center of the Back) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Ladies' Double-Breasted Coat (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Double-Breasted Coat (in Three-Quarter Length) (Copyright): 15 sizes. Bust measures, 28 to 50 inches. Any size, 1s. 3d. or 30 cents.

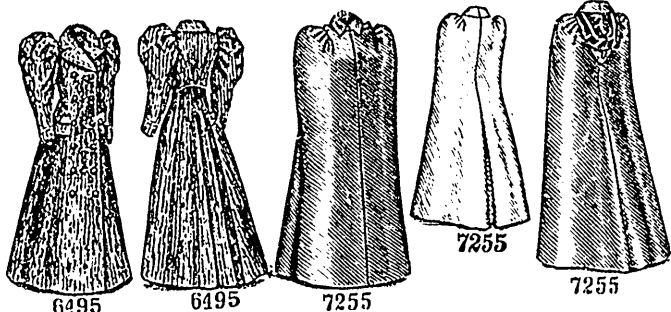


Misses' Coat, with Ripple Collar (Which may be Omitted) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

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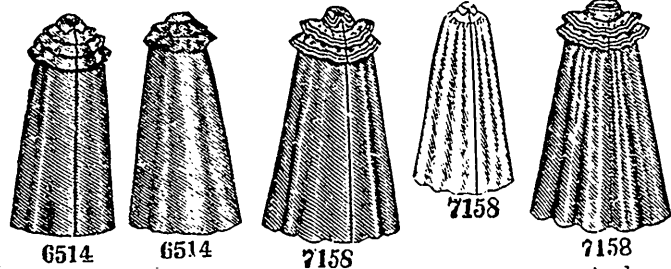
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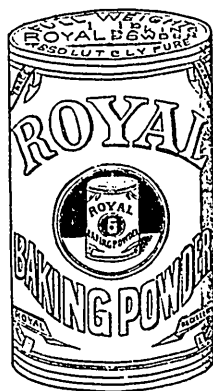
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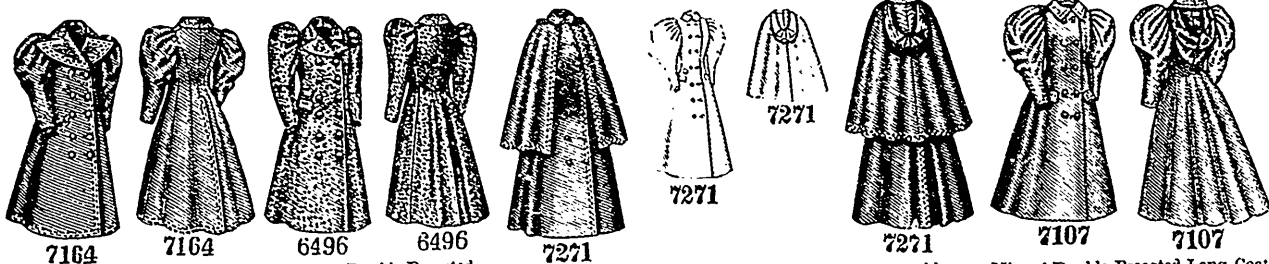


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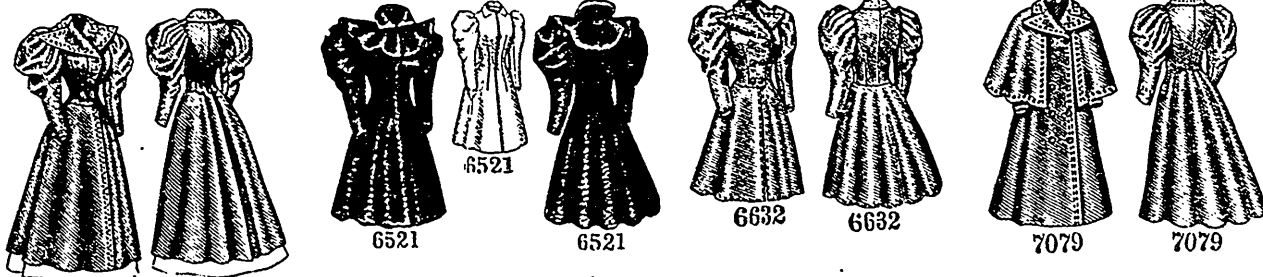


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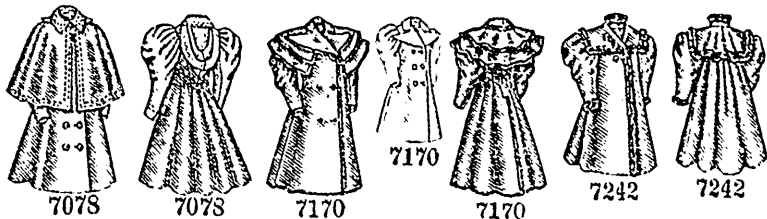


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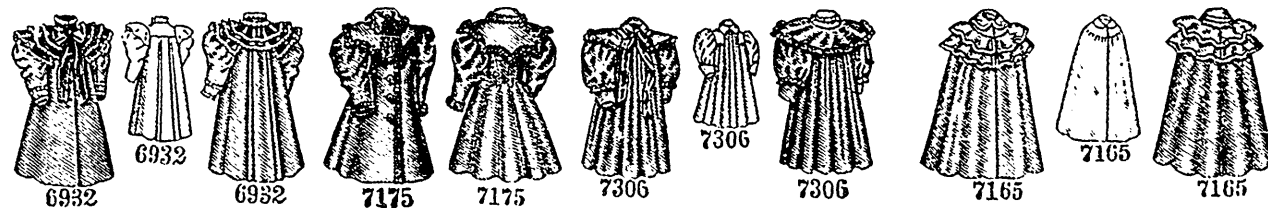
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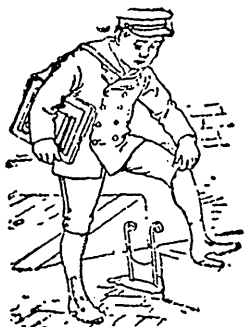
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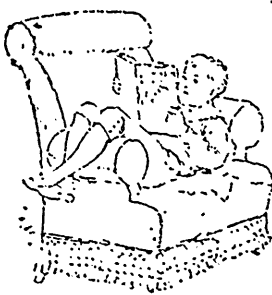
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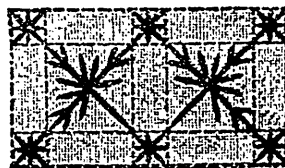
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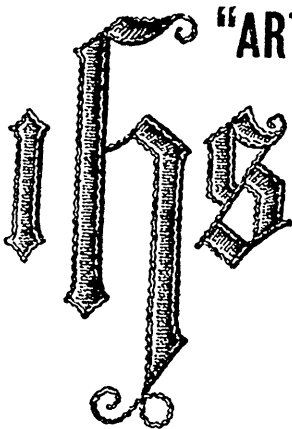
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This Book illustrates Fancy Letters of various sizes, the fashionable Script-Initial Alphabet in several sizes, numerous Cross-stitch and Bead-work Alphabets, and a department of RELIGIOUS AND SOCIETY EMBLEMS. It is adapted to the requirements of the Artistic Housekeeper who desires to mark her HOUSEHOLD LINEN, and to those of the Dainty Lady who always embroiders her Initials upon her personal belongings. It is particularly useful in FANCY-WORK SHOPS where marking is done to order. The Designs are ORNAMENTAL, ORIGINAL and USEFUL, and are especially desirable for ORDER WORK.

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PASTIMES FOR CHILDREN.

Price, 25 Cents per Copy.



THIS Popular Pamphlet for Children has been Revised and Enlarged, and now contains some of the Best and Most Instructive and Entertaining Amusements for Rainy Day and other Leisure Hours ever Issued. It is suited to the Mental Capacities of Little Ones of all ages and is filled with Drawing Designs and Games: Instructions for Mechanical Toys, Cutting out a Menagerie, Making a Circus of Stuffed and Paper Animals, and constructing Dolls and their Houses, Furniture and Costumes from Various Odd Materials; and also furnishes much other interesting matter. Wherever there are Children this Pamphlet should be found. It is as good as kindergarten for the Little Ones.

If "PASTIMES FOR CHILDREN" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Pamphlet will be forwarded, prepaid, to your Address.

The Delineator Publishing Co. of Toronto (Limited), 33 Richmond St., West, Toronto.

ANSWERS TO CORRESPONDENTS (Continued).

LILY-OF-THE-VALLEY:—We will continue issuing edgings in the knitting lessons in the DELINEATOR and trust some of them will meet your needs.

Mrs. R.:—Line the little one's white eider-down coat with white silk, and trim with narrow bindings of nutria fur. If you wish to adorn a dark-blue cape with feather trimming, have the latter black, and line with blue-and-gold shot taffeta.

READER:—The little man may have a coat of white camel's-hair cut by pattern No. 7242 and trimmed with beaver bands. A dress of white dimity will be dainty, and pattern No. 7214 is suitable for its development. Both patterns are illustrated in the November DELINEATOR, and each costs 10c. or 20 cents.

SOMEBODY'S DARLING:—Your sample is one of the bronze shades; we would not advise that color for a wedding dress. Select a lighter tone.

EMMA FAITH:—We would suggest cutting off the bottom of your silk basque, removing the bretelles and covering the entire dress with accordion-plaited chiffon or net, using jet bands for garniture.

Mrs. W. P.:—A woman five feet five inches tall, who is well proportioned, should weigh one hundred and thirty-five pounds.

HAZEL:—Read the special article entitled "Useful Christmas Gifts" in the December DELINEATOR.

Mrs. A. L. D.:—Have your husband's Christian name on your visiting cards. Thus, if his name is John Henry Smith, your card should read Mrs. John Henry Smith.

STARLIE:—At a birthday party the following menu may be served: Hot consommé in cups, cold chicken and turkey, tongue, sandwiches of different kinds, chicken and oyster pâtés, celery, lettuce salad, fancy biscuits, bouquets, ices, fruit, nuts and raisins. Have a frosted birthday cake at the center of the table and surround it with as many lighted candles as there have been years in the life of the person honored. "Tableaux, Charades and Conundrums," published by us at 6c. or 15 cents, will prove especially useful to you in entertaining your friends, the conundrum department providing much amusement. Dancing and a magic lantern exhibition may form part of the entertainment.

Mrs. Y. K.:—Bridesmaids' toilettes are usually planned with reference to the style of the bride's gown and in deference to whatever fancies she may have regarding the costuming of the chosen friends. Delicate colors are usually selected for the maids' dresses, and the skirts are of walking length. The bride enters the church on the arm of her father, brother or some other male relative.

AURORA:—Electrolysis for the removal of superfluous hair leaves eventually no trace of its application, and only for a short time makes any mark at all.

A NEW SUBSCRIBER:—Giving a Christmas gift is purely a matter of option. Personally we know nothing of the persons you inquire about; they were recommended to us when we accepted their advertisement, but we know nothing of their methods of doing business. In all cases where you deal with strangers it is well to exercise caution. Write to them for references, and be governed by your own good sense.

M. C. W.:—If, when a lady is promenading with a gentleman, an acquaintance of his passes, he alone bows.

A NEW SUBSCRIBER:—Explicit directions for crocheting a Tam O' Shanter can be given in "The Art of Crocheting," published by us at 2s. or 50 cents.

ELISE:—Simply incline your head when thanked for a dance.

Special Offer to Purchasers of Patterns.

To any retail customer sending us by mail, at one time, \$1.00 or more for Patterns, we will, on receipt thereof, send a copy of the METROPOLITAN CATALOGUE, post-paid, free of charge.

Or, to any retail customer sending us by mail, at one time, 50 Cents for Patterns, with 10 Cents additional, we will forward, on receipt thereof, a copy of the METROPOLITAN CATALOGUE.

The Delineator Publishing Co. of Toronto,
(Limited),
33 Richmond Street, West, Toronto, Ont.

METROPOLITAN FASHIONS



Caught and Imprisoned!

A. J. ANDERSON, at Racine, Wisconsin, in 1880; J. G. CARTER, at Kinsley, Kansas, in 1881; H. J. ANDERSON, at Lovelock, Colorado, in 1884; R. E. NEWMAN, at St. Louis, Missouri, in 1885; G. H. BARTON, at Atlanta, Georgia, in 1886; G. W. GRAY, at Corinth, Mississippi, in 1886; J. L. RAYMOND, at Alvarado, Texas, in 1886; F. CLAYTON, at Christian-burgh, Virginia, in 1887; A. S. AVERY, at Warrior, Alabama, in 1888; R. J. MACDONALD, at Eugene, Oregon, in 1891; A. J. MORRISON, at Denver, Colorado, in 1892; T. H. LENNON, at Toronto, Ontario, Can., in 1893; A. E. WILLIAMS, at Brooklyn, New York, in 1893; L. D. CARTER, at Chicago, Illinois, in 1893; and J. J. BURNS, at Colorado Springs, Colo., in 1893.

The above is a list of parties who have been tried, convicted, and sentenced to imprisonment for obtaining money under false pretences, by representing themselves as Agents for this Company, and taking subscriptions to our publications or establishing fictitious agencies for the sale of our patterns. In each of these cases we have paid the Reward of \$100, as advertised herewith, to the party or parties entitled to the same.

\$100 REWARD.

We will pay \$100 to any person securing the arrest, sentence and incarceration of any unauthorized party, who, claiming to be an agent for this company, obtains money fraudulently, either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our goods.

Our Authorized Representatives.—There is no one of our Authorized Representatives who is not at all times able to produce abundant evidence of his authority to act for us. When a request for this evidence is made by people with whom they wish to transact business, it will be promptly met in a courteous and satisfactory manner. Our travelling agents are all gentlemen (we have no lady travellers), and, with the credentials in their possession, are at all times prepared to meet an investigation of their right to do business for us, at the hands of a Justice of the Peace or other magistrate.

SPECIAL WARNING:—We specially warn the Public against pretended canvassing agents operating under the names and in the States mentioned below, of whom we have received complaints most recently: H. A. Parsons, in Wisconsin; F. James, in Minnesota; W. L. Hayes, in Illinois; Mrs. L. E. White and C. H. Lewis, in Iowa; Chas. Adams, in Colorado; E. L. Rogers, in Michigan; W. D. Curry, Edward Phillips and G. H. Ives, in Maryland; J. F. Newman and E. H. Evans, in Indiana; Frank Reade and T. M. Dittman, in New Jersey; T. Jones, in New York; B. M. Miller, in Tennessee; Geo. P. Reynolds, H. B. Woodson, E. H. Curtis and S. T. Miller, in Pennsylvania; Mrs. Porter and H. M. Wallace, in Kansas; Paul Guerin, in Quebec, and George Byron, in Manitoba, Canada; F. A. Davis, in Nebraska; J. F. Abbutt, C. H. Loomis, C. H. Reed, C. H. Davis and T. J. Ebbitt, in Ohio; W. F. Burton, F. A. Clark and F. A. Davis, in Texas.

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Kindly mention

THE DELINEATOR

when writing about Goods advertised in this Magazine.

ANSWERS TO CORRESPONDENTS.

(Continued.)

Read the announcement of **The Delineator March**, by **Monroe H. Rosenfeld**, on page 138. This March will appear in the February Delineator, which should be ordered early. It can now be procured in sheet-music form from Ourselves, our Agents, or through the trade generally, for 25 Cents a Copy.

ANXIOUS MOTHER:—Greasy preparations will straighten the hair very much—possibly entirely. To make the hair grow and retain its curl, use a tonic composed of bay rum, quinine and cantharides, procuring it from a druggist, who will know the proper proportions. Cut off the long ends of the child's hair and keep it short until she overcomes the propensity for pulling it. It would be a very good plan to cut the hair very close all over the head and keep it thus for a few months.

LAURA AND LOUISE:—The Encyclopedia Britannica ranks first in its class, because it has the widest range of subjects, which are in the main more elaborately treated than those in any other encyclopaedia. Appleton's Encyclopedia, however, is worthy of an honored position in the best of libraries, and Johnson's Encyclopedia is amazingly comprehensive and compact, serving the needs of the average searcher after facts, while costing a comparatively small sum. Chambers' Encyclopedia is also less bulky than the two works first mentioned and is excellent. It is advisable to carefully examine each of these encyclopedias before purchasing, since differing needs, tastes and standards require differing modes of stating the same facts. "The Three Musketeers" and "The Vicomte de Bragelonne" are novels.

A SUBSCRIBER:—You can send regrets or acceptances by mail. We give below forms for both.

Mr. and Mrs. James Dash regret that expected absence from the city prevents their acceptance of the polite invitation of Mrs. John Blank for Wednesday, December tenth.

121 South Street.

Mr. and Mrs. John Dash accept with pleasure Mrs. James Blank's polite invitation for Wednesday, December tenth.

121 South Street.

R. P.—We would advise having pillow-shams for the bed, as hemstitched pillow-cases soil very quickly. Wash-stand and bureau covers of dotted Swiss underlid with yellow sateen and trimmed at the edges with three rows of yellow satin baby ribbon, are very pretty.

TRADE:—The nails should not be made very pointed, nor should they be highly polished.

GEORGIA:—A book cover of brown linen, embroidered and made to fit any of the monthly magazines, would make an acceptable holiday gift.

AXIE:—*Mi querido* is Spanish and signifies "my dear." *Votre ami* is French and means "your friend."

SUBSCRIBER:—You probably refer to modelling wax used by manufacturers of picture frames. It can be obtained in red, brown and gray tints from any dealer in picture-frames and art materials.

MISS LENA:—We would suggest blue cashmere for a front of your flowered cream-ground challis wrapper. The flowers may be old-rose, cornflower-blue, light-green, yellow or red.

LANA R.:—Your sample is one of the bluest shades, and the material may be developed for a girl of ten years by dress pattern No. 6542, which costs 1s. 3d. or 30 cents. Trim with black moiré ribbon.

A.:—A "secret" engagement-ring has a spring which, when touched, causes a portion of the band to open, revealing the words, "John to Emma," or any preferred sentiment engraved on the lower surface. A needlewoman who incessantly pricks her forefinger with the needle will find one of the silver shields which are now shown by silversmiths an efficacious guard.

ON this page is illustrated an assortment of Patterns for

Ladies' and Misses'

WAISTS,

from which many will no doubt make selections for dressy wear.

The Patterns can be had in the sizes mentioned, from Ourselves or from Agents for the Sale of our Patterns. In ordering, please specify the Numbers and Sizes (or Ages) desired.

THE BUTTERICK PUBLISHING CO.
(LIMITED),



7183



7183



7183

Ladies' Full, Seamless Blouse-Waist, Closed at the Back and having a Fitted Body-Lining (Copyright): 11 sizes. Bust measures, 28 to 42 inches. Any size, 1s. or 25 cents.



7241



7241



7241



7241

Ladies' Evening Waist, Closed at the Back (To be Made High or Low Necked and with Long or Short Puff or Frit Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



7245



7245



7248



6764



6764



6764



6764

Ladies' Waist, with Full Outer-Body Outlining a Round Yoke Waist (Known as the Baby Waist) (To be Made High or Low Necked and with Full-Length, Elbow or Short Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



7119



7119



7155



7155



7155



6870



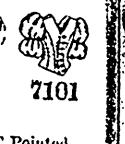
6870



6870



7101



7101

Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Basque Waist (To be Made with High or Round Neck and with Long or Short Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Surplice Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Pointed Basque, Closed at the Back (To be Made with a High Neck or with a Low Round, Pointed or Square Neck and with Long, Elbow or Short Sleeves) (Copyright): 15 sizes. Bust measures, 28 to 46 ins. Any size, 1s. or 25 cts.



6577



6577



6577



6963



6963



6963



6818



6818



6818

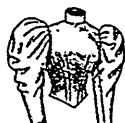


6818

(Ladies' Waist (Known as the Princess May Bodice) (Copyright): 13 sizes. Bust measures 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Basque, with Curved Closing Edges (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. or 25 cents.



6900



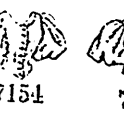
6900



6900



7154



7154



7154



7154



6794



6794



6794

Ladies' Basque, Closed at the Side (Perforated for Round, Square or Pointed Neck) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.,

Misses' Basque (To be Made with High, Round or V Neck and with Long or Short Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

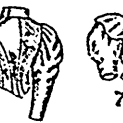
Misses' Basque-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6901



6901



6901



7164



7104



7247



7247



7247



6979



6979



6979

Misses' Basque, Closed at the Side (Perforated for Round, Square or Pointed Neck) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Waist, with Full Outer-Body Outlining a Round Yoke (Known as the Baby Waist) (To be Made High or Low Necked and with Long or Short Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Surplice Waist (With Fitted Lining) (Perforated for V Neck in Front) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7204



7204



7204



7032



7032



7032



7102



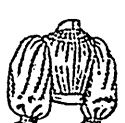
7102



7043



7043



7043

Misses' Full Seamless Blouse-Waist, Closed at the Back and having a Fitted Body-Lining (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Puffed Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Basque, Closed at the Back (To be made with a High Neck or with a Low Round, Square or Pointed Neck and with Long or Short Leg-O'-Mutton or Puff Sleeves) (Copyright): 7 sizes. Ages 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Shirred Waist (With Fitted Lining) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.

On this page are illustrated some
PATTERNS
of Articles Suitable for
HOLIDAY GIFTS,

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.

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THE MOST TRUSTWORTHY FASHION MAGAZINE
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13TH STREET, NEW YORK.

Actual average sale in Canada and Newfoundland during

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1891, - 17,698
1892, - 22,844
1893, - 25,814

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33 RICHMOND STREET WEST, **TORONTO, ONT.**



6613

Pattern for
a Muff
(Copyright):
4 sizes.
C., G., M.
and L.
Any size,
5d. or 10 cts.

6561

Fancy Muff and Collar (Copyright):
3 sizes. Small, Medium
and Large.
Any size, 7d. or 15 cents.



4283

Ladies' Fancy Muff
(Copyright).
One size: Price,
7d. or 15 cents.



6675

Ladies' Hood
(Desirable for Driving,
Voyaging, etc.)
(Copyright): 3 sizes.
Small, Medium and Large.
Any size,
5d. or 10 cents.



2396

Ladies' Hood
(Copyright) One size:
Price,
7d. or 15 cents.

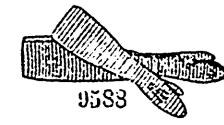


9071

Ladies' Wrap-Hood.
One size:
Price,
7d. or 15 cents.



9071



9583

Mitten Pattern: 5 sizes.
Measurement Around the Hand
Just Back of the Knuckles,
5 to 9 inches.
Any size, 5d. or 10 cents.



9227

Pattern for a Mitt: 5 sizes.
Measurement Around
the Hand Just Back of the
Knuckles, 5 to 9 inches.
Any size, 5d. or 10 cents.



7524

Ladies' Foot-Muff.
One size:
Price, 5d. or 10 cents.



2999

Pattern for
Stocking-
Bag
(Copyright).
One size:
Price,
5d. or 10 cts.



4514

Shawl
and
Travelling
Case.
One size:
Price,
5d. or 10
cents.



718

Mando-
lin
Cover
(Copy-
right).
One
size:
Price,
5d. or 10
cents.



717

Banjo
Cover
(Copy-
right):
2 sizes.
Medium
and
Concert
Grand.
Either
size,
5d. or 10
cents.



716

Guitar
Cover
(Copy-
right):
2 sizes.
Medium
and
Concert
Grand.
Either
size,
5d. or 10
cents.



3680

Ladies'
Hose-and-
Shoe-bag
(Copyr't).
One size:
Price,
5d. or 10
cents.



4291

Pattern for
be Used on
a Shop-
ping-bag
having
a Small In-
side Pocket
(Copyr't).
One size:
Price,
5d. or 10
cents.



703

Duster (To
be Used on
a Broom in
Dusting
Walls,
Pictures,
etc.)
(Copyright):
3 sizes.
Lengths of
Broom Head, 16, 18 and 20 In.
Any size, 5d. or 10 cents.



4800

Shoe-and-Slipper
Pocket (Copyright).
One size:
Price, 5d. or 10 cts.



4799

Soiled-Clothes
Bag
(Copyright).
One size:
Price,
6d. or 10
cents.



753

Bed-Room and Bed Slippers. 7 sizes, Foot
Lengths, 5 to 11 inches; or Shoe Nos. 5, 6,
11, 1, 4, 7 and 10. Any size, 5d. or 10 cents.



753



The Drum
in
Position.

DEAFNESS AND HEAD NOISES over-
come by Wilson's
Common Sense Ear-Drums, the
greatest invention of the age.
Simple, comfortable, safe and
invisible. No wire or string
attachments.

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Freehold Building, 60 Victoria St.,
Toronto Ont.

(Solo Agent for Canada).



1510

Tennis Racket
Cover.
One size:
Price, 5d. or 10 cts.



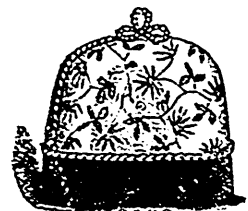
4857

Shoe-and-Slipper Bag
(To be Made with
Eight or Fewer Pockets)
(Copyright). One size:
Price, 5d. or 10 cts.



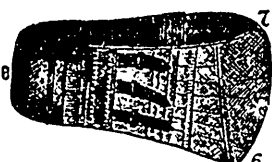
714

Pattern for Tea-Cozy
(Copyright).
One size:
Price, 5d. or 10 cents.



3108

Pattern for Tea-Cozy
(Copyright).
One size:
Price, 5d. or 10 cents.



Measurements, 8 to 9.

Abdominal Supporters—Giving support without pressure. For use in Pregnancy, Corpulency and all Abdominal Complaints.

COTTON, \$5. SILK, \$5.75. Sent per return mail, registered on receipt of price.

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Mothers!

If your child is ruptured, apply CHAS. CLUTHE'S Spiral Truss to heal rupture in a few weeks.

WRITE FOR QUESTION SHEET.

"EVER-READY" DRESS STAYS



(METAL TIPPED)

SUPERIOR TO ALL OTHERS!

ABSOLUTELY PERSPIRATION PROOF!

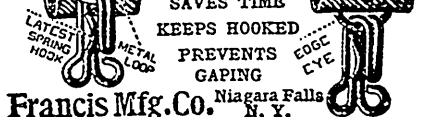
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For sale by all the Leading Dry Goods Houses throughout the Dominion.



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Francis Mfg. Co. Niagara Falls N. Y.

The very Shoe To Buy NOW . .

Made of French Calf, with pointed tip and heavy sole. In all sizes and widths, \$5.00. Every pair is guaranteed to outwear anything made of leather.

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L. A. STACKHOUSE, 124 King St. West, - - Toronto. Mention Delineator.

"Accordion Plaiting."

We do "Accordion Plaiting" any length up to 48 inches deep. 2c. per plain yard up to 25 inches deep. 4c. per plain yard over 25 inches deep. For skirts allow eight times the hip measurement (turn the hem in once and blind stitch it). Orders by mail or express promptly returned. The only place in Canada where the new "Accordion Plaiting" is done.

L. A. STACKHOUSE, 124 KING ST. W. ST (OPP. ROSSIN HOUSE).

Mention Delineator. Send for C circular.

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NOTICE OF SCRIPT NAME OF STEWART HARTSHORN ON LABEL AND GET THE GENUINE HARTSHORN

The Pansy Toilet Goods - Given Free. Ladies, Read This Through. Catalogue of Goods.



He—Fair Beauty, whence thy charms! She—From the Pansy Toilet Goods, ha-ha.

As we introduced our Toilet Goods in France and England with marked success, we are adopting the same system in the United States and Canada. We are going to place them on every lady's toilet table; when once there they will use no other. To do this we give you the first lot absolutely free, all we require is a small fee for advertising this offer, etc. No other firm does this, but it pays us eventually. For rapidity of shipment we have opened supply depots at the most convenient points: that for the United States on Main St., Buffalo; that for Canada at International Bridge, Ont. Our system is:

- 1st—From the adjoining list select any five articles, forward the list to either of the underneath addresses, and enclose one dollar and a half.
 - 2nd—Select any twelve articles and do likewise, enclosing three dollars.
 - 3rd—Order the entire list, enclosing \$5.
- Note—In offers 1 and 2 we except the Ladies' Silent Friend. In No. 3 we include all, giving \$19 for \$5.
- We cannot give more than one supply to one person.
- Write the address plainly and give name of county.
- | | |
|------------------------|-----------------------|
| United States Address: | Canadian Address: |
| Pansy Toilet Co., | Pansy Toilet Co., |
| Lock Box 231, | Lock Box 195 |
| Buffalo, | International Bridge, |
| N. Y. | Ontario. |
- References—First National Bank; Ontario Bank Bank of Hamilton.
- 27 Agents wanted in all Towns and Cities.

- No. 1—PANSY FACE BLEACH—Removes Sallowness, Moth Patches, Blackheads, Eruptions. \$1.50.
- No. 2—PANSY QUININE VITALIZER—Produces new growth of hair, restores gray hair to original color, prevents falling after sickness. \$1.
- No. 3—PANSY MOTH AND FRECKLE LION—Removes Freckles, Moths, Pimples. \$1.
- No. 4—PANSY DEPILOYATORY—Permanently Removes Hair; warranted harmless. \$1.
- No. 5—PANSY BUST FOOD—Warranted to develop Bust and Neck in one month. \$1.50.
- No. 6—PANSY WRINKLE DESTROYER—Is not a wash; is a new process; \$100 forfeit paid for any case of failure. \$2.
- No. 7—PANSY BLONDINE—Will turn the hair to a beautiful golden shade; harmless and does not stain. \$1.
- No. 8—SKIN AND MUSCLE TONE—Gives firmness to muscles of the face and removes loose and flabby appearance. \$1.
- No. 9—PANSY CURLIANE—Dampness has no effect; keeps hair and bangs curled for several days. 50c.
- No. 10—PANSY TOOTH POWDER—Unsurpassed for immediate effect; harmless. 25c.
- No. 11—PANSY FRAGRANTINE—You may have an offensive breath and not know it; others do. \$1.
- No. 12—PANSY LIQUID ROUGE—Rose Tint—Excels even nature. \$1.
- No. 13—PANSY BLOOD PURIFIER—Purifies the blood; acts on Liver and Kidneys. \$1.
- No. 14—PANSY LADIES' SILENT FRIEND—A Syringe which every lady should have, and the use of which promotes healthy complexion, and prevents nearly all blotches and blemishes. \$5.

ARMAND'S HAIR AND PERFUMERY STORE

411 YONGE AND 1 CARLTON STREETS,
 Telephone 2498. TORONTO, CANADA.
 Highest Awards at Paris, New York and Chicago, 1893.

Ladies' and Gentlemen's Fashionable Hair Goods.
 Armand's Latest Style Bang is a very handsome Fringe, made on entirely new principles, being feather-weight, made so as to be worn with or without parting. Naturally curly. (Obtained World's Fair Award.) Price of that handsome style is: Small size, \$3.50; medium, \$5.00; large, \$6.50.

MAIL ORDERS promptly attended to. When ordering, send sample of hair and amount, state size, and if it is for a round or long face. All goods will be exchanged if not suited. We only keep the best qualities and latest styles. We are designers of the *Monthly Fashion Plate* of New York. Ladies, if you want to be charmed, and save trouble and time to curl your own hair, get one of Armand's Latest Style of Bangs.

ALL LONG HAIR SWITCHES.

Beautiful fine hair, short stems, first quality, prices low.

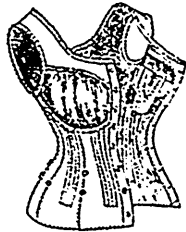
16 inches long hair	\$3 00
18 " "	4 00
20 " "	5 00
22 " "	6 00
24 " "	7 00
26 " "	8 00
28, 30 " "	10 00

We do not keep second or third quality hair.

HAVE YOU PREMATURE GREY HAIR?

Use Armand's Instantaneous Grey Hair Restorer. Easy to apply. Harmless as water. Retains its color for a month. Best grey hair restorer in the world. Analyzed and prize awarded at the World's Fair. Ten different colors and shades. Wonderful natural color—will not turn green, pink or blue. Old or young. Have you grey hair?—use it, and it will make you look and feel from five to fifteen years younger. Price, \$3.00, or 2 for \$5.00. If the color is to be restored one bottle will last you six months. When ordering, please send sample of hair and amount. Write your address plainly.

THE AMERICAN CORSET and DRESS REFORM CO.
 316 Yonge Street, Toronto.



SOLE AGENTS
 JENNERS-MILLER and
 Lequopise Walsts,
 Made to Order.
 Puritan Shoulder Braces,
 Abdominal Supporters,
 Ypsibanti Union Suits.
FINE CORSETS
 Made to Order.
 Agents Wanted.

Bradstreet Mercantile Agency

OFFICES IN THE PRINCIPAL CITIES OF THE UNITED STATES, CANADA, THE EUROPEAN CONTINENT, AUSTRALIA, AND IN LONDON, ENGLAND.

The Bradstreet Company is the oldest and, financially, the strongest organization of its kind—working in one interest and under one management—with wider ramifications, with more capital invested in the business, and it expends more money every year for the collection and dissemination of information than any similar institution in the world. Toronto Office: 36 Front Street East and 27 Wellington Street East.

THOS. C. IRVING, SUPERINTENDENT.
 CHAS. F. CLARK, PRESIDENT.
 ED. S. RANDOLPH, TREASURER.

BOTANIC GOLDEN HEALTH PELLET!
 THE GREAT BLOOD PURIFIER!!

Cleanse the Blood and Health will follow swiftly and surely!!

Invaluable in Indigestion, Constipation, Piles, Sick Headaches, Salt Rheum, Pimples on the Face, Rheumatism, Kidney and Liver Troubles.

5 Boxes for \$1.00

Pamphlet containing valuable information mailed free to any address.

D. L. THOMPSON, Homoeopathic Pharmacist,
 394 Yonge St., Toronto.

CONSUMPTION

Valuable treatise and two bottles of medicine sent free to any sufferer. Give Express and Post Office address. T. A. SLOCUM & CO., 136 West Adelaide Street, Toronto, Ont.

SUPERFLUOUS HAIR

Successfully removed and destroyed by persevering treatment with **CAPILLERINE.**

Positively harmless; hair disappears like by magic. It super-saturates electrolytically, everything in the market of hair. It is not painful, a child can use it. Price, \$1.50 per bottle; sent by post, securely sealed from observation, \$1.65.

CAPILLERINE has been awarded at the World's Columbian Exposition, Chicago, 1893, and has first award obtained.

IS YOUR HAIR FALLING OUT?

Use Armand's Eau de Cologne-Cantharids, \$1.00, with Brilliantine, \$1.50. I will set your hair falling out in one or two weeks, restores all the old hair, invigorates the hair polish, and help you over the drift.

Be commended by the highest authorities. It never falls. Hundreds of our customers use it. Sent anywhere in Canada or United States.

Finger Puffs, per set of three, \$2.50.
 Pin Curls, 50c, 75c, and \$1.00—hair to fill out the coiffure.

Hair Nets, all the fashion just now. Res Hair Net, 20c, each, 3 for 50c. (with elastics for back of hair). Silk Net, 10c, 15c, and 20c, 3 for 50c. Imitation Hair, 10c, each, for 2c. Send sample of your hair.



J. TRANCLÉ-ARMAND & CO.

Manufacturers, Importers and Dealers in
 Fine Hair Goods, Hair Preparations, Perfumery.
 Largest Establishment in America.
 411 YONGE and 1 CARLTON STREETS, Toronto, Ont., Can.
 Telephone 2498.

ANSWERS TO CORRESPONDENTS.

(Continued).

MARIE R.—Directions for conducting a wooden wedding, including a form of invitation, apartment and table decorations, menu, etc., are contained in "Weddings and Wedding Anniversaries," which we publish at 6c. or 15 cents.

BERTHA—Wedding rings are not, as a rule, worn by American men.

CAPT. ROSS—It is a general rule that whenever a man bestows attentions upon a woman involving expenditure, he defrays all expenses.

DOTIE—A tonic for the hair in which sage tea is one of the ingredients is mentioned in "Around the Tea-Table" in the November DELINEATOR. Elder-flower water is a good lotion for removing tan and sunburn.

AQUA ALEA—A lady precedes a gentleman in passing to a seat in a church or other public place. Both business and visiting cards may be engraved, but the forms used for them differ widely. A gentleman lifts his hat with the hand farther from the lady saluted. It is perfectly good form to invite a gentleman to call, even if he does not intimate a desire to do so; and although a hostess need not repeat her invitation after each visit, she may say she would be glad to see her visitor again. It is immaterial as to who speaks first, the lady or the gentleman; circumstances must decide that point.

DANSY DEAN—Rice powder— *poudre de riz* —for the face may be obtained at most drug stores. As the Henrietta dress that has been stained by fruit acid is of a delicate hue, it would be wise to submit it to a seamer, since all the methods for removing fruit stains with which we are acquainted would be likely to injure the color.

TWIN SISTERS—Read the articles on "Fashionable Hair-Dressing," and "Useful Christmas Gifts," in the December DELINEATOR.

Relief in Six Hours.—Distressing Kidney and Bladder diseases relieved in six hours by the "GREATSON'S AMERICAN KIDNEY CURE." This new remedy is a great surprise, on account of its exceeding promptness in relieving pain in the bladder, kidneys, back and every part of the urinary passages in male or female. Sent prepaid on receipt \$1.00, by S. G. DETMOR, 41 Church Street, Toronto.



REMINGTON STANDARD TYPEWRITER
 George Bengough,

45 ADELAIDE ST. E., TORONTO, ONT.
 TELEPHONE 1207.

Machines rented for office use or practice. Operators supplied. Situations procured for eminent operators without charge to them or employers.

LADIES, SAVE MONEY!

BY TAKING OR SENDING YOUR FEATHERS TO

HERMAN & CO., 126 King St. W., TORONTO.

Who curl Tips, plain at - - 5c. each.
 " " P.O.W. - - 15c. per pair.
 " " Long Feathers plain, at 10c. e. ea.
 " " " P.O.W., " 15c. each.
 Who Dye Tips any 1 color and curl at - 10c. each.
 " " Long Feathers any 1 color and curl, 20c. each.
 On P.O.W. curl, same difference as above.
JET, INC.—Plats, 10c. each; 2c. for two; \$1.00 per doz. Tips, 10c. each; 15c. for two; 6c. per doz.
 Shading in all styles and color combinations at the Lowest Prices.

When sending money, add to the amount due for work, 1c. per ounce postage, for the return of Parcel, and 1c. for receipt on (not less than 10c. total, as we cannot pack feathers as closely as if cutting as before.)

DISCOUNT TO THE MILLINERY TRADE.

POSITIVELY CURES PIMPLES, BLOTCHES
 Boils, Lezema, Salt Rheum, Blackheads, Ringworm, Scrofula, Erysipelas, and all eruptions of the skin. They give a delicate complexion. Do not should be about them. Perfectly harmless.

WESLEY R. HOAR, - CHEMIST
 238 YONGE ST., TORONTO
 2c. a box. Mailed for 4c. Sold by all druggists, or sent direct, postage paid on receipt of price; stamps taken. Please mention this paper.

THE DELINEATOR.

ON this page is illustrated an assortment of our Latest Styles of Patterns for

CAPES

for Ladies' and Misses' Wear, an inspection of which by our readers is invited. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the numbers, and sizes (or ages) desired.

The Butterick Publishing Co.
(LIMITED),

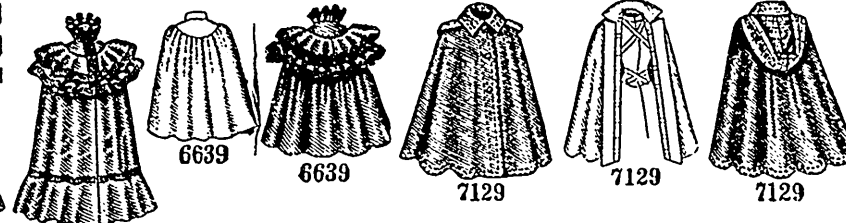


Ladies' Cape (Known as the Tourist Cape) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Cape (To be Made With or Without a Ripple Collar having Tab-Front Ends) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Double Cape (The Upper Cape to be Made with Square or Round Corners) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Cape (To be Made in Three-Quarter or Shorter Lengths) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Cape (For Driving, Travelling, Golf and General Outdoor Wear) (Known as the Glangarry or Cawdor Cape) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Triple Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Misses' Cape (For Driving, Travelling, Golf and General Outdoor Wear) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Ladies' Cape (To be Made With or Without a Center Seam) (Suitable for Astrakhan, Fur, Plush and Other Heavy Fabrics) (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Wrap (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Wrap (Known as the Reefer Cape) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Cape, with Reverse and Tab-Fronts (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cts.



Ladies' Cape, with Yoke (To be Made With or Without Tabs) (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Circular Double Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Cape-Wrap (For Astrakhan, Fur, Plush and other Heavy Fabrics) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Cape, with Seam at the Side. (For Cloth, Astrakhan, Plush and Fur) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Circular Triple Cape, with Medici Collar (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Ruffled Cape, with Yoke (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Cape (Suitable for Astrakhan, Fur, Plush and Other Heavy Fabrics) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

Misses' Double Cape (Known as the Tourist Cape) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



Misses' Cape (Copyright): 7 sizes. Ages, 10 to 15 years. Any size, 1s. or 25 cents.

Ladies' Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Misses' Cape (Copyright): 5 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.

Misses' Cape (Suitable for Astrakhan, Fur, Plush and Other Heavy Fabrics) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.

On this and the succeeding page are illustrated some

Patterns of Sleeves

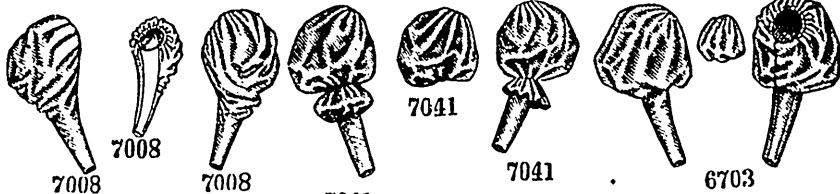
For Ladies, Misses And Children.

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.

To Measure for a Lady's Sleeve:—Put the Measure around the Muscular Part of the Upper Arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—not too tight.

Take the Measure for Misses' and Little Girls' Patterns the same as for Ladies'. In ordering, give the Ages also.

The Butterick Publishing Co. (INCORPORATED),



7008
Ladies' Medium-Size Two-Seam Leg-o'-Mutton Dress Sleeve, with Slight Fullness at the Elbow (To be Made with Gathers or Box-Plaits at the Top and With or Without a Fitted Lining) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

7041
Ladies' Dress Sleeve (To be Made with One or Two Puffs or with a Puff and Frill) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

6703
Ladies' Dress Sleeve, with Full Puff (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

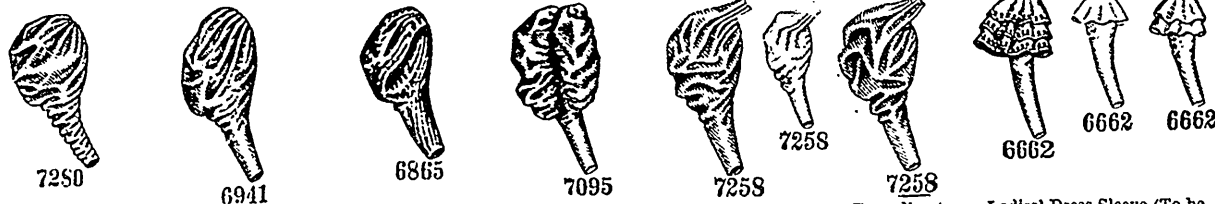


6856
Ladies' Leg-o'-Mutton Dress Sleeve With Fitted Lining that may be Omitted) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

7055
Ladies' One-Seam Large Leg-o'-Mutton Dress Sleeve, with a Puff or Balloon Effect in the Upper Part and a Fitted Lining (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

6687
Ladies' Medium-Size Leg-o'-Mutton Dress Sleeve, with Two Seams (To be Made With or Without a Fitted Lining) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

7236
Ladies' Two-Seam Leg-o'-Mutton Sleeve. (With Lining) (To be Gathered or Plaited at the Top. (For Outside Garments) (Copyright) 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



7250
Ladies' Mousquetaire Dress Sleeve (With Fitted Lining) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

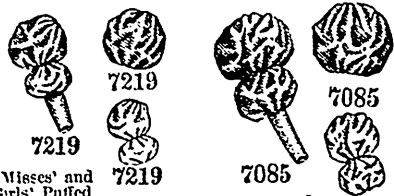
6941
Ladies' One-Seam Leg-o'-Mutton Dress Sleeve (To be Made With or Without a Fitted Lining) (Copyright): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cts.

6865
Ladies' Leg-o'-Mutton Sleeve and Lining (For Outside Garments) (Copyright): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cts.

7095
Ladies' Leg-o'-Mutton Dress Sleeve (In Butterfly Effect) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

7258
Ladies' Dress Sleeve, Extending to the Neck and having a Fitted Lining (Known as the Raglan Sleeve) (To be Gathered or Plaited) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

6662
Ladies' Dress Sleeve (To be Made with One, Two or Three Circular Caps) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



7219
Misses' and Girls' Puffed Dress Sleeve (To be Made Up as a Single-Puff Short Sleeve or as a Double-Puff Long or Elbow Sleeve) (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cts.

7085
Ladies' Puffed Dress Sleeve (To be Made Up as a Single-Puff Short Sleeve or as a Double-Puff Long or Elbow Sleeve) (Copyright): 7 sizes. Arm measures, 9 to 15 ins. Any size, 5d. or 10 cents.



7304
Misses' and Girls' Dress Sleeve, Extending to the Neck, and having a Fitted Lining (Known as the Raglan Sleeve) (To be Gathered or Plaited) (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.

7190
Misses' and Girls' One-seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining) (The Upper Part to be Gathered or Plaited) (Copyright): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

6869
Misses' and Girls' Dress Sleeve (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



6826
Misses' and Girls' Dress Sleeve, with Circular Puff (Copyright): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

6948
Misses' and Girls' One-Seam Leg-o'-Mutton Dress Sleeve (To be Made With or Without a Fitted Lining) (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.

7036
Misses' and Girls' Dress Sleeve, with Puff Extending to the Elbow (Copyright): 6 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cts.

4056
Misses' and Girls' Dress Sleeve, in Very Full Bishop Style (With Fitted Lining) (Copyright): 6 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



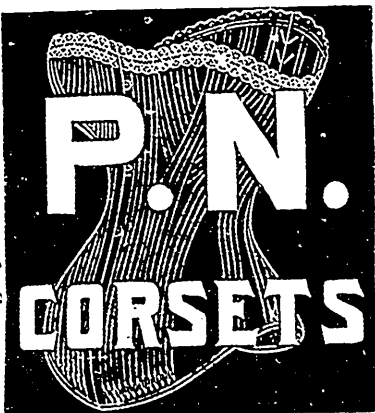
7232
Misses' and Girls' Two-Seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining) (Copyright): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

6538
Misses' and Girls' Dress Sleeve, with Ripple Cap, which may be Omitted (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.

6704
Misses' and Girls' Dress Sleeve, with Full Puff (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.

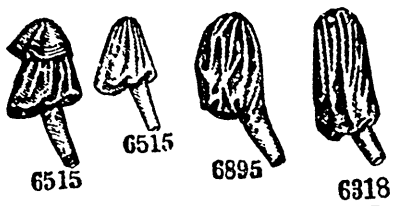
6501
Misses' and Girls' Dress Sleeve (For Outside Garments) (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.

ASK TO SEE



Highly Recommended.

For Sale by Dealers Everywhere.



6515 Ladies' Dress Sleeve, with Ripple Cap (Which may be Omitted) (Copy'r): 7 sizes. Arm meas., 9 to 15 inches. Any size, 5d. or 10 cts.

6515 Ladies' Dress Sleeve (Known as the French Elbow) (Copy'r): 7 sizes. Arm meas., 9 to 15 inches. Any size, 5d. or 10 cts.

6895 Ladies' Dress Sleeve, with Puff Extending Below the Elbow (Copy'r): 7 sizes. Arm meas., 9 to 15 inches. Any size, 5d. or 10 cts.

6318 Ladies' Dress Sleeve, with Puff Extending Below the Elbow (Copy'r): 7 sizes. Arm meas., 9 to 15 inches. Any size, 5d. or 10 cts.



7160 Ladies' Puffed Dress Sleeve (In Five Sections) (Copy'r): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

6261 Ladies' Bishop Dress Sleeve (To be Made with Straight or Reversed Cuff) (Copy'r): 7 sizes. With or without a Fitted Lining) Arm measures, 9 to 15 inches. (Copy'r) 7 sizes. Any size, 5d. or 10 cents.

6896 Ladies' Shirt Sleeve, with Straight or Reversed Cuff (Copy'r): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

6896 Ladies' Shirt Sleeve, with Straight or Reversed Cuff (Copy'r): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



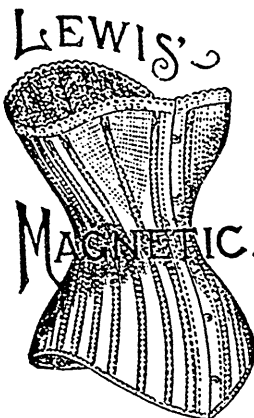
7111 Misses' and Girls' One-Seam Large Leg-o'-Mutton Dress Sleeve, with a Puff or Balloon Effect in the Upper Part and a Fitted Lining (Copy'r): 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.

7111 Misses' and Girls' One-Seam Large Leg-o'-Mutton Dress Sleeve, with a Puff or Balloon Effect in the Upper Part and a Fitted Lining (Copy'r): 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.

7086 Ladies' Dress Sleeve, with Ruffle-Covered Bell Cap (That may be Used as a Cap Sleeve) (Copy'r): 7 sizes. Arm measures, 9 to 15 ins. Any size, 5d. or 10 cents.

7086 Ladies' Dress Sleeve, with Ruffle-Covered Bell Cap (That may be Used as a Cap Sleeve) (Copy'r): 7 sizes. Arm measures, 9 to 15 ins. Any size, 5d. or 10 cents.

The Lewis Magnetic Corset is Superior to All Others.



It is mechanically constructed upon scientific principles, symmetrical in shape and unique in design. Each section of the corset is so formed as to maintain the vertical lines of the body, and readily conforms to the figure of the wearer. It is stayed with strips of highly-tempered spring-ribbon steel, which is superior to any other boning material owing to its flexibility, smoothness and durability. Each steel (or stay) is nickel-plated, highly polished and guaranteed not to corrode, metal-tipped to prevent the ends cutting through the fabrics.

The steels (or stays) are inserted in separate pockets, and can be removed or replaced at pleasure, and are so distributed as to afford the necessary support to the spine, chest and abdomen, while at the same time so pliable that they yield readily to every movement of the body, thus assuring constant comfort to the wearer. Ladies who, after giving them a fair trial, should not feel perfectly satisfied, can return them to the merchant from whom they were purchased, and have their money refunded. See that the name "Lewis Magnetic Corset" is stamped on each pair, without which none are genuine.

MANUFACTURED ONLY BY THE

Crompton Corset Co., 78 York St., Toronto, Ont.

CONSUMPTION.

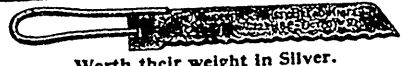
Valuable treatise and two bottles of medicine sent Free to any Sufferer. Give Express and Post Office address. T. A. SLOCUM & CO., 186 West Adelaide Street, Toronto, Ont.



I am going home with a dozen of **BABY'S OWN SOAP.**

If that man has cheated me with any of the nasty imitations, mother will send me back with it.

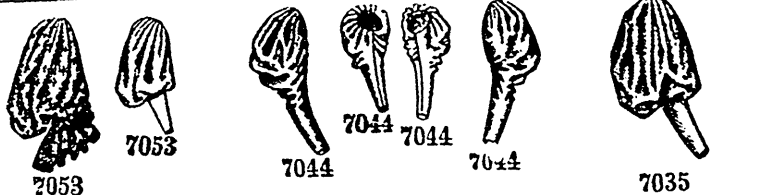
Christy Knives.



Agents Wanted.

Worth their weight in Silver. **CHRISTY KNIFE CO.** 30 Wellington St. E., TORONTO.

Bread Knife
Carving Knife
Paring Knife **3**
ONE DOLLAR, Per Mail (postpaid).



7053 Ladies' House-Dress Sleeve, with Puff Extending Below the Elbow, and a Ruffle (That may be Omitted) (Copy'r): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cents.

7053 Ladies' House-Dress Sleeve, with Puff Extending Below the Elbow, and a Ruffle (That may be Omitted) (Copy'r): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cents.

7044 Ladies' One-Seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining) (The Upper Part to be Gathered or Pleated, as Preferred) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

7044 Ladies' One-Seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining) (The Upper Part to be Gathered or Pleated, as Preferred) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

7044 Ladies' One-Seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining) (The Upper Part to be Gathered or Pleated, as Preferred) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

7035 Ladies' Dress Sleeve, with Puff Extending to the Elbow (Copy'r): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cents.



6598 Ladies' Large Leg-o'-Mutton Sleeve (With Lining) (For Outside Garments) (Copy'r): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cents.

6773 Ladies' Dress Sleeve, with Circular Puff (Copyright): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cents.

7209 Ladies' Bishop Dress Sleeve (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

6334 Ladies' Dress Sleeve (To be Made with One, Two or Three Caps) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

6334 Ladies' Dress Sleeve (To be Made with One, Two or Three Caps) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

6334 Ladies' Dress Sleeve (To be Made with One, Two or Three Caps) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



7091 Misses' and Girls' Dress Sleeve, with Ruffle-Covered Bell Cap (That may be Used as a Cap Sleeve) (Copyright): 8 sizes. Ages, 4 to 16 yrs. Any size, 5d. or 10 cents.

7091 Misses' and Girls' Dress Sleeve, with Ruffle-Covered Bell Cap (That may be Used as a Cap Sleeve) (Copyright): 8 sizes. Ages, 4 to 16 yrs. Any size, 5d. or 10 cents.

6567 Misses' and Girls' Dress Sleeve (To be Made with One, Two or Three Caps) (Copyright): 8 sizes. Ages, 4 to 16 yrs. Any size, 5d. or 10 cents.

7157 Misses' and Girls' Dress Sleeve (To be Made with One, Two or Three Caps) (Copyright): 8 sizes. Ages, 4 to 16 yrs. Any size, 5d. or 10 cents.

6721 Misses' and Girls' Large Leg-o'-Mutton Sleeve (With Lining) (For Outside Garments) (Copy'r): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

THE BUTTERICK CUTLERY.

Order these Goods by Numbers, Cash with Order. Cutlery, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be remitted with the order. Rates by the Gross furnished on application. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.

THE CHAMPION CHEAP SCISSORS.

Made of English Razor Steel, full Nickel-Plated, and Neatly Finished.

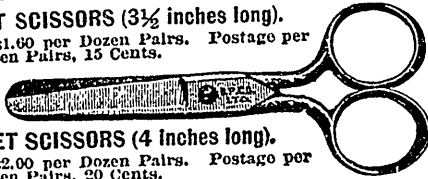


No. 11.—LADIES' SCISSORS (5½ inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 12.—POCKET SCISSORS (3½ inches long).

20 Cents per Pair; \$1.60 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

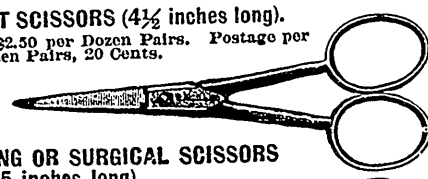


No. 13.—POCKET SCISSORS (4 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 14.—POCKET SCISSORS (4½ inches long).

30 Cents per Pair; \$2.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.



No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

No. 17.—SEWING MACHINE SCISSORS and THREAD-CUTTER (4 inches long).

(With Scissors Blades 1¼ inch long, having File Forcep Points to catch and pull out thread ends.)

35 Cents per Pair; \$3.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.



No. 18.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (4½ inches long).

25 Cts. per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 19.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (5½ inches long).

35 Cts. per Pair; \$3.00 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

No. 20.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (6½ inches long).

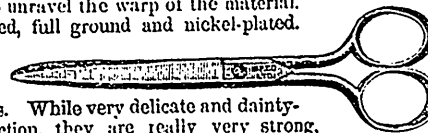
50 Cts. per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 30 Cts.

The "Ideal" Skeleton-Frame Silk Scissors.

These Scissors are made of the finest English Razor Steel, and are designed especially for Cutting Silk and other fine fabrics in such a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated.

Being extra hard tempered, they will retain their cutting edge for many years.

While very delicate and dainty-looking in construction, they are really very strong, which makes them Ideal light-cutting Scissors.



No. 26.—(4¾ inches long).

40 Cts. per Pair; \$3.75 per Dozen Pairs. Postage per Dozen Pairs, 10 Cts.

No. 27.—(5¾ inches long).

50 Cts. per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cts.

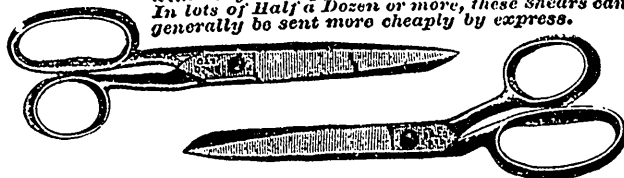
No. 28.—(6¾ inches long).

60 Cts. per Pair; \$5.25 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

Rates by the Gross furnished on application.

FIRST QUALITY STRAIGHT & BENT SHEARS.

Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment. In lots of Half a Dozen or more, these Shears can generally be sent more cheaply by express.



No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7¾ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7¾ inches long).

With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.

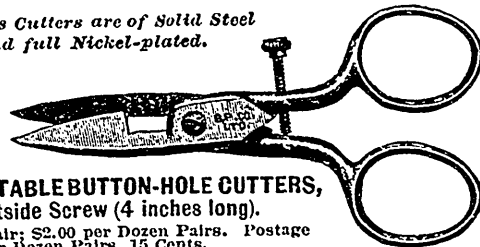
75 Cents per Pair; \$6.50 per Dozen Pairs.

No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9¾ inches long).

(With Patent Adjusting Spring, as in No. 21.) \$1.00 per Pair; \$9.00 per Dozen Pairs.

The Banner Button-Hole Cutters.

These various Cutters are of Solid Steel throughout and full Nickel-plated.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).

25 Cents per pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

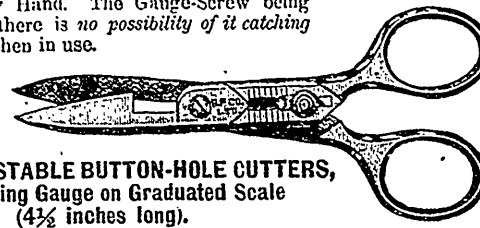
No. 1.—In these Cutters the size of the Button-Hole to be cut is regulated by an Adjustable Screw, so that Button-Holes can be cut of any size and of uniform length.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

No. 2.—These Cutters are of English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is no possibility of it catching on the goods when in use.



No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4½ inches long).

75 Cts. per Pair; \$6.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 3.—These Cutters are of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

If the above Cutlery cannot be obtained from the nearest Butterick Pattern Agency, send your Order, with the Price, direct to Us, and the goods will be forwarded, prepaid, to your Address.

THE DELINEATOR PUBLISHING CO. OF TORONTO [Limited], 33 Richmond Street, W., Toronto, Ontario, Canada.

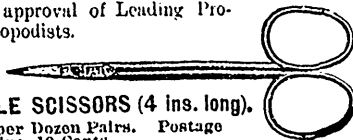
THE BUTTERICK CUTLERY.

(CONTINUED.)

The Butterick Manicure Implements.

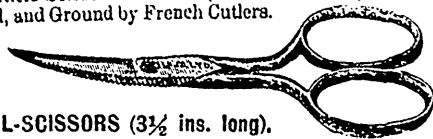
The goods here offered are Low-Priced, and of High Quality and Superior Designs, having the approval of Leading Professional Manicures and Chiropodists.

No. 4.—MANICURE CUTICLE SCISSORS (4 ins. long).
50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.



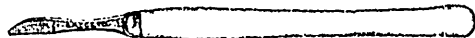
No. 4.—These Cuticle Scissors are of English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

No. 5.—BENT NAIL-SCISSORS (3½ ins. long).
50 Cts. per Pair; \$4.50 per Doz. Pairs. Postage per Doz. Pairs, 10 Cts.



No. 5.—These Bent Nail-Scissors are of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.

No. 6.—CUTICLE KNIFE (With Blade 1½ inch long).
35 Cents per Knife; \$3.00 per Dozen. Postage per Dozen, 10 Cents.



No. 6.—The Handle of this Cuticle Knife is of White Bone, and the Blade is of Hand-forged English Razor Steel, the connection being made with Aluminum Silver under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3¼ inches long).
35 Cents per File; \$3.00 per Dozen. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2¼ inches long).
50 Cents per Knife; \$4.50 per Dozen. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

TRACING WHEELS.

These Articles we Specially Recommend as of Superior Finish and Quality.



No. 31.—SINGLE TRACING WHEEL.
15 Cts. per Wheel; \$1.00 per Dozen Wheels; \$10.00 per Gross. Postage per Dozen Wheels, 20 Cents.



No. 32.—DOUBLE TRACING WHEEL.
20 Cts. per Wheel; \$1.25 per Dozen Wheels. Postage per Dozen Wheels, 20 Cents.



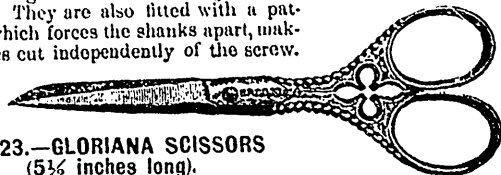
No. 33.—DOUBLE ADJUSTABLE TRACING WHEEL.
25 Cts. per Wheel; \$1.60 per Dozen Wheels. Postage per Dozen Wheels, 25 Cents.

Order by Numbers, cash with order. Ordered at the retail or single-pair rate, these Goods will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be sent with the order. Rates by the gross furnished on application. Dozen Rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross. If the Goods cannot be procured from the nearest Butterick Pattern Agency, Send your Order, with the Price, direct to Us, and the Goods will be forwarded, prepaid, to your address.

THE DELINEATOR PUBLISHING CO. OF TORONTO [Limited], 33 Richmond Street, W., Toronto, Ontario, Canada.

Scissors for the Work-Basket.

The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickel-led Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.



No. 23.—GLORIANA SCISSORS
(5½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-Plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.



No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS (4 inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

The Embroidery Scissors are made of English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Nécessaire* and Companion.



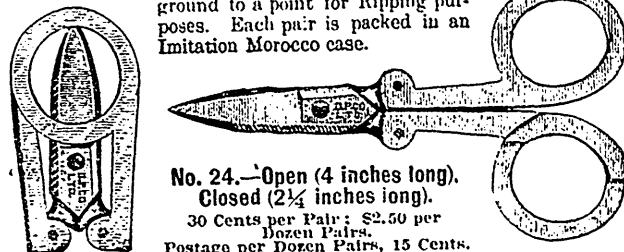
No. 9.—EMBROIDERY SCISSORS (3½ inches long).

20c. per Pair; \$1.60 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

No. 10.—EMBROIDERY SCISSORS (2½ inches long).

15c. per Pair; \$1.25 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

The combined Folding Pocket, Nail and Ripping Scissors are made of the finest grade of German Steel, full Nickel-plated. The Handles are hinged on the Blades so as to fold when not in use. The inside of the Handle contains a phosphor-bronze Spring, which keeps the blades firm when open, making an indispensable pair of Pocket Scissors. The Blades are filed on each side for Manicure purposes, and are ground to a point for Ripping purposes. Each pair is packed in an Imitation Morocco case.



**No. 24.—Open (4 inches long).
Closed (2¼ inches long).**

30 Cents per Pair; \$2.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

Rates by the Gross furnished on application.

Lamp-Wick Trimmers.



No. 29.—LAMP-WICK TRIMMERS (5½ ins. long).

35 Cts. per Pair; \$3.00 per Doz. Pairs. Postage per Dozen Pairs 30 Cts.

No. 29.—These Trimmers are carefully designed to trim wicks evenly, and are of fine steel, full nickel-plated and neatly finished.

Holiday Headquarters!



OVER twenty distinct stores under one roof, representing all kinds of goods that sell well together, and scattered over five acres of selling space. For months we've kept Christmas in mind, buying and preparing for it all the time, and planning constantly to make this store the most attractive and convenient place in Canada to do your Holiday shopping. We're ready now with complete assortments of:

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| Banjos | Floor Croquet Sets | Japanese Table Drapes | Plush Albums | Silver Butter Dishes |
| Banquet Lamps | Fur Capes | Ladies' Secretaries | Picture Books | Silver Trinket Trays |
| Boys' Own Annual | Furniture | Lemonade Sets | Rattan Chairs and Rockers | Silver Sugar Jowls |
| Boys' Tool Chests | Gents' Combina'n Cabinets | Leather Dressing Cases | Silver Ring Stands | Silver Cruets |
| Bar-telle Boards | Guitars | Ladies' Gold Watches | Silver Cups and Saucers | Silver Smoking Sets |
| Bicycles | Reading Lamps | Ladies' Gold Rings | S. Cologne Bottle-Holders | Silver Card Receivers |
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| Concertinas | Gold Brooches | Mantel Clocks | Silver Salt Sets | Silver Padding Dishes |
| Celluloid Dressing Cases | Gold Watch Chains | Music Stands | Silver Manicure Sets | Silver Cake Baskets |
| Collar and Cuff Boxes | Gents' Gold Rings | Music Cabinets | Silver Colanders | Silver Napkin Rings |
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| Fancy Parlor Tables | Individual Breakfast Sets | Men's Slippers | Silver Dusters | Table Lamps |
| Flutes | Japanese Paper Knives | Onyx Tables | Silver Shaving Cups | Travelling Cases |
| Fountain Pens | Japanese Vases | Oak Dressing Cases | Silver Fern Cups | Table Croquet Sets |
| Fancy Inkstands | Japanese Tea Sets | Opera Glasses | Silver Blotters | Tennyson's Poems |
| Fish Sets | Japanese Plaques | Piano Lamps | Silver Clothes Brushes | Viollins |
| Fancy Glass Jewel Cases | Japanese 5 o'clock Tea Sets | Pedestals | Silver Hair Brushes | Writing Desks |
| Fancy Perfume Bottles | | Plush Dressing Cases | | |

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