

CHRISTMAS NUMBER.

VOL. XLVII

THE Delineator

A JOURNAL

of

FASHION.

CULTURE

and

FINE ARTS.



A MOTHER-GOOSE PARTY, BY MARIE GLODEN, DESCRIBED IN THIS NUMBER.

CERARD'S GIFT, A CHRISTMAS STORY BY CHRISTIAN REID, COMPLETE IN THIS NUMBER.

CANADIAN EDITION

Identical with that issued by THE BUTTERICK PUBLISHING Co. (Ltd.), 7 to 17 West 15th Street, New York.

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BY

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DECEMBER.

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1896.

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Toronto Saturday Night

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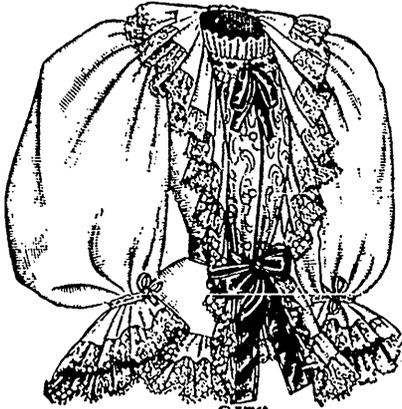
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CONTENTS

TEA-JACKETS AND MATINEES.	680
FASHIONABLE SLEEVES, COLLARS AND GIRDLES. 682 and 801	
EVENING WAISTS, WRAPS, ETC.	685
HOUSE FURNISHING AND DECORATION.	687
FANCY COLLARETTES AND MUFFS.	689 and 808
LADIES' FASHIONS. (Illustrations and Descriptions.)	691-735
STYLES FOR MISSES AND GIRLS.	736-749
(Illustrations and Descriptions.)	
STYLES FOR LITTLE FOLKS. (Illustrations and Descriptions.)	750-752
STYLES FOR MEN AND BOYS. (Illustrations and Descriptions.)	752-757
STYLES FOR DOLLS. (Illustrations and Descriptions.)	758-760
ILLUSTRATED MISCELLANY.	761-770
NETTING. (Illustrated.)	771
ECCLESIASTICAL EMBROIDERY.—No. 6.	
Emma Haywood.	772
FASHIONABLE DRESS GOODS.	773
SEASONABLE TRIMMINGS.	775
A MOTHER-GOOSE PARTY. Marie Gloden.	776
LACE-MAKING. (Illustrated.)	777
MILLINERY.	778

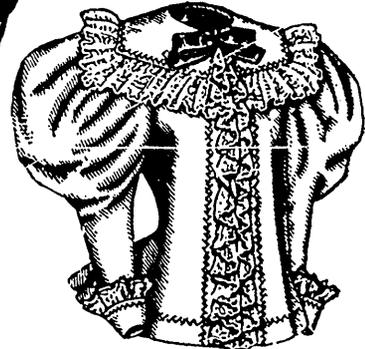
GERARD'S GIFT: A TALE OF CHRISTMAS	
Christian Reid.	785
THE FLOWER GARDEN. E. C. Vick.	788
KNITTING. (Illustrated.)	790
TATTING. (Illustrated.)	791
CROCHETING. (Illustrated.)	792
WHAT WE TALK ABOUT. Helen Norton.	793
CHRISTMAS ON THE SLY. Lucia M. Robbins.	794
TOBOGGANING STYLES. (Illustrated)	796
AMERICAN MOTHERS AND DAUGHTERS.	
Mary Cadwalader Jones.	799
FANCY STITCHES AND EMBROIDERIES.	
Emma Haywood.	804
SIX IMPORTANT DAYS IN A WOMAN'S LIFE. III.	
Maude C. Murray-Miller.	805
SEASONABLE COOKERY. Blair.	808
WOMEN PIONEERS. A. B. Longstreet.	810
MEN'S AND BOYS' LOUNGING AND INVALID GOWNS.	812
THE CHRISTMAS TEA-TABLE. Ed. S. Witherspoon.	814
AMONG THE NEWEST BOOKS.	815
DESIGN IN SMOCKING.	816



8476



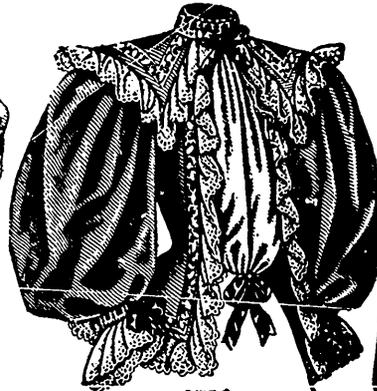
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(For Descriptions see Pages 747 and 748.)

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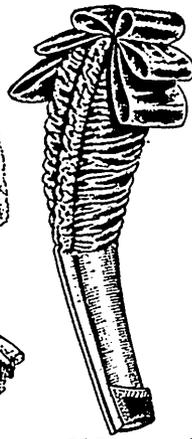
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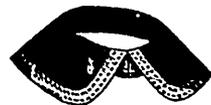
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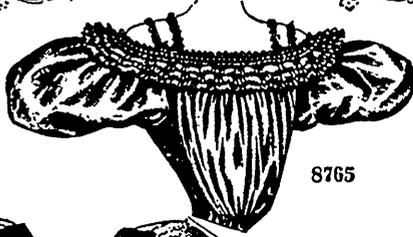
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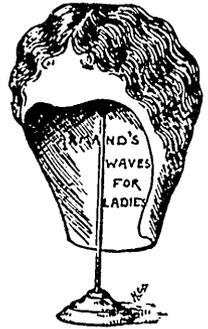
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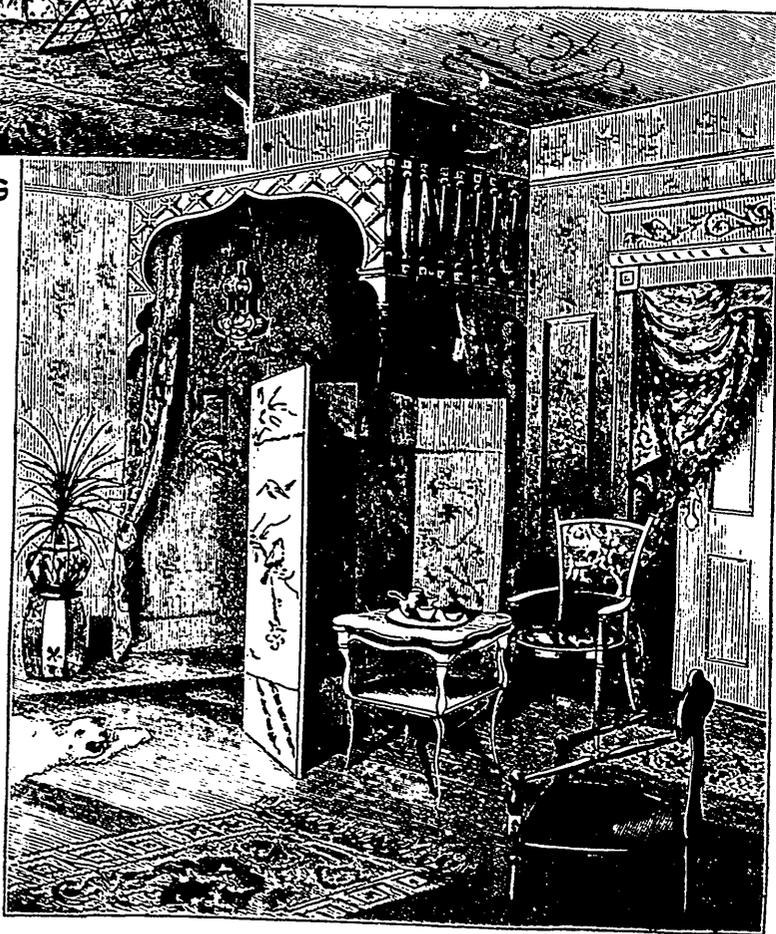
A Moorish lamp might be added, with good effect.

In the picture given below a more elaborate arrangement is shown. A square, canopy-like construction in light woodwork, with a spindle grille on one side and a slender supporting column at the corner, is built into the corner of the room. Curtains of figured velvet drape its sides and a quaintly-shaped lamp swings from the center of the Moorish arch forming its front. A porcelain stand supporting a jardinière containing a palm is placed at the left. The floor is of polished light wood and Oriental mats and, a white bear rug with a head lie upon it. A figured tapestry drapery is hung in the doorway, near which is stationed an upholstered chair matching the drapery. A polished cherry chair in an odd shape is also introduced. An oak tea-table supporting a china service stands near a tall folding screen, which partially shuts off the corner from the remainder of the apartment. In this instance the screen is covered with silk bearing painted Japanese figures, but a bamboo screen covered with plain or figured China or India silk might replace it. Easy chairs or a divan may be placed in the recess, or a bookcase or shelves may occupy this space. Foyer halls are favorable to arrangements of this character.

A very effective drapery for doors and other purposes may be made of burlap, now obtainable in a variety of colors and tones. If desired, a decoration in gilt may be stencilled upon the burlap. Walls may also be hung with plain burlap, a frieze being stencilled above the picture moulding. Panels may be made upon

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With the aid of well-chosen draperies and stuffs for pillows and a few odd bits of furniture, a cosy corner of Oriental luxuriance may be created at comparatively small cost. Remnants of hangings of Eastern manufacture are always procurable and one has but to select them with taste in order to accomplish the desired result. Such a corner may be arranged in a library or sitting-room. Suggestions for it will be found in the above engraving. The walls are hung with dull-red paper showing a design in a lighter tone, the color forming a favorable background for the drapery. A cherry pole is fastened across the corner of the room and over it is draped an Oriental figured cotton cloth, the ground of which is yellow and the design in dull-red and blue. The settle is built to fit into the corner and has a high back, here concealed by the dull-red velours drapery which hangs across the angle and bears in its center a tapestry panel. The settle seat is covered with velours, draped with a valance of the figured stuff and well supplied with pillows covered with various Oriental fabrics showing dull-blue, red, yellow and green tones. A wrought-iron rack for periodicals stands at one end of the settle and in front of it is a Turkish table on which rests a coffee service. This accessory emphasizes the Oriental air of the retreat. A cuckoo clock on the wall tells the hour and an Oriental rug overspreads the green two-toned carpet.



burlap-covered walls with fancy wood or gilt mouldings, a decoration being painted or stencilled in each panel.

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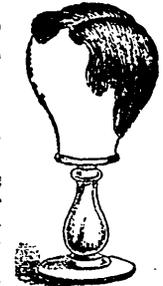
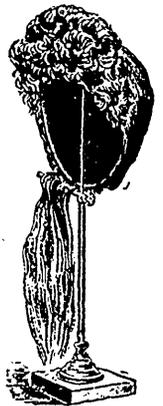
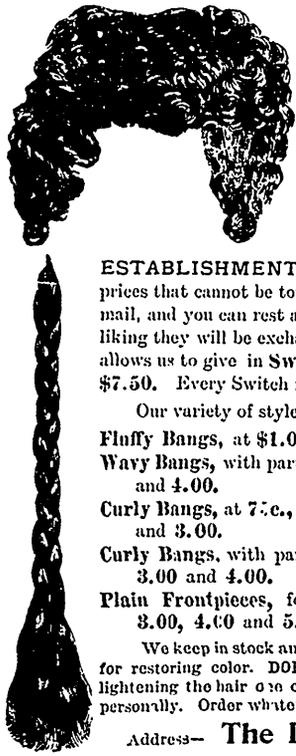
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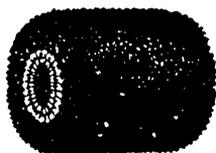
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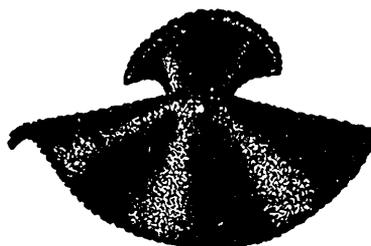
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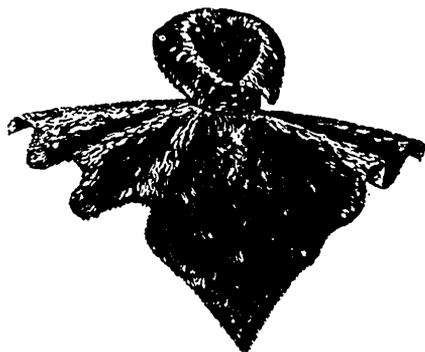
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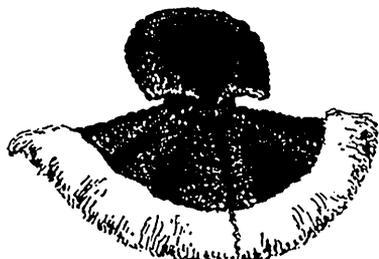
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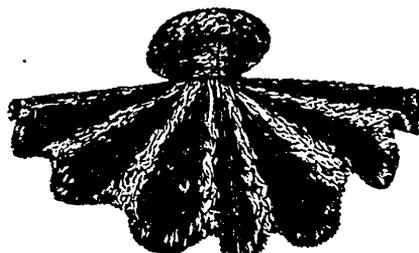
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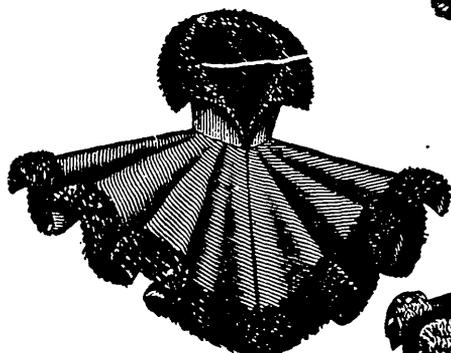
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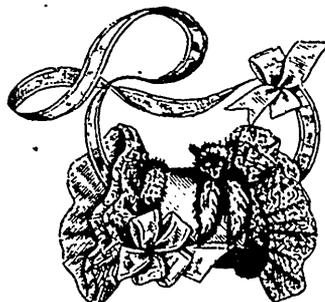
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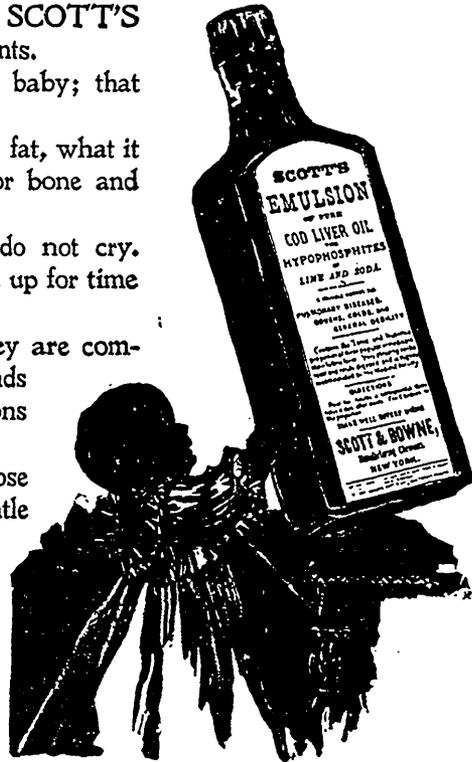
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They delight in Scott's Emulsion. It is as sweet as wholesome to them. Strange that babies know what is good for them so much better than grown-up people.



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The Delineator

VOL. XLVIII.

December, 1896.

No. 6.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A STYLISH WINTER COAT.

Figure D 81 illustrates a Ladies' coat or jacket. The pattern, which is No. 8804 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 725 of this publication.

lected in gathers; they are decorated at the wrist with the two widths of braid arranged in a fanciful design at the back of the arm.

This coat presents the new and highly favored Marie Stuart collar and is here represented made of tobacco-brown faced cloth, silk cord ornaments and braid in two widths contributing pretty decoration. The shaping of the coat is quite simple, yet the garment is decidedly distinguished in effect, and the pattern provides for practical and stylish variations in the neck completion, such as a military or cavalier collar, either of which may be substituted for the Marie Stuart style of neck completion. The adjustment of the coat at the sides and back is fashionably close and is due to under-arm and side-back gores and a curving center seam, stylish fulness below the waist of the side-back seams being collected in under-folded plaits. The loose fronts lap widely and are shaped by a short dart at the top, and the closing is made invisibly. The fronts are made quite decorative by four cord ornaments placed directly at the center, and the curved openings to inserted pockets in the fronts are decorated with a row of wide braid and a coiled row of narrow braid. The latest expression of fashionable fancy

The Marie Stuart collar is composed of four sections that are shaped to form a point at the top of each seam and at the ends, and the seams may be left open to give a slashed effect. The collar is reversed about half its depth and is one of the most stylish and protective of neck completions. The free edges of the collar and the front and lower edges of the jacket are decorated with a row of wide braid and a row of narrow braid coiled at intervals.

Jackets of this style are quite generally made of faced cloth in shades of fawn, tan, gray, blue, brown or black and there are some new two-toned novelty coatings, rough-surfaced on one side and gayly plaided, checked or striped on the other, that are commended for a garment of this kind. The newest coatings have a soft, rich surface. The distinguishing feature of the mixed goods will be found in the beautiful combination of colors. The utmost refinement marks the finish of these coats, braiding being most in accord with the smooth cloth and fur bands, heavy passementerie ornaments, etc., being seen on the heavier and rougher goods.

The Marie Stuart collar is a favorite neck finish on new coats, but those who prefer the military or cavalier style may with propriety adopt

either, for there is considerable latitude of choice allowed in small accessories.

The stylish velvet hat is decorated with ostrich tips and quills.



FIGURE D 81.—LADIES' COAT.—The pattern is No. 8804, price 1s. 3d. or 30 cents.

is presented in the one-seam leg-o'-mutton sleeves, which are fitted with comfortable closeness from the wrist to above the elbow and flare moderately at the top, where the fulness is col-

. DESCRIPTIONS OF FIGURES SHOWN ON PLATES 35, 36, 37, 38 AND 39.

FIGURES D 77 AND D 78.—WINTER TOILETTES.

FIGURE D 77.—LADIES' TOILETTE.—This illustrates a Ladies' coat and skirt. The coat pattern, which is No. 8783 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in four views on page 724 of this publication. The skirt pattern, which is No. 8599 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 its accompanying label.

A beautiful shade of mulberry broadcloth is pictured in this toilette, chinchilla fur, handsome braiding and braid ornaments providing seasonable decoration. The coat has loose fronts lapped diagonally and closed invisibly and two elaborate silk cord ornaments give the decorative finish, one being placed above the bust and the other at the waist. The sides and back of the coat fit the figure snugly, under-arm and side-back gores and a curving center seam entering into the adjustment, and fulness below the waist of the middle three seams is underfolded in box-plaits that stand out stylishly. The diminished one-seam leg-o'-mutton sleeve represents the latest ideas as to shape and size; the fit on the forearm is snug, a short, drooping puff effect is produced above and roll-up flaring cuffs complete them. The turn-down collar is made with a high band, the ends of the turn-down portion flaring over a pointed strap that is buttoned to the band. The pattern also provides for a Marie Stuart collar. Pocket-laps which cover openings in inserted pockets are in this instance omitted.

The three-piece skirt is known as the new bell skirt and is circular at the front and sides and in two gores at the back. It expands with the fashionable flare toward the foot, where it is elaborately decorated with braiding in pyramid effect, the design being deepest at the center of the front and graduating towards the back.

No material can take precedence of broadcloth for a toilette that will express the refinement of taste, although there are many new materials, such as zibeline, new weaves and colors in *drap d'été* with a cloth finish and many novelty wool goods. Exquisite shades of violet are seen, also new tints of royal-purple, olive, bronze and the green, seal and tobacco browns, which seem endowed with perennial popularity. Braiding is most highly commended as a decoration on broadcloth suits; it appears in *motifs* and appliqué designs and will frequently be supplemented by fur. A handsome toilette was made up in the style here illustrated of bishop's purple, with the fur of the silver fox for trimming the collar and cuffs.

The muff matches the fur on the toilette.

The felt hat is delightfully youthful in shape and decoration, feathers, an aigrette and velvet entering into its adornment.

FIGURE D 78.—LADIES' TOILETTE.—This illustrates a Ladies' coat and skirt. The coat pattern, which is No. 8083 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on its accompanying label. The skirt pattern, which is No. 8735 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 its label.

The materials here employed for the toilette are rich in quality and subdued in color, the skirt being of olive-green velvet and the Empire coat of black velvet adorned with an elaborate yoke-piece of jet passementerie and pendant ornaments of jet. The loose fronts of the coat are closed in double-breasted style at the bust and just below the waist and above the closing the fronts are reversed in lapels that extend in points beyond the rolling coat-collar. The upper part of the back is a deep, pointed yoke; the lower part is joined smoothly to the yoke, its circular shaping causing it to stand out in two funnel-like flutes at the center. One-seam leg-o'-mutton sleeves are complete with upturned flaring cuffs.

The nine-gored skirt is smooth-fitting at the top of the front and sides and may be gathered or plaited at the back to produce deep flute-like folds that expand to the lower edge.

Rich calling, church and afternoon reception toilettes will be made of velvet as illustrated, the skirt being of one color and the coat of black or some neutral shade. Jet is lavishly employed on velvet coats. Satin-cord passementerie without any admixture of jet will be chosen by those who seek richness of garniture rather than brilliancy of effect and may be bought in a repeated design or

in sections so that detached ornaments or *motifs* can be used. The skirt may be of silk, cloth or velvet.

The velvet hat is gayly trimmed with feathers, flowers and velvet.

FIGURES D 79 AND D 80.—TOILETTES FOR THE PROMENADE

FIGURE D 79.—LADIES' TOILETTE.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 8789 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 726 of this number of *THE DELINEATOR*. The skirt pattern, which is No. 8599 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 its label.

Checked cheviot showing vague tints of blue, blue velvet and chamois cloth is the combination here pictured in the toilette, which shows the stylish severity characterizing tail modes. The basque is fitted with great precision and the shaping of the parts produces outstanding ripples at the back below



REVERSE VIEWS OF STYLES SHOWN ON

PLATE 35.

the waist. A stylish notched collar formed of a rolling coat-collar and lapels is applied on the basque, its ends meeting at the bust. Between the lapels the fronts are faced with the chamamois cloth to give the effect of a chemisette and the standing collar is made of the same fabric to lighten this effect. The neck may be cut out and a chemisette worn, if desired. The sleeves are in one-seam leg-o'-mutton style; they are completed at the wrists with cuff facings of velvet and stand out in short puff style at the top.

The three-piece skirt, which is circular at the front and sides and in two gores at the back, is known as the new bell skirt and presents the fashionable flare and ripples seen in most of the prevailing styles.

Drap d'été with a cloth finish, zibeline and novelty goods that show odd color mélanges are advised for a toilette of this kind, as are also cheviot and tailor suitings in solid colors or in checks, stripes or plaids. A linen chemisette may be worn with the basque, if liked, or one of velvet could be added when a dressy checked or striped material is used for the toilette. The gloves should contrast harmoniously with the gown, the various shades of tan affording a variety of from which to select.

In the hat the color effect of the toilette is repeated, its plumes being disposed with artistic grace.

FIGURE D 80.—LADIES' COSTUME.—This illustrates a Ladies' costume. The pattern, which is No. 3759 and costs 1s. 8d. or 40 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 710 of this number of THE DELINEATOR.

Zibeline in an artistic mixture of colors and miroir velvet of a bright geranium-red emphasize the novel features of this costume and bands of flat trimming that repeat the leading colors in the combination give a distinctively ornate finish. The waist is closed at the left side and is rendered trim by a well fitted lining that closes at the center of the front. The back has plaited fulness at the bottom and the front has gathered fulness drawn well to the center at the lower edge and puffs out stylishly through the slashes in the fanciful ornament; this ornament gives the effect of a Bertha at the top, is shaped in a V above the bust, forms tabs over the sleeves and extends in straps to the waist, where its ends are hidden under a narrow wrinkled velvet belt. The one-seam leg-o'-mutton sleeves show moderate fulness at the top and a close effect on the forearm and are completed by upturned flaring cuffs that form two points at the back of the arm.

The seven-gored skirt is plaited at the back and the side-front seams are covered with the band trimming combining red, brown and gold; it ripples below the hips and at the back the plaits flare toward the bottom.

This costume introduces several new features in the novel waist ornament, the sleeves that represent the happy medium between the very close shapes and those that are too bouffant, and the skirt which is new in shape and without exaggeration of width. For afternoon receptions and church, carriage or concert wear, silk, broadcloth, rich zibeline or novelty goods will be selected, with such decoration as harmonizes with the

goods. Serge, camel's-hair, cheviot and inexpensive silk-and-wool mixtures, with embroidered band or jet decorations, will make toilettes that, though less pretentious, will be satisfactory.

The large green velvet hat pokes in front and is artistically garnished with green and geranium-red velvet and fancy black wings.

FIGURE D 82.—LADIES' EVENING TOILETTE.

FIGURE D 82.—This consists of a Ladies' evening waist and skirt. The waist pattern, which is No. 8801 and costs 1s. or 25 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and is shown in two views on page 729 of this number of THE DELINEATOR. The skirt pattern, which is No. 8663 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

The material here employed in the toilette, *gaze de chambray* over satin, with chiffon, velvet ribbon and a jewelled ornament used decoratively, is calculated to give prominence to its artistic features. The waist is closed at the left side and the Pompadourneck and mushroom puff sleeves are shaped to display the form modestly. The front is arranged in soft folds that cross the figure diagonally, spreading becomingly over the bust. The back is smooth at the top and has plaited fulness at the bottom. The Pompadour outline is emphasized by chiffon softly wrinkled and daintily caught at the corners in front by a jewelled ornament at the left side and a spread bow of velvet ribbon at the other side. The short mushroom puff sleeves are bouffant and novel. Velvet ribbon follows the lower outline of the waist, which is pointed at the center of the back and front, and terminates in a bow with long ends at the back.

The straight, full skirt is made over a five-gored foundation or slip skirt and is especially favored for the sheer materials. The flues is arranged across the front and sides in small tucks that extend to some distance below the top and in gathers at the back, and three narrow side-plaitings of chiffon decorate it at the bottom.

The admiration which this toilette is sure to elicit is fully justified by its beauty of construction and combination. The sparkle and gleam of the metallic threads interwoven in the *gaze de chambray* are not too conspicuous, but under gaslight the effect is truly artistic and there is so much diversity of coloring offered in this material that blondes and brunettes may alike easily find the hues best suited to their special type. Chiffon, *mousseline de soie* and Brussels net are other fabrics suited for the mode, which will usually be made up over taffeta silk or satin and ornately finished with floral garniture, ribbon, jewelled ornaments and sometimes with silver or gold band trimming. A toilette combining artistic beauty and regal splendor was made from rose-pink chiffon over black satin, relief touches being given by velvet bows in a delicate heliotrope tint and by Rhinestone buckles gleaming in the folds of velvet crushed about the bottom and neck of the bodice. Long *Sucde* gloves are always *de rigueur* with a toilette of this style.



BACK VIEWS OF STYLES SHOWN ON

PLATE 36.

FIGURE D 83.—LADIES' CALLING TOILETTE.

FIGURE D 83.—This illustrates a Ladies' costume. The pattern, which is No. 87 and costs 1s. 3d. or 40 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 716 of this publication.

A combination of *drap d'été*, silk and velvet is here pictured in the costume. The Eton jacket-fronts open over full fronts of silk that have gathered fulness at each side of the closing and are covered at the waist by a deep velvet girdle laid in upturned folds. The sides and back of the basque extend to jacket-basque depth and extra widths allowed below the waist-line of the middle three seams are underfolded in plaits. The Eton fronts have square lower corners and are folded back in stylish velvet-faced revers above the bust and a pointed yoke-ornament is included in the seam with the standing collar, which closes at the left side. The one-seam leg-o'-mutton sleeves show fashionable lessening of size, and are gathered to stand out in a soft puff at the top and fit closely on the forearm. Three graduated cord frogs ornament each jacket front below the revers.

Theseven-goredskirt ripples below the hips and falls in deep folds at the back, where the fulness is massed in compact gathers. It has an elaborate decoration at the foot, where a deep velvet band shaped fancifully at the top gives an ornate completion.

Striking results are secured by combinations of velvet, silk and wool goods, though conservative taste may require the use of one material throughout, with just a trifle of silk, *mousseline de soie* or chiffon for the full fronts. Broadcloth, *drap d'été*, chevrot, zibeline and novelty goods are commended for the mode.

The velvet hat is trimmed with ribbon, flowers and an aigrette.

FIGURE D 84.—MISSES' AFTERNOON DRESS.

FIGURE D 84.—This illustrates a Misses' dress. The pattern, which is No. 8785 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 739 of this publication.

The dress, here pictured made of plaid canvas showing a fancy color combination in bias effect, is relieved by the velvet cuff-facings, stock and belt. It is an appropriate style to wear at church or concert, while visiting or on the promenade. The full front of the waist joins the back in shoulder and under-arm seams: it has gathered fulness drawn well to the center and droops prettily, while the fulness in the back is collected in gathers at the waist-line at each side of the closing. A well fitted lining insures a snug adjustment. Three downward-turning tucks in the front at the bust are a feature of the waist; they appear continuous with those in the full bishop sleeves, which are finished with deep velvet cuff-facings.

The waist is worn under the straight, full skirt, which is deeply hemmed at the bottom and gathered at the top. A belt completes the top and is concealed by the softly twisted velvet belt.

There is a delightful simplicity about the mode. It is equally well suited to the new wool goods that show brilliant intermixtures of color and to the new Winter fabrics in sombre tints. An invisible check of dark-red and blue was made up in this style, the material being a coarse basket weave, with red velvet to confer a bright touch of color at the neck, wrists and belt. Chevrot, tweed, zibeline, cashmere, canvas novelties and striped, checked or plaided wool novelties are calculated to bring out the good points of the mode and velvet will combine with any of these satisfactorily. Taffeta could also be used if the gown were intended for dressy wear, the changeable varieties bearing indistinct markings being very smart and fashionable.

The felt hat is bent in a slight poke over the face and is quite elaborately trimmed with ribbon and feathers and a fancy jewelled pin.

FIGURE D 85.—LADIES' CALLING TOILETTE.

FIGURE D 85.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 8766 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 again on page 729 of this magazine. The skirt pattern, which is No. 8735 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 its accompanying label.

The newest features in late styles are here made conspicuous in this toilette by the rich combination of colors and materials. *Moiré antique façonné* in a deep shade of Russian-green is used for the skirt, with velvet ribbon for decoration, and plain satin, cream lace net and velvet are the fabrics in the basque-waist, with a ribbon stock, jetted gimp and lace frills at the wrists for trimming. The front of the basque-waist consists of a plain narrow left front and a wide fanciful right front that meet and close at the left side. The right front shows graceful fulness at the center and is shaped to



BACK VIEWS OF STYLES SHOWN ON PLATE 39.

accommodate a Pompadour yoke. The back is plain across the shoulders and has slight fulness closely plaited at the bottom. Under-arm gores render the sides smooth. Shapely straps of velvet are applied on the front and back and their ends are concealed under the deep crush belt. The tendency to diminish sleeves in size yet still give breadth at the shoulders is exemplified in this instance by the mushroom puffs that lessen the severity of the coat-shaped style.

The nine-gored skirt is highly commended for silk, velvet or narrow-width goods and the flare in front and flute folds below the hips at the back are all *de rigueur*. Velvet ribbon is artistically disposed over the side-front seams.

Rich colors and materials, such as *faïlle Princesse*, *moiré*, plain or figured, and taffeta associated with velvet in rich mauve, dahlia and mulberry hues, are advised for the toilette if it is intended for afternoon reception wear, theatre, promenade or concert. For less dressy uses camel's-hair, zibeline, cloth or novelty goods, alone or with silk or velvet in becoming shades in combination, are suggested.

The stylish hat is adorned with plumes and ribbon.



D 82

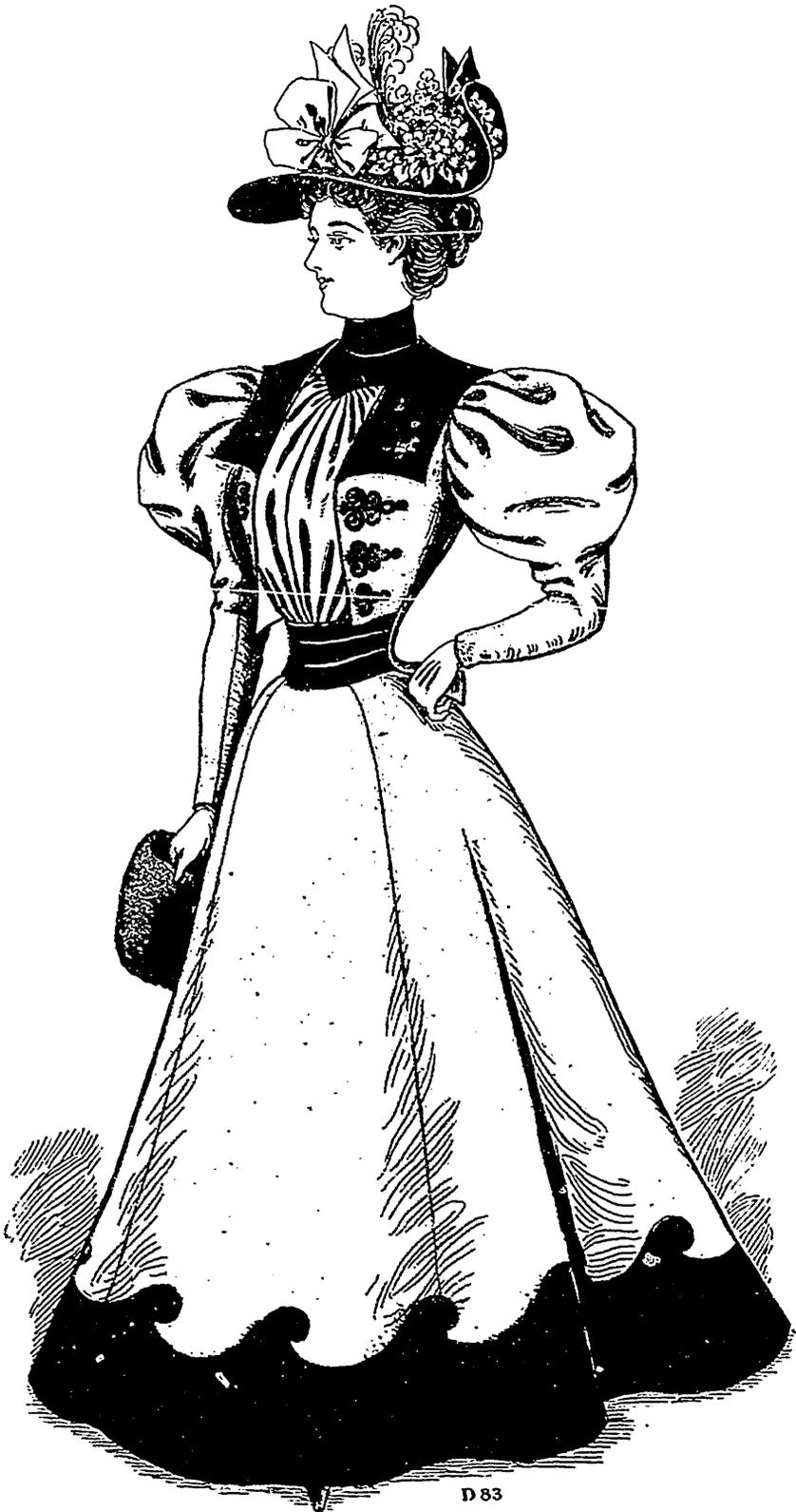
Ladies' Evening Toilette.

The Delineator.

DESCRIBED ON PAGE 693.

December, 1896.





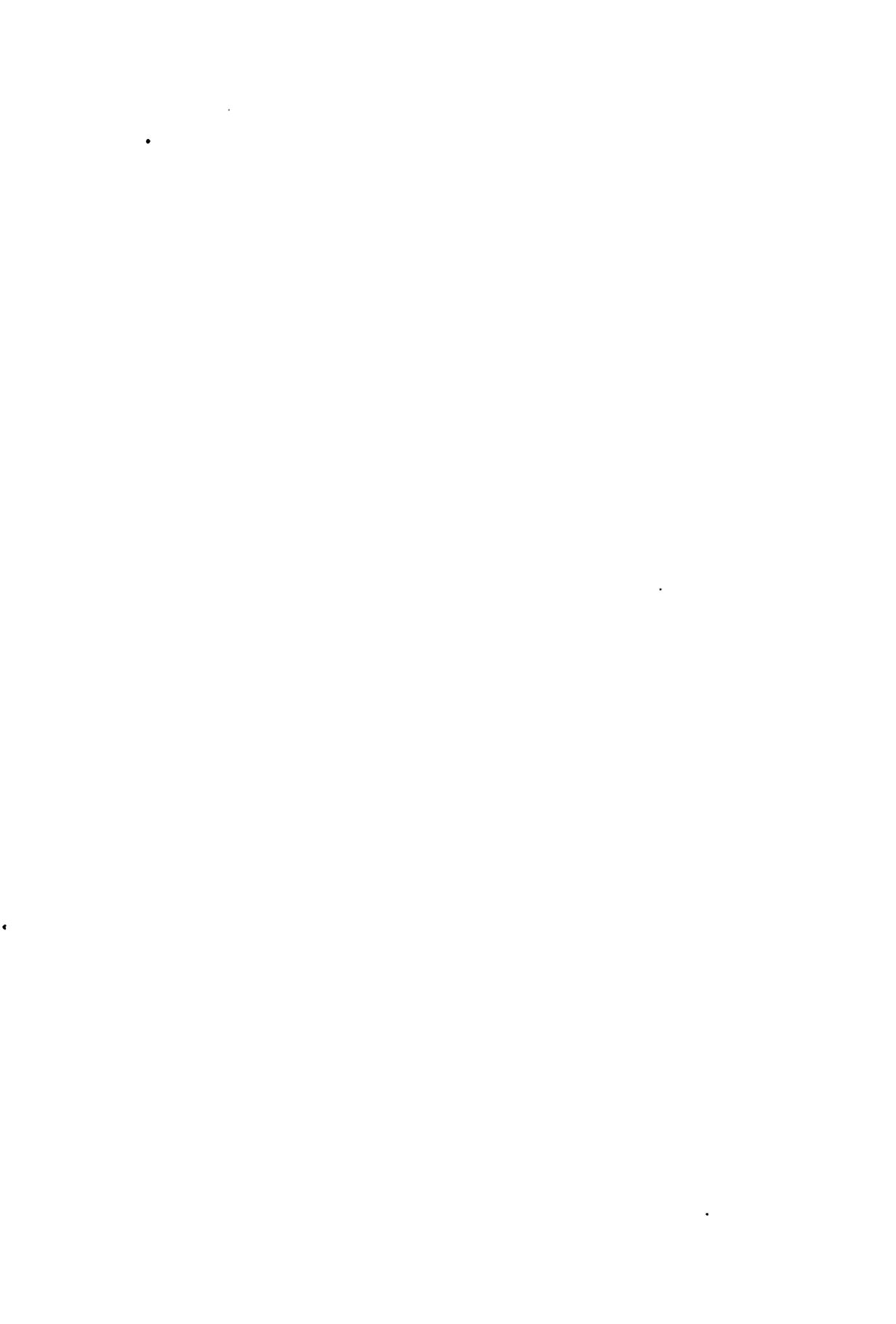
D 83

Ladies' Calling Toilette.

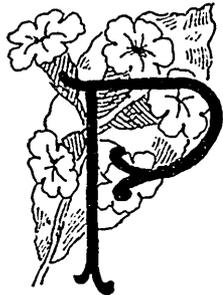
The Delineator.

DESCRIBED ON PAGE 693.

December, 1896.



Fashions of To-Day.



PLATS are now more fashionable than flutes in the skirts of jackets.

Much of the jauntiness of one of the newer coats is due to its diagonal closing and Marie Stuart collar, which may have the seams left open, if a slashed effect be desired.

A storm collar composed of several sections and a very full cape enhance the style of a new golf cape.

Capes still ripple below the shoulders.

Either a very short cape with a bolero collar or a very fluffy ruff may modify the apparent length of a fashionable circular wrap.

A Capuchin hood and a deep rolling collar, that may also be worn standing, are stylish details of a new three-quarter length coat.

Either a Stuart or a cavalier collar may be adopted for the neck of a coat with a loose front.

The full, rippling skirt of a moderately long, double-breasted coat marks it as an exception to the prevailing mode.

The Stuart collar and the bolero jacket have been given a new lease of life.

The revived bolero jacket is very short, either notched or straight at the back, and the neck completion is very fanciful.

A stylish short cape may be varied by a deep collar with a notched back and a full neck frill, or by a Stuart collar shaped in points or slashes.

The Medici collar cut in one with a gored cape will admit of battlements.

An 1830 fashion is recalled by the neck of a full evening bodice.

The military wind-down collar is a favorite neck finish for plain, round or pointed basques, and both styles are again in vogue.

The short skirt of a single-breasted round basque has a pronounced frill at the back. Ornaments suggestive of suspenders, and very close sleeves

with mushroom puffs are the attractive points of a basque-waist.

A new and charming effect is developed in a low-cut evening waist by a front drawn in diagonal folds across the figure above the waist-line, a slender appearance being gained at that point by the arrangement.

Rounding front corners and a much reduced mutton-leg sleeve are the only changes noticed in a double-breasted basque.

Mushroom-puff sleeves are popular for evening waists.

A mousquetaire sleeve is overshadowed by a mushroom puff.

A favorite sleeve has a mushroom puff at the shoulder and a wrist shaped after the Venetian style.

Skirts are diminishing in width; they have five or seven gores, and though smooth across the hips, sweep out in ripples below.

A flowing garment with long, puff sleeves, a deep sailor-col-

lar and square neck may serve as a wrapper or night-robe.

Jacket fronts characterize many of the new costumes.

In the basque of one costume the jacket fronts are made with oblong revers and frame full fronts with a shallow, pointed yoke and a deep girdle.

In another the jacket fronts round away from full fronts that are likewise girdled with a deep ceinture.

A long coat back rolled in box-plaits contrasts stylishly with a short, pointed front in the basque of a severely fashioned costume.

A fanciful effect is produced in the basque of a costume by a slashed front-ornament through which the fullness escapes.

The basque of a very stylish costume suggests, by the arrangement of its neck, a medieval fashion. Mousquetaire sleeves that break out in puffs near the shoulder are striking features of the same basque.

Deep, wrinkled girdles and pointed bolice-belts are among the new accessories.

The length of close-fitting sleeves is lessened in effect by flaring cuffs, either round or pointed.

Wrist ruffles, when full enough, not only add to the dainty effect of a basque, but give the hand a smaller and fairer appearance.

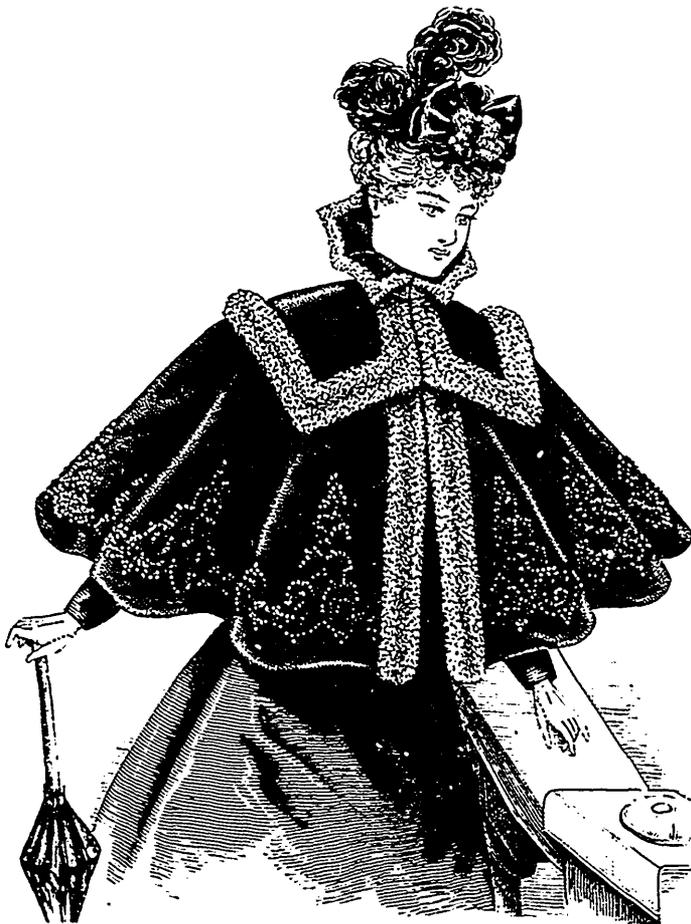


FIGURE No. 232 T.—This illustrates LADIES' CAPE.—The pattern is No. 8767, price 1s. or 25 cents.—(For Description see Page 700.)

FIGURE No. 292 T.—LADIES' CAPE.

(For Illustration see Page 699.)

FIGURE No. 292 T.—This illustrates a Ladies' cape. The pattern, which is No. 8767 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again pictured on page 722.

This cape is quite *distinguishé* with its Marie Stuart and fancy sailor collars. The material here illustrated is dark-brown velvet, and a handsome decoration is arranged with jet Vandykes and bands of chinchilla fur in two widths. The cape is on the circular order and is formed in two flaring box-plaits at the back, the shapening causing it to hang in deep flutes elsewhere. The sailor collar is curved over the shoulders and is deepened toward the sides both front and back. The Marie Stuart collar, which is in six sections, forms a series of points at its outer edge and flares becomingly. A standing collar and frill may provide the neck completion.

Velvet and brocade make rich-looking capes, but less expensive fabrics are equally appropriate.

Plumes, fur and ribbon trim the small velvet hat.

FIGURE No. 293 T.—LADIES' OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE No. 293 T.—This illustrates a Ladies' coat and skirt. The coat pattern, which is No. 8772 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again shown

on page 724. The skirt pattern, which is No. 8650 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also pictured on its label.

The air of this toilette, comprising a coat of black Astrakhan

and a skirt of rich black moiré antique, is delightfully seasonable. The coat is very desirable for furs and other heavy Winter fabrics. It clings closely to the figure at the back and sides, where it ripples in the skirt at each side of coat-laps formed below the center seam. The fronts are loose and lap widely, the closing being made at the left side with button-holes and Astrakhan buttons below pointed revers in which the fronts are turned back from the throat. At the neck is a turn-down collar having a gored inside portion and an outside portion consisting of a standing section to the upper edge of which a deep turn-over portion is joined. The sleeves are in two-seam leg-of-mutton style, with the correct flare due to gathers at the top; they are completed with up-turned cuffs that flare fashionably and are curved to form points at the inside and outside of the arm.

The skirt, which is composed of seven gores, is smooth-fitting at the front and sides, only slight undulations being seen below the hips, while at the back it hangs in full folds that may be due to gathers or plaits at the top.

Fur coats made like this are very popular, and there are rough coatings showing bouclés closely grouped on the surface that also make up stylishly.

(Descriptions Continued on Page 701.)



FIGURE No. 293 T.—This illustrates LADIES' OUTDOOR TOILETTE.—The patterns are Ladies' Double-Breasted Coat No. 8772, price 1s. 3d. or 30 cents; and Skirt No. 8650, price 1s. 3d. or 30 cents.—(For Description see this Page.)



D 84

D 85

The Delineator.

Afternoon Toilets.

DESCRIBED ON PAGE 694.

December, 1896.

(Descriptions Continued from Page 700.)

Fancy suitings of fine quality and new silk weaves are suitable for the accompanying skirt.

The small hat has an edge trimming of ribbon loops, the decoration being completed by wide ribbon, a jet pin and a bird's head and impyan aigrette.

FIGURE No. 294 T.
—LADIES'
VISITING COSTUME.

(For Illustration see this Page.)

FIGURE No. 294 T.—This represents a Ladies' costume. The pattern, which is No. 8794 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in four views on page 704 of this magazine.

This costume displays the bolero jacket-fronts that are among the most admired of the season's innovations. The combination of materials here illustrated is very handsome, embracing novelty goods showing rich green tones, black velvet and white silk. The fancy waist is accurately fitted at the back and sides and may be made up with a back seamless at the center or having a center seam, according to preference. Full fronts of the silk gathered at the top and bottom and closed at the center appear attractively between bolero fronts, the fanciful outline of which is emphasized by a band of mink fur headed by a row of jet gimp. A velvet girdle surrounds the waist; it is



FIGURE No. 294 T.—This illustrates LADIES' VISITING COSTUME.—The pattern is No. 8794, price 1s. 8d. or 40 cents.

(For Description see this Page.)

laid at the ends in upturning, overlapping plaits that spread toward the front and it is closed at the back under a loop-bow. The velvet is also formed into an ornamental stock that covers the standing collar, a bow with pointed ends being fastened over the ends. The one-seam leg-o'-mutton sleeves are gathered at the top, where they stand out in stylish short puffs and are fashionably close below the elbow; the wrist trimming of jet gimp and passementerie and mink bands is very effective.

The skirt is an extremely graceful shape, comprising five gores. It is gathered at the back, flutes resulting from the shaping being visible at the sides, and the side-front seams are covered by a mink band between rows of gimp.

There is a distinctive air about this costume that will be best brought out by combinations of velvet with zibeline, broadcloth, rich silken textures and other seasonable fabrics. Trimmings that harmonize best with the materials should be chosen, braid, velvet bands and fancy ribbons affording a variety from which to select. A rich carriage gown was patterned after this mode in mulberry velvet, with silk in a vivid rose tint for the full fronts and the girdle heavily jetted.

Black lace edging frilled about the boleros partially veils the silk. The velvet turban shows a fur and gimp decoration to match the costume, supplemented by ribbon loops and an aigrette.

LADIES' COSTUME, CONSISTING OF A FANCY WAIST THAT MAY BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, AND A FIVE-GORED SKIRT.

(For Illustrations see this Page.)

No. 8794.—By referring to figure No. 294 T in this number of THE DELINEATOR, this costume may be seen differently made up.

The bolero fronts, girdle and sleeves of this costume express new ideas that are well illustrated in the present combination of novelty wool goods,

view. The one-seam leg-o'-mutton sleeves are arranged over two-seam linings and are gathered at the upper edge; they stand out in short puffs at the top and fit closely below, and are finished at the wrists with a band of passementerie. The standing collar is covered with a wrinkled stock of ribbon formed in a stylish bow at the back.

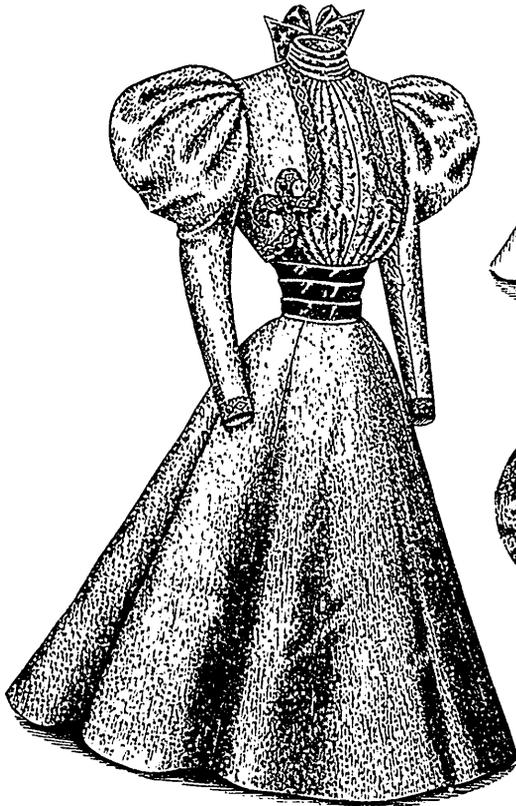
The five-gored skirt is gathered at the back and shows a smooth effect at the top across the front and sides. Below the hips and at the back it spreads in flute-like folds and expands fashionably at the foot, where it measures five yards and an eighth round in the medium sizes. Those who like a more exaggerated flare may wear

under the skirt Boned Petticoat-Skirt No. 8757, shown on another page of this magazine, or a small bustle; the effect without either is, however, also correct.

The costume is highly favorable to a combination of materials and is commended for all sorts of seasonable wool goods, plain cloth and silk or wool goods, with glacé taffeta or plain satin for the girdle and full fronts. A ribbon stock, fur or jetted, spangled, beaded or embroidered bands are appropriate for decoration.

We have pattern No. 8794 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards and three-fourths of dress goods forty inches wide, with a yard and a fourth of fancy silk twenty inches wide, and seven-eighths of a yard of black satin twenty inches wide. Of one material, it requires twelve yards and three-fourths twenty-two inches wide, or nine yards

and five-eighths thirty inches wide, or eight yards and a half thirty-six inches wide, or seven yards and a half forty-four inches wide, or six yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



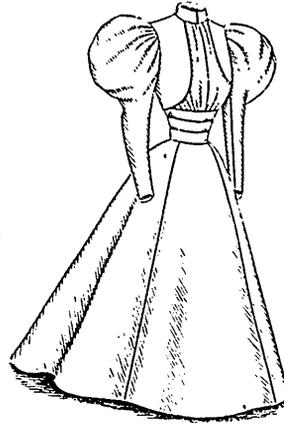
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Front View.

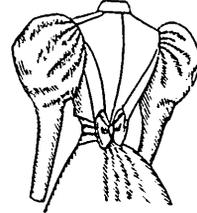
LADIES' COSTUME, CONSISTING OF A FANCY WAIST THAT MAY BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, AND A FIVE-GORED SKIRT.

(For Description see this Page.)

figured silk and black satin, a black satin ribbon stock and passementerie contributing stylish garniture. The waist has a smooth back without a seam at the center, but the pattern provides for a back having a center seam, and the adjustment is made close at the sides and back by under-arm and side-back gores and a curving center seam. The full fronts of figured silk are arranged over fitted lining-fronts closed at the center and are gathered at the top and bottom; they droop slightly over a satin girdle, which is laid in two upturned plaits that are broadest at the front and taper toward the back, where the girdle is closed under a stylish loop-bow of the satin. Bolero fronts, that are shaped fancifully at their lower front corners and tastefully bordered with passementerie, are included in the shoulder, arm's-eye and under-arm seams; the boleros may have plain lower front corners if a fanciful outline is not desired, as shown in the small front



8794



8794



8794

Back View.

FIGURE No. 295 T.—LADIES' TAILOR-MADE SUIT.

(For Illustration see this Page.)

FIGURE No. 295 T.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 8792 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also shown on page 727. The skirt pattern, which is No. 8672 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

A collar and cuff facings of black velvet relieve the severity of this tailor-made suit, which is here pictured made of novelty goods in a close, fanciful weave and showing subdued blues and greens in the coloring. The basque shows the precision of adjustment that is a feature of tailor-made garments, and extra widths allowed below the waist-line of the middle three seams are underfolded in plaits to produce outstanding flutes. The fronts are closed in the regular double-breasted style with button-holes and bone buttons and are reversed above the closing in large lapels that form notches with the rolling coat-collar. Below the closing the fronts separate slightly and their lower corners are rounded nicely. The fulness of the oze-seam leg-o'-mutton sleeves flares in a puff above the elbow and the effect below is stylishly close. In place of the chemisette provided by the pattern, a linen chemisette supplemented by a black satin band-bow is worn. Machine-stitching gives a correct finish to the basque.

The skirt, which consists of five gores, shows a stylish flare toward the lower edge. Plaits or gathers collect the fulness at the back, and deep flutes are visible below the hips.

The heather mixtures make admirable tailor suits and broadcloth ranks high in the list of suitable materials. Velvet facings are sometimes added and braid decorations are approved by those who do not favor a simple machine-stitched completion.

Plumes and ribbon lend coquettish grace to the velvet hat.



FIGURE No. 295 T.—This illustrates LADIES' TAILOR-MADE SUIT.—The patterns are Ladies' Double-Breasted Basque No. 8792, price 1s. 3d. or 30 cents; and Skirt No. 8672, price 1s. 3d. or 30 cents.

(For Description see this Page.)

LADIES' COSTUME, WITH SEVEN-GORED SKIRT. (TO BE MADE WITH A HIGH NECK AND FULL-LENGTH MOUSQUETAIRE SLEEVES OR WITH A SQUARE NECK AND ELBOW MOUSQUETAIRE SLEEVES)

(For Illustrations see Page 706.)

No. 8803.—By referring to figure No. 297 T in this magazine, this costume may be observed differently developed.

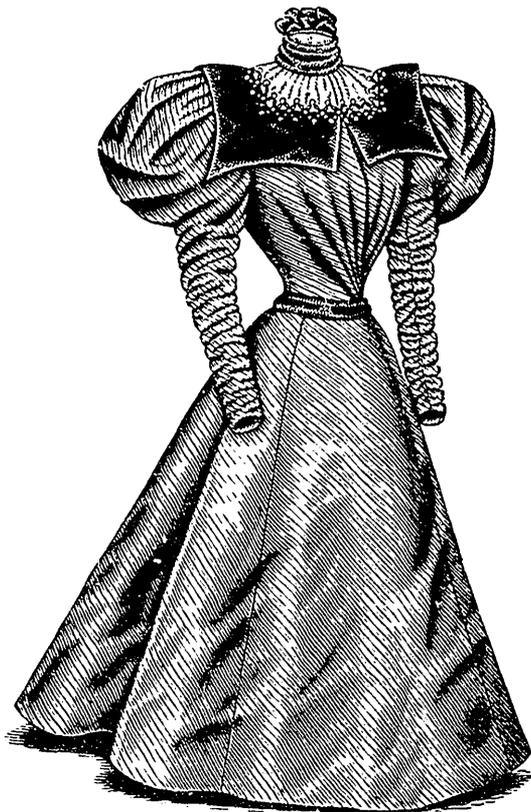
The mousquetaire sleeves, full yoke and fancy Bertha are the special features of this costume, which may be made with a Pompadour neck and elbow mousquetaire sleeves or with a high neck and full-length mousquetaire sleeves. The present combination embraces fawn wool goods and dark-blue velvet and silk. The basque is accurately adjusted at the back and sides by a center seam and under-arm and side-back seams

and is extended in postilion fashion at the back while arching stylishly over the hips; two deep, outstanding flutes that result

entirely from the shaping appear in the skirt portion at the center. Lining fronts fitted by double bust darts and closed at the center support surplice fronts that lap in the usual way below the bust and are disposed in soft, diagonal folds by gathers at the shoulder edges and forward-turning, overlapping plaits at the bottom back of the front edges. The fronts are shaped at the top to accommodate a Pompadour yoke, which extends in similar outline on the backs and is drawn into full folds by gathers at the upper and lower edges. The yoke is outlined by a smooth, fanciful Bertha in two sections having square ends that flare at the front and back. The Bertha is curved to fall in points on the front and back of the sleeves and is decorated with a row of passementerie arranged along its upper edge. The graceful mousquetaire sleeves are gathered at the top to stand out in a short puff and are wrinkled below by gathers along the side edges; they are mounted on smooth, coat-shaped linings and are plainly completed at the wrists. The



8803



8803

Front View.

neck is finished with a standing collar over which a velvet ribbon stock is drawn, a rosette ornamenting the stock at the back. The lower edge of the basque in front of the side seams is followed by a wrinkled ribbon, a fancy button being tacked over each end. The sleeves are cut off at the elbow and the yoke omitted and the backs and lining fronts are cut away to render the costume appropriate for ceremonious evening wear.

The skirt consists of seven gores and is gathered at the back to hang in full, rolling folds; graceful flutes are seen below the hips and the skirt flares toward the lower edge, which measures four yards and a half in the medium sizes. The placket is made at the center seam and the skirt is sewed to a belt. Boned Petticoat-Skirt No. 8757, shown elsewhere in this magazine, or a small bustle worn under the skirt will give a more decided flare, but these distenders are not necessary to a good effect.

Soft silken or woollen materials will display the graceful lines of this costume most advantageously. Becoming colors, in day or evening tints, according to the intended use, will be selected, with contrasting velvet as a combination fabric. Ribbon and passementerie will provide fitting garniture.



8803

Side-Back View.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT. (TO BE MADE WITH A HIGH NECK AND FULL LENGTH MOUSQUETAIRE SLEEVES OR WITH A SQUARE NECK AND ELBOW MOUSQUETAIRE SLEEVES.)

(For Description see Page 705.)

We have pattern No. 8803 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment calls for seven yards and a half of dress goods forty inches wide, with a yard of velvet and three-eighths of a yard of silk each twenty inches wide. Of one material, it requires thirteen yards and a fourth twenty-two inches wide, or nine yards and seven-eighths thirty inches wide, or eight yards and an eighth thirty-six inches wide, or seven yards and an eighth forty-four inches wide, or six yards and a fourth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 296 T.—LADIES' OPERA WRAP.

(For Illustration see Page 707.)

FIGURE No. 296 T.—This illustrates a Ladies' circular wrap. The pattern, which is No. 8799 and costs 1s. 8d. or 40 cents, is

in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is portrayed differently developed on page 718 of this number of *THE DELINEATOR*.

Richness coupled with simplicity is seen in this wrap, which is here shown made of violet velvet, handsomely lined with maize brocade, and with llama fur for the inside of the collar. The wrap is made with a center seam and envelops the figure in ripples that result from the circular shaping. It is fitted on the shoulders by darts and over the upper part of the wrap falls a short ripple cape, also in circular style, with a center seam. The cape is bordered with a deep band of llama fur and white silk-cord Vandykes are arranged on it, point downward, at the top. About the neck rises a stylish bolero collar that rolls in the characteristically becoming fashion. The collar may have the seams left open to give a slashed effect, or a plaited reef may provide the neck completion.

Satin or velvet brocade in evening tints or in rich dark hues will be chosen for evening wraps, the lining being of a silken texture in a delicate, harmonizing tint, or of ermine fur. The mode is also suitable for street wraps of diagonal, black brocade or satin or rough cloaking.

The tiny jet *capote* is ornamented with an aigrette fixed directly in front.

LADIES' COSTUME, HAVING A THREE-PIECE SKIRT. (TO BE MADE WITH A FLARING COLLAR OR A PLAIN STANDING COLLAR.)
(For Illustrations see Page 708.)

No. 8758.—Another pretty development of the costume is shown at figure No. 299 T in this magazine.

Green faced cloth is here pictured in the costume, and machine-stitching provides the finish. The skirt is circular at the front and sides and is smoothly fitted at the top by two darts over each hip; the two back-gores are gathered across the top and fall in full folds to the lower edge. Shallow ripples appear at the sides below the hips. The skirt measures nearly four yards and a half at the foot in the medium sizes. Three rows of machine-stitching finish the skirt a short distance from the lower edge and are carried up in a point at each of the fronts to give an ornamental effect. The placket is finished above the center seam and a belt completes the top. This skirt may be worn with Boned Petticoat-Skirt No. 8757, illustrated elsewhere in this magazine, or with a small bustle, although neither is actually required, serving only to intensify the flare.

The basque extends to coat-basque depth at the back and sides, where it is well fitted by a center seam and under-arm and side-back gores. Extra widths allowed on the front edges of the under-arm gores below the waist-line are turned under and arranged in an under-folded, backward-turning plait at each side, and similar widths allowed below the waist-line of the middle three seams are

underfolded in box-plaits that form outstanding flutes. The fronts are short and are shaped by single bust darts; they form

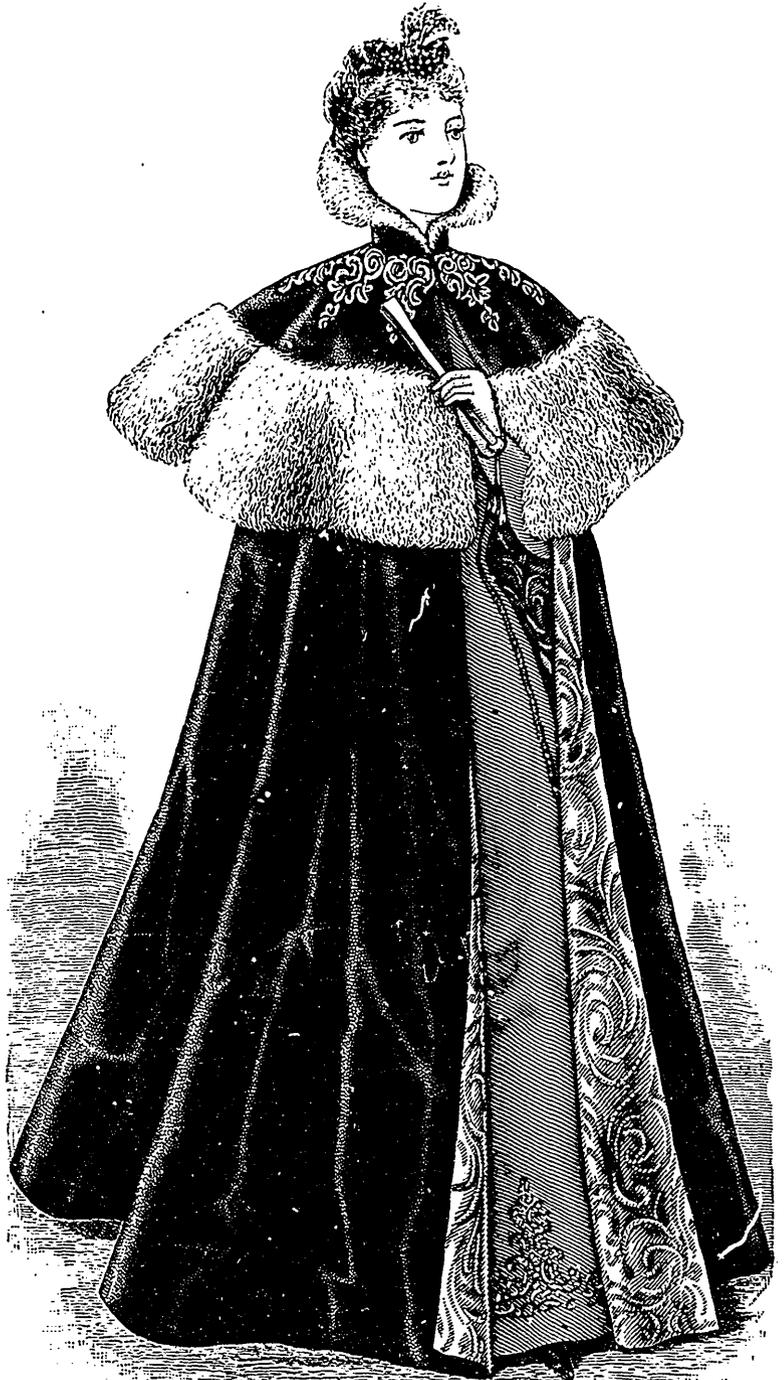


FIGURE NO. 296 T.—This illustrates LADIES' OPERA WRAP.—The pattern is No. 8799, price 1s. 8d. or 40 cents.

(For Description see Page 706.)

a point at the lower edge below the closing, which is made diagonally from a little to the left of the center at the throat to the

center at the lower edge with button-holes and oval smoked-pearl buttons. A breast pocket finished with a square-cornered pocket-lap may be inserted in the left front. The neck may be completed with a plain standing collar or with a large flaring collar having square ends. The large collar rolls slightly at the back and deeply in front, the ends flaring sharply. Mushroom puffs that are gathered at the top and bottom are arranged at the top of the close-fitting coat-sleeves.

The best selections for this mode will be the camel's-hair weaves, bouclé suitings, broadcloth, cheviot or other textures of a substantial nature.

This graceful and youthful-looking costume is here shown developed in a combination of plum-colored zibeline figured in white and white *faille* *Princesse*. The basque has surprise fronts that are lapped in the usual way and disposed in diagonal folds by gathers at the shoulder edges and overlapping plaits at the bottom. The fronts are shaped in Pompadour outline and above them appears a full yoke that is continued in similar outline on the back, which is fitted by the customary seams and extends in a narrow skirt that stands out in two deep flutes. The yoke is outlined by a Bertha in two sections that are curved over the shoulders and flare at the front and back. A frill of lace falls from the ends and lower edges of the Bertha, drooping softly on the sleeves, which are in mousquetaire style and stand out in short puffs at the top. Narrow bead trimming forms an attractive heading for the frill and also for the Bertha. A lace frill falls over the standing collar, and ribbons drawn about the lower edge of the waist in front of the side seams are bowed over the closing.

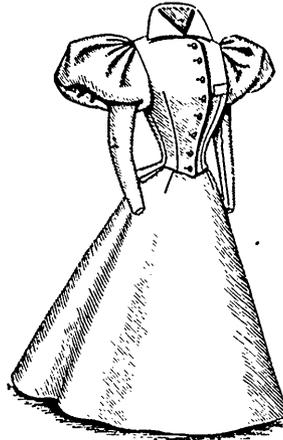
The skirt has seven gores and shows the fashionable distended effect at the bottom. Gathers mass the fullness at the back, and below the hips appear ripples. The trimming at the foot consists of two bands of the silk edged with bead trimming and separated by a row of insertion.

For evening wear the costume may be made with a square neck and elbow sleeves, *moiré antique*, plain or figured and in evening tints being exquisite for this purpose. For street wear all seasonable goods are suitable.

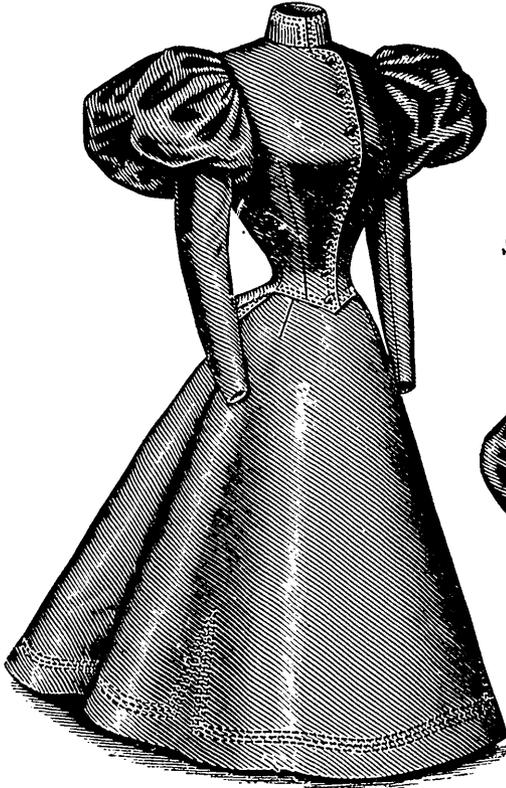
LADIES' COSTUME, CONSISTING OF WAIST CLOSED AT THE LEFT SIDE AND A SEVEN-GORED SKIRT PLAITED AT THE BACK

(For Illustrations see Page 710.)

No. 8759.—By referring to figure D 80 in this magazine, this costume may be again seen. The costume is charming in style, and its salient points are here brought out prominently by a combination of golden-brown zibeline and dark-brown velvet. The skirt is com-



8758



8758

Front View.

LADIES' COSTUME, HAVING A THREE-PIECE SKIRT. (TO BE MADE WITH A FLARING COLLAR OR A PLAIN STANDING COLLAR.)

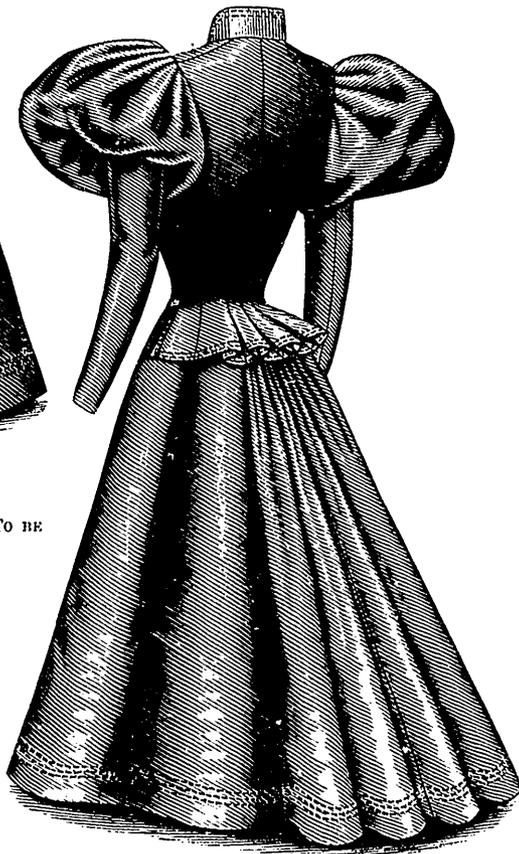
(For Description see Page 707.)

We have pattern No. 8758 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, needs eleven yards and seven-eighths of goods twenty-two inches wide, or eight yards and seven-eighths thirty inches wide, or seven yards and a half thirty-six inches wide, or six yards and a fourth forty-four inches wide, or five yards and five-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 297 T.—LADIES' COSTUME.

(For Illustration see Page 709.)

FIGURE No. 297 T.—This represents a Ladies' costume. The pattern, which is No. 8803 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 pictured on page 706 of this magazine.



8758

Side-Back View.

posed of seven gores; it is smooth-fitting at the top of the front and sides and shows slight ripples below the hips, while two backward-turning plaits at each side of the placket collect the fulness at the back, the plaits flaring in pronounced flutes. The width is moderate, the lower edge measuring four yards and a half round in the medium sizes. A belt completes the top. The skirt is adapted for wear with Boned Petticoat-Skirt No. 8757, shown in this number of THE Delineator, or with a small bustle, and may also be worn without either.

The waist is supported by a lining fitted by double bust darts and the usual seams and closed at the center of the front. The back is smooth at the top but has fulness below plaited to a point at the lower edge. The front, which is closed along the left shoulder and under-arm seams, is also plain at the top and its fulness below is drawn to the center and collected in gathers at the lower edge. The fulness in the front puffs out prettily between slashes in a fanciful ornament that has the effect of a Bertha at the top. The ornament is shaped in a V at the center and falls in square tabs over the sleeves; below the bust it is hollowed to form three straps. Under-arm gores give a smooth effect at the sides. A velvet ribbon belt formed in outstanding loops at the back follows the bottom of the waist, and the velvet ribbon stock covering the standing collar, which closes at the left side, is arranged to correspond. The one-seam leg-o'-mutton sleeves are close-fitting to above the elbow and have gathered fulness puffing out at the top. They have coat-shaped linings and are completed with up-turned flaring cuffs that are shaped in two points at the back of the arm, where they are deepest. A row of gimp decorates all the edges of the cuffs and the waist ornament.

Combinations will best bring out the pleasing characteristics of this costume. Carriage gowns or simple afternoon costumes may be made up after the pattern according to the materials used. Passementerie, lace bands and ribbon will form the usual trimmings. An artistic gown was fashioned by this mode from broadcloth of finest quality and velvet. The cloth was fully offset by an olive tone in the velvet. Spangle gimp decorated the velvet accessories and the waist and neck ribbons were ivory-white.

We have pattern No. 8739 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires seven yards and a fourth of dress goods forty inches wide, with seven-eighths of a yard of velvet twenty inches wide. Of one material, it calls for eleven yards and a fourth twenty-two inches wide, or nine yards and seven-eighths thirty inches wide, or eight yards and a half thirty-six inches wide, or



FIGURE NO. 297 T.—This illustrates LADIES' COSTUME.—The pattern is No. 8803, price 1s. 8d. or 40 cents.

(For Description see Page 708.)

six yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 298 T.—LADIES' DAY RECEPTION TOILETTE.

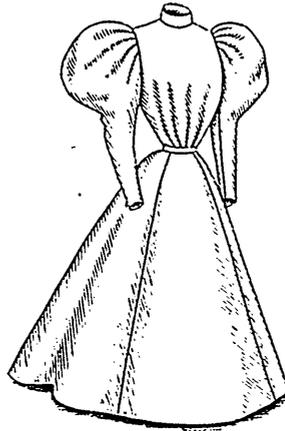
(For Illustration see Page 711.)

FIGURE No. 298 T.—This consists of a Ladies' 1830 waist and nine-gored skirt. The waist pattern, which is 8765 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and is shown in three views on page 730. The skirt pattern, which is No. 8735 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also pictured on its accompanying label.

This is a charming mode for afternoon receptions, concerts and other functions of like nature. A rich silk figured in the lovely warp-printed effect in green and rose tints was selected for the toilette in the present instance, with olive-green

frills also trim the wrists of the sleeves, which are shaped in Venetian points. Straps pass over the shoulders and lace Vanduykes flare over the standing collar finishing the neck. The waist is pleasing for evening wear when made with a low neck and short mushroom-puff sleeves.

Admirers of the 1830 styles will find no mode more satisfactory than this. *Faïlle Princesse*, *moiré antique*, *peau de soie* and a variety of satin brocades are rich fabrics eminently suited to the waist; *moiré brocade* is also much admired. Fine lace and pearl trimmings are in keeping with the style.

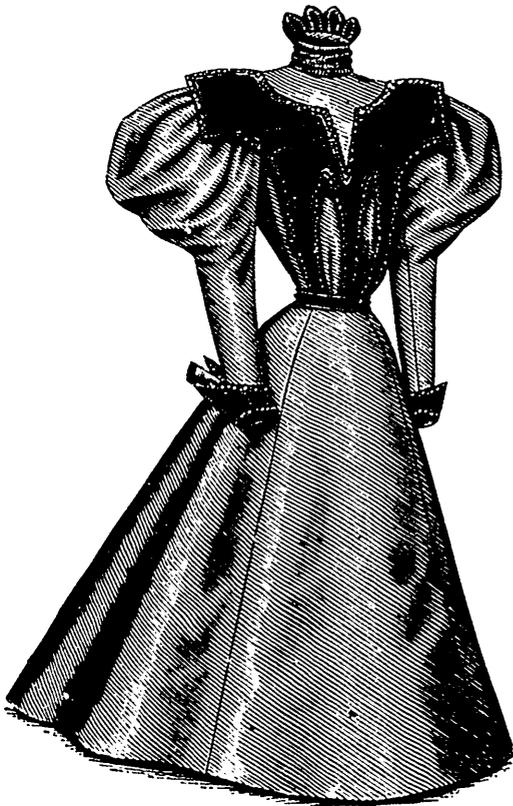


8759

FIGURE No. 299 T.—LADIES' STREET COSTUME.

(For Illustration see Page 715.)

FIGURE No. 299 T.—This illustrates a Ladies' costume. The pattern, which is 8758 and costs 1s. 8d. or 40 cents, is in



8759

Front View.

LADIES' COSTUME, CONSISTING OF A WAIST CLOSED AT THE LEFT SIDE AND A SEVEN-GORED SKIRT PLEATED AT THE BACK.

(For Description see Page 706.)



8759

Back View.

velvet and cream lace net over light-green silk in combination.

The skirt has nine gores and is highly commendable for narrow-width materials. It fits smoothly at the top of the front and sides, ripples gracefully below the hips and has gathered fulness at the back. A frill of lace put on to form a self-heading prettily decorates the bottom of the skirt.

The basque-waist is in the quaint 1830 style and is closed at the back. It is slightly pointed at the center of the back and front and has a full front and full backs gathered at the top and drawn by a double row of shirrings at the bottom, the front drooping slightly. A high-necked, close-fitting lining supports the front and back, above which the lining is covered with a yoke facing of plain silk overlaid with lace net. Mushroom puffs of figured silk are arranged on the coat-shaped sleeves, the upper edges of the puffs being continuous with those of the front and backs. Above the puffs the sleeves are faced with the silk overlaid with lace net to correspond with the yoke facing and a frill of lace edging emphasizes the 1830 effect. Lace

thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 708 of this magazine.

The costume as here pictured made of mixed cheviot, with a somewhat elaborate decoration of braid and Astrakhan, will be

much admired for the promenade. The skirt is in three-piece style, consisting of a circular portion and two back-gores, and, accord-

free edges. The standing collar closes at the left side and included in the seam with it is a shallow, ornamental front-yoke

The basque is accurately fitted by single bust darts and the usual seams, and back of the under-arm seams it extends to jacket-basque depth, while the fronts are short and pointed. Extra widths allowed below the waist-line of the middle three seams are underfolded in box-plaits, and extensions allowed at the front edges of the under-arm gores are underfolded in backward-turning plaits. The fronts lap widely and are closed diagonally with buttons and button-holes. A braided design appears along the front edge of the right front and at the upper corners of the standing collar. The wrists of the coat sleeves, which have mushroom puffs at the top, are also trimmed with braid. A row of coiled braid above a band of Astrakhan trims the bottom of the deeper portion of the basque and an Astrakhan band also decorates the free edges of the collar, the lower and closing edges of the fronts and the wrists. A flaring collar may be used in place of the standing collar.

Fancy suitings showing an admixture of colors will develop effectively in this way, and broad-cloth will also be favored for the mode. Fur bindings and passementerie or fancy braid will afford a decorative completion that is highly pleasing and stylish.

The felt walking hat is simply trimmed with plain and fancy ribbon.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT.

(For Illustrations see Page 716.)

No. 8791.—This costume is again illustrated at figure D33 in this issue.

Soft woollen goods in a blue-gray shade was here combined with blue-and-brown changeable silk. The fanciful basque is in short, rounding outline at the front, but extends at the back and sides in a short skirt that stands out in stylish flutes. It is accurately adjusted by double bust darts, under-arm and side-back gores and a center seam, extra widths allowed below the waist-line of the middle three seams being underfolded in a box-plait at the center seam and in a forward-turning plait at each side-back seam. The short, full fronts are gathered at their upper and lower edges at each side of the closing, which is made at the center, and are arranged upon fitted lining-fronts. A girdle, which is laid in two upturning plaits and included in the right under-arm seam and secured at the corresponding seam at the left side, crosses the full fronts below Eton fronts having square lower corners. The Eton fronts are folded back in oblong revers above the bust and a row of gimp trims all their



FIGURE No. 298 T.—This illustrates LADIES' DAY RECEPTION TOILETTE.—The patterns are Ladies' 1830 Waist No. 8765, price 1s. or 25 cents; and Skirt No. 8735, price 1s. 3d. or 30 cents.

(For Description see Page 710.)

that is pointed at the lower edge and falls on the upper part of (Descriptions Continued on Page 715.)

DESCRIPTIONS OF FIGURES SHOWN ON OPPOSITE PAGE.

FIGURE D 86.—LADIES' GORED CAPE.

FIGURE D 86.—This illustrates a Ladies' cape. The pattern, which is No. 8778 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 723 of this publication.

Conspicuous among new capes is this novel style, which is here pictured made of fine quality smooth coating, with fur for the collar and machine-stitched strappings to give a seasonable and stylish decorative touch. Nine gores are comprised in the cape and all are extended to form the Medici collar, except the center-back gore, which is disposed below the collar in a box-plait that is concealed at the top by a small strap and expands gracefully toward the bottom. The collar stands high at the back and the seams may be left open to give a slashed effect. The closing is made at the throat with a pointed strap.

Light or heavy weight cloakings may be selected for a cape of this style and a handsome silk lining is advised, together with fur, for the collar. The straps may be omitted.

A handsome bird and velvet adorn the felt and velvet hat.

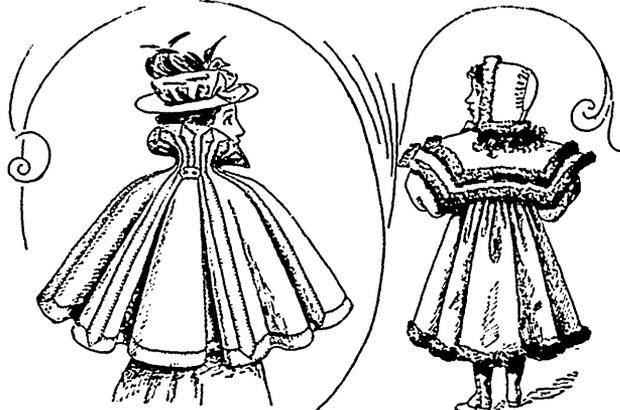


FIGURE D 87.—CHILD'S TOILETTE.

FIGURE D 87.—This illustrates a Child's coat, cap, muff and leggings. The coat pattern, which is No. 8793 and costs 10d. or 20 cents, is in eight sizes for children from one-half to seven years old, and is differently portrayed elsewhere. The cap pattern, which is No. 2989 and costs 5d. or 10 cents, is in four sizes for children from one to seven years old. The muff pattern, which is No. 6613 and costs 5d. or 10 cents, is in four sizes for children, girls, misses and ladies. The pattern for the legging, which is No. 7422 and costs 5d. or 10 cents, is in seven sizes from four to sixteen years of age.

Fleece-lined *drap d'Al* in a pretty violet shade was chosen for the cap and coat, with Alaska sable for the muff and with bands of the same for decoration. Two deep fancy collars are new features of the coat, quite concealing the short waist to which the full skirt is joined. The muff is of moderate size, the cap is bordered with fur, and velvet is used for the leggings.

A *clac* ensemble is attained in children's outdoor toilettes by having the coat, cap, muff and leggings of the same hue, the relief note being given by the trimming.

FIGURE D 88.—LITTLE GIRLS' TOILETTE.

FIGURE D 88.—This illustrates a Little Girls' coat and leggings. The coat pattern, which is No. 8776 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years old, and is portrayed differently elsewhere in this issue. The

legging pattern, which is No. 7422 and costs 5d. or 10 cents, is in seven sizes from four to sixteen years of age.

The shaping of this coat is altogether new and its good features are well brought out in its present development in prime faced cloth and velvet, with ribbon for a neck plaiting and bands of gray krimmer for decoration. The back and fronts, which are in circular shape, have plaited fullness at the center, the shaping causing the plaits to stand out in a graceful manner. Full sleeves and a hood that extends on the fronts with the effect of a flat collar are practical features. A standing collar finishes the neck. The leggings are of velvet.

The hat is in quaint outline and prettily adorned with ribbon.

FIGURE D 89.—GIRLS' TOILETTE.

FIGURE D 89.—This consists of a Girls' coat, dress, cap and leggings. The coat pattern, which is No. 8806 and costs 10d. or 20 cents, is in six sizes for girls from four to nine years old, and is shown again on page 747. The dress pattern, which is No. 8626 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age. The Tam O'Shanter cap, which is No. 6009 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures. The legging pattern, which is No. 7422 and costs 5d. or 10 cents, is in seven sizes from four to sixteen years old.

Three styles of collars are features of this coat, which is here shown made of gray Astrakhan, and has loose fronts that lap broadly and close at the left side with buttons arranged in pairs above the bust and at the waist-line. The back is nicely fitted, and a cavalier collar is at the neck. The sleeves are in leg-o'-mutton shape, and pockets are inserted in the fronts.

The dress of plaid goods has a full skirt and a fancy waist. The cap is of cloth and the leggings of velvet.

FIGURE D 90.—BOYS' SUIT.

FIGURE D 90.—This illustrates a Boys' coat, trousers, cap and leggings. The coat pattern, which is No. 8069 and costs 1s. or 25 cents, is in ten sizes for boys from seven to sixteen years old. The trousers pattern, which is No. 3163 and costs 7d. or 15 cents, is in eight sizes for boys from three to ten years old. The cap pattern, which is No. 3167 and costs 5d. or 10 cents, is in six sizes from six and one-fourth to seven and a half, cap sizes. The legging pattern, which is No. 3475 and costs 7d. or 15 cents, is in eight sizes for boys from two to sixteen years.

Chinchilla is here pictured in the pilot coat and cap and fancy chevrot in the trousers, which are met by the leggings of leather. The coat may be worn over a jacket and its style is jaunty.



BACK VIEWS OF STYLES SHOWN ON OPPOSITE PAGE.



(Descriptions Continued from Page 711.)
the full fronts. The one-seam nut-ton-leg sleeves are mounted on coat-shaped linings and have the fashionable puff effect at the top, where they are gathered: they fit the arm closely below the elbow and the wrists are plainly completed. A row of gimp prettily trims the upper and lower edges of the collar, and the lower edge of the front-yoke.

Seven gores are comprised in the skirt, which is smooth over the hips but falls in flutes below, while the two back-gores are gathered at the top and hang in full folds to the lower edge. The placket is made at the center seam and the top of the skirt is sewed to a belt. The flare toward the foot is stylish, and the lower edge measures four yards and a half round in the medium sizes. The skirt may be worn with Boned Petticoat-Skirt No. 8757, illustrated elsewhere in this magazine, or with a small bustle, or without either, as desired.

The lack of exaggeration in the fanciful features of this costume will appeal to conservative tastes. Combinations of velvet, brocade or silk with zibeline or other camel's-hair weaves, canvas wool, whipcord or novelty goods will produce admirable results. Lace bands and passementerie will be equally effective as trimming.

We have pattern No. 8791 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require six yards and three-fourths of dress goods forty inches wide, with a yard and five-eighths of silk twenty inches wide. Of one material, it needs thirteen yards and five eighths twenty-two inches wide, or nine yards and seven-eighths thirty inches wide, or eight yards and five-eighths thirty-six inches wide, or seven yards forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 300 T.—LADIES' NÉGLIGÉ GOWN.

(For Illustration see Page 717.)

FIGURE No. 300 T.—This illustrates a Ladies' *négligé* gown, wrapper or night-dress. The pattern, which is No. 8788 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 732 of this number of THE DELINEATOR.

The gown is here shown made of white India silk and lace edging. The back hangs free from the neck, the fulness at the top being arranged to give the effect of a double box-plait. The right front is shaped in Pompadour outline at the neck and meets a narrow left front at the left side, where the closing is made to a desirable depth: below the closing the fronts are seamed, the seam being hidden



FIGURE No. 299 T.—This illustrates LADIES' STREET COSTUME.—The pattern is No. 8753, price 1s. 8d. or 40 cents.

(For Description see Page 710.)

by a forward-turning plait. The fulness in the right front is collected in three double rows of shirring that are covered with

rows of fancy insertion run with black ribbon at each edge, the front being turned under at the top to form a frill heading. The fulness is attractively framed as far as the bust by the broad ends of a sailor collar that falls square at the back: a frill of edging falls from the ends and lower edge of the collar, insertion run with ribbon bowed at the corners forming a pretty heading for the frill. A bow of velvet ribbon with long, flowing ends is tacked over the closing below the shirrings in the front. Frills

which the ruche is tacked at the center. If a slashed effect be desired in the collar, the seams may be left open for a short distance from the top, as shown in one of the small illustrations. Fur trims the free edges of the cape and plain collar, and a stylish trimming for the ruche is ribbon twisted over the center and formed in bows at the throat, where the wrap is closed.

Wraps like this are elegantly made of brocade, satin, velours or velvet, richly adorned with mink, otter or sable fur and jet trimmings. Simple wraps are of diagonal or smooth cloth, with inexpensive fur decorations.

We have pattern No. 8799 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrap with bolero collar needs eleven yards and a half of goods twenty-two inches wide, or nine yards and an eighth thirty inches wide, or seven yards and a half thirty-six inches wide, or six yards and an eighth forty-four inches wide, or five yards and an eighth fifty-four inches wide. The wrap with ruff requires twelve yards and a half twenty-two inches wide, or ten yards thirty inches wide, or eight yards and an eighth thirty-six inches wide, or six yards and three-fourths forty-four inches wide, or six yards fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



8791

Front View.

flow from the full sleeves, which are in this instance in three-quarter length, but may, if desired, be in full length and finished in cuff effect.

A wrapper of French flannel or a night-dress of nainsook, each with lace in combination and made after this mode, will satisfy the most fastidious. Silk of soft texture is also suitable for these wrappers, and ribbon and lace trimmings will heighten their effectiveness.

LADIES' CIRCULAR WRAP, WITH SHORT CIRCULAR CAPE.

(TO BE FINISHED WITH A PLATED RUFF OR A BOLERO COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)

(For Illustrations see Page 718.)

No. 8799.—Another view of this stylish wrap is given at figure No. 296 T in this number of THE DELINEATOR.

This graceful wrap is pictured in the present instance made of dark-blue broadcloth and lined with changeable silk. It envelops the figure completely and is in circular style with a center seam: it is smoothly fitted at the top by three darts on each shoulder and the skillful shaping causes it to hang smoothly at the front, while at the back and sides it forms deep flutes. Over the shoulders falls a moderately deep cape that is also shaped in circular style with a center seam and falls in ripples like the wrap. The neck may be completed with a bolero collar that is in four sections and rolls in the characteristic fashion, or with a deep double box-plaited ruche. When the ruche is used the neck is finished with a narrow band to

FIGURE No. 301 T.—LADIES' MATINÉE.

(For Illustration see Page 719.)

FIGURE No. 301 T.—This illustrates a Ladies' tea-jacket.



8791

Back View.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT.

(For Description see Page 711.)

The pattern, which is No. 8786 and costs 1s. 8d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 730.

This matinee, called also a *négligé* or tea-jacket, combines in the present instance plain green silk with cream silk bearing

floral devices in a happy commingling of tints. A close effect is produced at the back and sides by the regulation seams and

at the bottom of the vest being regulated by ribbons inserted in casings and bowed at the center. At the neck is a standing collar over which droops a lace frill. The fancy pointed collar is in two sections that flare slightly at the back and widely in front. Lace insertion over ribbon trims the free edges of the fancy collar above a frill of edging, which is continued along the front edges of the jacket fronts and the lower edge of the *matinée*. Frills of similar edging fall from narrow bands finishing the bottom of the full, three-quarter-length puff sleeves, insertion and ribbon covering the bands.

Grace is combined with simplicity in this jacket, the result being a pleasing mode that is dainty in soft cashmere and flannel or in rich silk and brocade in becoming tints. In the matter of decoration much latitude is also permitted, a moderate or lavish use of lace and ribbon being effective.

LADIES' LONG EMPIRE COAT.

(For Illustrations see Page 720.)

No. 1197.—This elegant coat, which is in Empire style, introduces very fanciful sleeves and a ripple flaring collar. It envelops the figure completely and for its development corded silk in a rich purple hue was selected, deep white lace edging providing dainty decoration. The upper part of the back is a smooth square yoke, from which the back hangs in full folds due to gathers at its upper edge. The loose fronts are in sack style; they lap broadly and are closed invisibly all the way down the center. The collar consists of six sections that are sprung at the seams to produce deep, flaring flutes all round; a frill of deep lace is arranged inside the collar and forms a pretty framing for the face. Box-plaits collect the fulness at the top of the fanciful sleeve, which is in puff style and is shaped by a seam at the inside of the arm extending the entire length of the sleeve, and by three short seams extending from the lower edge nearly to the elbow where they terminate, extra widths being allowed at the top of each seam and underfolded in plaits. The shaping produces a perfectly smooth effect at the wrist and the sleeve is extended at the back of the arm to form a deep, fluted cuff, while at the front it is rounded to form a short tab which falls upon two gores that are added underneath at the front to complete the flaring cuff. Two downward-turning plaits in one side edge of the sleeve at the bend of the elbow cause the fulness in the sleeve to droop below the elbow. A frill of lace arranged beneath the cuff shows at the edge to accord with the collar.

Brocades, velvet and novelty goods will develop stylishly by this mode.

We have pattern No. 1197 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the coat needs fifteen yards of material twenty-two inches wide, or eleven yards thirty inches wide, or nine yards and a fourth thirty-six inches wide, or eight yards forty-four inches wide, or five yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



FIGURE No.300 T.—This illustrates LADIES' *NEGLIGÉ* GOWN.—The pattern is No. 8788, price 1s. 6d. or 35 cents.

(For Description see Page 715.)

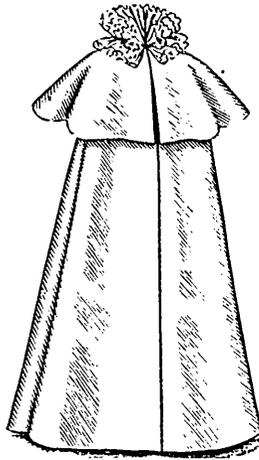
stylish flutes appear below the waist. The fronts open all the way over a full, short vest closed at the center, the fulness

forty-four inches wide, or five yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

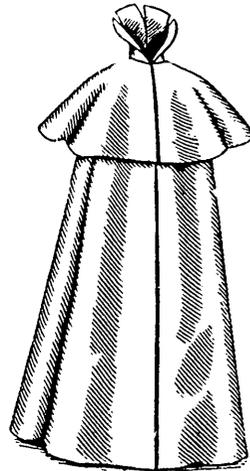
LADIES' CAPE. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH A HOOD FORMING A COLLAR EFFECT IN FRONT OR WITH A HOOD ROUNDING FROM THE THROAT.) FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR.

(For Illustrations see Page 721.)

No. 8795.—Grace and good style are seen in this cape, which is a practical top-garment for driving, travelling, golf and general outdoor wear. Cloth rough on one side and gaily plaided on the other was used for it, machine-stitching providing a neat finish. The cape is of circular shaping, with a center seam, and may extend

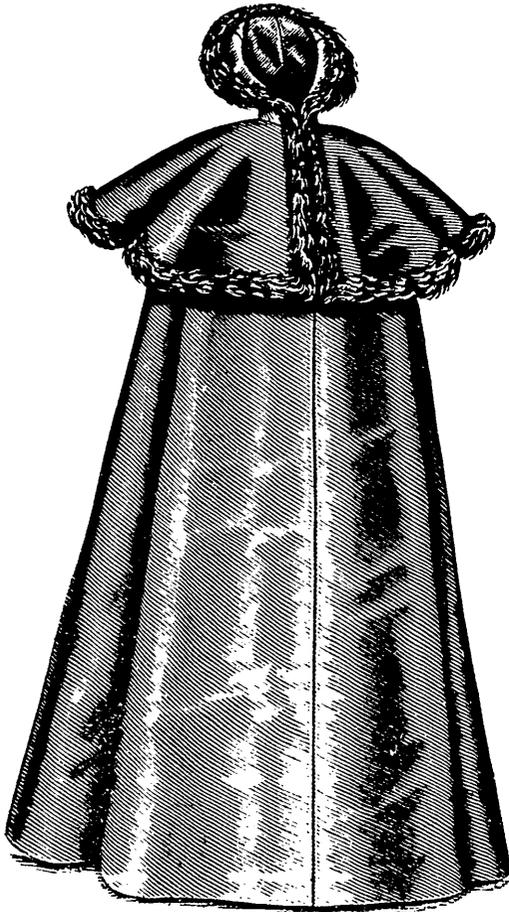


8799

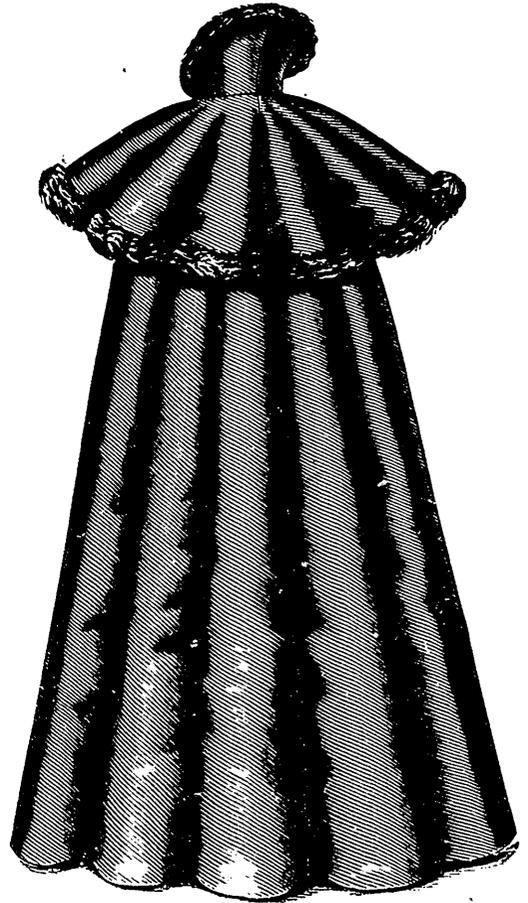


8799

four sections. The collar may be worn standing or rolled slightly or deeply, as shown in the illustrations. The pattern provides two hoods, each of which is pointed and is shaped by a seam extending from the point to the outer edge. One hood is prettily reversed and is rounded away from the throat, and the outer edge is trimmed with a narrow band of the cloth machine-stitched to position. The other hood extends broadly over the shoulders and across the front to give the effect of a deep collar, its ends meeting and forming a point at the center. The outer edge of this hood is finished with a rather wide facing that is machine-stitched



8799

Front View.

8799

Back View.

LADIES' CIRCULAR WRAP WITH SHORT CIRCULAR CAPE. (TO BE FINISHED WITH A PLAITED RUFF OR A BOLERO COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)

(For Description see Page 716.)

nearly to the knee or to just below the hips, as preferred; it is smooth at the top, being fitted on each shoulder by two darts and at the back and sides it falls in deep flutes. The neck is completed with a storm collar composed of an inside portion with only a center seam and an outside portion in

to position at the top and shaped by a seam at the center, and an upturning plait on each shoulder throws the hood into pretty folds. The cape is held in position by pointed straps tacked to the darts nearer the front, crossed over the bust and buttoned at the back. The front edges of the

cape are connected by narrow, pointed straps in which button-holes are made that are passed over buttons sewed to the cape at the throat and at the bust.

Tourists will find a cape like this comfortable and convenient. All heavy cloths are suitable for it, those of the double-faced variety being preferable, and stitching is the approved finish. Rough checked cheviot in two tones of brown may be selected for the cape, with green-and-gold glacé taffeta for the lining, and heavy gilt clasps may replace the straps over the closing.

We have pattern No. 8795 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape needs seven yards and three-eighths of material twenty-two inches wide, or five yards and five-eighths thirty inches wide, or five yards thirty-six inches wide, or three yards and three-fourths forty-four or fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CAPE. WITH TWO BOX-PLAITS IN THE BACK AND A FANCY SAILOR-COLLAR. (To be finished with a plain standing collar and frill, or a Marie Stuart collar that may have the seams left open to give a slashed effect.)

(For Illustrations see Page 722.)

No. 8767.—Another view of this cape may be obtained by referring to figure No. 292 T in this magazine.

This stylish cape is here illustrated made of black cloth, with lace edging for the collar frill. It is of circular shaping, with straight back edges joined in a center seam, at each side of which is arranged a box-plait that flares toward the lower edge. The cape is of fashionable depth, and below the shoulders it falls in deep rolling flutes. A fancy sailor-collar, which shapes two points at the back and two at the front, is a dressy feature. It is shallowest at the center of the front and back and curves prettily over the shoulders, and its lower edge is followed by a lace frill headed by a row of passementerie. At the neck is a high standing collar, which is concealed by a very full upright frill of lace that is included with the sewing of the collar. If preferred, a Marie Stuart collar in six sections may be substituted for the standing collar and frill. The Marie Stuart collar flares broadly and is pointed at the top of each seam and at the corners. If a slashed effect be desired, the seams of this collar may be left open for a short distance at the top, as shown in one of the small illustrations. A stylish ribbon bow is tucked at the throat.

The cape can be made as plainly or as handsomely as individual taste may desire. Velvet, *peau de soie*, etc., with garniture of fur or feather trimming, will effectively develop it.

We have pattern No. 8767 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium

size, the cape, except the frill, calls for five yards of goods twenty-two inches wide, or three yards and a half thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and an eighth fifty-four inches wide. The frill requires three yards and three-eighths of edging three inches and three-fourths wide. Price of pattern, 1s. or 25 cents.

LADIES' GORED CAPE, HAVING A BOX-PLAIT AT THE BACK AND EXTENDED TO FORM A MEDICI COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.

(For Illustrations see Page 722.)

No. 8778.—This cape is again depicted at figure D 86.

Brown cloth of fine quality was here chosen for the cape, with a lining of brown-and-red changeable silk. The cape extends over the hips and comprises nine gores, all of which, except the center-back gore, are extended to form the Medici collar. The center-back gore is disposed below the center seam of the collar in a box-plait that flares stylishly toward the bottom and the top of the plait is concealed by a small pointed strap secured under buttons. The shaping of the gores causes a snug adjustment about the neck, while the collar flares becomingly from the throat, standing high at the back, and the cape surrounds the figure below the shoulders in large flutes. The front edges of the cape are connected below the throat by a pointed strap fastened under a button at the right side and buttoned on to the left side. A strap pointed at both ends and extending the entire length of the cape is stitched over each long seam. The straps taper toward the neck and the center seam of the collar is strapped to agree with the other seams; this strap is pointed only at the top, its lower end passing under the strap at the top of the box-plait.

The inside of the collar is strapped like the outside, the pointed ends of these straps lapping upon a fitted band that is stitched on about the outer edge of the collar; an inlay of velvet appears effectively between the straps. The straps may be omitted and the seams may be discontinued a little below the top of the collar to form tabs, an attractive effect resulting.

The cape is in a style that admits of simple or elaborate development. Velvet with gimp or fur trimmed seams will be as appropriate as smooth or rough cloth having the seams strapped. A silk lining is preferably added.

We have pattern No. 8778 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires six yards and three-fourths of material twenty-two inches wide, or five yards and three-eighths twenty-



FIGURE No. 301 T.—This illustrates LADIES' MATINÉE.—The pattern is No. 8786, price 1s. 3d. or 30 cents.

(For Description see Page 716.)

seven inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or two yards and five-eighths fifty-four inches wide, with three-eighths of a yard of velvet twenty inches wide for facing the collar. Price of pattern, 1s. or 25 cents.

to forty-six inches, bust measure. For a lady of medium size, the coat requires six yards and a half of material twenty-two inches wide, or five yards and three-eighths thirty inches wide, or four yards and an eighth thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 8d. or 30 cents.

LADIES' SINGLE-BREADED COAT. (DESIRABLE FOR FURS AND WINTER FABRICS.)

(For Illustrations see Page 723.)

No. 8760.—This is a desirable mode for furs, velours and other heavy Winter fabrics. The coat, which reaches well over the hips, is very protective and for it seal-skin was chosen. Under-arm and side-back gores and a center seam that ends

LADIES' DOUBLE-BREADED THREE-QUARTER LENGTH COAT, WITH REMOVABLE HOOD.

(For Illustrations see Page 723.)

No. 8769.—At figure D 92 in this magazine is shown another view of this coat.

Brown rough cloth was here used for the coat and the finish



1197

Front View.



1197

Back View.

LADIES' LONG EMPIRE COAT.

(For Description see Page 717.)

at the top of coat-laps render the coat close-fitting at the back and sides, and stylish ripples due to the shaping are seen in the skirt portion. The fronts are loose and are closed all the way down at the center with hooks and loops. The neck is finished with a storm collar on the Medici order; the collar stands high at the back, where it is rolled softly, and is turned down deeply at the ends, which are closed below the roll with hooks and loops. The sleeves are in two-seam leg-o'-mutton style, with fashionable gathered fulness at the top; they are completed with cavalier cuffs that flare in a deep point at the outside of the arm.

These coats are made of heavy bouclé coatings and seal-plush, as well as such furs as mink, beaver, Persian lamb and Astrakhan. Oval buttons and cord loops may be used for the closing.

We have pattern No. 8760 in nine sizes for ladies from thirty

is stitching. The coat is in three-quarter length and is very protective. The fronts are loose and are closed in double-breasted style with button-holes and buttons below lapels in which they are reversed by a deep rolling collar that meets and extends beyond the lapels. If preferred, the coat may be closed to the throat and the collar worn standing with its ends connected by a pointed strap. The back and sides are accurately adjusted by a center seam and under-arm and side-back gores, coat-laps being arranged below the center seam, while flutes result at each side from the shaping of the gores. A removable pointed hood shaped by a seam extending from the point to the outer edge, which is stylishly reversed, is secured beneath the collar. It is lined with plaid silk and may be drawn over the head when extra protection is needed. The sleeves are in one-seam leg-o'-mutton style, with fulness collected

at the top in forward and backward turning plaits, they are completed with deep, round cuffs that flare stylishly from the arm.

Rough coatings are admirably adapted for coats of this style and so are melton, kersey, cheviot, diagonal and smooth-faced mixtures. The finish illustrated is favored.

We have pattern No. 8769 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat needs seven yards and a half of goods twenty-seven inches wide, or five yards and five-eighths thirty-six inches

by upturning cuffs that are curved to form points at both the inside and outside of the arm.

The air of warmth and comfort that pervades fur top-garments wins for them much admiration. Astrakhan, krimmer, etc., will make up well in this coat, and seal-plush and coatings of all sorts are also as suitable. The finish is preferably plain.

We have pattern No. 8772 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, calls for seven yards and a fourth of material twenty-two inches wide, or five yards and three-fourths thirty inches wide, or four yards and five-eighths thirty-six inches wide,



8795
Front View.

wide, or four yards and a half forty-four inches wide, or four yards fifty-four inches wide, with seven-eighths of a yard of silk twenty inches wide to line the hood. Price of pattern, 1s. 6d. or 35 cents.

LADIES' DOUBLE-BREADED COAT.
(DESIRABLE FOR FURS AND WINTRY FABRICS.)

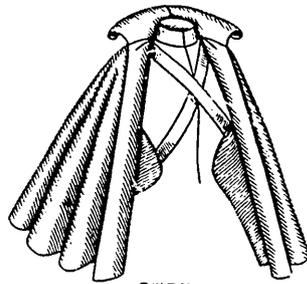
(For Illustrations see Page 724.)

No. 8772.—At figure No. 293 T in this number of THE DELINEATOR this coat is shown differently made up.

The coat, for which seal-skin was here chosen, reaches well below the hips and is specially desirable for all sorts of Winter fabrics. It is shaped by under-arm and side-back gores, and a center seam that ends at the top of coat-laps, and the parts are shaped to produce graceful ripples in the skirt. The fronts, while loose, define the outlines of the figure pleasingly at the sides; they lap in double-breasted fashion and are folded back from the throat to the bust in stylish revers. The closing is made below the revers a little to the left of the center with three large buttons and button-holes. The neck completion is a turn-down collar composed of a deep turn-down portion and a high band and made with an inside portion consisting of four sections, the addition of this portion insuring a graceful roll when the collar is worn standing. The leg-o'-mutton sleeves are of the two-seam variety, gathered to give the fashionable flare at the top, but fitting the arm closely from the elbow to the wrist, where an attractive finish is given



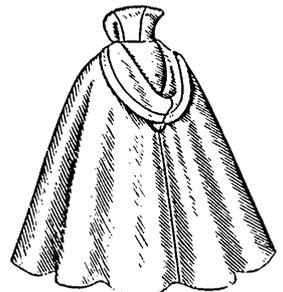
8795



8795



8795



8795



8795
Back View.

LADIES' CAPE. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH A HOOD FORMING A COLLAR EFFECT IN FRONT OR WITH A HOOD ROUNDING FROM THE THROAT.) FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR.

(For Description see Page 718.)

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

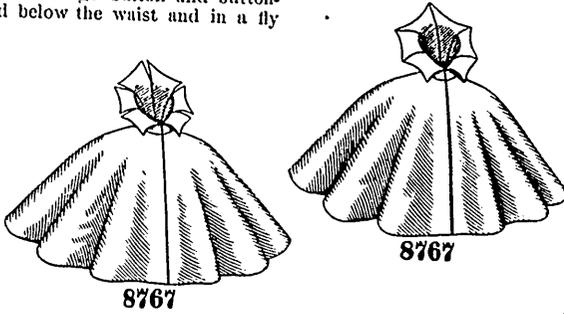
LADIES' COAT OR JACKET, WITH DIAGONAL CLOSING. (TO BE MADE WITH A TURN-DOWN COLLAR OR A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)

(For Illustrations see Page 724.)

No. 8783.—Another view of this coat may be observed by referring to figure D77 in this magazine.

The coat is here shown made of fancy coating, with a finish of machine-stitching. An accurate adjustment is effected at the back and sides by under-arm and side-back gores and a center seam, extra widths below the waist-line of the middle three seams being underfolded in box-plaits that flare stylishly, while graceful ripples are seen at the sides. The fronts are loose but show the curves of the figure in the manner now approved; they lap nearly to the shoulders and the closing is

made diagonally with a large button and button-hole at the top and below the waist and in a fly between. Side pockets are inserted in the fronts, their openings being concealed by pointed laps. Two styles of neck completion are provided. One is a turn-down collar made with a high band, the ends of the turn-down portion flaring over a pointed strap that is buttoned to the band. The other style is a Marie Stuart collar composed of four sections that show the becoming roll and flare peculiar to this style. If a slashed effect be desired, the seams of the Marie Stuart collar may be left open for a short distance from the top, as shown in one of the small views.

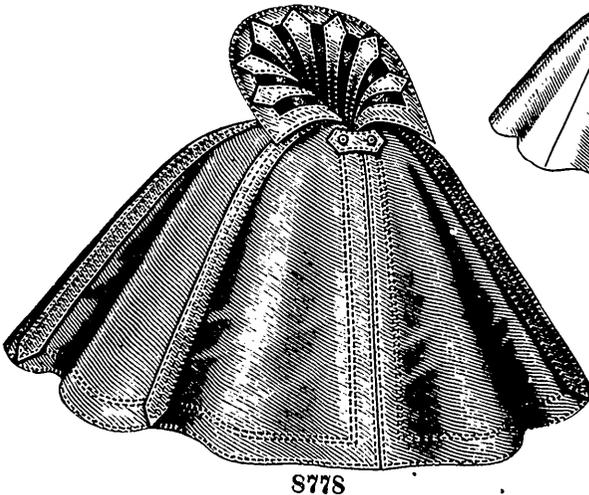


We have pattern No. 8783 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires five yards and three-fourths of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and three-fourths

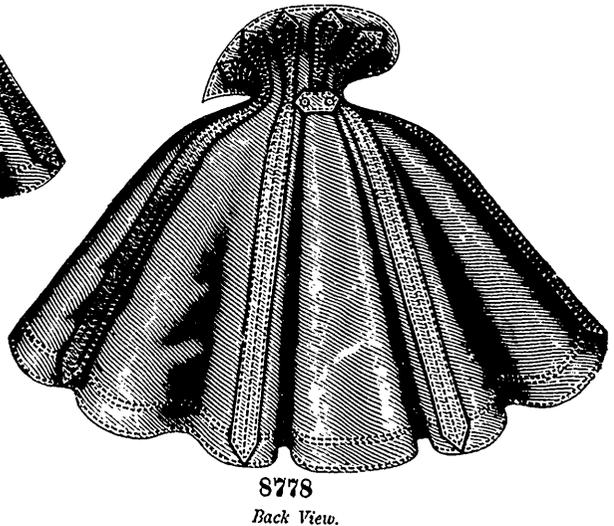
Back View.
LADIES' CAPE, WITH TWO BOX-PLAITS IN THE BACK AND A FANCY SAILOR-COLLAR. (TO BE FINISHED WITH A PLAIN STANDING COLLAR AND FRILL OR A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)
(For Description see Page 719.)

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

LADIES' ETON JACKET, EXTENDING TO THE WAIST. (PERFORATED FOR SHORTER LENGTH.)
(For Illustrations see Page 725.)
No. 8781.—The trim-looking Eton



Front View.
LADIES' GORED CAPE, HAVING A BOX-PLAIT AT THE BACK AND EXTENDED TO FORM A MEDICI COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.
(For Description see Page 719.)



The sleeves are of the one-seam, mutton-leg order gathered at the top and completed with flaring turn-up cuffs pointed at the outside of the arm. A velvet inlay on the turn-down collar and on the cuffs and pocket-laps will improve coats of broadcloth, covert cloth, melton, mixed cheviot or tweed. Bouclé suitings and novelty cloth coatings are sufficiently dressy without any further finish than that of machine-stitching here illustrated.

jacket here illustrated is fashioned from green faced cloth, with dark-green velvet for the collar and a finish of machine-stitching.

The back is seamless at the center and perfectly smooth and is joined to the fronts by shoulder and under-arm seams. The fronts are fitted by single bust darts, and are reversed nearly their entire length in tapering lapels that meet and extend beyond the ends of a rolling coat-collar which has a center seam. The jacket extends to the waist and deepens toward the lower front corners, which are pointed. The fronts of the Eton jacket open widely, admitting of a silk waist being displayed between them. The two-seam leg-o'-mutton sleeves are of stylish width at the top, where they are gathered; they fit closely below the elbow and the wrists are finished with two rows of machine-stitching.



8760



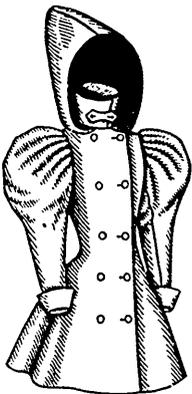
8760

Front View.

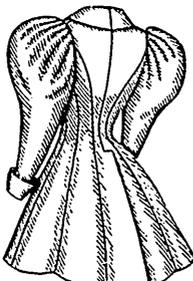
Back View.

LADIES' SINGLE-BREADED COAT. (DESIRABLE FOR FURS AND WINTRY FABRICS.)

(For Description see Page 720.)



8769



8769

The pattern also provides for a jacket of shorter length and having more sharply pointed lower front corners, as shown in the small views.

novelty goods. Passementerie, large and small buttons, gimp and fancy braid will provide suitable decoration, and a lining of some pretty silk is always added.

We have pattern No. 8781 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires a yard and three-fourths of cloth fifty-four inches wide, with a fourth of a yard of velvet (cut bias) twenty inches wide. Of one material, it will need three yards and seven-eighths twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and a half thirty-six inches wide, or two yards and an eighth forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



8769

Front View.



8769

Back View.

LADIES' DOUBLE-BREADED THREE-QUARTER LENGTH COAT, WITH REMOVABLE HOOD.

(For Description see Page 720.)

LADIES' COAT OR JACKET. (TO BE MADE WITH A MILITARY OR CAVALIER COLLAR OR WITH A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)

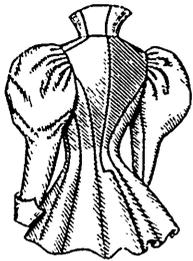
(For Illustrations see Page 725.)

No. 8804. —At figure D 81 in this number of THE DESIGNATOR this coat is again represented.

This coat shows a new disposal of fulness at the back and is specially desirable because of the variety of collars provided. Melton was here used for the coat, with machine-stitching for a finish. The loose, double-breasted fronts fashionably define the curve of the figure at the sides. They are rendered smooth at the top by a dart at the center of each extending from the throat nearly to the bust, and the closing is made at the left side with a pair of large buttons and button-holes at the

Jackets of this kind are becoming to most persons and may be made up satisfactorily in cloth, velvet, corded silk or wool

top and at the waist. Under-arm and side-back gores and a curving center seam adjust the back and sides perfectly, and extra



8772

width allowed below the waist-line of each side-back seam is under-folded in three backward-turning plaits and in one forward-turning plait. The leg-o'-mutton sleeves have only inside seams and are gathered at the top,

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

LADIES' BOLERO JACKETS.

(ONE WITH A CENTER SEAM AND EXTENDED TO FORM A BOLERO COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT, AND THE OTHER WITHOUT A CENTER SEAM AND TO BE MADE WITH FRONTS CLOSED AT THE THROAT AND FINISHED WITH A TUDOR COLLAR, OR TO BE MADE WITH OPEN FRONTS.)

(For Illustrations see Page 726.)

No. 8775.—These jackets, which are of the same depth, reaching to just below the bust, are equally stylish and may be made with the backs straight across at the lower edge or curved upward in a point at the center. One jacket, shown made of velvet, is extended at the top to form a bolero collar that rolls and flares in the characteristic way. It is shaped by a seam at the center of the



8772

Front View.



8772

Back View.

LADIES' DOUBLE-BREADED COAT. (DESIRABLE FOR FURS AND WINTRY FABRICS.)

(For Description see Page 721.)

where they stand out in stylish puffs, the effect below the elbow being close. Three

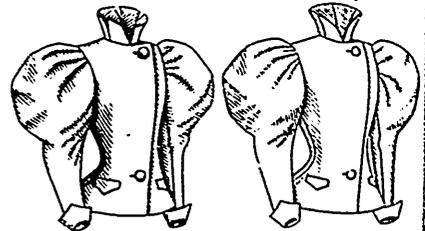
back and on each shoulder and is seamless under the arms. The seams of the collar may be left open for a short distance from the top to

styles of neck completion are provided. The military standing collar is of fashionable height and is trim and jaunty. Another style is a cavalier collar that has a plain standing portion to the upper edge of which are joined two turn-over portions that stand out broadly and have rounding ends flaring at the front and back. The remaining collar, which is known as the Marie Stuart, is composed of four sections; it is shaped to form points at the upper corners and at the upper ends of the seams and it rolls and flares in the regulation way. The seams of this collar may be left open for a short distance from the top to give a slashed effect, as illustrated.

The coat will make up stylishly in kersey, vicuna and mixed coatings. The collar might be of velvet and individual taste will decide which style will be most becoming. Linings for coats and jackets are of the most sumptuous description, being of the richest silks delicately flowered in evening tints. Their colors are usually widely at variance with the tone of the outside, but fastidious women prefer that harmony should exist between the cloth and lining.

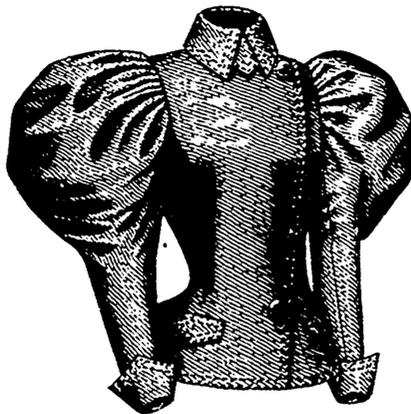
We have pattern No. 8804 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment calls for four

give a slashed effect, if desired. The fronts meet only above the bust and below they round stylishly toward the back. The



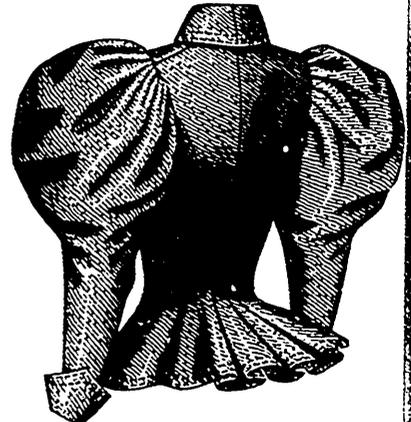
8783

8783



8783

Front View.



8783

Back View.

LADIES' COAT OR JACKET, WITH DIAGONAL CLOSING. (TO BE MADE WITH A TURN-DOWN COLLAR OR MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)

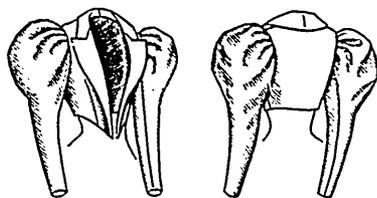
(For Description see Page 721.)

arms'-eyes and the other free edges of the jacket are followed by a row of bead passementerie, and the jacket is lined with silk.

Bouclé suiting is pictured in the other jacket, which is made without a seam at the center of the back. The fronts and back are joined in shoulder and under-arm seams, and the front edges meet above the bust and flare stylishly below. The neck may be completed with a Tudor collar, which is a distinct reproduction of the historic mode and consists of a standing portion that closes at the throat and a flaring section that joins the standing portion across the back and ends a short distance in front of the shoulders; or the collar may be omitted and the fronts shaped to open widely all the way. The jacket is closed at the throat with a fancy clasp and two rows of narrow braid form the simple trimming here adopted.

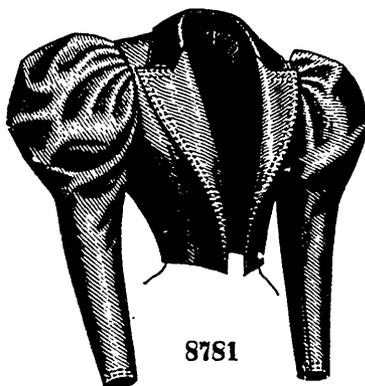
Bolero jackets have taken such a hold on popular fancy that the fashionable woman considers her wardrobe incomplete unless at least one is provided. These jackets of silk, velvet or satin supplement very elegant toilettes for dressy wear, while those of plain or novelty goods are worn with less pretentious gowns. Spangled trimmings and feather bands are suitable edge trimmings and all-over braiding is approved for cloth jackets. The more elaborate jackets display lavish decorations of jet, rich appliqué lace or silk-cord passementerie or ornaments. A jacket to accompany a simply made black satin gown was of Nile-green velvet overlaid with black silk net and bearing

medium size, the jacket extended to form a bolero collar calls for a yard and a half of goods twenty inches wide, or a yard and a fourth thirty or

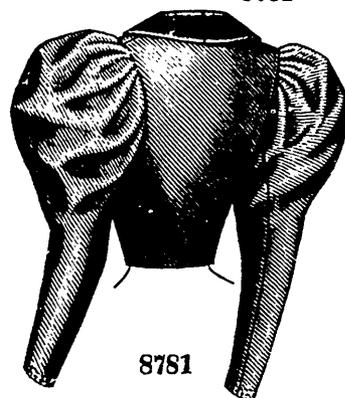


8781

8781



8781



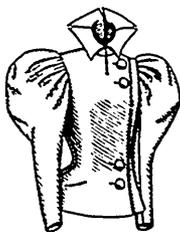
8781

Front View.

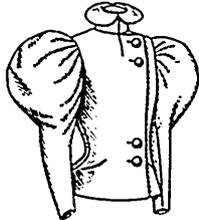
Back View.

LADIES' ETON JACKET, EXTENDING TO THE WAIST. (PERFORATED FOR SHORTER LENGTH.)

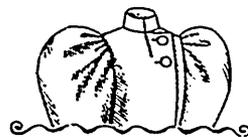
(For Description see Page 722.)



8804



8804



8804

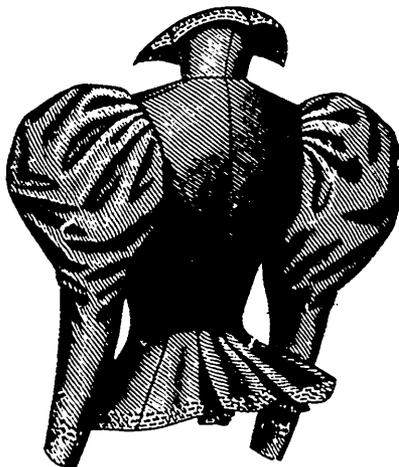
a glittering decoration of jet.

thirty-six inches wide, or a yard and an eighth forty-four inches wide, or five-eighths of a yard fifty-four inches wide. The jacket with Tudor collar will need a yard and a fourth twenty inches wide, or seven-eighths of a yard thirty inches wide, or three-fourths of a yard thirty-six inches wide, or five-eighths of a yard forty-four inches wide, or half a yard fifty-four inches wide. The jacket without the Tudor collar requires one yard twenty inches wide, or three-fourths of a yard thirty inches wide, or five-eighths of a yard thirty-six inches wide, or half a yard forty-four or fifty-four inches wide. Price of pattern, 7d. or 15 cents.



8804

Front View.



8804

Back View.

LADIES' COAT OR JACKET. (TO BE MADE WITH A MILITARY OR CAVALIER COLLAR OR WITH A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)

(For Description see Page 723.)

LADIES' BASQUE. (TO BE MADE

HIGH-NECKED WITH OR WITHOUT THE NOTCHED COLLAR APPLIED, OR WITH THE NECK CUT OUT AND FINISHED WITH THE NOTCHED COLLAR IF DESIRED FOR WEAR WITH A CHEMISETTE.)

(For Illustrations see Page 726.)

No. 8789.—This basque is again represented at figure D 79 in this magazine.

In this instance dark-green broadcloth was selected for the trim-appearing basque, and machine-stitching provides a neat finish. The basque is in rounding outline and extends just a little over the hips; it is fitted by double bust darts, under-arm and side-back gores and a curving center seam, the shaping of the parts producing outstanding ripples in the skirt at the sides and back. It is high-necked and closed to the throat at the center of the front with buttons and button-holes, and at the neck is a high standing collar formed of a rolling coat collar and lapels is applied on the basque, its ends meeting at the bust.

We have pattern No. 8775 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of

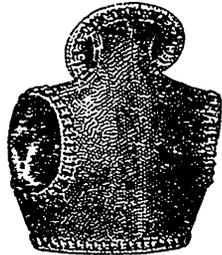
lar. A stylish notched collar formed of a rolling coat collar



8775
Front View.



8775
Front View.



8775
Back View.



8775
Back View.

LADIES' BOLERO JACKETS. (ONE WITH A CENTER SEAM AND EXTENDED TO FORM A BOLERO COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT, AND THE OTHER WITHOUT A CENTER SEAM AND TO BE MADE WITH FRONTS CLOSED AT THE THROAT AND FINISHED WITH A TUDOR COLLAR, OR TO BE MADE WITH OPEN FRONTS.)

(For Description see Page 724.)

If preferred, the applied notched collar may be omitted or the neck may be cut out and finished with the notched collar, in which case a chemisette may be worn. The one-seam leg-of-mutton sleeves are made over coat-shaped linings, they are gathered at the top, where they stand out in large puffs above the elbow and fit with comfortable closeness below.

Broadcloth, mélange canvas goods, coaching twills, Irish tweed and novelty woollens will develop stylishly in this way, and machine-stitching will afford the most satisfactory finish.

We have pattern No. 8789 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires five yards and an eighth of material twenty-two inches wide, or three yards and a half thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

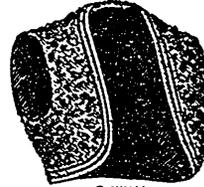
LADIES' DOUBLE-BREADED BASQUE, WITH REMOVABLE CHEMISETTE.

(For Illustrations see Page 727.)

No. 8792.—Another illustration of this basque is given at figure No. 295 T in this number of THE DELINEATOR.

This basque is an excellent style for general wear. Cheviot is the material here illustrated and a neat finish is given by

machine-stitching. A perfectly close adjustment is accomplished by double bust darts, under-arm and side-back gone and a curving center seam. Extra fullness below the waist, the middle three seams is arranged in an underfolded box plait at the center seam and in a forward-turning plait at each side-back seam. The fronts are reversed in large lapels by rolling coat-collar above the double-breasted closing, which made with buttons and button-holes from the bust to the waist line, below which they flare stylishly, the lower corners being rounded. The one-seam sleeves are of the latest mutton-leg shape; they are sustained by coat-shaped lining and are gathered at the top to stand out in a short puff above the elbow below which they fit the arm closely. The opening at the neck is filled in by a removable chemisette closed in front with buttons and button-holes and having a shallow cape back and a standing collar.



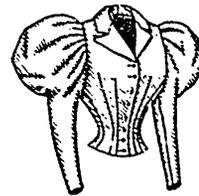
8775
Front View.

Basques of this style may be embellished by a velvet inlay on the rolling collar and cuff facings of velvet. We have pattern No. 8792 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires five yards and a half of material twenty-two inches wide, or four yards thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and a half thirty-eight inches wide, or two yards and a half forty inches wide. Price of pattern, 1s. 3d. or 30 cents.

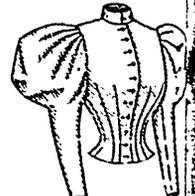
LADIES' PLAIN ROUND BASQUE, WITH ONE-SEAM SLEEVE (TO BE MADE WITH A STANDING OR A TURN-DOWN MILITARY COLLAR AND IN ONE OF THREE DIFFERENT LENGTHS.)

(For Illustrations see Page 727.)

No. 8779.—This plain round basque is eminently practical and has many admirers; for its development dark-brown cheviot was selected. The pattern provides for a basque of three different lengths,



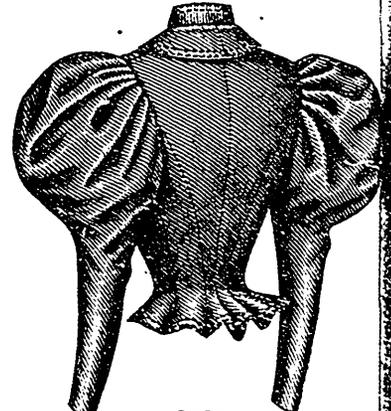
8789



8789



8789
Front View.



8789
Back View.

LADIES' BASQUE. (TO BE MADE HIGH-NECKED WITH OR WITHOUT THE NOTCHED COLLAR APPLIED WITH THE NECK CUT OUT AND FINISHED WITH THE NOTCHED COLLAR IF DESIRED FOR WEAR WITH A CHEMISETTE.)

(For Description see Page 725.)

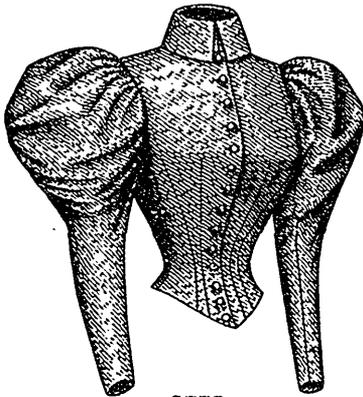
as shown in the illustrations, the lower outline being perfect in any case. The fitting is performed with great exactness.

sleeves, which are in one-seam leg-o'-mutton style, are of fashionable proportions; they have coat-shaped linings and are drawn by gathers at the top to puff out stylishly, while a close-fitting effect is seen below the elbow. Both varieties of collar given in the pattern are fashionable and are of a severe type that is in keeping with the plain outlines of the basque. The sleeves exemplify the general character of the designs brought out in answer to the demand for a diminution in size without a detraction from breadth. The puff effect which they exhibit at the top contrasts pleasingly with the clinging appearance that is displayed from the wrist to well above the elbow. In general effect the basque is exceptionally gratifying, and it is an extremely good mode to select for ordinary wear, as made garnitures can be used on it to give a dressy touch when a decorative air is required. Yokes, bretelles, collarettes and fichus are among these accessories, which are variously made of chiffon—obtainable in lovely flowered effects, printed or embroidered—gaze de chambray or soft silks.

All seasonable materials are appropriate for the basque, and individual taste will determine how simply or elaborately it shall be trimmed. When intended for ceremonious wear, brocade, velvet *peau de soie* or some like fabric will be chosen and the neck made low. Long sleeves

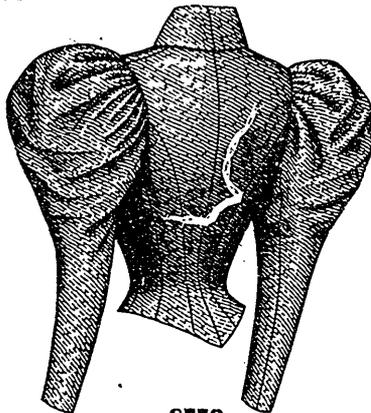


8770



8770

Front View.



8770

Back View.

LADIES' BASQUE, WITH STRAIGHT, CLOSING EDGES AND TWO-SEAM SLEEVES. (TO BE MADE WITH A HIGH NECK OR A ROUND, V OR SQUARE NECK AND WITH A PLAIN STANDING COLLAR OR A TURN-DOWN MILITARY COLLAR.)

(For Description see Page 727.)

same trimming is also soft and becoming for a low neck of any shape.

We have pattern No. 8771 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the basque needs three yards and three-eighths of goods twenty-two inches wide, or two yards and five-eighths thirty inches wide, or two yards and an eighth thirty-six inches wide, or two yards and an eighth forty-four inches wide, or two yards fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EVENING WAIST, CLOSED AT THE LEFT SIDE.

(For Illustrations see Page 729.)

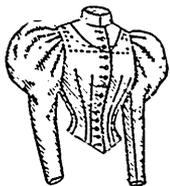
No. 8801.—This waist is also shown at figure D82 in this issue.

White *faille* *Princesse* was here used for the youthful evening waist, which will emphasize the good points of well rounded

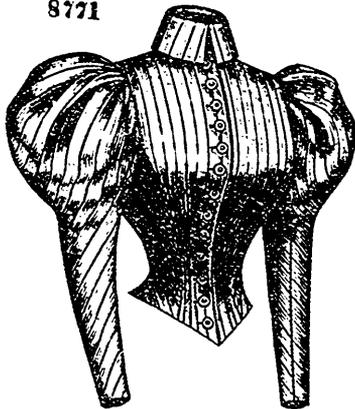
forms and display the neck and shoulders in becoming outline. It is quite short over the hips and a close adjustment is assured by a lining closed in front and fitted by double bust darts and the usual seams. The front of the waist is mounted on a lining front fitted by double bust darts and the closing is made invisibly along the left under-arm seam. Soft folds resulting from three upturning, overlapping plaits laid in the right arm's-eye edge above the bust cross the front diagonally, expanding gradually, to the left under-arm edge, where the fullness is collected in gathers from just below the bust nearly to the bottom; the effect is perfectly smooth except where these folds are formed. The back is smooth at the top and has slight fullness plaited to a point at the lower edge. A band of passementerie about the bottom of the waist accentuates the shapely points formed both front and back. The sleeves are short, full mushroom puffs gathered at the top and bottom; they are sustained by coat-shaped linings, which extend below the puffs and are trimmed with a wrinkled ribbon bowed at the outside of the arm. Similar ribbon defines the neck edge, being formed in bows at the corners.

Rich *peau de soie* and brocaded and plain satin in evening tints will be handsome made in this way and the possibilities of *crêpe de Chine* will also be well displayed by the attractive folds of the front and sleeves. Lace, ribbon and the pearl and bead trimmings will help to bring out the salient features of the mode. An evening waist like this for a young matron was made of black satin, trimmed with rose-pink velvet and mink fur.

We have pattern No. 8801 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist needs four yards and a fourth of goods twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and an eighth forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

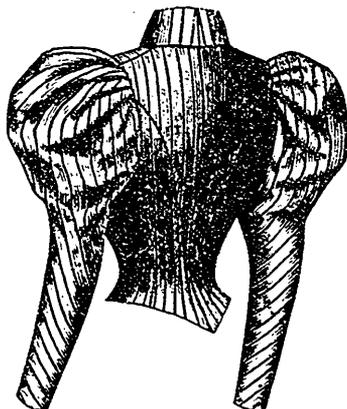


8771



8771

Front View.



8771

Back View.

LADIES' BASQUE, WITH CURVED CLOSING EDGES AND ONE-SEAM SLEEVES. (TO BE MADE WITH A HIGH NECK OR A ROUND, V OR SQUARE NECK AND WITH A PLAIN STANDING COLLAR OR A TURN-DOWN MILITARY COLLAR.)

(For Description see Page 727.)

are pleasing and stylish with low-necked bodices, especially if a frill of old lace falls over the hands from the lower edges. The and three-eighths forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST, WITH FRONT-YOKE AND STRAPS LAID ON.

(For Illustrations see this Page.)

No. 8766.—This basque-waist is again pictured at figure D 85. The square front-yoke and applied straps give the waist a distinctive air which is in this instance heightened by a combination of striped wool goods and plain silk. The waist, which has a lining fitted by the usual seams and double bust darts and closed in front, shows plaited fulness in the lower part of the back at each side of the center. Under-arm gores separate the back from the front, which consists of a plain narrow left front and a wide, fanciful right front that meet at the left side, where the closing is made. The right front is shaped at the top to accommodate a Pompadour yoke, to which it is joined, and the shallow portion of the right front is gathered at the top, the fulness being drawn to the center at the bottom by shirrings. Straps narrowed toward their lower ends are arranged at each side on the front and back; they extend from the shoulder to the lower edge, and their upper ends pass into the shoulder seams. Frills of narrow lace edging trim the side edges of the straps and a row of lace insertion is applied to the bottom of the yoke. The standing collar closes at the left side and is encircled by a stock of black satin ribbon formed in four outstanding loops at the back. A crush belt having its ends turned under and shirred to form two loops is adjusted about the lower part of the waist. The sleeves are in coat shape, with short mushroom puffs disposed at the top. The puffs are gathered at the top and bottom and stand out stylishly, and below them the sleeves fit the arm closely.

Both rough and smooth suitings and the novelties showing indistinct patterns will associate with admirable results with velvet, silk or satin, and gimp of the iridescent or spangled variety or heavy lace insertion may be disposed to emphasize the prominent features of the mode. We have pattern No. 8766 in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure. In the combination shown for a lady of medium size, the waist calls for two yards and five-eighths of dress goods forty inches wide, with a yard and an eighth of silk. Of one fabric, it needs five yards and three-fourths twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and three-eighths thirty-six inches wide, or six yards forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.

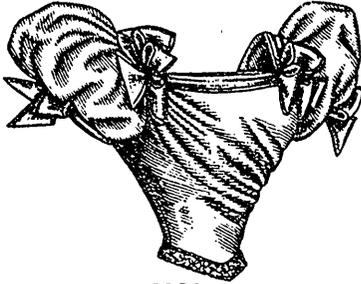
LADIES' TEA-JACKET. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.) ALSO KNOWN AS THE MATINÉE OR NÉGLIGÉ JACKET.

(For Illustrations see Page 730.)

No. 8786.—By referring to figure No. 301 T in this number of THE DELINEATOR this tea-jacket may be again seen.

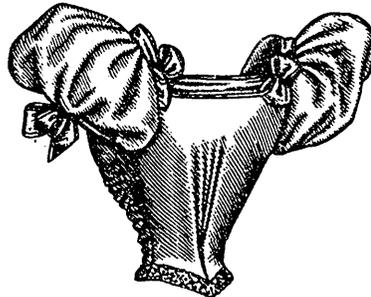
The tea-jacket is fanciful in a simple way and is here shown made of light-blue flannel. Under-arm and side-back gores and a center seam render the jacket close-fitting at the back and sides, the shaping of the parts producing large flutes in the skirt. The loose fronts open all the way over full vest-fronts that are much shorter than the jacket fronts and are closed invisibly at the center. The fulness in the vest

fronts is drawn to the center by gathers at the top, while the fulness at the lower edge is regulated by ribbons inserted in casings and tied in a bow over the closing. A fancy collar in two sections is a pretty feature of the jacket; it separates in points at the center of the back and forms points in front of and on the shoulders; the free edges are trimmed with a frill of lace that is continued down the front edges of the jacket fronts and about the lower edge of the garment. Ribbon-run beading covers the narrow standing collar and also the bands finishing the full puff sleeves when they are made in three-quarter length. A frill of lace edging decorates the lower edge of each sleeve band and a bow of ribbon is placed over the seam. Cuffs are used instead of the bands when full-length sleeves are preferred. A bow of ribbon is tacked at the throat.



8801

Front View.

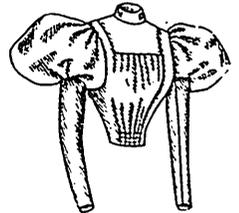


8801

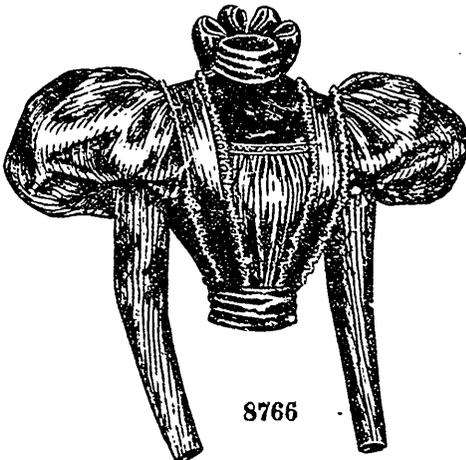
Back View.

LADIES' EVENING WAIST, CLOSED AT THE LEFT SIDE.

(For Description see Page 728.)

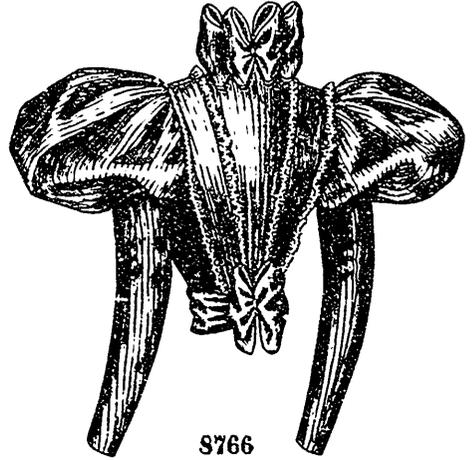


8766



8766

Front View.



8766

Back View.

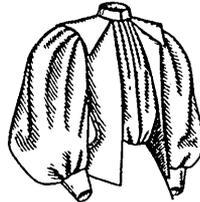
LADIES' BASQUE-WAIST, WITH FRONT YOKE AND STRAPS LAID ON.

(For Description see this Page.)

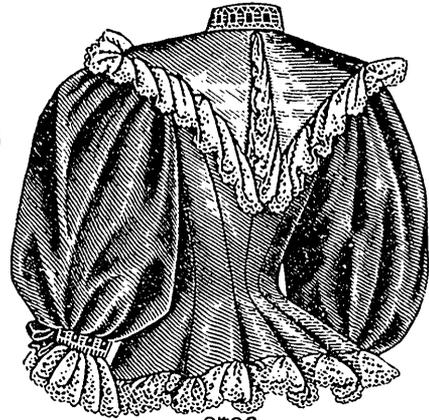
The practical arrangement of fulness in the vest will be appreciated. A fancy collar of a contrasting material will impart

added dressiness when the jacket is made of flannelette, eider-down, cashmere or other soft fabrics which look dainty in such garments. Lace and ribbon trimmings are liked by all.

We have pattern No. 8786 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the tea-jacket for a lady of medium size, needs five yards and seven-eighths of goods twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



8786



8786

Back View.

LADIES' TEA-JACKET. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.) ALSO KNOWN AS THE MATINEE OR NÉGLIGÉ JACKET.

(For Description see Page 729.)



8786

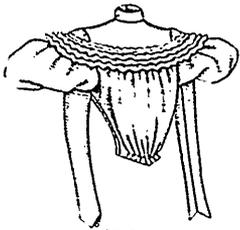
Front View.

The coat-shaped sleeves are finished in Venetian points at the wrists and have short, gathered mushroom puffs arranged on them below the top, the upper edge of the puffs appearing continuous with those of the front and backs and completing the 1830 effect. The sleeves are cut away above and below the puffs when the short puff sleeves are desired. Lace points droop over the collar, and three graduated knife-plaited frills of chiffon headed by two frills of lace edging separated by jet leading follow the upper edge of the front, backs and puffs.

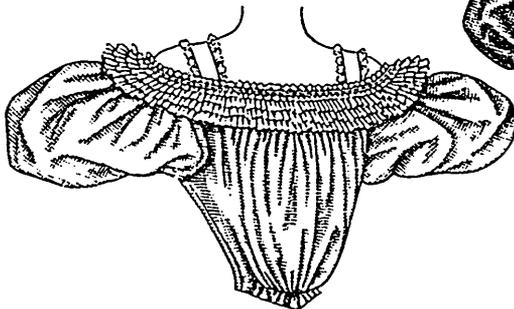
Gaze de Chambray, mousseline de soie and similar fabrics over plain or figured silk will be charming for this waist.

We have pattern No. 8765 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist requires a yard and three-fourths of chiffon forty-five

inches wide, with four yards and five-eighths of silk twenty inches wide and a yard and three-eighths of lace net twenty-seven inches wide for facing the high-necked waist. Of one material, it needs five yards twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards thirty-six inches wide, or two yards and a half forty-five inches wide. Price of pattern, 1s. or 25 cents.

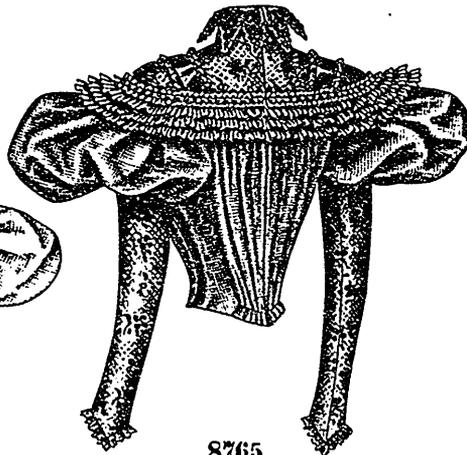


8765



8765

Front View.



8765

Back View.

LADIES' 1830 WAIST. (CLOSED AT THE BACK.) TO BE MADE WITH A HIGH OR LOW NECK AND WITH CLOSE-FITTING LONG SLEEVES HAVING MUSHROOM PUFFS AT THE TOP AND VENETIAN POINTS AT THE WRISTS OR WITH SHORT MUSHROOM PUFF SLEEVES.

(For Description see this Page.)

LADIES' BATH ROBE OR BLANKET WRAPPER. (TO BE MADE WITH A SAILOR COLLAR OR A ROLLING COLLAR.)

(For Illustrations see Page 731.)

the back. The lining is faced with the silk overlaid with lace net above the full portions when the high neck is desired, a standing collar being added, or is cut away when the low neck is preferred. Straps edged with lace cross the shoulders.

No. 8774.—This comfortable bath-robe or wrapper is very simple in construction and is depicted made of a gray blanket showing blue and gray stripes in its border. The loose fronts and loose back are joined in shoulder and under-arm seams and the closing is made at the center of the

front with button-holes and large buttons. At the neck is a pretty sailor-collar, which falls deep and square at the back, its ends flaring at the throat; a rolling collar with a center seam may be substituted, if preferred, both styles of collar being given in the pattern. A capacious patch-pocket, with rounded corners, is stitched to each front near the under-arm seam. A cord girdle with tasseled ends is passed around the waist through straps secured at the waist-line to the under-arm seams and tied in a bow at the front, serving to hold the fulness well in place. The sleeves are in coat style; they are slightly gathered at the top and reversed at the bottom to form cuffs having rounded corners at the outside of the arm. A double row of machine-stitching provides a neat finish for the collar and cuffs.

The comfort to be obtained from the possession of a garment of this kind can scarcely be over-estimated. For use as a bath-robe or as a warm wrapper for a convalescent, it has no equal. It may be made of a pretty blanket with a cotton warp, such blankets being sold especially for this use, though flannel or eiderdown are equally suitable for the purpose.

We have pattern No. 8774 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires a pair of blankets measuring in width not less than sixty inches, or six yards and three-eighths of material twenty-seven inches wide, or four yards and three-fourths forty-four inches wide, or four yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' NÉGLIGÉ GOWN, WRAPPER OR NIGHT-DRESS. (TO BE MADE WITH FULL LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Illustrations see Page 732.)

No. 8788.— This gown is shown differently developed at Figure No. 300 T in this magazine. This is a dainty and comfortable gown for lounging or to be used as a wrapper or night-robe. In this silk and lace edging are here

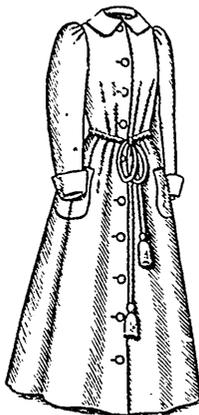
combined in each gown, with lace insertion for decoration. The fulness in the back is arranged at the top in a plait turning from the center at each side of a box-plait that is formed at the center, the arrangement of the plaits giving the effect of a double box-plait. The right front is sufficiently wide to meet a plain, narrow left front at the left side, where the closing is made.

Below the closing the fronts are joined in a seam that is hidden by a forward-turning plait and above the closing the right front is hemmed. The right front is shaped at the neck in Pompadour outline and the fulness is collected at the center by three double rows of shirring, the upper edge being turned under to form a frill heading. The shirrings are tacked to stays and are covered with rows of insertion. The collar is in sailor style and falls broadly at the back and has long, wide ends that frame the fulness in front. A frill of embroidered edging bordering the collar droops softly upon the full, puff sleeves, which are gathered top and bottom and reach to three-quarter depth on coat-shaped linings. The linings may extend to the wrist or they may be cut off below the sleeves, frills of edging deepened toward the back of the arm providing the completion in the latter instance. When the garment is to be used as a night-dress, the sleeve linings should be omitted.

The gown is perfectly free and loose and is remarkably pleasing in design. Fine lawn or nainsook, flannel, cashmere or merino are as suitable as silk for it, and the trimming will consist of lace, ribbon-run beading and ribbon bows.

We have pattern No. 8788 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it needs

twelve yards and seven-eighths of material twenty-two inches wide, or eight yards and five-eighths thirty inches wide, or seven yards and seven-eighths thirty-six inches wide, or six yards and a fourth forty-four inches wide, or seven yards of edging six inches and a fourth wide for the frills. Price of pattern, 1s. 6d. or 35 cents.



8774



8774

Front View.



8774

Back View.

LADIES' BATH-ROBE OR BLANKET WRAPPER. (TO BE MADE WITH A SAILOR COLLAR OR A ROLLING COLLAR.)

(For Description see Page 730.)

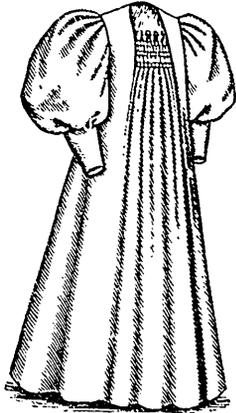
LADIES' CIRCULAR BELL SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK)

(For Illustrations see Page 733.)

No. 8756.— This skirt, which is shown made of dahlia novelty goods, is a graceful circular mode exemplifying the most approved method of securing the fashionable, smooth effect over the hips, two darts at each side giving this desirable

adjustment. The skirt has straight back edges joined in a seam at the center, and, owing to its circular shaping, falls in large flutes below the hips. The fulness may be massed at the back in gathers or in two backward-turning plaits at each side of the placket, which is made above the center seam. The skirt flares toward the lower edge, which measures four yards and a half

round in the medium sizes. A belt completes the top. This skirt may be worn with Boned Petticoat-Skirt No. 8757, shown elsewhere in this magazine, or with a small bustle, or without either, as desired.



8788

The dart-fitted effect seen in this skirt has recently come into high favor, and there is a tendency toward plaits at the back rather than gathers. Bouclé suitings, chevôts, zibeline and broadcloth are adaptable to the mode.

We have pattern No. 8756 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs six yards and three-fourths of goods twenty-two inches wide, or four yards and seven-eighths thirty

of mulberry wool dress goods. It comprises seven gores—a front-gore, two gores at each side and two back-gores—and fits smoothly over the hips and in front. It breaks into ripples below the hips at the sides and flares fashionably toward the lower edge, where it measures four yards and a half round in the medium sizes. A shallow, backward-turning plait is laid in the top of the skirt just in front of each side-back seam and each back-gore is arranged in a box-plait that is slightly gathered across the top and flares toward the lower edge. If preferred, the back-gores may be gathered. A placket is made above the center seam and the top of the skirt is finished with a belt. This skirt may be worn with Boned Petticoat-Skirt No. 8757, shown elsewhere in this magazine, or with a small bustle, or without either, as desired.

Étamine, zibeline, mohair, Sicilienne, serge and silk-and-wool novelty goods will stylishly develop this mode. If made of moiré velours or any other fashionable silk, a skirt of this kind may be worn with a fancy silk waist.

We have pattern No. 8807 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require eight yards and a fourth of material twenty-two inches wide, or seven yards and three-

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



8788

Front View.



8788

Back View.

LADIES' NÉGLIGÉ GOWN, WRAPPER OR NIGHT-DRESS. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES).

(For Description see Page 731).

LADIES' EIGHT-GORED PETTICOAT-SKIRT, WITH GRADUATED RING EXTENDERS AT THE BACK.

(For Illustration see Page 735.)

No. 8757.—This ingeniously planned petticoat-skirt will insure correct outlines to the skirt under which it is worn. It is pictured made of changeable taffeta and consists of a front-gore, two gores at each side and three back-gores. Each back-gore is formed in a large flute by four graduated rings of wide feather-bone

placed at equal distances underneath, the rings being held in position by tackings to the seams and to the center of the gore. Ripples result from the shaping below the hips and the flare at the bottom is made pronounced by four encircling, evenly spaced rows of narrow feather-bone, the lowest row being placed at the edge. The arrangement of the ring extenders and encircling rows is clearly shown in the small illustration. The second seam from the center of the back at each side is discontinued a short distance from the top and the openings are finished for plackets, this arrangement facilitating the

LADIES' SEVEN-GORED SKIRT. (TO BE PLAILED OR GATHERED AT THE BACK.)

(For Illustrations see Page 734.)

No. 8807.—This handsomely shaped skirt is illustrated made

putting on and off of the garment. The top of the petticoat-skirt is finished with an underfacing that forms a casing back of the side seams for tapes, which are drawn out at the plackets, carried about the waist and tied in front. A bias ruffle of the silk finished to form a frill-heading provides an ornamental finish for the lower edge and increases the flare of the petticoat-skirt, which is of desirable width, measuring a little over three yards and a quarter at the bottom in the medium sizes.

Silk is the preferred material for the petticoat-skirt, but equally suitable and less expensive materials are mohair, alpaca, sateen and muslin. Handsome trimming of lace and insertion can be added; it is usually arranged on the ruffle, but in elaborate skirts the decoration sometimes extends several inches above.

We have pattern No. 8757 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires

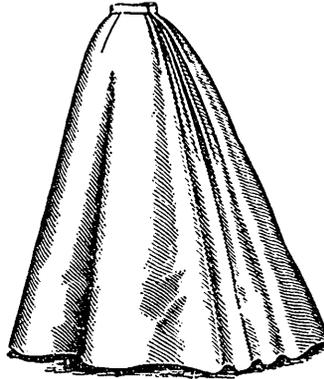
EVENING WAISTS, WRAPS, ETC.

(For Illustrations see Page 685.)

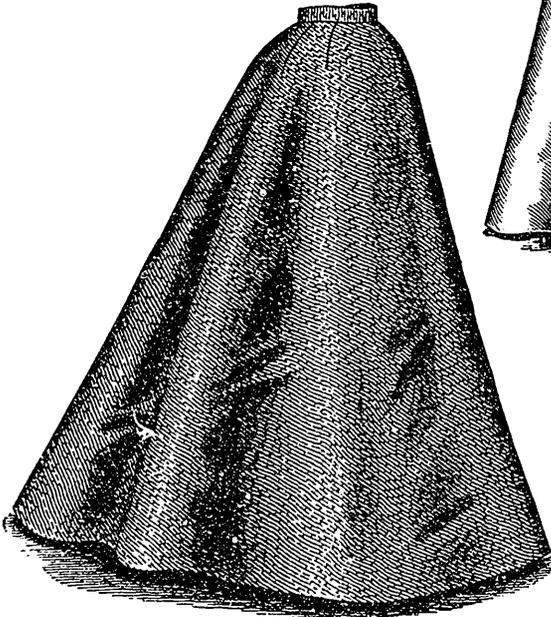
Of as much importance as the waist itself is the wrap upon which, *couturières* agree, no elaboration shall be spared. Both long and short wraps have their advocates alike among matrons and maids, and in the planning of all styles of wraps the fluffiness of the garment to be worn beneath is considered, amplitude being the condition of the top garment.

Velvet in garnet, dark-blue or black is adaptable to the charming opera wrap embraced in pattern No. 8799, which is in ten sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents. Its circular shaping is responsible for the undulating folds into which it falls. A short rippling cape falls over the wrap and a Medici collar rolls at the neck. Llama fur may edge the collar and cape, its cream-white tone contrasting effectively with the colored velvet.

Light-yellow Liberty satin and white chiffon may be united in the picturesque-looking evening bodice developed by pattern No. 8149, which is in thirteen sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. The center front and back are full and are shirred in three rows at the top, a frill standing above the top-



8756



8756

Side-Front View.

twelve yards of material twenty inches wide, or eight yards and seven-eighths thirty inches wide, or eight yards and three-eighths thirty-six inches wide, or six yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

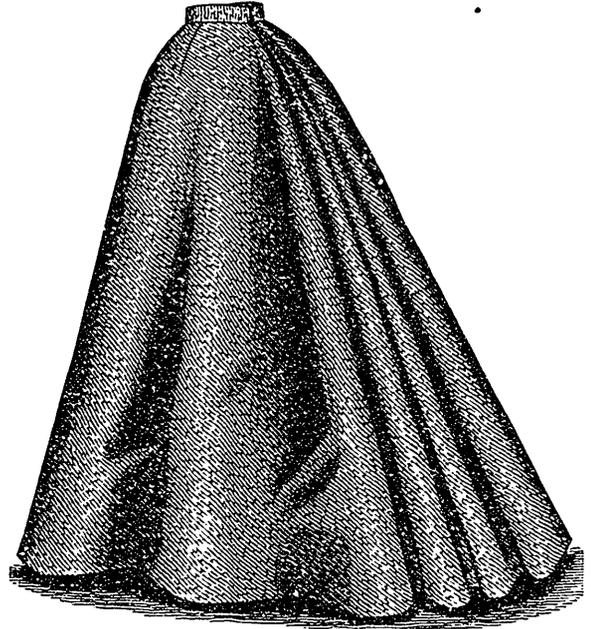
LADIES' MEDIUM-WIDE DRAWERS, WITH YOKE. (CLOSED AT THE SIDES.)

(For Illustration see Page 735.)

No. 1199.—Fine cambric was used for these drawers, and a pretty trimming was provided by tucks and embroidered edging and insertion. The drawers are desirably full, but the possibility of bulk about the waist is removed by a round yoke of moderate depth that is closed at the sides with buttons and button-holes. The drawers are shaped by inside leg-seams and a center seam; they are gathered at the top and joined to the yoke, being slashed at the sides for the closing.

Yoke drawers are liked by many women. Nainsook and fine muslin are favored materials, although wash silk is sometimes chosen, with very fine lace and tiny tucks for decoration. If tucks are included in the trimming, they must be allowed for in cutting out, as they are not considered in the pattern.

We have pattern No. 1199 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the drawers for a lady of medium size, calls for four yards of goods twenty-two inches wide, or two yards and a half thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8756

Side-Back View.

LADIES' CIRCULAR BELL SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Description see Page 731.)

most row, and pearl trimming may cover each row of stitching. A Marie Antoinette fichu crosses the shoulders, the ends falling in points on the skirt. Lierre lace may be full to the edge of the fichu and also to the short puff sleeves, and above the lace may be applied pearl trimmings. The effect of the waist without the fichu is also pictured. Ribbon may cross the shoulders in brace fashion; and bows may be tastefully arranged. Ribbon may band the sleeves and a rosette bow may be fastened at the back.

The Marquise wrap is a distinctive-looking garment that will envelop the entire evening toilette without crushing it. Brocaded

velvet in black on a glacé red-and-gold ground will make up richly by the mode, which is included in pattern No. 8736, which is in ten sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents. The back flares in rounding folds below the waist-line and the fronts are flowing, plaits being arranged back of the closing. The sleeves widen in bell fashion toward the hand and will be improved if edged with fur.

The quaintness of the 1890 fashions is exemplified in the evening waist designed by pattern No. 8765, which is in ten sizes from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. A charming effect would be gained by using white chiffon over old-rose silk, which would give tone to the transparent fabric. The front and backs are full, the fronts, however, drooping gracefully in blouse style. The neck is cut low in characteristic fashion and fluffily trimmed with three frills, which may be of chiffon, with a line of silver-and-pearl trimming at the top. Straps, which may match the waist, cross the shoulders, and mushroom puff sleeves complete the bodice.

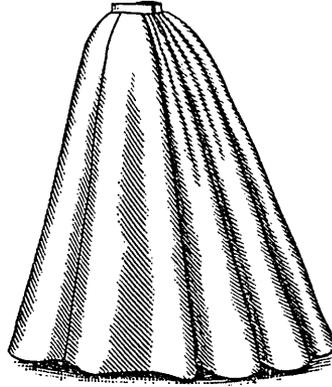
A low-cut Princess dress of good style is made up by pattern No. 8621, which is in thirteen sizes from twenty-eight to forty-six inches, bust measure,

large bow of white setin ribbon could be fastened in front. Velvet lends itself charmingly to another short cape, which being cut circular by pattern No. 8610, which is in ten sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. or 25 cents, falls of its own accord in ripples below the shoulders. A deep, pointed flaring collar enhances the attractiveness of the cape. Its outline may be defined by jet trimming and below it may be adjusted a band of blue fox fur, ribbon bows with long ends and many loops being tacked to the ends of the band, producing a boa effect.

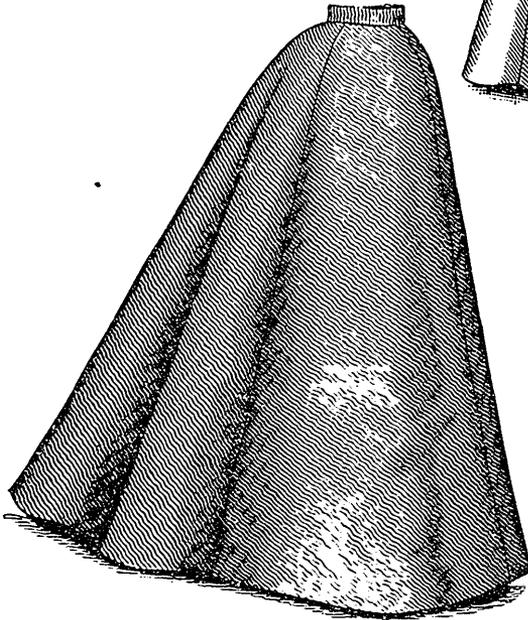
FANCY COLLAR-ETTES AND MUFFS.

(For Illustrations see Page 689.)

Cape-collars confer a distinctive air upon top garments and are often the saving grace of a garment that shows defects in style and make. They are easily constructed and are generally becoming. Muffs have increased appreciably in size, the present style recalling those carried by our grandmothers. Both plain and fancy muffs are used, the latter only with dressy gowns, however, and then on special occasions.

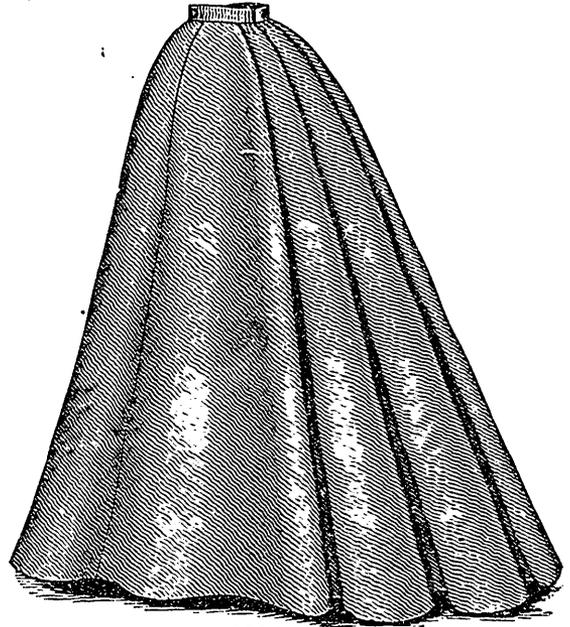


8807



8807

Side-Front View.



8807

Side-Back View.

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

(For Description see Page 732.)

and costs 1s. 6d. or 35 cents. White silk embossed with flowers in several violet hues, dark-violet velvet and white chiffon will achieve a happy combination in this gown, which is shaped to define every curve of the figure above the waist-line, the skirt portion flaring quite broadly toward the foot. Revers are arranged at back and front and between them in front is adjusted a full ornamental-section shirred at the ends and again at the center. Point appliqué lace may fall, Bertha-like, over the dress and short puff sleeves, and lace insertion may be applied over violet satin ribbon on the side-front seams, the ribbon falling in loops and ends below the insertion on the skirt portion.

Short evening capes are liked for theatre wear, and, though less pretentious than the long wrap, are rather more jaunty. A decided flare is noticeable in a short cape made with a deep collar by pattern No. 8767, which is in ten sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. or 25 cents. At the back it is box-plaited and elsewhere it flows in flutes. Brocaded silk with white and green coloring could be associated with plain velvet in a dark-green shade. Cream appliqué lace could fall in a frill from the deep collar and ermine fur might head it. Lace could also stand full about the neck and a

A fancy muff for carriage or theatre wear is included in pattern No. 1214, which is in one size, and costs 5d. or 10 cents. The muff may be made of black velvet and edged with mink fur and a frill of cream Herre lace, which will flow over the wrists and produce an especially dainty effect when a cape is worn. A jabot of lace may fall over the muff at the center, on each side of which may be fixed a bow of double-faced black satin ribbon. Ribbon ends may be fastened at each opening of the muff, a bow of the ribbon being tied at one side.

A fancy muff and ripple cape-collars for misses' and girls' wear are made up by pattern No. 1042, which is in four sizes from four to sixteen years, and costs 5d. or 10 cents. Velvet

in black or brown may be used in the construction. The collars are rounding in outline and are made with storm collars, which may be trimmed with krimmer, the same fur following the deep collar edge. Lace is also a suitable trimming for such collars. The muff is shirred a short distance from the ends to form frills and will always be trimmed to correspond with the collars. A ribbon for supporting the muff is usually added.

Persian lamb may be used in the development of a cape-collar which may be worn over a plain coat or cape or independently. The cape-collar is round and falls naturally in ripples and may be finished plainly or edged with chinchilla fur, which will accord admirably with the glossy Persian. A Medici collar which stands at the neck is closed with a metal clasp. Pattern No. 974, which is in three sizes, small, medium and large, and costs 5d. or 10 cents, was used in the construction.

Very decided flutes are observable in a deep, round collar of the cape type, that is based on pattern No. 1048, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The collar may be made of heavy cloth or velvet and edged with Persian lamb, chinchilla, mink or any of the fashionable furs. A high Medici collar rolls away from the neck in the characteristic way, the ends below the roll closing at the throat, protection being thus afforded where most necessary.

A fancy round muff with a rounding, overlapping end is represented in pattern No. 1213, which is in one size, and costs 5d. or 10 cents. It may be cut from cloth in a solid color and edged with bands of krimmer or any other fashionable fur and trimmed with ribbon bows matching the cloth, as pictured in the illustration. The supporting rib-

bon full ruche composed of doubled sections of material, which may be glacé taffeta, Liberty silk or satin, *mousseline de soie* or chiffon, gathered closely to produce the full effect observable. Full ends of lace or the material may follow from the ends of the ruche. The design is embraced in pattern No. 1217, which is in one size, and costs 3d. or 5 cents.

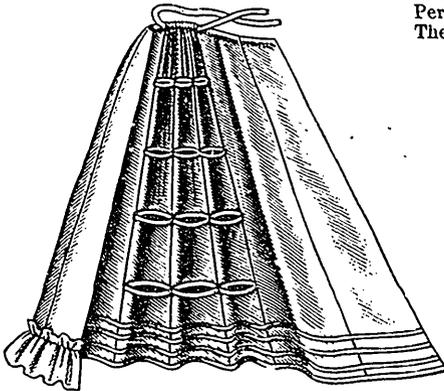
A plain muff in a fashionable size is designed by pattern No. 6613, which is in four sizes for children, girls, misses and ladies, and costs 5d. or 10 cents. It may be made of Astrakhan or Persian lamb and lined with silk or satin, the ends being shirred. The style of the muff is also adaptable to Astrakhan cloth.



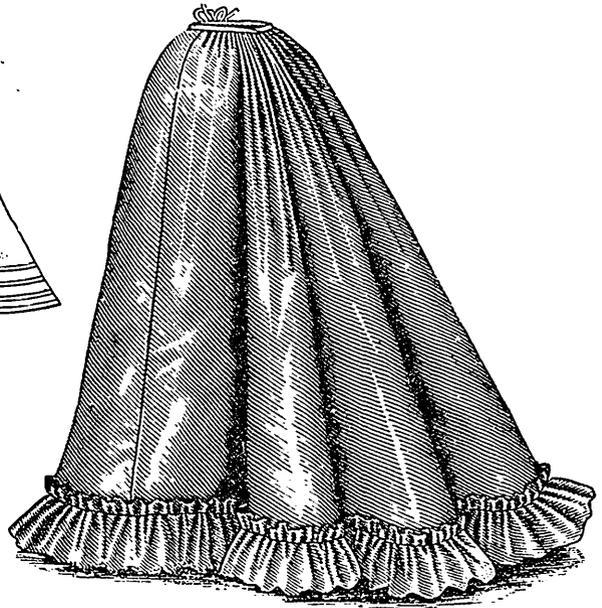
1199

LADIES' MEDIUM-WIDE DRAWERS, WITH YOKE. (CLOSED AT THE SIDES.)

(For Description see Page 733.)



8757



8757

Side-Back View.

LADIES' EIGHT-GORED PETTICOAT SKIRT, WITH GRADUATED RING EXTENDERS AT THE BACK.

(For Description see Page 732.)



8757

Side-Front View.

For misses', girls' and children's use a dainty muff is developed by pattern No. 1215, which is in three sizes, for misses, girls and children, and costs 5d. or 10 cents. It may be fashioned from plain cloth and trimmed with fur bands and ribbon bows. The muff is narrowest at the top and is made with double frills at the ends. The supporting ribbon is arranged in a bow at one side.

A cape-collar displaying a rounding outline at the back and deep points in front is included in pattern No. 8159, which is in three sizes, small, medium and large, and costs 7d. or 15 cents. It may be cut from mink, seal-skin, chinchilla or any other fur, and is much rippled at the back and over the shoulders. A storm collar of rounding outline is at the neck, but it may give place to one shaping a point at each side and at each end if the latter style is considered more becoming. Combinations of fur are in order for collars of this kind.

bon may be disposed in a loop fastened under a metal buckle. Becoming to all save women with short, plump necks is a very

Styles for Misses and Girls.

FIGURE No. 302 T.—MISSSES' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 302 T.—This illustrates a Misses' coat or jacket and skirt. The coat pattern, which is No. 8796 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years old, and is shown differently made up on page 746. The skirt pattern, which is No. 8734 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is also seen on its accompanying label.

The simple, refined style of this toilette will recommend it for street wear at all times. Tan kersey was here used for the coat. The back is close-fitting and shows fulness below the waist-line of the middle three seams underfolded in box-plaits. The loose fronts lap diagonally and are closed with a large button and button-hole at the left shoulder and below the waist. The neck is finished with a turn-down collar having a high band, the ends of which are concealed by a pointed strap. Pointed pocket-laps cover openings to inserted side-pockets, and pointed cuffs turn up from the wrists of the sleeves, which are in the approved leg-o'-mutton style. Inlays of dark-brown velvet showing a tiny edging of tan gimp and pipings of the same give a dressy finish to the collar, cuffs and pocket-laps, and stitching completes the remaining details.

The skirt of cheviot in a new rough weave is in three-piece style, quite smooth-fitting at the top of the front and sides but rippling stylishly below. Either plaits or gathers may collect the fulness at the back.

A Marie Stuart collar of velvet plain or in slashed effect may finish coats like this of faced cloth or fancy coatings, if this fashionable shape is preferred to the turn-down variety. Skirts

of novelty or standard weaves may accompany such jackets.

The small silk toque is adorned with feathers and ribbon.

MISSSES' COSTUME, CONSISTING OF A FANCY WAIST THAT MAY BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, AND A FOUR-GORED SKIRT.

(For Illustrations see Page 737.)

No. 8902. This attractive costume, with its pretty waist hav-

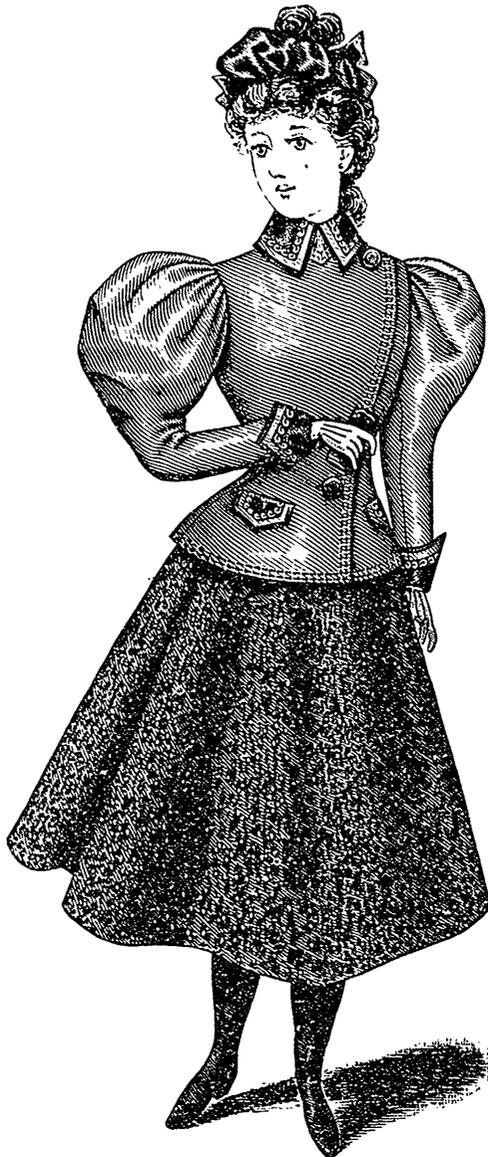


FIGURE No. 302 J.—This illustrates Misses' STREET TOILETTE.—The patterns are Misses' Coat or Jacket No. 8796, price 1s. or 25 cents; and Skirt No. 8734, price 1s. or 25 cents.

(For Description see this Page.)

ing stylish bolero fronts, will surely find favor; it is here pictured made of novelty goods combined with changeable silk, and fancy braid and ribbon contribute the decoration. The back may be made with or without a center seam and the smooth adjustment at the sides is due to under-arm and side-back gores. The full fronts are arranged over fitted lining-fronts that close at the center with hooks and eyes. The fulness in the fronts is drawn well to the center by gathers at the top and bottom, the fronts being displayed with blouse effect between the jaunty bolero fronts, the lower front corners of which may be rounding or scolloped. A deep, plaited girdle of silk, graduated in width toward the ends, where it is quite narrow, is worn about the waist and closes at the back under a stylish loop-bow of the silk. A wrinkled stock of ribbon is arranged over the standing collar and terminates under a ribbon bow at the back. Close-fitting coat sleeves having mushroom puffs, which are gathered at the top and bottom, are in accordance with the latest ideas and are ornamented at each wrist with a row of fancy braid; a row of similar trimming follows the free edges of the bolero fronts.

The skirt is composed of a front-gore, a gore at each side and a straight back-breadth. At the top of the front and sides the skirt fits smoothly, but below the hips it breaks into deep flutes that result entirely from the shaping. The back-breadth is gathered across the top and the skirt displays the fashionable flare toward the foot, where it measures two yards and three-fourths round in the middle sizes. A placket is made at the center of the back and the skirt is finished with a belt.

A becoming and pretty costume like this may be made of étamine, zibeline, mohair, tweed, wool novelty goods showing a bouclé effect and silk-and-wool novelty goods combined with plain or figured silk. Braiding for ornamentation is very stylish, and flat band trimming may be used, with good effect.

We have pattern No. 8802 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the costume calls for three yards and three-eighths of dress goods forty inches wide with a yard and seven-eighths of silk twenty inches wide. Of one material, it needs eight yards twenty-two inches wide, or five yards and three-fourths thirty inches wide, or five

yards and three-fourths thirty-six inches wide, or four yards and a fourth forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 303 T.—MISSES' NEWMARKET.

(For Illustration see Page 738.)

FIGURE No. 303 T.— This illustrates a Misses' long coat. The pattern, which is No. 8768 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in three views on page 743 of this magazine.

A long coat or Newmarket of practical and stylish design is

pattern, which is No. 8773 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years old, and is again portrayed on page 741.

Both the style of the dress and its coloring—here combining rose silk and moss-green velvet—are charming. The full front of silk, which is closed along the left shoulder and under-arm seam; and shaped at each side to accommodate square yoke-ports of velvet, is drawn into soft folds by gathers at the top and bottom; it puffs out stylishly over a girdele belt that is pointed at its upper edge in front and is closed at the left side. A square yoke appears above the back, which has fullness in the lower part drawn to the center at the bottom by gathers, and a fitted lining closed in front gives desirable trimness to the waist.

A row of gimp decorates the upper edge of the girdele-belt and the front and lower edge of the front-yokes, and the standing collar finishing the neck is trimmed at the top with a row of the same.

The close-fitting sleeves have short mushroom puffs at the top, and the wrists are finished with round velvet cuff-facings garnished with the gimp.

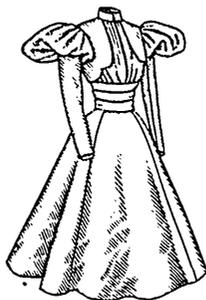
The four-gored skirt, which falls in stylish flutes below the hips, flares in the fashionable way and gathers regulate the fullness at the back.

A triple combination could be arranged admirably by this mode. Silk and velvet may be associated with any of the standard or novelty woollen weaves and decorations of gimp, lace bands and ribbon may be added.

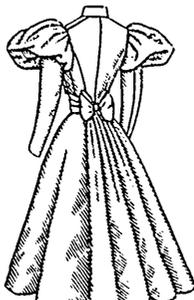


8802

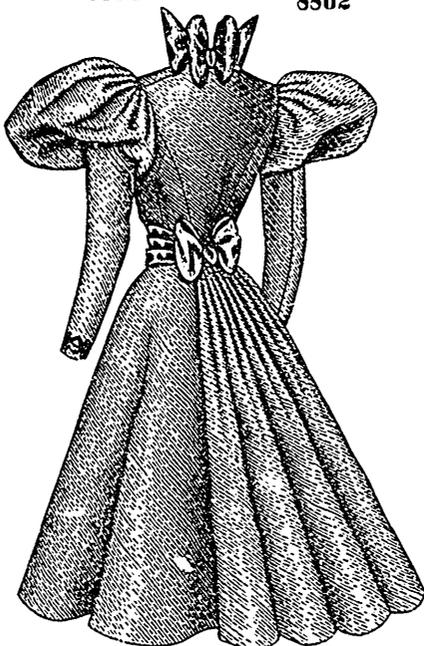
Front View.



8802



8802



8802

Back View.

MISSES' COSTUME, CONSISTING OF A FANCY WAIST THAT MAY BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND A FOUR-GORED SKIRT.

(For Description see Page 736.)

here shown made of fancy checked rough cloth, a velvet inlay on the collar and a satin lining in the cape, together with machine-stitching, giving a dressy finish. Coat-laps and plaits are seen below the waist-line of the well fitted back and the loose fronts are closed in double-breasted style with button-holes and bone buttons. A removable, circular cape that ripples prettily and almost completely covers the mutton-leg sleeves is hooked on beneath the turn-down collar; a pointed strap may connect the edges of the cape at the bust to hold it closely about the figure. Pockets inserted in the fronts are provided with laps.

Numerous mixed coatings are effective when made into coats of this kind, and melton, kersy and other plain varieties of cloaking are also appropriate.

The hat matches the Newmarket and is made according to pattern No. 1188, which costs 5d. or 10 cents, and is in seven sizes from six to seven and a half, hat sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures.

FIGURE No. 304 T.—MISSES' AFTERNOON DRESS.

(For Illustration see Page 738.)

FIGURE No. 304 T.— This illustrates a Misses' dress. The

MISSES' DRESS, HAVING TUCKS ACROSS THE UPPER PART OF THE FRONT AND SLEEVES AND A STRAIGHT FULL SKIRT.

(For Illustrations see Page 739.)

No. 8785.—By referring to figure D 84 in this magazine, this dress may be again seen.

A very youthful and pretty dress is here shown made of golden-brown Henrietta. The waist, which is worn under the skirt, is arranged over a lining fitted by single bust darts and the usual seams. The backs are smooth at the top and have fullness at the waist-line drawn well to the center by gathers at each side of the closing, which is made invisibly at the center. The front is formed in a group of three moderately deep tucks across the bust and has graceful fullness at the center disposed

in gathers at the neck and at the waist-line, the fullness drooping slightly. At the neck is a standing collar covered with a wrinkled ribbon that ends in a pretty bow at the back, and a ribbon bow is tacked to each shoulder. The full bishop sleeves are gathered at the top and arranged over coat-shaped linings, which are faced below the sleeves to give a cuff effect. A cluster of three tucks that appears continuous with the tucks in the waist is formed across the upper part of each sleeve.

The straight, full, round skirt is deeply hemmed at the bottom, gathered at the top and falls in pretty, soft folds. It measures three yards and a quarter round in the middle sizes, and a placket is made at the center of the back, the top of the skirt being finished with a belt. A wrinkled ribbon encircles the waist and ends in a stylish bow at the back.

Silk, cloth, serge, mohair, tweed, cheviot and étamine, with satin or velvet ribbon for garniture, will develop this style ad-

vantageously. The dress may also be made up in sheer goods for party wear and trimmed with lace or ribbon.

We have pattern No. 8785 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress needs nine yards and three-eighths of goods twenty-two inches wide, or six yards and five-eighths thirty inches wide, or five yards and five-eighths thirty-six inches wide, or five yards and

braided for garniture. The basque is quite short at the front, but extends to jacket-basque depth at the sides and back, where it is closely adjusted by under-arm and side-back gores and a center seam. Extra widths are allowed below the waist at the middle three seams, being underfolded in a box-plait at the center seam and in an underfolded forward-turning plait at each side-back seam, the plaits producing outstanding flutes. Short



FIGURE NO. 303 T.



FIGURE NO. 304 T.

FIGURE NO. 303 T.—This illustrates MISSES' NEWMARKET.—The Pattern is No. 8768, price 1s. 6d. or 35 cents. FIGURE NO. 304 T.—This illustrates MISSES' AFTERNOON DRESS.—The pattern is No. 8773, price 1s. 3d. or 30 cents.

(For Descriptions see Page 737.)

an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' COSTUME, WITH FIVE-GORED SKIRT.

(For Illustrations see Page 733.)

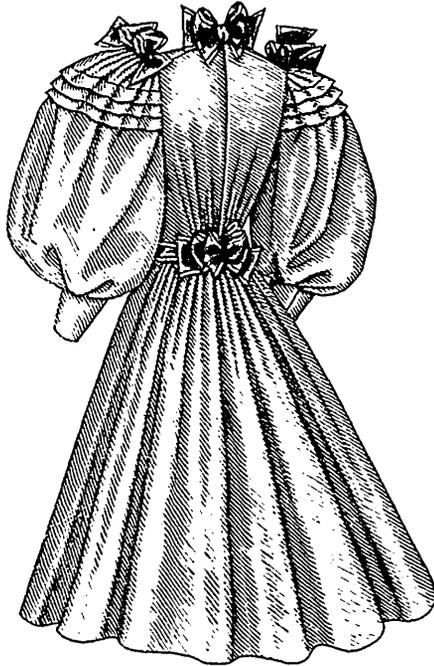
No. 8797.—Brown zibeline combined with brown-and-blue shaded silk were selected for this stylish costume, with fancy

jacket-fronts with square lower front corners are reversed above the bust in oblong revers. Between the jacket fronts appear full fronts of the silk that are supported by fitted lining-fronts closed at the center with hooks and eyes. The fulness in the fronts is regulated by gathers at the top and bottom, and the lower part of the fronts is covered by a broad, plaited girdele of silk inserted in the right under-arm seam and secured at the corresponding seam at the left side. An ornamental front-yoke



8785

Front View.



8785

Back View.

MISSSES' DRESS, HAVING TUCKS ACROSS THE UPPER PART OF THE FRONT AND SLEEVES AND A STRAIGHT, FULL SKIRT.

(For Description see Page 737.)

ingly develop this mode.

We have pattern No. 8797 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, requires four yards of dress goods forty inches wide with a yard and three-eighths of silk twenty inches wide. Of one fabric, it calls for eight yards twenty-two inches wide, or six yards thirty inches wide, or five yards and an eighth thirty-six inches wide, or four yards and a fourth forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 305 T.—MISSSES' TOILETTE.

(For Illustration see Page 740.)

FIGURE No. 305 T.—This consists of a Misses' basque-waist and skirt. The basque-

which shapes a point at the center enters the seam at the neck with a high standing collar that closes at the left side. The sleeves are of the one-seam le-zo'-mutton style, fitted closely on the forearm and puffing out stylishly at the top, where they are gathered. They are made over coat-shaped linings and the wrists are plainly completed. The loose edges of the jacket fronts and front-yoke and the upper and lower edges of the collar are followed by a row of fancy braid.

The skirt comprises five gores: it is gathered at the back and flutes appear at the sides below the hips. The skirt flares stylishly towards the foot, where it measures three yards and a quarter round in the middle sizes. A placket is made above the center seam and the skirt is finished with a belt.

Canvas, poplin, mohair, serge or any of the wool novelty goods now shown, in combination with plain or fancy silk or velvet, with a trimming of fancy braid, passementerie, lace, or bands ornamented with sequins, will charm-



8797

Front View.



8797

Back View.

MISSSES' COSTUME, WITH FIVE-GORED SKIRT.

(For Description see Page 733.)

waist pattern, which is No. 8761 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years old, and is shown again on page 749. The skirt pattern, which is No. 8738

and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on its label.

This toilette possesses a decorative adjunct in a slashed waist-ornament, here made of golden-brown velvet, the rest of the toilette being of old-blue taffeta bearing indistinct markings in a darker tone. The basque-waist is closed at the back where it has graceful fullness below the shoulder drawn to the closing at the bottom in plaits. The upper part of the front is a round yoke to the lower edge of which is joined a full front that droops in blouse style and has its fullness collected at the center by gathers at the upper and lower edges. The ornament is rounded at the ends, which meet and flare over the closing, and it is extended at the front in three tapering straps that droop with the full front, while it lies smoothly over the shoulders, where it falls over the top of the sleeves, which are in the latest leg-o'-mutton shape. A band of feather trimming follows the free edges of the ornament and a ribbon is wrinkled about the bottom of the waist. A section of the silk is formed into a fancy stock that covers the standing collar.

The skirt has five gores and is smooth-fitting at the top of the front and sides; it breaks into ripples below the hips and gathers or plaits may collect the fullness at the back.

The toilette has features that will be vastly improving to growing girls, whose unformed figures must be carefully considered in their gowning. Color combinations arranged with two or more materials may be arranged with due regard for complexion, etc., and trimmings of fur or passementerie on velvet and cloth will be wholly appropriate.

GIRLS' DRESS.

WITH FOUR-GORED SKIRT.

(For Illustrations see Page 741.)

No. 8781.—At figure No. 307 T in this magazine this dress is shown differently developed.

Plaids combine charmingly with plain materials and for the attractive dress in this instance plain dark-blue camel's hair was united with blue-and-green plaid dress goods having lines of yellow. The dress comprises a four-gored skirt and a waist made over a fitted lining. The front of the waist has a bias center-front of the plaid goods between side-fronts of the plain material that overlap the center-front in plaits, gathers at the bottom of the waist and at the top of the center-front serving to properly adjust the fullness and causing the front to droop in blouse style. The backs, which are separated by under-arm gores from the front, are smooth across the top, but have slight gathered fullness at the bottom, and the closing is made at the center of the back with buttons and button-plates. At the neck is a standing collar of the plaid material. The full bishop sleeves, which are arranged over coat-shaped linings, are gathered at the top and bottom and fin-

ished with flaring gauntlet cuffs. Double epaulettes with square corners—the upper one being made of the plain material and being much smaller than the lower one, which is of the plaid goods—droop over the tops of the sleeves, with ornamental effect. To the bottom of the waist is joined the four-gored skirt, which has a smooth front-gore that flares stylishly towards the foot. At the sides it is smooth at the top, but breaks into ripples below the hips. A placket is finished at the center of the back-breadth, which is gathered across the top. A narrow,

plaited, bias belt of the plaid goods formed in outstanding loops at the back encircles the waist. Rows of tiny buttons arranged on the plaits in front from the neck to a little above the bust assist in ornamenting the waist.

Cashmere, Henrietta, serge and fancy woollen mixtures combined with velvet are appropriate materials for the dress, and small gilt or steel buttons will be pretty for decoration.

We have pattern No. 8781 in eight sizes for girls from five to twelve years old. For a girl of eight years, the dress requires three yards of plain with three-fourths of a yard of plaid dress goods forty inches wide. Of one material, it needs six yards and a fourth twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



FIGURE No. 305 T.—This illustrates MISSES' TOILETTE.—The patterns are Misses' Basque-Waist No. 8761, price 1s. or 25 cents; and Skirt No. 8733, price 1s. or 25 cents.

(For Description see Page 739.)

MISSES' DRESS, CONSISTING OF A FOUR-GORED SKIRT, AND A BASQUE-WAIST CLOSED AT THE LEFT SIDE AND HAVING A FANCY YOKE.

(For Illustrations see Page 741.)

No. 8773.—This dress is shown made up differently at figure No. 304 T in this number of THE DELINEATOR.

A very pretty and becoming dress for a young miss is here illustrated made of garnet tamine in combination with figured silk. The basque-waist closes at the left side and is made over a lining that is fitted by single bust darts and the usual seams and closed at the center of the front. Under-arm gores separate the full front from the full back and produce a smooth effect at the sides. The upper part of the back is a square yoke of figured silk to the lower

edge of which is smoothly joined the full back, which has its fullness drawn well to the center at the bottom by gathers. The full front, which is supported by a seamless lining-front fitted by single bust darts, is extended to the neck at the center between square front-yoke portions of the figured silk, to which the front is joined; it is gathered at the neck edge and also along the upper edges of the shallower portions, and the fullness in the lower part is collected in a shirring at the lower edge and at pointed belt depth above, the front drooping gracefully in blouse

style. A standing collar topped by a drooping frill of lace finishes the neck and over the coat-shaped sleeves arranged short puffs that are gathered at the top and bottom, the sleeve fitting the arm snugly below the elbow. The waist is encircled by a girdele belt that is deepest at the center of the front, where it forms a point at the top, and the closing is made with hooks and loops at the left side.

The skirt comprises a front-gore, a gore at each side and a straight back-breadth and measures a little over two yards and three-fourths at the foot in the middle sizes. The front-gore is smooth, and while the side-gores are smooth at the top, they break into ripples or flutes below the hips. Gathers regulate the fullness at the back and a placket is finished at the center of the breadth. A belt completes the top.

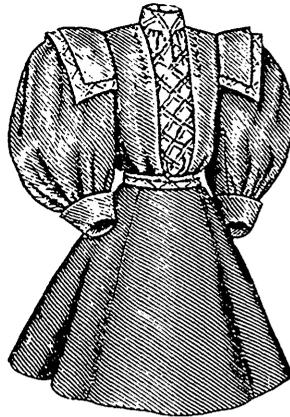
Woollen goods having a bouclé effect, silk-and-wool mixtures, novelty goods, Scotch tweed and serge in combination with silk or velvet are stylish fabrics for this dress.

We have pattern No. 8773 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the dress requires three yards and three-fourths of dress goods forty inches wide, with five-eighths of a yard of fancy silk twenty inches wide. Of one material, it will need six yards and three-fourths twenty-two inches wide, or four yards and three-fourths thirty inches wide, or four yards and an eighth thirty-six 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. 3d. or 30 cents.

FIGURE No. 306 T.—GIRLS' DRESS, WITH BOLERO FRONTS.
(For Illustration see Page 712.)

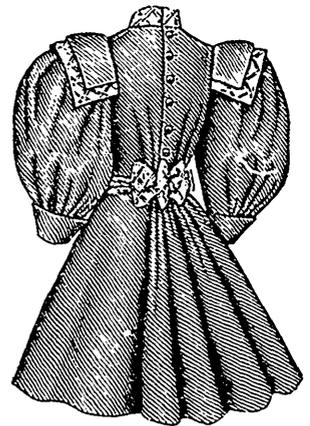
FIGURE No. 306 T.—This represents a Girls' dress. The

observed differently made up on page 742 of this publication. Bouclé suitings in bias effect and plain velvet are here com-



8784

Front View.



8784

Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Description see Page 710.)

bined in the dress. The design embodies boleros, which are turned back in revers that extend in rounding outline at the back to form a smooth collar, and between the boleros appears a full, gathered front. The backs have slight fullness in the lower part, but are smooth across the shoulders, and the closing is performed at the center. A fancy ribbon stock is arranged about the standing collar and similar ribbon is drawn about the waist and bowed at the left side. Guipure lace outlines the revers and collar, and decorates the wrists of the sleeves, which have short puffs at the top and are close fitting below. The round, gathered skirt falls in free folds from the body.

The mode, embracing, as it does, some of the newest features of the season, is an admirable style by which to develop silk, dainty novelty goods and soft cashmere for best wear, using in combination velvet or corded silk. From the large variety of ribbons shown in the shops and from the gumps and band trimmings in vogue garniture may be selected.



8773

Front View.



8773

Back View.

MISSSES' DRESS, CONSISTING OF A FOUR-GORED SKIRT, AND A BASQUE-WAIST CLOSED AT THE LEFT SIDE AND HAVING A FANCY YOKE.

(For Description see Page 740.)

GIRLS' DRESS, WITH BOLERO FRONTS.

(For Illustrations see Page 742.)

No. 8790.—Another view of this dress may be obtained by referring to figure No. 306 T in this number of THE DELINEATOR.

Some of the newest features of the season are seen in this dress, for which heliotrope camel's-hair was here used. The skirt is gathered at the top and hangs in full, soft folds from the body, which is closed invisibly at the back and supported by a smoothly fitted lining. The front of the body is thrown

pattern, which is No. 8790 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be

into pretty folds by gathers at the neck, shoulder and lower edges and is separated by under-arm gores from the backs that are

smooth at the top but have fullness below drawn to the closing by gathers at the lower edge. Bolero fronts give a jaunty air to the dress. They are included in the under-arm seams, reversed at the top and extended to form a smooth, round cape-collar that is sewed to the backs a short distance below the neck. A row of fancy braid trims the free edges of the bolero fronts and the fronts and the lower edge of the cape collar; a row of similar braid also encircles the waist. The sleeves are in coat shape, with short gathered puffs at the top. The standing collar is stylishly covered by a ribbon stock bowed at the back.

The fanciful effect attained in this mode, notwithstanding the absence of elaboration, will make it a favorite. On dresses of glacé silk or plain or mixed novelty goods, velvet could be used for the bolero fronts.

We have pattern No. 8790 in eight sizes for girls from five to twelve years of age. To make the dress of one material for a girl of eight years, calls for six yards and a fourth twenty-two inches wide, or four yards and five-eighths thirty inches wide, or four yards and an eighth thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



FIGURE NO. 306 T.—This illustrates GIRLS' DRESS, WITH BOLERO FRONTS.—The pattern is No. 8790, price 1s. or 25 cents. (For Description see Page 741.)

MISSES' DOUBLE-BREASTED LONG COAT, WITH REMOVABLE CIRCULAR CAPE. (KNOWN AS THE NEWMARKET.)

(For Illustrations see Page 743.)

No. 8768.—At figure No. 303 T in this issue this coat may be seen differently developed.

Dark-green faced cloth, with an inlay of velvet for the collar and a finish of machine-stitching, was here used for this practical long coat, which is known as the Newmarket. The coat is closely adjusted at the sides and back by under-arm and side-back gores and a curving center seam, below which appear coat-laps, and coat-plaits are formed below the waist-line of the side-back seams. The fronts are loose and lap and close in double-breasted style with buttons and button-holes, and the coat ripples slightly at the sides below the hips.



8790
Front View.



8790
Back View.

GIRLS' DRESS, WITH BOLERO FRONTS.

(For Description see Page 741.)

are gathered at the top, where they stand out in short puffs they fit closely below the elbow and round cuffs are simulated by machine-stitching. A deep, circular cape with a center seam fits smoothly at the top and over the shoulders, but breaks into deep, flaring flutes below at the sides and back: it sends met all the way down at the center of the front where at the bust a buttoned-on strap with pointed ends effects the closing. The cape is removable and its use is optional; it is fastened with hooks and loops under the turn-down collar with flaring ends that is mounted upon a high standing collar.

Tweed, cheviot homespun and checked or plaid coating are desirable for this garment, which is amply protective.

We have pattern No. 8768 in seven sizes for misses from ten to sixteen years old. Of one material for a miss of twelve years, the coat requires eight yards and an eighth twenty-seven inches wide, or six yards and a fourth thirty-six inches wide, or five yards and three-fourths forty-four inches wide, or four yards and an eighth fifty-four inches wide, each with a fourth of a yard of velvet twenty inches wide (cut bias) for facing the collar. Price of pattern, 1s. 6d. or 35 cents.

MISSES' CAPE. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH A HOOD FORMING A COLLAR EFFECT IN FRONT, OF WITH A HOOD ROUNDING FROM THE THROAT.) FOR DRIVING, TRAVELING, GOLF AND GENERAL OUTDOOR WEAR.

(For Illustrations see Page 741.)

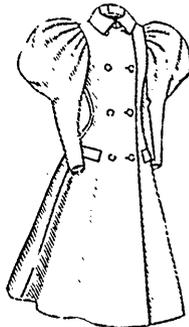
No. 8798.—This convenient and protective cape reaches to the knee but may be made shorter if desired, two lengths being provided for in the pattern. It is pictured made of rough double-faced coating showing a bouclé effect on the outside and a gay plaid on the inside, thus brightening an otherwise sombre hued garment. The cape has a center seam and is of circular shaping; it fits smoothly at the top by means of two short darts on each shoulder, and below it falls into deep rolling flutes at the sides and back. Two styles of hood are given, both being pointed and having a center seam extending from the point to the outer edge. One hood forms a deep collar effect at the front, where the ends

Square-cornered pocket-laps cover openings to inserted pockets in the fronts. The sleeves are in one-seam leg-of-mutton style and

having a center seam extending from the point to the outer edge. One hood forms a deep collar effect at the front, where the ends

meet and shape a point at the center. It has an upturning plait on each shoulder, which throws the hood into graceful folds at the back, and its outer edge is finished with a rather wide overfacing shaped by a center seam. The other hood rounds away from the throat at the front and its outer edge is trimmed with a narrow band of the material. The front edges of the cape are connected by small, pointed straps buttoned to the cape, one strap being placed at the throat and the other at the bust. At the neck is a high collar, the inside of which is in four sections and the outside in two: it may be worn turned down all round, or standing and slightly or deeply rolled, as preferred. A long strap of cloth with pointed ends is sewed underneath to the top of the cape at the dart nearest the front at each side; the straps are crossed at the bust and carried around to the back, where they are closed with a button and button-hole. Stitching finishes the cape.

This is an exceedingly com-

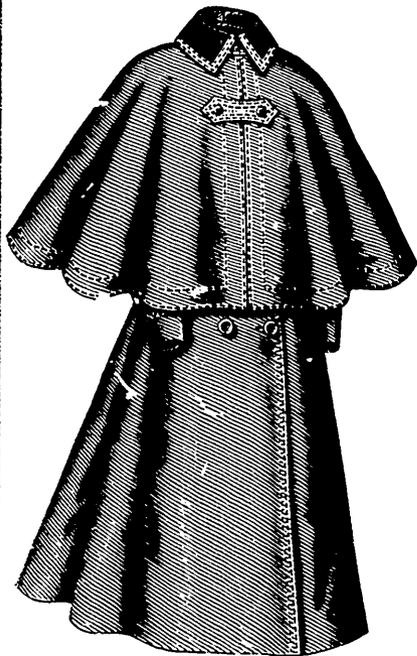


S765

made of smooth-surfaced cloth, with an inlay of velvet on the collar and a decorative finish of machine-stitching. The loose fronts are reversed above the bust in pointed lapels that meet the rolling coat-collar in notches and extend in points beyond the ends of the collar. They are closed in double-breasted style with button-holes and large buttons arranged in pairs at the bust and just below the waist. The back is joined to a smooth, pointed yoke and is of circular shaping, which causes it to stand out in two funnel-like flutes in the center. Under-arm gores give a smooth adjustment at the sides and separate the fronts from the back. The one-seam mutton-leg sleeves are arranged in five box-plaits at the top, where they stand out in stylish puffs, while below the elbow they fit with comfortable closeness. Upturned cuffs ornamented at the back with three buttons complete the sleeves.

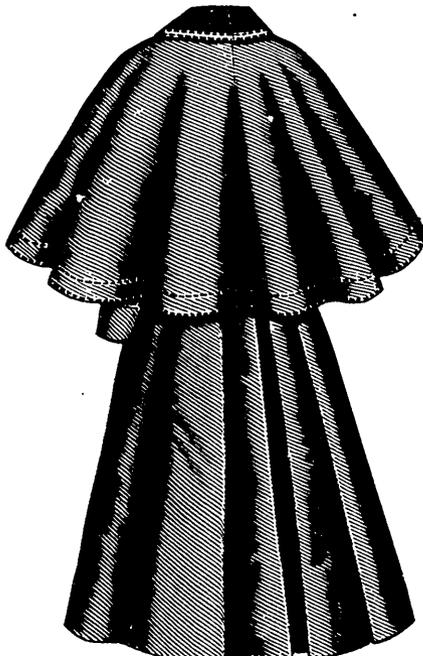
Attractive coats of this kind will be made of kersey, cheviot, diagonal or rough coating, with a machine-stitched finish. Large white pearl buttons may be effectively used upon the coat.

We have pattern No. 8787 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the coat requires four yards and five-eighths of material twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and an eighth fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for facing the collar. Price of pattern, 1s. or 25 cents.



S768

Front View.



S768

Back View.

FIGURE No. 307 T.—GIRLS' AFTERNOON DRESS.

(For Illustration see Page 745.)

FIGURE No. 307 T.—This represents a Girls' dress. The pattern, which is 8784 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is again illustrated on page 741 of this magazine.

There are distinctive features about this dress that are well brought out in the present combination of blue fancy cheviot, olive-green corded silk and darker green velvet. The skirt is four-gored and flares stylishly, gathers collecting the fulness at the back. It is joined to the fanciful body, which is closed at the back, slight fulness in the lower part of the backs being drawn toward the closing by gathers at the bottom. A full center-front appears stylishly between side-fronts that overlap the center-front in pluits and have slight gathered fulness at the bottom, and the front of the waist droops in blouse style over a wrinkled belt that encircles the waist and forms outstanding loops

MISSSES' DOUBLE-BREADED LONG COAT, WITH REMOVABLE CIRCULAR CAPE. (KNOWN AS THE NEWMARKET.)
(For Description see Page 742.)

portable garment and may be easily put on or laid aside. It may be attractively made up in any stylish smooth or rough-surfaced cloth.

We have pattern No. 8798 in five sizes for misses from eight to sixteen years old. To make the cape for a miss of twelve years, needs four yards and three-fourths of goods twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and seven-eighths forty-four or fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' DOUBLE-BREADED SHORT EMPIRE COAT, WITH YOKE BACK.

(For Illustrations see Page 745.)

No. 8787.—The coat is a novelty in Empire style; it is shown

at the back, where the closing is made. Double epaulettes give becoming breadth to the figure: the large epaulettes are of silk edged with lace, and the smaller ones are of velvet decorated with passementerie; they droop upon the full bishop sleeves, which stand out fashionably and are finished with round, upturned cuffs of velvet. The cuffs flare stylishly and are bordered with passementerie, and a row of similar trimming ornaments the standing collar, of velvet. Three cord ornaments prettily decorate the front of the waist.

The bright plaids that are so becoming to very young girls will combine effectively with velvet and silk or with plain cloth in the dress. Pippings of contrasting silk or gimp will brighten dresses of plain cloth, serge or other serviceable goods for everyday wear. A dainty little dress may unite in its construction brown camel's hair with yellow glacé taffeta, and narrow ceru point Venise insertion may follow the edges of the collar, cuffs and epaulettes.

MISSES' COAT OR JACKET, WITH DIAGONAL CLOSING. (TO BE MADE WITH A TURN-DOWN COLLAR OR A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT)
(For Illustrations see Page 736.)

No. 8796.—Another view of this stylish coat is given at figure No. 302T in this magazine.

Fancy coating was here selected for this jaunty or jacket, which has a back fitted closely to the figure by a curving center seam and under-arm and side-back gores. Extra fullness is allowed below the waist at the middle three seams and is under-folded in box-plaits. The loose fronts lap broadly and are closed

wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' DOUBLE-BREADED THREE-QUARTER LENGTH COAT, WITH REMOVABLE HOOD.
(For Illustrations see Page 746.)

No. 8777.—By referring to figure D 91 in this magazine, this coat may be again seen.

This trim-looking coat, which is here depicted made of brown coating, with machine-stitching for a finish, is very protective, being in three-quarter length. It is closely adjusted at the back and sides by under-arm and side-back gores, and a curving center seam that terminates above coat-laps, and stylish flutes are seen at the sides and back. The loose fronts, which lap and close in double-breasted style with buttons and button-holes, may be closed to the throat, or they may be reversed at the top in lapels that form small notches with the ends of a rolling collar. The collar is quite deep, being shaped by a center seam; it may be worn turned up if desired, and when so worn it is secured by a pointed strap having in the ends button-holes by which it is fastened across the collar. When the collar is turned down the strap is buttoned underneath to the right side of the collar. An attractive feature of the coat is a removable hood of the Capuchin style; it is pointed and is shaped by a seam extending from the point to the outer edge, which is prettily reversed to show the

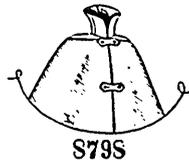
plaid silk lining. The hood may be worn over the head, if desired, as illustrated in the small engraving. The one-seam leg-o'-mutton sleeves have the fullness at the top arranged in forward and backward turning plaits and are finished at the wrist with upward-turning, flaring cuffs.

Very stylish coats may be made by this style of faced cloth, kersey, whipcord, diagonal, cheviot and melton, with silk or satin for the hood lining, machine-stitching being highly approved for a finish. Invisible-blue chinchilla was used in a coat of this kind, with a black velvet inlay for the collar, revers and cuffs, and the hood was lined with plaid silk showing green-and-blue Tartan colors.

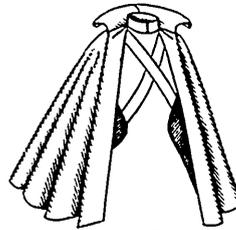
We have pattern No. 3777 in nine sizes for misses from eight to sixteen years of age. To make the coat of one material for a miss of twelve years, requires five yards and three-eighths twenty-seven inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or three yards fifty-four inches wide, with five-eighths of a yard of silk twenty inches wide to line the hood. Price of pattern, 1s. 3d. or 30 cents.

MISSES' COAT OR JACKET. (TO BE MADE WITH A MILITARY OR CAVALIER COLLAR OR WITH A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT)
(For Illustrations see Page 747.)

No. 8805.—Seal-brown box-cloth was selected for this coat, with machine-stitching for a finish. The garment is closely



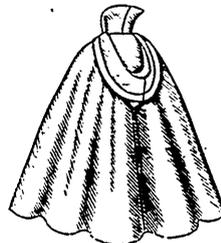
8795



8798



8798



8798



8798

Front View.



8798

Back View.

MISSES' CAPE. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH A HOOD FORMING A COLLAR EFFECT IN FRONT OR WITH A HOOD ROUNDING FROM THE THROAT.) FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR.

(For Description see Page 742.)

diagonally at the left side with a button-hole and large button at the top and below the waist-line and with button-holes and small buttons in a fly between. Pointed pocket-laps cover openings to side pockets in the fronts. At the neck is a turn-down collar which has flaring ends and is mounted on a high standing collar; a strap pointed at the ends and at the center of the lower edge buttons across the ends of a standing collar. The pattern also provides a Marie Stuart collar, to be used in place of the turn-down collar, if preferred. It comprises four sections, which are joined in seams that may be left open for a short distance at the top to give a slashed effect. The one-seam leg o'-mutton sleeves are gathered at the top but fit the forearm with comfortable closeness and are finished at the wrists with upturned flaring cuffs that shape a point at the upper side of the arm. A double row of machine-stitching forms a neat finish for all the edges of the coat.

This mode will be popular made of any of the fancy coatings now in vogue, or of broadcloth, kersey, diagonal, melton, etc. An inlay of velvet on the collar, cuffs and pocket-laps would be effective, if a plain finish is not desired.

We have pattern No. 8796 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the garment calls for five yards of material twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches

adjusted at the sides and back by under-arm and side-back gores and a curving center seam, the fulness in the skirt at the back being disposed somewhat differently from that in the jackets heretofore shown. Extra widths are allowed below the waist-line of each side-back seam and under-folded in three backward-turning plaits and in one forward-turning plait. The loose double-breasted fronts are made smooth at the top by a dart at the center of each extending from the throat nearly to the bust. The closing is made at the left side with two button-holes and large, fancy buttons at the top and at the waist. Side pockets in the fronts have curved openings that are finished with machine-stitching. The sleeves are of the one-seam mutton-leg variety and are gathered at the top to stand out in stylish puffs, but show a comfortably close effect below. Three ways of finishing the neck are illustrated. One is with a stylish military collar. Another is a cavalier collar, which consists of two turn-over portions mounted on a plain, standing portion and having rounding ends flaring at the front and back. A third way of finishing the neck is with a collar known as the Marie Stuart, which comprises four sections; it is pointed at the upper corners and upper ends of the seams and rolls and flares stylishly. The seams of this collar may be left open for a short distance from the top to give a slashed effect, as represented in one of the small views. Melton, kersey, cheviot and tailor cloth will develop this mode, with stylish results.

We have pattern No. 8805 in seven sizes for misses from ten to sixteen years old. To make the coat for a miss of twelve years, requires three yards and three-fourths of material twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards fifty four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' COAT OR JACKET. (TO BE MADE WITH A CAVALIER COLLAR, OR A MILITARY TURN-DOWN COLLAR OR A PLAIN STANDING COLLAR.)

(For Illustrations see Page 747.)

No. 8806.—This stylish coat is again pictured at figure D 59 in this number of THE DELINEATOR. The comfortable little coat or jacket is here pictured made

of dark-blue kersey, rows of machine-stitching providing a neat finish. The loose fronts lap in double-breasted style and are closed at the left side with a pair of button-holes and large buttons at the top and also at the waist. Curved openings to side pockets inserted in the fronts are finished in tailor style with stitching. The coat is nicely fitted by under-arm gores and a curving center seam, and extra fulness allowed below the waist-line at the side-back seams is underfolded in three backward-turning plaits and one forward-turning plait. At the neck is a standing collar to the upper



8787

Front View.



8787

Back View.

MISSSES' DOUBLE-BREADED SHORT EMPIRE COAT, WITH YOKE BACK.

(For Description see Page 743.)



FIGURE NO. 307 T.—This illustrates GIRLS' AFTERNOON DRESS.—The pattern is No. 8784. price 1s. or 25 cents.

(For Description see Page 743.)

edge of which are joined two turn-down sections having rounding corners at the front and back, the collar being known as the cavalier collar. If preferred, the neck may be finished with a military turn-down collar or a plain standing collar, as illustrated in the small engravings, all the collars being provided for in the pattern. The one-seam leg-o'-mutton sleeves are gathered at the top to stand out with puff effect and below the elbow they are comfortably close.

Box cloth, cheviot, kersey and melton are stylish materials for this coat and machine-stitching will be the most popular finish. We have pattern No. 8806 in six sizes for girls from four to nine years old. For a girl of eight years, the garment calls for three yards and five-eighths of material twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' EMPIRE JACKET. (For Illustrations see Page 743.)

No. 8800.—This short Empire jacket is exceedingly jaunty, and for it tan novelty cloth was selected, with Astrakhan bands for trimming. The top of the jacket is a square yoke shaped by shoulder seams and closed with buttons and button-holes at the front. To the lower edge of the yoke are joined the full fronts and full back, the fulness in the back and front being arranged in a wide rolling box-plait at each side of the center. Moderate-sized, one-seam leg-o'-mutton

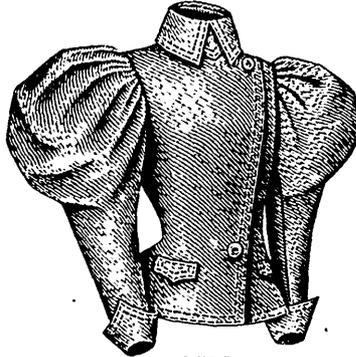
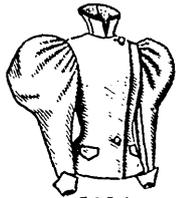
sleeves are gathered at the top, where they puff out stylishly, and a broad fancy tab collar that is pointed over each sleeve is

a pretty feature of the jacket. At the neck is a rolling collar with slightly flaring ends, the edges of both collars and the wrists being bordered with the Astrakhan.

Very attractive little jackets may be fashioned by this mode from broadcloth in rich shades of blue, green, brown, garnet, etc., or of cheviot and tweed, trimmed with fancy braid, beaver, chinchilla or any of the many furs fashionable this season.

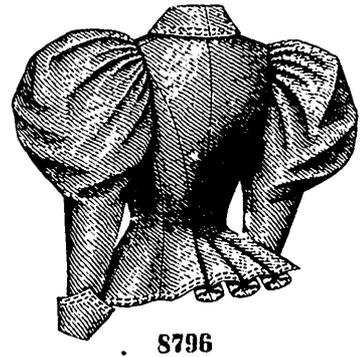
We have pattern No. 8800 in eight sizes for girls from two to nine years old. For a girl of four years, the jacket requires three yards and a half of material twenty-two inches wide, or three yards twenty-seven inches wide, or two yards and a half thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

buttons and button-holes, cord ornaments being slipped over the buttons; above the closing the fronts are reversed in pointed lapels that form notches



8796

Front View.



8796

Back View.

MISSES' COAT OR JACKET, WITH DIAGONAL CLOSING. (TO BE MADE WITH A TURN-DOWN COLLAR OR A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)

(For Description see Page 744.)

GIRLS' DOUBLE-BREASTED EMPIRE JACKET OR REFFER.

(For Illustrations see Page 748.)

No. 8780.—This natty little jacket or refer is in Empire style and is pictured made of plain green broadcloth and trimmed with black Astrakhan, cord ornaments and pipings of black satin. The back is shaped by a short center seam and by short side seams that extend to the shoulders,



8777



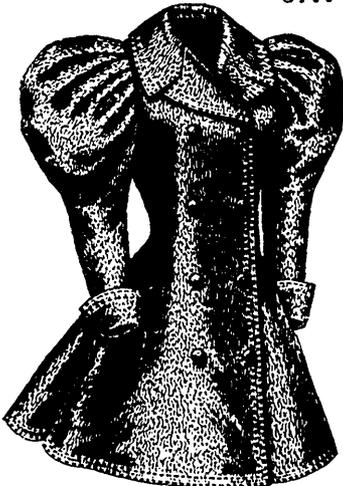
8777

all the seams ending at the top of extra fullness underfolded in a box-plait at the center seam and in a backward-turning plait at each side seam. A

with and extend beyond the ends of a rolling collar shaped by a center seam. Fancy epaulettes that shape a point between two scollops at their lower edges droop prettily over the puff sleeves, which are arranged over large two-seamed linings and are gathered top and bottom; they extend to within cuff depth at the bottom, where the linings are faced with the material and trimmed with black Astrakhan to imitate round cuffs. Astrakhan also follows the front edges of the lapels, epaulettes and collar.

The coat may be developed in beaver, diagonal, box cloth and cheviot, with fur or fancy braid for trimming.

We have pattern No. 8780 in eight sizes for girls from three to ten years old. To make the garment of one material for a girl of eight years, requires four yards and a half twenty-two inches wide, or three yards and three-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



8777

Front View.



8777

Back View.

MISSES' DOUBLE-BREASTED THREE-QUARTER-LENGTH COAT, WITH REMOVABLE HOOD.

(For Description see Page 744.)

MISSES' BASQUE-WAIST, WITH SLASHED WAIST-ORNAMENT.

(For Illustrations see Page 740.)

No. 8761.—By referring to figure No. 805 T in this number of THE DELINEATOR, this basque-waist may be again seen.

The slashed waist ornament is a stylish feature of this basque-waist, which is here shown made of wool goods in combination with silk. The basque-waist is made over a lining that is closely fitted by single bust darts and the usual seams and is closed invisibly at the center of the back. The front of the waist has a round yoke above a full, drooping front that is gathered at the top and bottom and is visible in the slashes of the ornament. Under-arm gores separate the front from the backs, which are smooth across the top but have fullness drawn well toward the closing at the bottom by backward-turning,

pipings of black satin is inserted in all three of the seams. The loose fronts lap and close in double-breasted style with

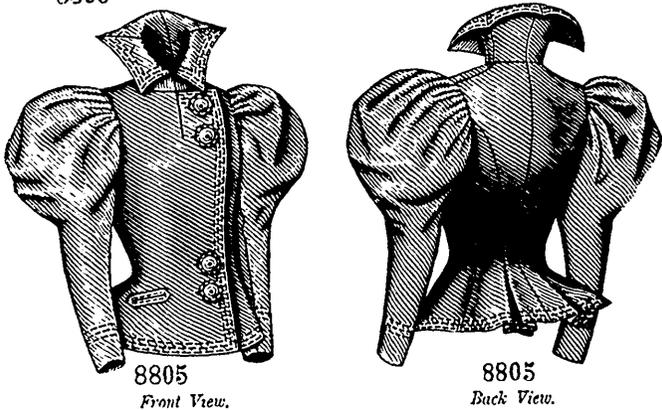
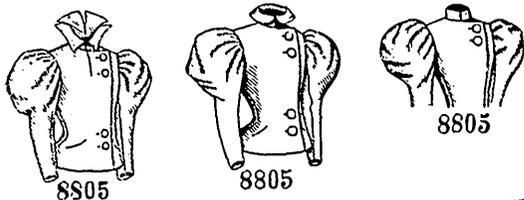
backs, which are smooth across the top but have fullness drawn well toward the closing at the bottom by backward-turning,

overlapping plaits at each side. The upper part of the slashed waist-ornament extends over the shoulders and across the back

clusters of three tucks each decorate the drawers prettily. The edging may be allowed to lengthen the drawers or may be applied the width of the edging above the lower edge. The tucks must be allowed for in cutting out, as they are not considered in the pattern.

Fine muslin, cambric, linen and mainsook are suitable for these drawers, and embroidered edging, insertion, ribbon-run bending and lace frills, or frills of the material ornamented with fine tucks and edged with narrow lace, will afford pretty trimming

We have pattern No. 1200 in twelve sizes from five to sixteen years of age. For a miss of twelve years, the garment requires a yard and three-fourths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.



8805
Front View.

8805
Back View.

MISSSES' COAT OR JACKET. (TO BE MADE WITH A MILITARY OR CAVALIER COLLAR OR WITH A MARIE STUART COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A SLASHED EFFECT.)

(For Description see Page 744.)

with the effect of a broad, deep, fancy collar with rounding lower outline and having ends that round away prettily from the neck, while in front it is formed in three tapering straps that droop with the full front and terminate at the bottom of the waist. Jet passementerie borders all the edges of the waist ornament, which may be omitted if a simpler effect be desired. The sleeves, which are in one-seam, leg-o'-mutton style, are gathered at the top and puff out stylishly, their correct outlines being preserved by coat-shaped linings. The standing collar is covered with a wrinkled stock of ribbon that is stylishly bowed at the back and a wrinkled ribbon follows the bottom of the waist and ends in a bow at the back.

Canvas, zibeline, crêpon, any of the figured silks and silk-and-wool novelty goods in combination with silk or velvet are stylish fabrics from which to make this basque-waist, and gimp, edging, embroidered bands or iridescent jet will ornament it tastefully.

We have pattern No. 8761 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the garment needs a yard and seven-eighths of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide. Of one material, it calls for three yards and five-eighths twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and a half thirty-six inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSSES' AND GIRLS' CLOSED UMBRELLA DRAWERS, WITH YOKE FRONT AND BAND BACK.

(For Illustration see Page 749.)

No. 1200.—Cambric was chosen for these comfortable drawers, which are shaped by inside leg seams and a center seam. The drawers are unusually wide in the leg and are known as the umbrella drawers; they are slashed at the outside of the leg for some distance from the top and may be finished with facings or underlaps. They are gathered at the top and joined to a smooth, shallow, round yoke at the front and to a band at the back. The closing is made at the sides with buttons and button-holes. Frills of embroidered edging below two

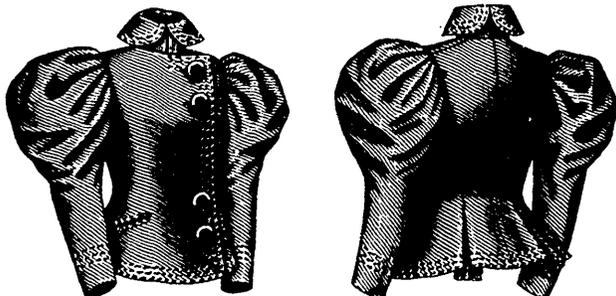
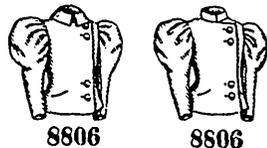
effect that would be heightened by a lace and ribbon decoration. A full vest and a deep, pointed collar are attractive features

TEA-JACKETS AND MATINÉES.

(For Illustrations see Page 680.)

No woman can remain insensible to the charm of the fluffy *négligé* jackets, which when fancifully designed are worn while pouring tea for afternoon guests, and when simply fashioned are put on to promote the wearer's comfort. There is hardly any limit to the elegance which may be displayed in the tea-jacket. On the other hand, the *matinée* is made strictly with a view to comfort and utility. It is quite the garment to slip on upon returning from an afternoon walk and before dressing for the evening, or in the morning when breakfasting *en famille*. The *matinée* may only be seen and admired by one's most intimate friends, in which respect it differs widely in its functions from the tea-jacket.

A charming mode is that shown in the tea-jacket designed by pattern No. 8632, which is in thirteen sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. It may be fashioned from old-rose and very pale green China silk. The back falls from a square yoke and is laid in a Watteau plait at the center, and the fronts open in jacket fashion over a full vest and are rolled back in jabot revers which are faced with the green silk. Narrow point Venise lace edging may follow the edges of the fronts. The vest falls full from a yoke, that may be covered with lace beading threaded with black velvet ribbon tied in bows in front and droops over a girdle, which may correspond with the yoke. The standing collar accords with the yoke and girdle. Deep green cuffs finish the Paquin sleeves, which may be edged top and bottom with lace and trimmed at the back of the arm with ribbon rosettes. Flowered and plain taffeta may be combined in the jacket, with a fine



8806
Front View.

8806
Back View.

GIRLS' COAT OR JACKET. (TO BE MADE WITH A CAVALIER COLLAR OR A MILITARY TURN-DOWN COLLAR OR A PLAIN STANDING COLLAR.)

(For Description see Page 745.)

of a tea-jacket, which is embraced in pattern No. 8786, which is in thirteen sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. White Liberty satin and apple-green taffeta may be combined in this garment. The back springs into ripples and the fronts open over the full vest, which is drawn at the bottom with a ribbon bowed at the end of the closing. Cream lerre insertion may be let into the fronts back of a jabot frill of edging, which also follows the bottom and the edges of the deep collar in two sections. Insertion may also trim the deep collar. Lace heading may cover the standing collar and black satin ribbon may be run through the beading and tied in a bow in front. The bands into which the full sleeves are gathered may be similarly trimmed and edged with a lace frill.

Flowered challis may be effectively used in the matinée embodied in pattern No. 8270, which is in thirteen sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. or 25 cents. The back is smooth-fitting and the fronts are full, ribbon ends which start from the under-arm seams being tied over the closing at the waist-line. The collar is in rolling style and the sleeves of the mutton-leg kind. Cream French flannel figured with blue or green sprigs may be used in the construction.

A Watteau back is combined with full fronts in the matinée pictured in pattern No. 8036, which is in eleven sizes from twenty-eight to forty-eight inches, bust measure, and costs 1s. or 25 cents. Polka-spotted blue and white silk-and-wool flannel may be chosen for the making and Breton lace, blue ribbon and blue silk fancy stitching may contribute the decoration. White pearl buttons are used in the closing over which at the waist-line is tied ribbon that starts from the under-arm seams. Stitching may run along all the loose edges of the jacket and mutton-leg sleeves and also the rolling collar, from which may droop lace. Eider-down flannel and French cashmere,

plain or bearing artistic printed devices, are also adaptable to the mode, and a simple trimming of lace insertion could be added.

A deep sailor-collar and elbow puff sleeves enhance the dressiness of the tea-jacket developed by pattern No. 7731, which is in thirteen sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. Light blue-and-gold glacé taffeta may be employed in the making. The back ripples below the waist-line and the fronts are full. The sailor collar, the ends of which meet just above the bust, may be covered with yellow point Venise lace and a frill may fall from the edge. A blue moiré taffeta ribbon rosette with very long ends may be tacked over the ends of the collar. A full ruche of lace about the standing collar would prove unusually becoming to long, slender necks. A lace frill may lengthen the garment and also the sleeves, and a ribbon bowed at the back of the arm may apparently hold the fulness in place.

White taffeta bearing a floral design in a tasteful blending of pink, green and yellow may be united with plain stem-green taffeta in the making of a tea-jacket, for which pattern No. 8493, which is in thirteen sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents, is used. The back hangs full at the center from a pointed yoke. Full fronts shirred with a heading to a pointed yoke are held in by a ribbon at the waist-line and are disclosed by jacket fronts, which are turned back in revers and faced with plain silk. Lierre lace may be frilled along the edge of the revers and a rolling collar may match the revers. A ribbon draw-string regulates the fullness of the sleeves to the size of the wrist and is bowed at the inside of the arm, the arrangement causing the portion below the draw ribbon to fall frill-like over the hand. A frill of lace arranged inside this frill would add to the effect.

Daintiness is the keynote of the matinée made up by pattern No. 8470, which is in thirteen sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. A full, square-necked vest, which may be of flowered China silk, is revealed between fronts that may be cut, like the full back and sleeves, from

plain silk to effect a pretty contrast. A frill of fine Valenciennes lace may stand above a ribbon-run beading at the neck of the vest, the ribbon being bowed in front, and wider ribbon may be tied in a bow in front after passing about the waist. Wide lace may follow the front and lower edges of the jacket and also the lower edges of frills that droop from bands of beading to which the sleeves are gathered. Various other pretty trimmings could be arranged with lace and ribbon.

A smooth-fitting back forms a contrast with loose fronts in a matinée, which could effectively be made of flowered cashmere and embroidery by pattern No. 7912, which is in ten sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. The fronts hang from a square yoke and each may

be trimmed with insertion and held in at the waist-line with wide ribbon ends bowed at the closing. The deep, round collar may be trimmed with insertion and edging. The bishop sleeves are fully into cuffs, which may show a simple band of insertion or which may have a frill of lace falling from their lower edges over the hands to match the yoke.

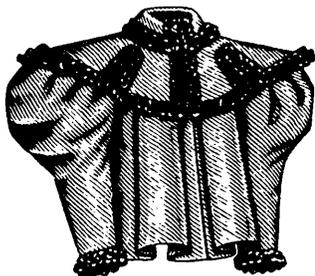
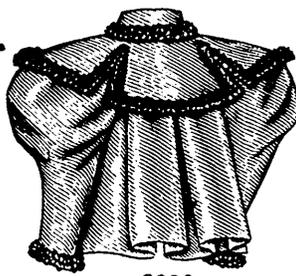
The deep sailor-collar is the point of interest in a matinée for which old-rose cashmere could be appropriately used, the design being based on pattern No. 8532, which is in fourteen sizes from twenty-eight to forty-eight inches, bust measure, and costs 1s. or 25 cents. The back rolls out in a series of flutes that appear like box-plaits below the waist-line. The fronts, as well as the sailor collar and flaring cuffs of the mutton-leg sleeves, may be trimmed with cream net-top lace edging and fancy stitching done with old-rose silk. An old-rose ribbon bow may be adjusted over the ends of the sailor collar.



8800

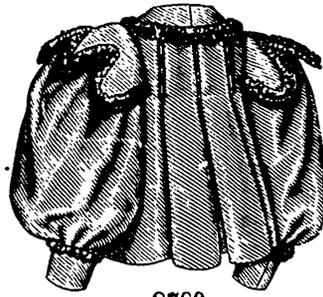


8800

8800
Front View.8800
Back View.

GIRLS' EMPIRE JACKET.

(For Description see Page 745.)

8780
Front View.8780
Back View.

GIRLS' DOUBLE-BREADED EMPIRE JACKET OR REEFER.

(For Description see Page 746.)

FASHIONABLE SLEEVES, COLLARS AND GIRDLES.

(For Illustrations see Page 682.)

The diminished sleeve in current vogue is by no means a favorite with women whose arms are too slender to make the very close adjustment on the forearm becoming. For such the new leg-o'-mutton may be impossible, but the mousquetaire with its wrinkled and ruffled fullness will prove entirely satisfactory. The bouffant sleeve has not yet been discarded for evening bodices. The styles of collars are legion. All are made high, whether they stand about the throat or turn away from it, many being borrowed from historical fashions. Deep *ceintures* have entirely replaced narrow belts and are far dressier.

Bouclé dress goods may be made up as effectively as plain fabrics in the reduced leg-o'-mutton sleeve comprised in pattern No. 1207, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. It fits closely below the elbow, but widens moderately into a puff below the shoulder.

Ribbon stocks are still made of moiré taffeta, glacé taffeta, satin or velvet ribbon, lace being occasionally introduced. In one of the two included in pattern No. 1106,

which is in three sizes, small, medium and large, and costs 5d. or 10 cents, the collar band is shaped by a seam in front and the bow is composed of six out-standing loops and two ends. The other collar is full and is made with loops at the sides and a frill that is deepest at the back and made above a narrow frill, which may be of lace.

A mushroom puff tops mousquetaire sleeve which may be of plain silk or wool goods in contrast with the puff of figured material, the sleeve being based on pattern No. 1201, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents.

A smart finish for the necks of outside garments is provided in a standing military collar, a collar that stands high and then rolls over, or a collar turning down over a deep band. Velvet may inlay the collar and outside of the velvet may be made several rows of stitching. The collar may be of plain cloth or of any material matching the garment for which it is designed. Pattern No. 968, which is in three sizes, small, medium and large, and costs 5d. or 10 cents, furnishes a design for the collars.

A pretty fancy is carried out in the sleeve made up by pattern No. 1209, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. To the elbow it is plain and above it is shirred in mousquetaire fashion, the ends standing out like a frill at the outside of the arm along the shirring and plainly below. A cuff finishes the sleeve, which may be of silk or dress goods, with velvet for the cuff. A bow of six loops may be composed of wide ribbon and will provide a charming completion for the top.

The leg-o'-mutton sleeve pictured in pattern No. 8673, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents, may match or contrast with the bodice in which it is inserted. According to the prevailing fashion, it is snug-fitting below the elbow and bouffant above.

Various stylish collars for top garments are embraced in pattern No. 1208, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. Velvet may be used for the cavalier collar that rolls over a band, from which it rounds away at the front and back with a flitre. The Marie Stuart collar is made with many points, being equally fashionable in cloth or velvet. The seams may be opened to give a slashed effect, if desired. The bolero collars are high and the edge rolls over a trifle at the back and deeply at its ends, unless it is desired to turn the collar over almost its entire depth. This style may be carried out in cloth plain or inlaid with velvet and machine-stitched at the edge, or it may be edged with Persian lamb or other fur.

A double mushroom puff renders very fanciful the sleeve designed by pattern No. 1187, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents. The lower portion, which is close-fitting, may be cut from plain goods and encircled many times with lace insertion or passementerie and thus form a contrast with the puff, which is untrimmed and is made of the same goods. The puff may be made of material differing from the remainder of the sleeve.

A group of collars and cuffs for wear with bodices is illustrated in pattern No. 1148, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. Velvet, silk or plain dress goods may be used in the construction of the various accessories. One style of collar ripples over a band, and the cuff, which is deepest at the back of the arm, also ripples. Another style of collar rolls over a band, like a cavalier collar, has rounding

ends and may be edged with jet or lace insertion. The third collar is in two sections, which also roll over a band and display points at the outer edge. The cuff is deeply pointed at the back of the arm.

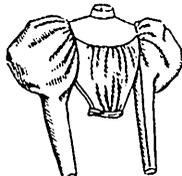
For an evening waist a puff sleeve, represented in pattern No. 1186, which is in eight sizes from nine to sixteen inches, arm measure, and costs 5d. or 10 cents, is made with a handkerchief cap, that may be cut from figured silk and edged with lace. Plain silk may be employed for the puff, which is cut in one with a deep, lace-edged frill.

Storm collars for top garments may be made of Astrakhan or Persian lamb or cloth by pattern No. 984, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. One style is made with three seams and rolls deeply at the top. The other has but

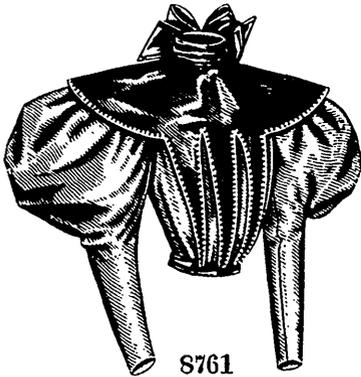
one seam, the ends being reversed in points.

Two styles of girdles with points at the top and a straight lower edge are included in pattern No. 1202, which is in seven sizes from twenty to thirty-two inches, waist measure, and costs 5d. or 10 cents. Velvet may be used for the shallow girdle and silk or dress goods for the deep one, which may be outlined top and bottom with passementerie.

Wide and narrow crush girdles are modelled after pattern No. 1203, which is in seven sizes from twenty to thirty-two inches, waist measure, and costs 5d. or 10 cents. Silk or satin may be used for either style. The wide girdle is closed at the left side and the narrow one at the back under a ribbon bow or rosette. Such girdles may be stylishly worn with full bodices.

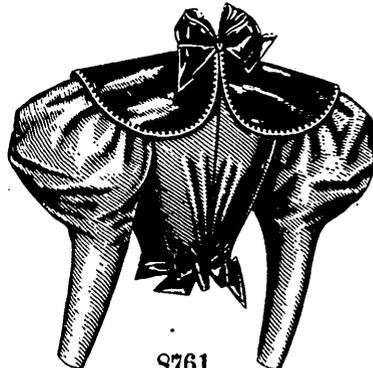


8761



8761

Front View.



8761

Back View.

MISSSES' BASQUE-WAIST, WITH SLASHED WAIST-ORNAMENT.

(For Description see Page 746.)



1200

MISSSES' AND GIRLS' CLOSED UMBRELLA DRAWERS, WITH YOKE FRONT AND RAND BACK.

(For Description see Page 747.)

Styles for Little Folks.



FIGURE NO. 308 T.—This illustrates LITTLE GIRLS' YOKE DRESS.—The pattern is No. 8762, price 10d. or 20 cents. (For Description see this Page.)

FIGURE NO. 308 T.—LITTLE GIRLS' YOKE DRESS.

(For Illustration see this Page.)

FIGURE NO. 308 T.—This illustrates a Little Girls' dress. The pattern, which is No. 8762 and costs 10d. or 20 cents, is in seven sizes for little girls from three

with round cuffs. The straight, full skirt is gathered and joined to the lower edge of the waist. The closing is made at the back. A ribbon bowed at the left side is worn about the waist, and fancy stitching decorates the upper edges of the front and backs.

The smocking design is treated in detail elsewhere in this magazine, and full directions, with numerous designs, are given in our pamphlet, "Smocking and Fancy Stitches," which costs 6d. (by post, 7½d.) or 15 cents.

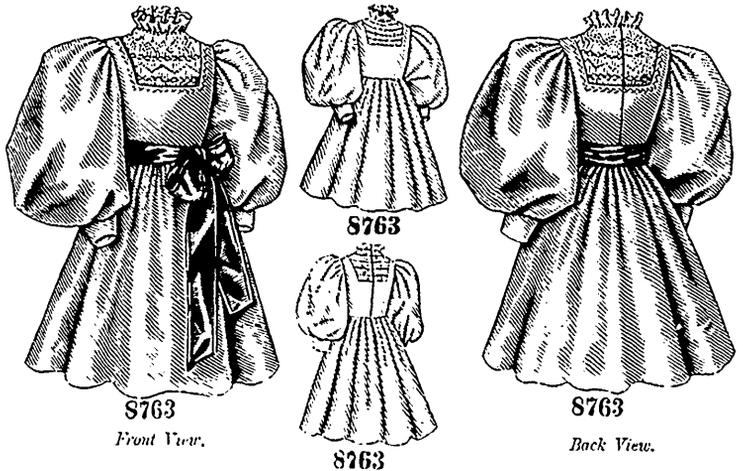
Very attractive little dresses may be made up by this mode of Henrietta and vailing in the pale tints suitable for children, and pretty white dresses may be developed in China silk, cashmere and crépon, with the smocking in some pretty color.

We have pattern No. 8763 in eight sizes for little girls from two to nine years of age. For a girl of four years, the dress will require four yards of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two

to nine years of age, and is shown in three views elsewhere on this page.

The little dress will serve nicely for afternoon parties or best wear as here made of striped taffeta and lace edging. A full skirt flows from a body made with a yoke front and back that is double-pointed at the lower edge, below which are full, gathered portions, the full front drooping slightly. Bretelles of lace spread broadly over puffs at the top of the coat-shaped sleeves and taper to points at their ends, which frame the fullness in the front and backs. Straps of ribbon drawn upward from the upper edges of the full portions are bowed on the shoulders, and loops and long ends of similar ribbon are tacked to the body back of the front ends of the bretelles. The standing collar is closed at the back.

Little frocks like this made of cashmere or flannel, with or without the bretelles, and trimmed with ribbons of a becoming color will be satisfactory in appearance and inexpensive as well.



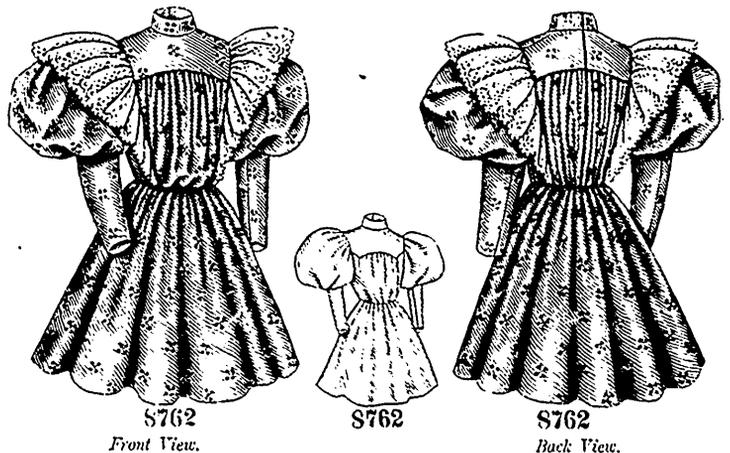
LITTLE GIRLS' DRESS, WITH YOKE THAT MAY BE SMOCKED OR SHIRRED. (For Description see this Page.)

LITTLE GIRLS' DRESS, WITH YOKE THAT MAY BE SMOCKED OR SHIRRED.

(For Illustrations see this Page.)

No. 8763.—Another view of this dress may be obtained by referring to figure No. 309 T in this magazine.

The dainty dress is here illustrated made of blue cashmere. The plain waist is fitted by under-arm and short shoulder seams and is made over a plain high-necked lining. The waist is shaped in Pompadour outline at the top to reveal a square, seamless yoke that is prettily smocked, the upper edge of the yoke forming a dainty frill finish at the neck. If preferred, the yoke may be shirred. The full sleeves are made over coat-shaped linings and finished



LITTLE GIRLS' YOKE DRESS. (For Description see Page 751.)

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

LITTLE GIRLS' YOKE DRESS.

(For Illustrations see Page 750.)

No. 8762.—At figure No. 308 T in this number of THE DESIGNATOR this dress is again shown.

This graceful dress is here illustrated made of figured wool goods and lace edging. The waist is arranged over a smooth lining having shoulder and under-arm seams and the closing is made invisibly at the back. The full front and full backs are gathered at the top and bottom and extend to within yoke depth of the neck on the lining, the front drooping in French blouse style. Above the full front and backs is a smooth yoke that shapes two points at the lower edge, and a standing collar is at the neck. The full puffs arranged at the top of the coat sleeves droop and flare stylishly. Gathered bretelles stand out over puffs arranged on the coat-shaped sleeves and their slanting ends frame the fulness at the front and back. The straight, gathered skirt falls in soft folds from the waist.

Children, while dressed in materials that wear well, should also be prettily and becomingly attired. Plaid and checked woollen goods, poplin, Henrietta, etc., when trimmed with lace or ribbon will make pretty and serviceable gowns.

We have pattern No. 8763 in seven sizes for little girls from three to nine years of age. For a girl of four years, the dress calls for two yards and an eighth of dress goods forty inches wide, with two yards of edging six inches and a fourth wide. Of one material, it needs four yards and an eighth twenty-two

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 8776.—At figure D 88 in this number of THE DESIGNATOR this coat is again represented.

Bouclé cloaking showing a mixture of black and red and black velvet are here combined in this stylish coat, which is very protective. The coat is made over a short body-lining that is shaped by shoulder and under-arm



FIGURE NO. 309 T.—This illustrates LITTLE GIRLS' DRESS.—The pattern is No. 8763, price 10d. or 20 cents.

(For Description see Page 752.)



8776

Front View.



8776



8776

Back View.

LITTLE GIRLS' COAT.

(For Description see this Page.)



8793

Front View.



8793



8793

Back View.

CHILD'S COAT.

(For Description see this Page.)

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

seams. The fronts and back are of circular shaping and are also joined in shoulder and under-arm seams. The fronts are gathered at the neck for a short distance at each side of the closing, which is made at the center with buttons and button-holes, and tackings to the body lining at the waist-line hold the fulness well in place. The fulness in the back is arranged in two backward-turning plaits at each side of the center, the plaits falling free to the lower edge. An attractive accessory of the coat is a hood in pointed Capuchin style extended over the shoulders to form a collar having flaring stole ends. At the neck is a low standing collar to the top of which is sewed a plaited ribbon. The puff sleeves have coat-shaped linings that are faced with the material in cuff effect.

Broadcloth and coatings of all kinds in blue, brown, green and red, in combination with silk or velvet, will be pretty for this coat.

We have pattern No. 8776 in eight sizes for little girls from two to nine years old. For a girl of four years, the coat needs five yards and a half of goods twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and seven-eighths fifty-four inches wide, with five-eighths of a yard of velvet twenty inches wide to line the hood. Price of pattern, 10d. or 20 cents.

CHILD'S COAT.

(For Illustrations see this Page.)

No. 8793.—Another view of this stylish little coat is given at figure D 87 in this issue.

The coat is here shown made of rough coating and trimmed with narrow braid. It has a short body, shaped by shoulder and under-arm seams and closed in front with button-holes and small buttons, to which is joined the

full, gathered skirt. The full puff sleeves are arranged over large one-seam linings and round cuffs complete the sleeves. A pretty feature of the coat is a double fancy sailor-collared, which is pointed over each shoulder and at the back and front of each sleeve. Included in the seam with the sailor collars is a rolling collar with flaring ends.

Covert and tailor cloth, fancy coating and plain cloth in such shades as are becoming to children will be selected for making the coat and fur, braid, ribbon, passementerie or lace insertion will trim it prettily.

We have pattern No. 8793 in eight sizes for children from one-half to seven years old. To make the coat for a child of four years, requires five yards and five-eighths of goods twenty-two inches wide, or four yards and a fourth thirty inches wide, or four yards thirty-six inches wide, or three yards and a half forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 309 T.—LITTLE GIRLS' DRESS.

(For Illustration see Page 751.)

FIGURE No. 309 T.—This illustrates a Little Girls' dress. The pattern, which is No. 8763 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years old, and is pictured again on page 750 of this magazine.

The pretty frock here shown made of dark-red cashmere spotted in white and white India silk is a very becoming style. The body is closed at the back and is shaped in Pompadour outline at the top, a full, seamless yoke of silk being disclosed. The yoke may be shirred as in this instance or fancifully smocked, a soft frill being formed about the neck in either case. The full bishop sleeves are finished with round cuffs trimmed daintily with black velvet ribbon, and a tasteful arrangement of similar ribbon is disposed on the front, while a piping of velvet gives a decorative finish to the upper edges of the front and backs. The skirt falls full and round from the body.

Dresses for children are of such varied designs that tastes may be gratified. The value of ribbon as a decoration is well illustrated at this figure,

and lace in addition to ribbon will afford a more fanciful trimming for frocks of silk or fine novelty goods.

LITTLE GIRLS' BONNET.

(For Illustrations see this Page.)

No. 8782.—This becoming bonnet is pictured made of brown



8782

8782

LITTLE GIRLS' BONNET.

(For Description see this Page.)

velvet. It has a wide close-fitting front, the ends of which join in a seam at the back, the back edge being slightly gathered and joined to a circular center; a band of Persian lamb conceals the joining. The hood is lengthened by a curtain that ripples because of its circular shaping. A twisted ribbon conceals the joining of the curtain to the bonnet and a fancy bow is added at the back. Ribbon tie-strings are sewed to the corners of the bonnet and Persian lamb trims all the outer edges.

Velvet, silk, smooth cloth and eider-down are appropriate materials for a bonnet of this style and it may be trimmed with beaver, ermine, chinchilla, krimmer and swan's-down.

We have pattern No. 8782 in four sizes for little girls from one to seven years of age. For a girl of three years, the bonnet calls for half a yard of material twenty-two inches wide, or three-eighths of a yard thirty-six or more inches wide, with a yard and a fourth of ribbon three inches wide for the ties. Price of pattern, 5d. or 10 cents.



FIGURE No. 310 T.—This illustrates Boys' ULSTER OVERCOAT.—The pattern is No. 8750, price 1s. or 25 cents.

(For Description see this Page.)

with buttons and button-holes and in them are inserted breast pockets that have curved openings and side pockets covered

Styles for Men and Boys.

FIGURE No. 310 T.—BOYS' ULSTER OVERCOAT.

(For Illustration see this Page.)

FIGURE No. 310 T.—This illustrates a Boys' ulster overcoat. The pattern, which is No. 8750 and costs 1s. or 25 cents, is in eight sizes for boys from three to ten years of age, and may be seen again on page 754.

This protective ulster overcoat is in a style that all boys like. It is here shown made of fancy coating and finished with stitching and bone buttons. The fronts are closed in double-breasted style

with laps. The back is nicely fitted and ends a little below the waist, being lengthened by a skirt portion formed in box and side plaits and joined to the side edges of the fronts under backward-turning plaits. A fanciful strap conceals the joining of the back and skirt portion. The rolling collar is unusually deep and beneath it is fastened a removable military cape which almost conceals the well shaped sleeves.

The materials approved for boys' overcoats are Irish tweed, cheviot, box cloth and bouclé cloths, and the finish illustrated is suitable on any material.

The Tam O'Shanter cap was made of smooth cloth by pattern No. 3033, which is in seven sizes from six to six and three-fourths, cap sizes, from nineteen inches and a fourth to twenty-one inches and a half, head measures, and costs 5d. or 10 cents.

BOYS' MIDDY DRESS SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see Page 753.)

No. 8754.—By referring to figure No. 312 T in this number of THE DELINEATOR, this stylish suit may be seen differently developed.

This very attractive little dress suit is here depicted made of fine quality gray-and-white mixed corduroy, with gray satin for facings and gray silk braid, small steel buckles and smoked pearl buttons for decoration. The short trousers are shaped by

The usual seams and are closed at the sides, and the usual side and hip pockets are inserted. Three buttons are arranged along the lower part of each outside seam above a small strap that is included in this seam and ornamented with a steel buckle, the back end of the strap being secured under a button.

The vest is shaped by the customary seams and the fronts are closed in double-breasted style with buttons and button-holes and finished with a sailor collar that falls deep and square at the back and is prettily trimmed with a double row of silk braid that crosses in basket fashion at the back corners. A removable shield, finished at the top with a narrow neck-band that closes with a hook and eye at the back, appears between the ends of the sailor collar and is secured to the vest with button-holes and buttons. The customary straps are included in the under-arm seams and their ends are secured by a buckle at the back. Side pockets inserted in the fronts are finished with laps and the collar is worn outside the jacket.

The jacket suggests the middy styles and has a broad seamless back and narrow fronts that open all the way down, revealing the vest prettily; it is fitted by shoulder seams and by side seams that are discontinued above underlaps allowed on the back edges of the fronts. To the front edges of the fronts and the neck edges of the back are joined lapels which extend nearly all the way down and reverse the lower part of the fronts; the lapels are joined in a seam at the center of the



8755



8755

Front View.



8755

Back View.

BOYS' SUIT, CONSISTING OF A THREE-BUTTON DOUBLE-BREADED SACK COAT, A FIVE-BUTTON VEST AND TROUSERS EXTENDING BELOW THE KNEE WITH A FLY.

(For Description see this Page.)

back and the lapels and reversed portions of the fronts are covered with a facing of satin. The sleeves, which are shaped by the usual inside and outside seams, are finished in cuff effect with braid, and two buttons decorate each below the braid.

Velvet and fine serge, diagonal, cassimere and cheviot are appropriate for a little suit of this style. The edges may be machine-stitched and silk braid will be the most approved decoration.

We have pattern No. 8754 in six sizes for boys from four to nine years of age. For a boy of seven years, the suit needs three yards and three-eighths of goods twenty-seven inches wide, or a yard and five-eighths fifty-four inches wide, with five-eighths of a yard of satin twenty inches wide for the lapel facings. Price of pattern, 1s. or 25 cents.



8754



8754

Front View.



8751

Back View.

BOYS' MIDDY DRESS SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Description see Page 752.)

stitching giving the simple finish. The coat is in sack style, shaped simply by shoulder and side seams. The fronts are closed in double-breasted style with button-holes and bone buttons, and are reversed above the closing in small lapels that extend just a trifle beyond the ends of a rolling collar, with which they form notches. The customary four pockets are inserted, a welt finishing the opening to the left breast-pocket and laps completing those to the side and change pockets. A row of stitching is made at round cuff depth on the close fitting sleeves.

The five-button vest is finished with a notched collar and the back is held in by straps that are buckled at the center. Welts finish openings to breast and side pockets in the fronts.

The usual leg seams and hip darts shape the trousers, which extend to just below the knee. The closing is made in a fly, and side pockets and a right hip-pocket are inserted.

A suit like this could serve for best wear if made of fine cheviot, tricot or unfinished worsted, and Irish tweed and heather mixtures give satisfaction for ordinary uses. The usual finish is given by machine-stitching in one or two rows, but a braid binding at the edges is favored by many.

We have pattern No. 8755 in ten sizes for boys from five to fourteen years of age. To make the suit of one material for a boy of eleven years, calls for four yards and a half twenty-seven inches wide, or two yards and a fourth fifty-four inches wide.

Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 311 T.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 311 T.—This represents a Boys' suit. The pattern, which is No. 8755 and costs 1s. 3d. or 30 cents, is in ten sizes for boys from five to fourteen years of age, and is shown again on this page.

Fancy cheviot was here used for the suit, and a stylish finish is given by machine-stitching. The coat is in sack style and the fronts are reversed in notched lapels by a rolling collar above the closing, which is made in double-breasted style with button-holes and bone buttons. The four usual pockets are inserted, laps finishing the openings to the change and side pockets, while a welt completes the opening to the left



FIGURE No. 311 T.—This illustrates Boys' Suit.—The pattern is No. 8755, price 1s. 3d. or 30 cents.

(For Description see this Page.)

breast-pocket. The sleeves are of comfortable width. The trousers are close-fitting and reach to below the knees. They are closed in a fly.

BOYS' SUIT, CONSISTING OF A THREE-BUTTON DOUBLE-BREADED SACK COAT, A FIVE-BUTTON VEST, AND TROUSERS EXTENDING BELOW THE KNEE WITH A FLY.

(For Illustrations see this Page.)

No. 8755.—This suit is also shown at Figure No. 311 T on this page.

Fancy mixed suiting was used for the suit in this instance,



FIGURE No. 312 T.—This illustrates Boys' MIDDY DRESS SUIT.—The pattern is No. 874, price 1s. or 25 cents. (For Description see this Page.)

A five-button vest shaped by the usual seams completes the suit.

This suit is thoroughly up-to-date and will be made up in mixed suitings, tweed, faced cloth and rough materials in dark blues, browns and grays. Braid bindings may finish the edges, if preferred to stitching. The cap matches the suit.

FIGURE No. 312 T.—BOYS' MIDDY DRESS SUIT.

(For Illustration see this Page.)

FIGURE No. 312 T.—This illustrates a Boys' suit. The pattern, which is No. 8754 and costs 1s. or 25 cents, is in six sizes for boys from four to nine years of age, and is again represented on page 753.

Velvet in a shade of bottle-green that is almost black is associated with satin of the same rich hue in this suit, which will make a true Prince Charming of the boy who wears it. Satin bindings and velvet buttons give an ornate finish. The short trousers are closed at the sides and have the usual side and hip pockets.

The vest, which has side pockets finished with laps, is closed in double-breasted style with button-holes and velvet buttons. The neck is finished with a deep, square sailor-collar having long rounding ends, between which is revealed a shield buttoned to the vest underneath.

The jacket suggests the midddy styles and is worn under the vest collar; it has a broad, seamless back and the side seams are discontinued above laps allowed on the fronts. Lapels joined to the front edges of the fronts are extended across the back, where they are seamed; they are covered by a facing that reaches a little below the lapels to the lower edges of the fronts, the lower ends being nicely rounded. Round cuffs are defined by a narrow band of satin on the sleeves.

This design is particularly smart, the jaunty features of the midddy styles being introduced without detracting from the dressy air that makes the suit appropriate for all functions which boys attend. Velvet, corduroy and fine cloth are the preferred materials.

LITTLE BOYS' ULSTER OVERCOAT, WITH REMOVABLE TRIPLE CAPE. (For Illustrations see this Page.)

No. 8749.—This comfortable little ulster overcoat is pictured made of dark-brown kersey and finished with machine-stitching and pearl buttons. The fronts close to the throat in double-breasted style with buttons and button-holes and are joined in shoulder and side seams to the back, which is shaped by a center seam that terminates above coat-laps. The side seams disappear at the top of coat-laps that are machine-stitched and marked at the top by buttons. A removable cape that is formed of three sections is a convenient accessory of the over-

coat; its front edges separate all the way down and it is hooked underneath the rolling collar, which has rounding lower corners. The sleeves are shaped by inside and outside seams and decorated at the wrist with two buttons placed near the outside seam. Upright pocket-openings in the fronts for the hands are finished with machine-stitching and square-cornered pocket-laps cover openings to side pockets in the fronts.

Cheviot, vicuna, thibet, melton, leaver and kersey will be selected for overcoats of this kind and machine-stitching or braid will furnish a neat finish.

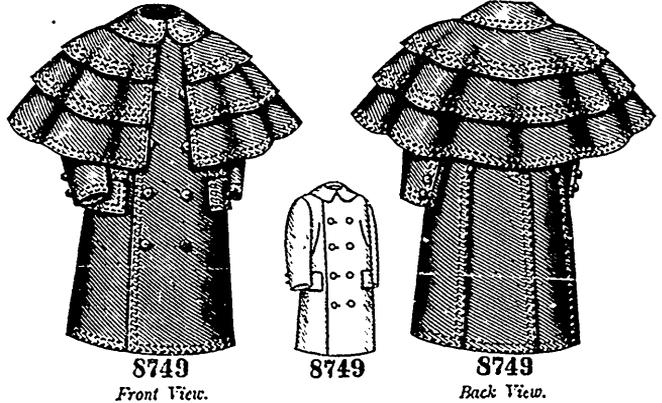
We have pattern No. 8749 in nine sizes for little boys from two to ten years of age. For a boy of seven years, the garment needs four yards and a fourth of material twenty-seven inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' ULSTER OVERCOAT, WITH REMOVABLE MILITARY CAPE.

(For Illustrations see this Page.)

No. 8750.—Another illustration of this overcoat is given at figure No. 310 T in this magazine.

Black-and-gray plaid bouclé coating was here selected for this ulster overcoat, with narrow black mohair braid and black vegetable-ivory buttons veined with gray for decoration. The loose fronts lap and close to the throat in double-breasted style with buttons and button-holes. The backs are short and



LITTLE BOYS' ULSTER OVERCOAT, WITH REMOVABLE TRIPLE CAPE. (For Description see this Page.)



BOYS' ULSTER OVERCOAT, WITH REMOVABLE MILITARY CAPE. (For Description see this Page.)

are shaped by a center seam and join the fronts in well curved side seams; they are lengthened by a full skirt-portion, the

edges of which are joined to the corresponding edges of the fronts, the seams being concealed by a backward-turning plait at each side. The fulness of the skirt portion is arranged in a box-plait at each side of two plaits which turn toward the center, the box-plaits being stitched along their under folds nearly to the lower edge. A fancy strap curved at its lower edge to form two points and sewed to position under buttons, as illustrated in the small back view, conceals the joining of the skirt portion to the backs. The sleeves are comfortably wide and are shaped by inside and outside seams, each being decorated at the wrist with two buttons placed at the outside seam. Upright pocket-openings for the hands are inserted in the fronts and finished with machine-stitching, stitching also completing square-cornered pocket-laps covering openings to side pockets lower down. The removable military cape is shaped by curved seams at the sides and a short dart on each shoulder, and is trimmed with three rows of braid crossed at the corners. The neck is finished with a rolling collar having flaring ends.

Irish freize, rough and smooth surfaced coatings, melton, beaver and chinchilla are appropriate materials for this coat, with some pretty plaid lining material to line it and a finish of machine-stitching for all the edges.

We have pattern No. 8750 in eight sizes for boys from three to ten years of age. For a boy of seven years, the overcoat requires four yards and a fourth of material twenty-seven inches

a full ruching of lace. The plaited ends of ribbon ties are sewed to each side of the cap and a full rosette of baby ribbon is placed at the left side of the front.

Dainty little caps of this style may be fashioned from cloth in any pretty, delicate tint or from white or cream Bengaline silk, with a trimming of lace and satin ribbon.



8748



8748



8748

Front View.



8748

Back View.

BOYS' DOUBLE-BREADED REEFER OVERCOAT. (TO BE MADE WITH A STOLE OR A TAB FRONT SAILOR-COLLAR.)

(For Description see this Page.)



8764

Front View.



8764

Back View.

LITTLE BOYS' CAP.

(For Description see this Page.)

LITTLE BOYS' CAP.

(For Illustrations see this Page.)

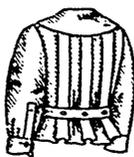
No. 8764.

—This is a pretty and becoming cap for little boys and for it cloth was chosen, with ribbon for ties, silk for the lining and lace and baby ribbon for trimming. The circular crown is perfectly smooth and to it is joined the upper edge of a side composed of

ties, silk for the lining and lace and baby ribbon for trimming. The circular crown is perfectly smooth and to it is joined the upper edge of a side composed of



8751



8751



8751

Front View.



8751

Back View.

BOYS' SHIRT-WAIST. (TO BE MADE WITH A SAILOR OR A ROUND COLLAR.)

(For Description see this Page.)

BOYS' SHIRT-WAIST. (TO BE MADE WITH A SAILOR OR A ROUND COLLAR.)

(For Illustrations see this Page.)

No. 8751.—This shirt-waist is stylish for wear with kilts or trousers; it is shown made of blue twilled flannel and is simply shaped by shoulder and under-arm seams. The fronts are plain and a box-plait is applied at the front edge of the left front, the closing being made through it with button-holes and buttons. Three box-plaits are arranged in the back, and both back and front have slight gathered fulness at the waist-line; a belt is stitched to the shirt-waist and buttons are sewed to it for the attachment of the skirt or trousers. The shoulder seams are strengthened with straps machine-stitched to position. The sleeves are of comfortable width and shaped by only one seam; they are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other edge with an overlap. They are sewed plainly to the arm's-eye and are finished at the wrists with wristbands that are narrowed toward the ends, which are closed with buttons and button-holes below the slashes. The neck may be finished with a sailor or a round collar, as preferred; the ends of both collars flare widely at the throat. A patch pocket is applied to the left front and is finished with machine-stitching; all the free edges of the shirt-waist are also finished with stitching.

Shirt-waists of this kind are made of flannel, fine serge, percale, cambric, Madras, wash cheviot, etc.

We have pattern No. 8751 in twelve sizes for boys from three to fourteen years of age. To make the garment for a boy of seven years, will need two yards of goods twenty-seven inches wide, or a yard and a half thirty-six inches wide, or one yard fifty-four inches wide. Price of pattern, 19d or 20 cents.

BOYS' DOUBLE-BREADED REEFER OVERCOAT. (TO BE MADE WITH A STOLE OR A TAB FRONT SAILOR-COLLAR.)

(For Illustrations see this Page.)

No. 8748.—This jaunty little reefer overcoat is shown made of brown frieze and decorated with fancy gilt buttons and

two sections seamed at each side. The lower edge of the side is joined to the top of a stiffened band, which is concealed by

embroidered anchors. It has a seamless back and is nicely shaped by shoulder and side seams that are turned back and stitched to position. The fronts are widely lapped and closed in double-breasted style to the throat with button-holes and large gilt buttons. The pattern provides two styles of collars. A sailor collar, having stole ends which very nearly meet at the front, falls deep and square at the back and is prettily curved over the shoulders to shape a slight point over the top of each sleeve. The other collar is also in sailor style, but is shaped to form two tabs at the front. It falls deeply over the top of the sleeves, which are comfortably wide and shaped by an inside and outside seam, two gilt buttons of a smaller size than those which perform the closing being placed near the outside seam at the wrist. An anchor embroidered in gold tinsel decorates each back corner of the collar and each stole end. Openings to side pockets in the fronts are covered with square-cornered pocket-laps and curved openings to upright breast pockets appear above them in the fronts.

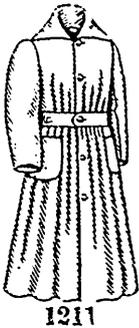
Chinchilla, cheviot, English mixtures or any of the rough coatings now shown will make up satisfactorily in this manner and braid or machine-stitching will form a neat finish.

We have pattern No. 8748 in eight sizes for boys from three to ten years of age. For a boy of seven years, the overcoat requires two yards and five-eighths of goods twenty-seven inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' BATH-ROBE OR DRESSING-GOWN. (TO BE MADE WITH A TURN-DOWN COLLAR OR A MONK'S HOOD AND WITH A GIRDLE OR A BELT.)
(For Illustrations see this Page.)

No. 1211.—Figured eider-down was used for this bath-robe or dressing-gown. Side and shoulder seams join the seamless back to the loose fronts on which large patch-pockets with rounding lower corners are applied. The neck may be finished with a deep turn-down collar having flaring ends, or with a monk's hood.

The hood is pointed and is shaped by a seam underneath extending from the point to the neck; it lies flatly and rises high about the neck at the back when not worn over the head. The robe



1211

1211

Front View.

Back View.

BOYS' BATH-ROBE OR DRESSING-GOWN. (TO BE MADE WITH A TURN-DOWN COLLAR OR A MONK'S HOOD AND WITH A GIRDLE OR A BELT.)
(For Description see this Page.)

may be closed at the throat with a tassel-tipped cord, a tasselled cord girdle holding the fulness about the waist, or the fronts



1212

Front View.



1212

Back View.

BOYS' DRESSING GOWN, WITH SAILOR COLLAR

(For Description see this Page.)

may be closed to a convenient depth with button-holes and buttons, and a belt with rounding ends closed in front may surround the waist. The comfortable sleeves show a row of machine stitching a little above the lower edges.

The garment is desirable because of the thorough comfort it affords and also for its simple, picturesque style. Flannel, cashmere and similar materials are usually employed for such robes. White Turkish towelling showing a gayly-flowered border was used in making a bath-robe of this kind.

We have pattern No. 1211 in six sizes for boys from six to sixteen years old. To make the garment for a boy of twelve years, requires four yards and five-eighths of goods twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' DRESSING GOWN, WITH SAILOR COLLAR.

(For Illustrations see this Page.)

No. 1212.—The sailor collar gives an attractive air to the dressing-gown, for which fine gray cloth was chosen. A center seam and side and shoulder seams enter into the shaping. The fronts lap widely and are closed with a fancy cord frog below the tapering ends of the sailor collar which completes the neck. Embroidered stars ornament the back corners of the collar, the edges of which are finished with stitching. Stitching also finishes three patch pockets which are applied on the front—left breast pocket and two side pockets—and laps that are buttoned over the pockets are correspondingly finished. A cord girdle completed with tassels is passed under lengthwise straps on the center and side seams and knotted in front. The sleeves are each ornamented with three encircling rows of cord below a star embroidered on the upper side.

The comfort of a dressing-gown of flannel, eider-down or cashmere will be appreciated by all boys. The finish may be decorative, as in this instance, or may be given simply by machine-stitching or silk cord at the edges. Bias bands of silk or cloth machine-stitched are frequently used as an edge finish for cloth dressing-gowns.

We have pattern No. 1212 in six sizes for boys from six to sixteen years of age. To make the gown for a boy of twelve years, requires five yards and three-eighths of goods twenty-seven inches wide, or four yards and an eighth thirty-six inches wide, or three yards forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' BATH-ROBE OR DRESSING-GOWN. (TO BE MADE WITH A SAILOR OR A ROUND COLLAR.) SPECIALLY DESIRABLE FOR BLANKETS.

(For Illustrations see Page 757.)

No. 8753.—A pretty gray blanket with a gray-and-pink stripe



8753

border was selected for this bath-robe or dressing-gown. It is shaped by shoulder and side seams, the closing being made at the center of the front with buttons and button-holes. The neck may be finished with a sailor collar or with a round collar, both collars flaring widely at the throat. A patch pocket is applied on the fronts at each side. The coat sleeves are shaped by inside and outside seams and are sewed smoothly to the arm's-eye; they are reversed at the bottom to form round cuffs. A cord girdle

formed by side and shoulder seams, and the closing is made at the center of the front with buttons and button-holes to a convenient depth. Side pockets with an attractive curved outline are applied on the fronts. The coat sleeves have inside and outside seams, the outside seams being discontinued a little above the lower edge and the corners rounded, and the lower part of each sleeve is reversed to form a cuff. The neck may be finished with a sailor collar shaped with a center seam and having wide ends or with a round collar, the ends of both collars flaring quite widely from the throat. Stitching finishes the robe neatly, and a cord girdle tasseled at the ends is passed about the waist, being slipped under lengthwise straps tacked to the side seams and howed over the closing.

The provision for the different collars is a commendable feature, and although blankets are specially desirable for making the robe, flannel and eider-down in plain and figured varieties are also appropriate. The garment may serve either as a bath-robe or dressing-gown. Figured and flowered Turkish towelling in very gay colors is used for bath-ropes. One of the new varieties is white with a border of shaded red roses and foliage. Cord combining the colors may be procured for a girdle and also for trimming.

We have pattern No. 8752 in ten sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the gown needs a blanket measuring in width not less than seventy inches, or six yards and three-eighths of goods twenty-seven inches wide, or three yards and seven-



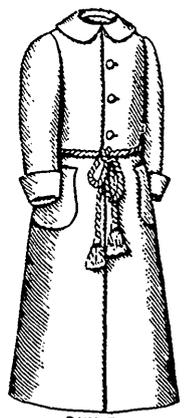
8753

Front Views.



8753

Back View.



8752

BOYS' BATH-ROBE OR DRESSING-GOWN. (TO BE MADE WITH A SAILOR OR A ROUND COLLAR.) SPECIALLY DESIRABLE FOR BLANKETS. (For Description see Page 756.)

with tasseled ends is worn around the waist: it is supported by straps, which are tacked to the side seams, and tied at the front. Machine-stitching provides a neat finish.

Eider-down flannel, plain and figured flannel, and blankets with a cotton warp which come especially for this purpose will be used for a bath-robe or dressing gown of this style. The pattern is especially desirable for blankets. A stylish dressing-gown may be fashioned from dark brown smooth cloth. Narrow, bias bands of tan cloth may be stitched several times along the edges of the sailor collar, cuffs and pockets.

We have pattern No. 8753 in six sizes for boys from six to sixteen years old. For a boy of twelve years, the garment will need a blanket measuring in width not less than fifty-nine inches, or four yards and seven-eighths of material twenty-seven inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.



8752

Front View.



8752

Back View.

MEN'S BATH-ROBE OR DRESSING-GOWN. (TO BE MADE WITH A SAILOR OR A ROUND COLLAR.) SPECIALLY DESIRABLE FOR BLANKETS. (For Description see this Page.)

MEN'S BATH-ROBE OR DRESSING-GOWN. (TO BE MADE WITH A SAILOR OR A ROUND COLLAR.) SPECIALLY DESIRABLE FOR BLANKETS. (For Illustrations see this Page.)

No. 8752.—This robe is pictured made of an ecru blanket showing a wide brown-striped border and suggests warmth and comfort. The shaping is simply per-

eighths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

Styles for Dolls.



FIGURE No. 313 T.—This illustrates LADY DOLLS' COSTUME included in Set No. 207, price 10d. or 20 cents.
(For Description see this Page.)

cents, is in seven sizes for lady dolls from twelve to twenty-four inches in height, and is shown in full elsewhere on this page.

The leading features of the costume are quite like those seen in ladies' fashionable gowns and are emphasized by the development here pictured, which combines novelty goods, velvet and silk. The skirt, which has five gores, flares toward the bottom and shows flutes at the sides and back.

The back of the basque-waist is fitted by the usual seams and the full, gathered fronts are closed at the center. Eton jacket-fronts having square lower corners and reversed at the top in oblong revers extend almost to the top of a plaited girdle that is narrowed toward the ends, which close at the back under a bow, the plaits spreading toward the front. Three jewelled buttons decorate each revers. The collar is of the standing variety and the leg-o'-mutton sleeves stand out in puff style at the top.

All varieties of silk or wool dress goods can be made up in this manner, and only a small quantity of velvet or silk will be needed for the fronts or smaller adjuncts to give a very smart air.

The hat is trimmed with feathers and ribbon and the veil is stylishly adjusted.

LADY DOLLS' SET, CONSISTING OF A COSTUME WITH FIVE-GORED SKIRT AND A COAT OR JACKET.

(For Illustrations see this Page.)

No. 207.—Another view of the costume included in this Set may be obtained by referring to figure No. 313 T in this number of THE DELINEATOR.

This stylish costume for Miss Dolly is here represented made of fine blue serge combined with changeable silk. The waist is quite fanciful, the fitting being accomplished by under-arm and side-back gores and a center seam, and single bust darts in the lining fronts, which are closed at the center. The full fronts are drawn in soft folds by gathers at the top and bottom and appear between short jacket-fronts that are reversed at the

FIGURE No. 313 T.—LADY DOLLS' COSTUME.

(For Illustration see this Page.)

FIGURE No. 313 T.—This illustrates the costume contained in Set No. 207, which also includes a jacket. The Set, which costs 10d. or 20



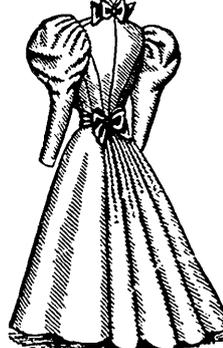
Front View.



Back View.



Front View.



Back View.

LADY DOLLS' SET No. 207.—CONSISTING OF A COSTUME WITH FIVE-GORED SKIRT AND A COAT OR JACKET.

(For Description see this Page.)

top in oblong lapels that are faced with the silk. The jacket fronts are included in the shoulder and under-arm seams, and a plaited girdle of the silk, which is quite deep at the front, is worn around the waist. The girdle tapers to points at the ends, where the closing is made under a bow at the back. The one-seam sleeves are gathered at the top, where they stand out with puff effect. A wrinkled ribbon bowed at the back covers the standing collar.

The skirt is in five gores and shows a smooth effect across the front and at the top of the sides but falls in deep flutes below the hips. The skirt flares fashionably towards the foot. The back-gores are gathered at the top and hang in well defined flutes. The placket is finished above the center seam and the skirt is completed with a belt.

The coat or jacket is pictured made of fawn broadcloth. A curving center seam and under-arm and side-back gores render the coat close-fitting at the back and sides and extra fullness below the waist-line at the middle three seams is under-folded in a box-plait at the center seam and in a backward-turning plait at each side-back seam. The loose box fronts lap

in regular double-breasted style to the throat and are closed with a pair of large buttons and button-holes at the top and below the waist-line. A Medici collar having a center seam and square ends rises about the neck and rolls and flares in the usual way. The one-seam mutton-leg sleeves stand out in puff effect at the top and are close-fitting below the elbow, and machine-stitching finishes the coat neatly.

The dress may be stylishly made of etamine, serge, mohair and novelty goods in combina-

tion with fancy silk or velvet and the coat may be satisfactorily developed in broadcloth, bouclé coating, kersey and cheviot.

Set No. 207 is in seven sizes for lady dolls from twelve to twenty-four inches high. To make the costume for a doll twenty-two inches tall, needs seven-eighths of a yard of dress goods forty inches wide, with three-eighths of a yard of silk twenty inches wide, and one yard of ribbon three inches and a half wide for the girdle belt and a bow. Of one material, it requires a yard and seven-eighths twenty-two inches wide, or a yard and three-eighths thirty inches wide, or a yard and an eighth thirty-six inches wide, or one yard forty-four inches wide. The coat can



FIGURE No. 314 T.—This illustrates DOLLS' LONG EMPIRE WRAP.—The Set is No. 204, price 7d. or 15 cents.
(For Description see Page 759.)

for seven-eighths of a yard twenty-seven inches wide, or three-fourths of a yard thirty-six inches wide, or five-eighths of a yard forty-four inches wide, or half a yard fifty-four inches wide. Price of Set, 10d. or 20 cents.

FIGURE No. 314 T.—DOLLS' LONG EMPIRE WRAP.
(For Illustration see Page 758.)

FIGURE No. 314 T.—This represents a Dolls' long Empire wrap or coat. The Set, which is No. 204 and costs 7d. or 15 cents, is in seven sizes for dolls from twelve to twenty-four inches tall, and may be seen again on this page.

Pink brocade and dark heliotrope velvet form the tasteful combination here pictured in the wrap. A square yoke forms the upper part of the wrap, and to it are joined the loose back and fronts. A flaring box-plait is formed in the front at each side of the closing, and two similar plaits are arranged in the back. A Medici collar rises about the throat and a stole sailor-collar that completely covers the yoke extends over the tops of the full sleeves, which are finished with roll-up cuffs. Chin-chilla fur outlines the cuffs and sailor collar.

Miss Dolly's mistress may consider her arrayed in holiday attire when she dons a wrap made like this of corded silk or velvet or of cloth combined with either of these. Bands of any variety of fur or gimp, lace bands, etc., are appropriate for trimming.

The toque is trimmed with ribbon and flowers.



Front View.

Back View.

DOLLS' SET No. 204.—LONG EMPIRE WRAP OR COAT.
(For Description see Page 760.)



Front View.



Back View.

circular shaping. A pretty feature of the cape is a round hood in Red Riding-Hood style; it is lined with silk and shirred far enough from the outer edge to form a frill. The neck of the hood is gathered and the ends are reversed. Ribbon ties tacked to each side of the cape are tied in a bow at the front.

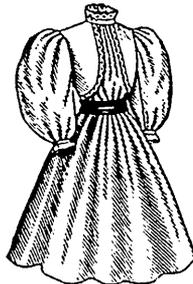
A Set like this will delight little girls who take their dolls out for an afternoon airing. The dress will develop attractively in cashmere, serge, etc., with edging, passementerie and braid for trimming, and Henrietta, cashmere, flannel or broadcloth will be appropriate for the cape.

Set No. 206 is in seven sizes for girl dolls from twelve to twenty-four inches tall. For a doll twenty-two inches tall, the dress requires a yard and three-fourths of material twenty-two inches wide, or a yard and a fourth thirty inches wide, or a yard and an eighth thirty-six inches wide, or one yard forty-four inches wide. The cape will need seven-eighths of a yard twenty-two inches wide, or three-fourths of a yard thirty or thirty-six inches wide, or five-eighths of a yard forty-four inches wide. Price of Set, 7d. or 15 cents.

GIRL DOLLS' SET, CONSISTING OF A DRESS AND CAPE.
(For Illustrations see this Page.)

No. 206.—Another view of this Set is given at figure No. 315 T in this number of THE DELINEATOR.

Pale-rose cashmere was here selected for the attractive little dress. The full front and full backs, which are arranged over a lining fitted by single bust darts and shoulder and under-arm seams, have their fullness



Front View.



Back View.

GIRL DOLLS' SET No. 206.—CONSISTING OF A DRESS AND CAPE.

(For Description see this Page.)



FIGURE No. 315 T.—This illustrates GIRL DOLLS' OUTDOOR TOILETTE. - The Set is No. 206, price 7d. or 15 cents.

(For Description see this Page.)

collected in gathers at the top and bottom and drawn well to the center, and the closing is made at the back with button-holes and buttons. Included in the shoulder and under-arm seams are stylish bolero fronts that are edged with lace. The neck is finished with a standing collar edged with an upright frill of lace. The bishop sleeves are gathered at the top and bottom and finished with wristbands edged with lace. To the lower edge of the waist is joined a plain, full skirt that is deeply hemmed at the bottom and gathered at the top. A wide ribbon sash is worn about the waist and tied in a bow at the back.

The stylish little cape is made of dark-green cashmere and lined with changeable silk. It is of fashionable depth and falls all round in pronounced flutes which are due to its

wide, or five-eighths of a yard forty-four inches wide. Price of Set, 7d. or 15 cents.

FIGURE No. 315 T.—GIRL DOLLS' OUTDOOR TOILETTE.
(For Illustration see this Page.)

FIGURE No. 315 T.—This illustrates Girl Dolls' Set No. 206, which costs 7d. or 15 cents, in seven sizes for girl dolls from twelve to twenty-four inches tall, and is again pictured on this page.

The toilette as here illustrated consists of a cape of velvet and a dress of plain and figured cashmere, and makes Miss Dolly look like a miniature edition of her small mamma. The dress has a full skirt trimmed with two rows of baby ribbon and hangs from a body that displays full backs and bolero fronts opening over a full front. Frills of narrow lace edging decorate the low standing collar and the narrow bands finishing the full sleeves.

The cape is of circular shaping, which causes it to fall in ripples all round, and a pretty feature is a Red Riding-Hood that is lined with silk. Ribbon ties prettily bowed secure the cape at the throat.

Cloth or corded silk may be used for the cape, and for the dress plain or figured India silk or light-weight woollens will be chosen, with gimp or braid for trimming.

The fanciful hat is adorned with ribbon and flowers.

DOLLS' LONG EMPIRE WRAP OR COAT.

(For Illustrations see Page 759.)

No. 204.—At figure No. 314-T in this number of *THE DELINEATOR* this wrap is shown differently made up.

This protective long wrap will be a welcome addition to Miss Dolly's outfit and will be suitable for wear over an evening dress. It is here pictured made of brocaded silk and trimmed with swan's-down and ribbon. The upper part of the wrap is a square yoke shaped by shoulder seams; the loose back is laid in a box-pleat at each side of the center, and the loose fronts are laid in a similar plait at each side of the closing, which is made invisibly at the center. A dressy feature of the garment is a stole sailor-collar bordered with swan's-down; it is topped by a Medici collar, which rolls deeply in front. A twisted ribbon is worn around the collar, concealing the joining, and is prettily bowed at the back. The full bishop sleeves are gathered at the top and bottom and finished with flaring roll-over cuffs.

Corded silk, brocaded satin or velvet would make a dressy wrap of this kind, and fur, lace and jetted or spangled passementerie will be selected to adorn it. Left-over pieces of evening dresses and wraps could be put to excellent use in this way.

Set No. 204 is in seven sizes for dolls from twelve to twenty-four inches tall. To make the Set for a doll twenty-two inches tall will require two yards and three-eighths of goods twenty-two inches wide, or a yard and three eighths thirty-six inches wide, or a yard and a fourth forty-four inches wide, or seven-eighths of a yard fifty-four inches wide. Price of Set, 7d. or 15 cents.

GIRL DOLLS' SET, CONSISTING OF A DRESS AND BONNET.

(For Illustrations see this Page.)

No. 208.—A becoming little dress for a girl doll is here illustrated made of silk and trimmed with lace. It has a square yoke shaped by shoulder seams, cut in Pompadour outline at the neck and closed at the back with buttons and button-holes. Joined to the lower edge of the yoke is a full skirt that is deeply hemmed at the bottom and gathered at the top, where it joins the yoke. The full sleeves are gathered at the top and far enough above the lower edge to form a frill finish, the frill being bordered with lace edging. Double lace-edged epaulette frills stand out prettily over the sleeves and a frill of lace edging decorates the edges of the square neck and the lower edge of the yoke.

The bonnet is very quaint and is pictured made of silk. It has a smooth crown that is fitted to the head by a short dart at each side, and to the front edge of the crown is joined a stiff, plain front that flares broadly over the face and has rounding lower front corners. Ribbon ties which are arranged in a bow under the chin are secured to the front corners of the bonnet. A twisted ribbon is arranged across the lower edge of the crown and across the joining of the front to the crown, a full bow of similar ribbon being arranged at the top of the bonnet.

China silk, plain silk, cashmere, Henrietta, lawn, etc., will be pretty materials from which to make the dress, with lace,

ribbon, passementerie and embroidered edging for decoration. Silk or velvet will be most suitable for the bonnet, with an ornamentation of silk or satin ribbon. Little girls would take pleasure in a sewing lesson in which they were taught to make this pretty dress. The style is so simple that this suggestion will be found quite practicable. The bonnet also may be easily made; the trimming could be less fanciful.

Set No. 208 is in seven sizes for girl dolls from twelve to twenty-four inches tall. For a doll twenty-two inches high, the dress will need two yards of material twenty-two inches wide, or a yard and a half thirty inches wide, or a yard and a fourth thirty-six inches wide, or one yard forty-four inches wide. The bonnet requires a fourth of a yard of silk twenty inches wide, with three-fourths of a yard of ribbon about an inch and a half wide for the ties. Price of Set, 7d. or 15 cents.



Front View.



Back View.

GIRL DOLLS' SET NO. 208.—CONSISTING OF A DRESS AND BONNET.

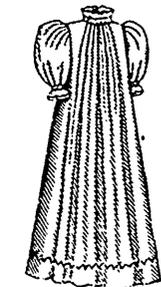
(For Description see this Page.)



Front View.



Back View.



Front View.



Back View.

BABY DOLLS' SET NO. 205.—CONSISTING OF A WRAPPER AND NIGHT-GOWN.

(For Description see this Page.)

square at the back and has slightly flaring ends; it is ornamented with feather-stitching and edged with lace. The closing is made at the center of the front with buttons and button-holes, and a bow of pink ribbon is tacked at the throat. The bishop sleeves are gathered at the top and bottom and finished at the wrists with roll-over flaring cuffs that are prettily trimmed with feather-stitching and lace edging.

The night-gown is fashioned from nainsook. It is shaped by shoulder and under-arm seams and is gathered at the neck, which is finished with a neck-band and an upright frill of lace. The fulness falls free from the neck and a feather-stitched hem finishes the bottom of the gown. The bishop sleeves are gathered top and bottom and completed with narrow wristbands decorated with feather-stitching. Lace frills edge the wristbands and a row of feather-stitching ornaments the neck-band. The dress closes at the back.

Flannel, cashmere and Henrietta will make soft, warm-looking wrappers, while fine cambric, lawn, and nainsook with feather-stitching and narrow edging for trimming, will be suitable for the night-gown. Ribbon, lace or embroidered edging, beading run with baby ribbon or fancy stitching done in silk, will decorate the wrapper daintily.

Set No. 205 is in seven sizes for baby dolls from twelve to twenty-four inches high. To make the wrapper for a doll twenty-two inches tall, will need two yards and a fourth of material twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and a half thirty-six inches wide, or one yard forty-four inches wide. The night-gown calls for a yard and a half thirty-six inches wide. Price of Set, 7d. or 15 cents.

Illustrated Miscellany.

DRESSMAKING AT HOME.

(For Illustrations see Pages 761 to 763.)

Gradually garments are lessening in volume. The skirt is growing narrower to keep pace with sleeves. Though the proportions of the latter are greatly reduced, fanciful styles abound, all decorative effects, however, appearing nearer the shoulder than heretofore. Novel ideas are plentifully shown in bodices, some being furnished by the design and others by applied trimming.

The jaunty Spanish bolero is just now one of Fashion's greatest favorites. When made of velvet or satin and handsomely trimmed, it may be slipped over a fancy silk waist, which, if one of last Summer's styles, will acquire an up-to-date air from this addition. The jacket idea prevails also in basques, only jacket fronts being seen instead of the entire jacket. Decoration is now as much favored upon skirts as upon bodices, the trimming being applied on the former both vertically and horizontally. All the fulness in skirts is at present taken up at the back in gathers or plaits, flutes resulting in either case. The flare at the bottom of skirts is still considerable. Some are worn over boned skirts or bustles. These last are productive of good results without being actually visible as were the "pull backs" of other days. The stiffening in

not to the extent of eclipsing the gored type.

The woman who does not approve of silken linings probably does not exist, but they are luxuries not within the reach of



FIGURE No. 85 Y.—LADIES' BOLERO JACKET AND BODICE.—(Cut by Waist Pattern No. 8715; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents; and Jacket Pattern No. 8775; 13 sizes; 28 to 46 inches, bust measure; price 7d. or 15 cents.)



FIGURE No. 83 Y.—LADIES' RECEPTION GOWN.—(Cut by Pattern No. 8791; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

FIGURE No. 84 Y.—LADIES' OUTDOOR TOILETTE.—(Cut by Jacket Pattern No. 8783; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents; and Skirt Pattern No. 8672; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 83 Y, 84 Y and 85 Y, see "Dressmaking at Home," on Pages 762 and 763.)

skirts has been reduced to a uniform width of eight inches. The full style has returned minus its clinging effect; it is popular, but

everyone. A clever modiste has suggested a sort of substitute for this rustling lining in the form of a deep facing of silk half

a yard wide applied in the same manner as other skirt facings and finished at the top with silk gulloon. In adjusting it the sewing must be done so carefully that not a single stitch shows on the outside. When the skirt is lifted the effect is very neat and, besides, the rustle of an entire silken lining is attained. Percale with a silk finish may line the rest of the skirt.

In finishing *décolleté* bodices the neck should be faced with a bias band of silk, and if the closing be made at the back with hooks and eyes, the hooks must all be sewed at the left edge and the eyes on the opposite



FIGURE NO. 86 Y.—LADIES' BALL TOILETTE.—(Cut by Skirt Pattern No. 8735; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Bodice Pattern No. 8801; 11 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 86 Y, 87 Y and 89 Y, see "Dressmaking at Home," on Pages 763 and 765.)

edge, rather than alternately as in basques or waists closed in front. In adjusting hooks and eyes they must be sewed between the material and lining in such a manner that only the tips protrude. The edges of the lining and material should then be turned in and stitched together neatly. Sometimes the hooks and eyes are sewed between the material and a silk gulloon applied at the edge: this provides a very neat finish.

The seams of cloth gowns look best when clipped, and before adjusting the whalebones in their casings the seams must be pressed well apart. In thin fabrics the seams are bound or turned in, yet at the waist-line they must be clipped, else the fit will be impaired.

Flannel shields are practical and are often preferred to rubber or oiled silk. They are cut rounding and doubled and pinked at the edges. They are tacked to the arms'-eyes at each end and at the center and again at the bottom to the waist lining. When soiled they may easily be removed and washed with soap and tepid water.

The necks of all bodices should be bound with silk or ribbon and the standing collar finished completely before being attached to the bodice. When a ribbon stock is to be the neck finish, a straight band should be sewed to the neck as a support for the stock, which will set better in consequence.

If the button-holes in adjustable linen collars are made length-

wise instead of crosswise, they may be more easily slipped over the buttons which hold them to the waist.

When fur is applied as a trimming, the stitches must not go beyond the skin. If any of the nap is caught in sewing, the effect will be unsatisfactory.

FIGURE NO. 83 Y.—LADIES' RECEPTION GOWN.—Charming ideas are embodied in this gown, which is developed in a combination of figured purple canvas, velvet of a contrasting shade and white satin. The skirt is cut with the correct flare, being of the seven-gored variety, and is finished without decoration. The long-skirted back of the velvet basque produces a coat effect. The fronts are cut short and square in jacket fashion and are provided with oblong satin revers. Between the fronts is a full vest of satin that is overlapped at the top by a pointed yoke of velvet and crossed at the bottom by a deep folded girdle, also of velvet. The velvet standing collar is adorned with a drooping frill of cream lace and both yoke and jacket fronts are braided with black silk soutache.



FIGURE NO. 87 Y.—LADIES' PROMENADE TOILETTE.—(Cut by Skirt Pattern No. 8756; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Cape Pattern No. 8767; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE NO. 88 Y.—LADIES' COSTUME.—(Cut by Pattern No. 8759; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

The wrists of the mutton-leg sleeves are similarly ornamented. The costume is shaped by pattern No. 8791, price 1s. 8d. or 40 cents.

FIGURE No. 84 Y.—LADIES' OUTDOOR TOILETTE.—The smart-looking toilette here pictured embraces a five-gored skirt of zibeline in a heather mixture and a jacket of tan melton. The jacket closes diagonally with two large white pearl buttons. The close-fitting back springs out in box-plaits below the line of the waist. Pointed laps cover pocket openings in each hip. A high turn-down collar is the neck finish, a pointed strap being visible between the flaring ends, and below it is a braid embroidery done with brown soutache. Pointed cuffs finish the mutton-leg sleeves, all the free edges of the jacket being followed by stitched bias straps. Rough coatings are adapted to the mode, which is made up by pattern No. 8783, price 1s. 3d. or 30 cents, the skirt being cut by pattern No. 8672, price 1s. 3d. or 30 cents.

FIGURE No. 85 Y.—LADIES' BOLERO JACKET AND BODICE.—The waist, a most favorable mode to accompany this jacket, is made of figured taffeta by pattern No. 8715, price 1s. or 25 cents. It has a full and slightly drooping front over which falls a cascade of lierre lace, a folded belt of the silk being arranged in a bow at the back. Narrow lace falls in a frill over the standing collar. The sleeves are close-fitting and at the top are adjusted mushroom puffs. The jacket is cut from velvet by pattern No. 8775, price 7d. or 15 cents. The back may be shaped round or with a notch at the center and the fronts are rounding, a band of chinchilla fur following the outline. Satin boleros embroidered with beads or silk braid are also fashionable.

FIGURE No. 86 Y.—LADIES' BALL TOILETTE.—White brocaded silk was used in the development of this stately toilette. The gored skirt is cut by pattern No. 8735, price 1s. 3d. or 30 cents, a design in which the richness of the material is shown to advantage. The bodice is cut Pompadour, the material being drawn in diagonal folds across the front, while the back is

plaited to a point at the bottom. Pearl passementerie crosses the upper edge of the bodice. Green velvet ribbon, which contributes a pleasing note of color to the toilette, is twisted about the waist and bowed at back and front; it also bands the top and bottom of the mushroom puff sleeves, ending in bows in front of the shoulders and on the upper side of the arm. The waist pattern is No. 8801, price 1s. or 25 cents. White or tinted crêpe or chiffon might be



FIGURE No. 89 Y.—LADIES' SKATING TOILETTE.—(Cut by Skirt Pattern No. 8599; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Jacket Pattern No. 8804; 13 sizes; 28 to 46 inches; bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 90 Y.



FIGURE No. 91 Y.



FIGURE No. 92.

FIGURES NOS. 90 Y, 91 Y AND 92 Y.—LADIES' OUTDOOR TOILETTES.

FIGURE No. 90 Y.—(Cut by Skirt Pattern No. 8735; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Coat Pattern No. 8769; 10 sizes; 25 to 46 inches, bust measure; price 1s. 6d. or 35 cents. FIGURE No. 91 Y.—(Cut by Jacket Pattern No. 8804; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents. FIGURE No. 92 Y.—(Cut by Skirt Pattern No. 8672; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Coat Pattern No. 8772; 9 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 89 Y, 90 Y, 91 Y and 92 Y, see "Dressmaking at Home," on Page 765.)



FIGURE No. 93 Y.

FIGURE No. 97 Y.

FIGURE No. 94 Y.

FIGURE No. 95 Y.

FIGURE No. 98 Y.

FIGURE No. 96 Y.

FIGURE No. 99 Y.

Stylish
Lingerie.

FOR DESCRIPTIONS, SIZES AND PRICES SEE PAGES 766 TO 768.

successfully chosen for the toilettes, and so also might a cr pe gauze in which tinsel threads are woven.

FIGURE NO. 87 Y.—LADIES' PROMENADE TOILETTE.—A circular cape and bell skirt are embodied in this toilette, the cape being shaped by pattern No. 8707, price 1s. or 25 cents, and the skirt by pattern No. 8756, price 1s. 3d. or 30 cents. The skirt is of plaid zibeline in green-and-blue clan colors and is

back, where it is gathered. The style is known as the new bell and is embraced in pattern No. 8599, price 1s. 3d. or 30 cents. The jacket is made of invisible-blue chinchilla cloth.—The back flares in triple plaits underfolded below the side-back seams and the front is closed in double-breasted fashion with otter fur buttons. The collar is in Marie Stuart style and is lined with otter fur; two bands of this fur are also applied in points on the wrists of the mutton-leg sleeves. Curved pocket-openings are made on the hips. The pattern used is No. 8804, price 1s. 3d. or 30 cents.

FIGURES NOS. 90 Y, 91 Y AND 92 Y.—LADIES' OUTDOOR TOILETTES.—Some of the season's most admired fashions are illustrated in this group of street toilettes. At figure No. 90 Y are shown a skirt of gray *drap d'  t * and a three-quarter length coat made of black Astrakhan cloth and Alaska sable. The gored skirt is bordered with a band of velvet edged at both sides with Alaska sable and is shaped by pattern No. 8735, price 1s. 3d. or 30 cents. The coat is double-breasted and is made with a ripple back and coat-laps. A fur

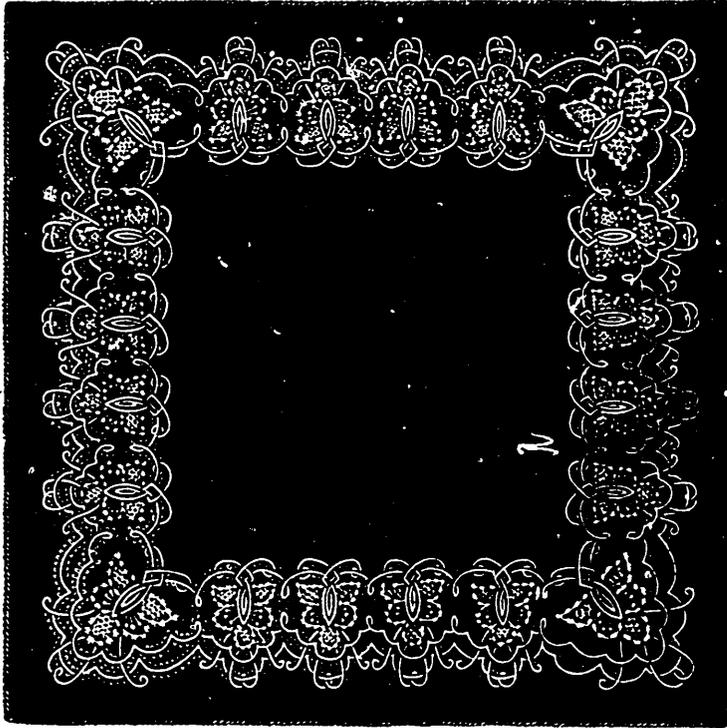


FIGURE NO. 1.—TABLE-COVER.

finished plainly. Black *velours du Nord* was used for the cape, which is folded in two box-plaits at the back and hangs in ripples elsewhere. A many-pointed Marie Stuart collar outlined with chinchilla fur rises at the neck. Fur edges the cape, and back of it is applied jet passementerie in a pointed design. Brocaded silk or moir  could be used in the cape and velvet in the deep collar for which the pattern provides; in place of the Stuart collar a full frill or ruche of lace or chiffon might stand about the neck. For the skirt may be used any fashionable silk or wool fabric.

FIGURE NO. 88 Y.—LADIES' COSTUME.—Tan *drap d'  t * and glac  cerise-and-white taffeta develop a very tasteful combination in this costume, which may do duty either for church or visiting wear. The skirt is seven-gored and is plaited at the back. Black silk braid trimming in a festoon design, the points of which are formed in scrolls, borders the skirt and a braid ornament is applied, *ch t caine* fashion, over the top of each side-front seam. The short waist is very fanciful. The back and front are both made with fulness and over the front is adjusted an ornament of silk cut low-necked. A V-shaped slash is cut in the top and two long slashes, through which the fulness of the waist is discernible, appear lower down. The ornament extends on the shoulders and is trimmed at this point and also at each side of the V opening with jet buttons. Above the ornament is a braiding design done with black soutache. The crush collar matches the ornament and is formed in a bow at the back. The mutton-leg sleeves have each a fanciful flaring cuff of silk. Pattern No. 8759, price 1s. 8d. or 40 cents, was used in the making.

FIGURE NO. 89 Y.—LADIES' SKATING TOILETTE.—Comfort and jauntness are combined in this toilette. The skirt is fashioned from gray zibeline and banded with otter fur. It is circular at the front and sides and is cut in two gores at the

collar rolls the fronts over in lapels, which are faced with fur and meet the collar in notches, and below the collar at the back falls a pointed hood lined with bright plaid taffeta. The mutton-leg sleeves are finished with deep, round cuffs of fur. Pattern No. 8769, price 1s. 6d. or 35 cents, was used in the construction.

Figure No. 91 Y pictures a jaunty jacket, also shown at figure No. 89 Y. In this instance it is shown made of tan melton. Black silk braid frogs and olive buttons decorate the overlapping front, which is edged with a Persian lamb band. The Marie Stuart collar is also bound with fur and so are the wrists of the leg-o'-mutton sleeves. Any of the fashionable cloths are adaptable to the mode. Pat-

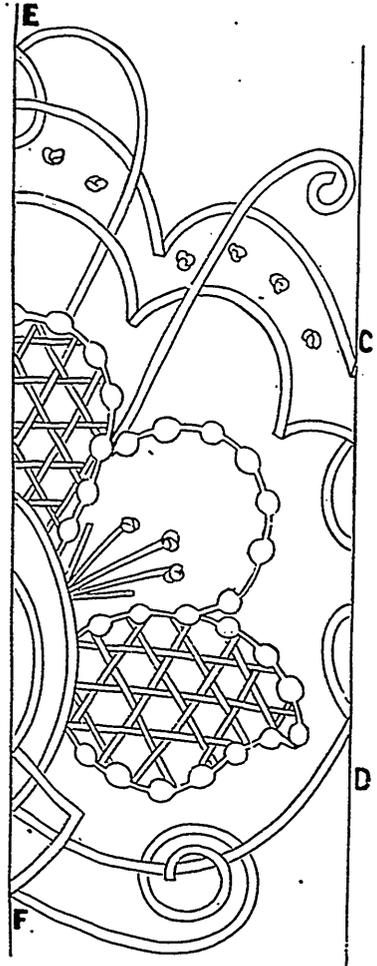


FIGURE NO. 2.—SECTION OF DESIGN FOR TABLE-COVER.

(For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Page 763.)

tern No. 8804, price 1s. 8d. or 30 cents, was used in the development. Either a bell or a gored skirt may accompany the coat.

The toilette pictured at figure No. 92 Y is alike becoming to matrons and maids. The skirt is cut from striped zibeline in five gores, and is decorated with three rows of machine-stitching at hem depth above the lower edge. It was shaped according to pattern No. 8672, price 1s. 3d. or 30 cents. The coat is of medium depth and is made up in seal-skin. The back ripples and the fronts are closed in double-breasted fashion with fur buttons. The top is rolled back in revers, the fronts closing to the throat. A deep turn-down collar finishes the neck and pointed cuffs roll up from the wrists of leg-o'-mutton sleeves. The coat is fashioned by pattern No. 8772, price 1s. 3d. or 30 cents.

STYLISH LINGERIE.

(For Illustrations see Page 764.)

As the season advances the importance of the fanciful acces-

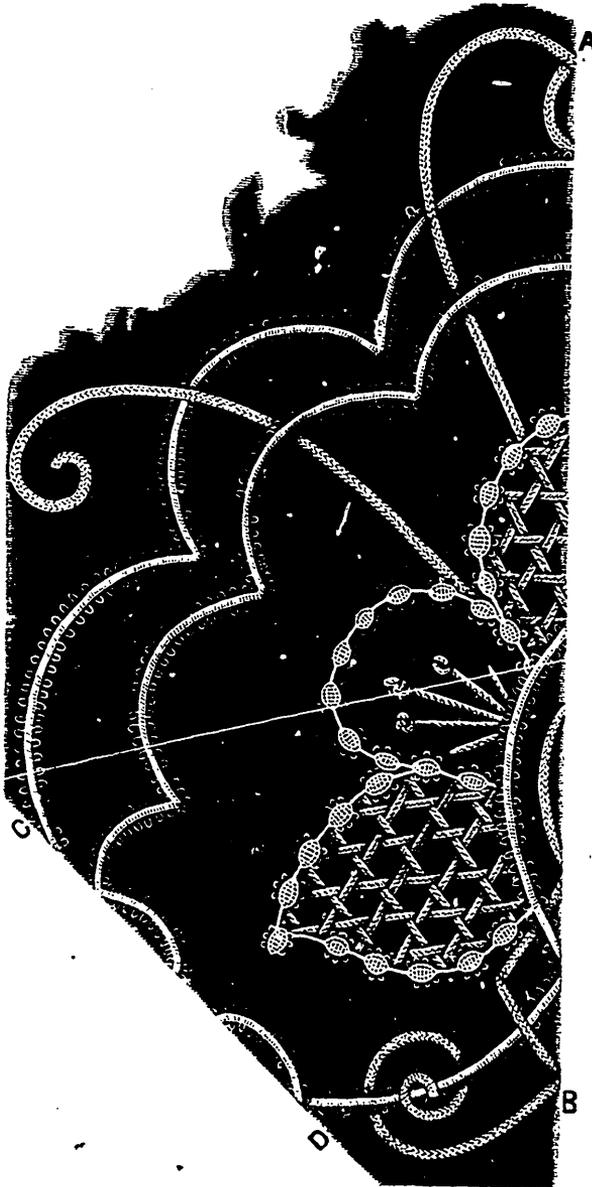


FIGURE NO. 3.—SECTION OF DESIGN FOR TABLE-COVER.

sories for waists becomes more evident; and when the transforming power of these dainty bits of decoration is considered their extensive vogue ceases to be a matter of surprise. The

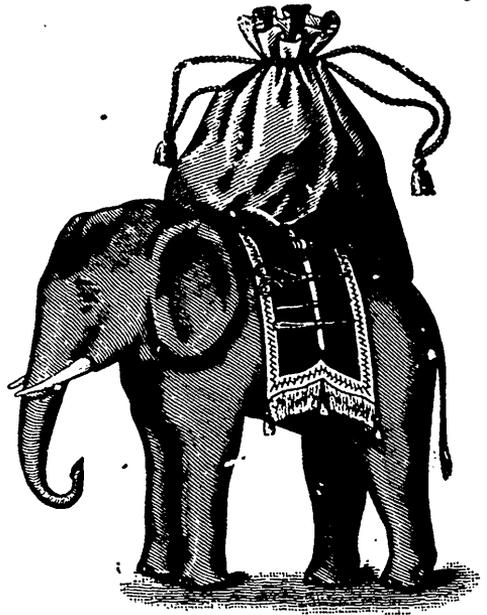


FIGURE NO. 4.—FANCY *Nécessaire*.—(Elephant and Blanket, cut by Pattern No. 4295; 5 sizes; 8 to 16 inches high; price 7d. or 15 cents.)

silk waists still in favor frequently form the backgrounds upon which these adjuncts are displayed. However, it must not be inferred that the less pretentious woollen waists do not furnish as favorable a setting. White satin is still in request for adjuncts of all kinds, but where fluffiness is sought lace or chiffon is used. The accompanying illustrations include accessories both for high and low neck waists.

FIGURE NO. 98 Y.—LADIES' WAIST DECORATION.—A pleasing contrast of tones is effected in this adjunct by the union of white moiré antique and deep-cream *lierre* lace. A yoke is cut from the moiré and extended at each side in a point to the waist-line, a full portion of lace being inserted between the points. Pearl outlining trims all the edges of the yoke. Over the shoulders fall plaited caps of lace, and over the standing collar is tied a stock of moiré ribbon, a spread bow being arranged at the back. A black-and-white effect might be successfully carried out by the design. The yoke might be cut from white satin and covered with jet-spangled black net, and black Chantilly lace could be used for the sleeve caps and full portion. Either a black or white satin stock could be used. The pattern employed is No.

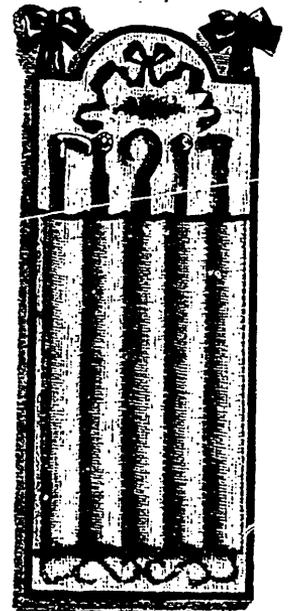


FIGURE NO. 5.—UMBRELLA CASE.
(For Descriptions of Figures Nos. 3, 4 and 5, see "Artistic Needlework," on Page 768.)

1068, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

is triple-pointed at the back. It falls deep on the shoulders and produces the effect of notched lapels in front, the ends tapering to points a trifle below the line of the waist. A novelty

FIGURE No. 94 Y.—LADIES' WAIST DECORATION.—Black velvet

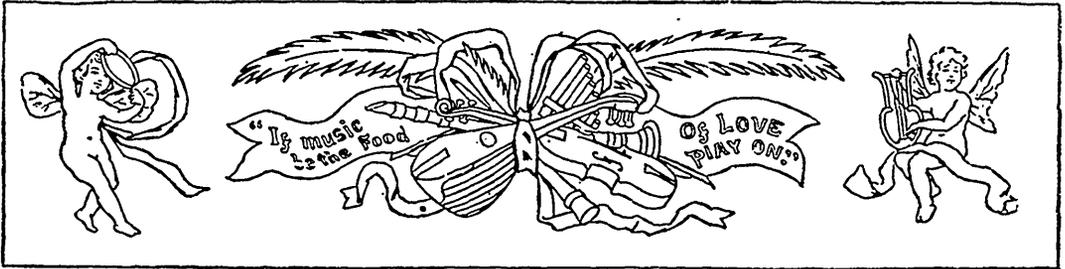


FIGURE NO. 1.—DESIGNS FOR PIANO COVER.

is the material shown in this ornament, which shapes a deep, square collar at the back between points, falls over the shoulders and extends down the front with the effect of lapels. Mink tail borders the decoration and jet galloon trimming is applied some distance above the fur band. A stock of white taffeta ribbon disposed in a bow at the back accompanies the ornament, which was shaped according to pattern No. 1067, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE No. 95 Y.—LADIES' WAIST DECORATION.—The effect of a low-necked bodice decoration when worn on a low-cut bodice is illustrated at this figure. The bodice is fashioned from blue-and-gold glacé taffeta and is made full and with elbow puff sleeves. Two rows of black point Venise lace insertion cross the front and a crush girdle of silk is worn. The pattern is No. 8707, and is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. or 25 cents. White satin was employed in the development of the decoration, which falls in deep points on the shoulders and in front at each side of an extended portion which decreases in width toward the waist-line, where the end is turned under to produce a drooping effect. The low, round neck is followed by a shell ruche of white chiffon; jet passementerie is applied near the edge and two rosette bows of white ribbon are placed on the extended portion. If liked, colored silk or satin could be used for the ornament and overspread with cream or black lace. The pattern used is No. 982, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE No. 96 Y.—LADIES' MARIE ANTOINETTE FICHU.—This dainty creation is fashioned from white chiffon that falls gracefully into the folds for which the shaping is responsible. At the back the fichu describes the blunt point shown in the miniature view, and in front fall two very long points. Two frills of chiffon trim the fichu and add to the stuffy effect desirable in such an accessory. The design is based upon pattern No. 930, which is in one size, and costs 5d. or 10 cents. Dotted Swiss and silk mull are also favorite materials for fichus.

FIGURE No. 97 Y.—LADIES' LARGE COLLAR.—Glacé green-and-gold taffeta was employed in the making of this collar, which



FIGURE NO. 2.—PHOTOGRAPH ALBUM.

preceding introducing gold in its weave adorns the collar. If cut from white satin, it could be edged with jewel trimming or covered with cream Renaissance lace and edged with pearl trimming. Pattern No. 8867, which is in three sizes, small, medium and large, and costs 5d. or 10 cents, was used in the making; it also contains two other collars of slightly different outline.

FIGURE No. 98 Y.—LADIES' WAIST

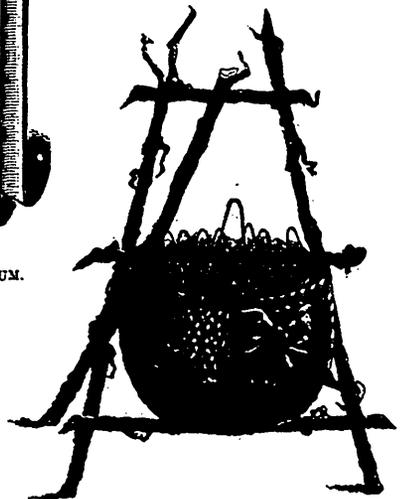


FIGURE NO. 3.—NOVEL HAIR-PIN RECEIVER.
(For Descriptions of Figures Nos. 1, 2 and 3, see "The Work-Table," on Pages 768 and 769.)

DECORATION, WITH CAPS.—Suspenders are suggested in this decoration. Straps crossing the shoulder and extending both back and front to the waist-line are made of black velvet ribbon and studded with Rhinestone buttons. At the bust and at a corresponding line at the back the straps are extended in the form of cross-pieces, the neck being in consequence square in outline. Narrow cream lace

trims the inner edges of the straps and both edges of the cross-pieces. Rosette bows of black taffeta ribbon adorn the ends of the straps. Double caps of wide lace fall over the sleeves.

If worn over a low-cut bodice, the cap may take the place of sleeves. Instead of using lace for the caps, out the deeper one need be used, in which case it is cut from silk and decorated with many rows of narrow accordion-plaited chiffon. An admirable effect may thus be accomplished. The pattern is No.

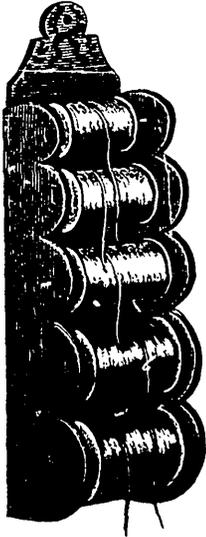


FIGURE NO. 4.—SPOOL-RACK.

1092, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE NO. 99 Y.—LADIES' WAIST DECORATION.—A star is suggested by this design, which is carried out in black satin by pattern No. 1174, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The ornament is cut low and round at the neck and in many deep points, the outline being emphasized by a full frill of cream Bruges lace, which may be replaced by a chiffon frill whether the ornament is made of satin, moiré or velvet.



FIGURE NO. 5.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 765 and 766.)

FIGURES NOS. 1, 2 AND 3.—TABLE-COVER, AND SECTIONS OF DESIGN.—At figure No. 1 is shown an exquisite cover for a center table, the ground being blue cloth and the design worked in picot braid, gold thread, Honiton lace braid and heavy embroidery silk. The section of the design shown at figure No. 3 is for half the corner, the section being reversed and repeated at the line A B to make the corner complete. The other section, pictured at figure No. 2, is repeated at E D and joined to the corner at C D. The entire design of this smaller section is to be carried along the sides of the cover and may be repeated indefinitely. The illustrations show how the working materials are employed. The Honiton lace braid outlines the leaf forms, which are filled in with fancy stitches wrought with embroidery silk; picot braid follows the outer scallops and gold thread is utilized for the remaining outlines.

FIGURE NO. 4.—FANCY NECESSAIRE.—A novel idea is expressed in this useful little conceit. The elephant is of gray cloth padded with cotton, and the blanket is of red cloth finished with gold fringe and braid. A strip of braid is arranged along the center of the blanket at one end, being tacked down at intervals to provide openings in which bodkins, scissors and thimble are slipped. At the other

end several squares of flannel pinked at the edges are sewed to serve as a needle-case. The broad back of the elephant supports a small bag for cotton, fancy work, etc., in which draw-strings are inserted near the top. The elephant and blanket may be made by pattern No. 4295, price 7d. or 15 cents. The bag may be simply made from a piece of satin doubled, joined at the sides, turned under at the top and stitched to form a frill heading and a casing for the draw-strings.

FIGURE NO. 5.—UMBRELLA-CASE.—Light canvas was used for this practical case, which consists of a back shaped fancifully at the top, and a shallower section stitched to the back along the bottom and vertically at intervals to form pockets for the umbrellas. The back is embroidered in Delft-blue below and above the pockets, the bow-knot design at the top and the scrolls below affording pleasing contrast. The edges are bound with blue braid and suspension ribbons to match are tacked at each side of the top and finished with bows.

THE WORK-TABLE.

(For Illustrations see Pages 767 and 768.)

FIGURE NO. 1.—DESIGNS FOR PIANO COVER.—These two designs are for the decoration of covers for an upright piano, and are to be worked on the portion of the cover that droops over the front. The designs will look well in gold thread couched on, with the notes in the first design wrought in outline stitch and French knots. Another effective method of working would be to use silk for the bulk of the design and gold thread only to bring out important features, such as the staff in the first or the mandolin and other instruments in the second

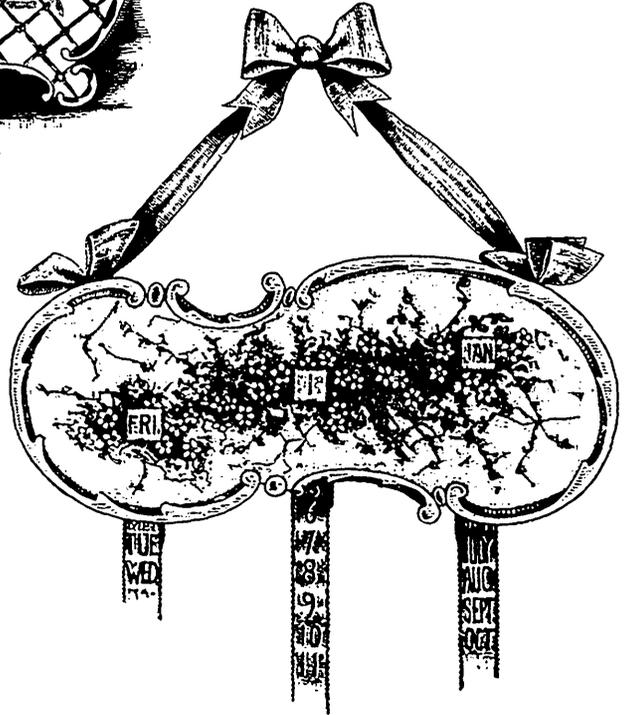


FIGURE NO. 6.

FIGURES NOS. 5 AND 6.—FANCY CALENDARS.

(For Descriptions of Figures Nos. 4, 5 and 6, see "The Work-Table," on Page 769.)

design. Felt and plush are favored materials for the cover, and unless the room is furnished in special colors, a neutral tint is advised as a background for the embroidery.

FIGURE No. 2.—PHOTOGRAPH ALBUM.—This is a very simple and practical device for disposing photographs so that they may be exhibited conveniently. It may be made as decorative as one wishes. The requisite materials are a book back, which affords excuse for ornamentation that may consist of painting or an embroidered canvas cover, and a supply of round elastic. The elastic is formed into loops that are secured firmly to the back of the cover on the inside near each end. The ends of the pictures are slipped into the loops, which should hold them in place. The album was in this instance intended for imperials, but, of course, pictures of any size can be accommodated in like manner. If an old book back is not at hand, cardboard cut of the required size is suggested as a good substitute.

FIGURE No. 3.—NOVEL HAIR-PIN RECEIVER.—Twigs and a tiny wicker basket were used in making this artistic and useful ornament for a dressing-table. The twigs were selected with

FIGURES Nos. 5 AND 6.—FANCY CALENDARS.—These two calendars illustrate the wide diversity in designs for this necessary adjunct of the writing-table. Both designs are charmingly artistic and are executed in water colors on pasteboard that is specially made to take these colors. If this material is not easily obtainable, ordinary pasteboard covered with water-color paper will answer admirably.

The calendar shown at figure No. 5 is shaped in a Rococo design. An opening is made near the top in which appears a small photograph, and a pad calendar is secured directly below. A wire support is fastened at the back and the calendar stands in easel fashion.

Three ribbons showing respectively the month, day of the month and day of the week mark the date in the calendar pictured at figure No. 6. Square openings are cut in the calendar, in which there are shown the ribbons which bear the date, etc., the ribbons being adjusted to slip easily. This calendar is hung by ribbons prettily bowed.

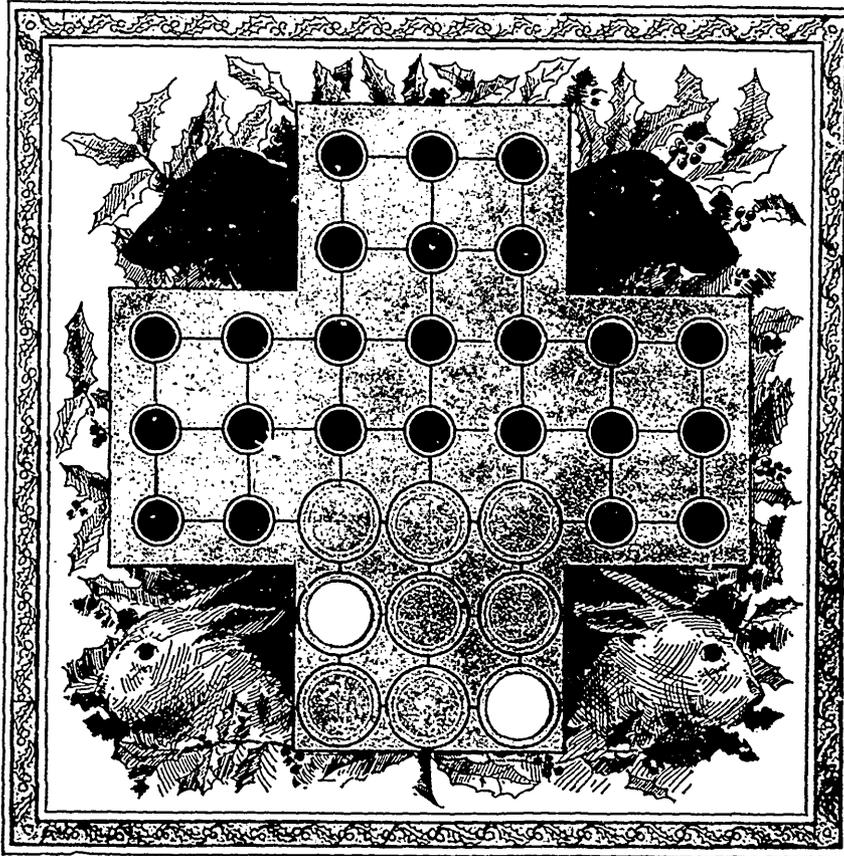
CHILDREN'S CORNER.

(For Illustration see this Page.)

"All work and no play makes Jack a dull boy." You have been applying yourselves so diligently to your books ever since school began that a little diversion will not only be welcome to you, but will be a rest for your busy brains and make you all the more eager to return to your books when playtime is over.

The diversion here offered is a game of "hares and hounds," to be played very like checkers. It will afford fine sport for a Winter evening before the Sandman comes around, or during the twilight hour just before tea-time, sometimes a tiresome interval to little folks.

The drawing here given is descriptive of the game. Doesn't the holly decoration remind you of Christmas, now so very near at hand? You need not carry out the design represented in detail; it is only necessary to reproduce the board exactly, and this may be done by making a tracing and transferring it to heavy card or pasteboard with ink, cutting it out in the same shape. Then cut, also from pasteboard, twenty-four small discs and nine large ones of a different color.



HARES AND HOUNDS.

(For Description see "Children's Corner," on this Page.)

due regard for shapeliness and were fastened together with glue or tiny brass nails to form an easel. The basket rests on the bottom cross-piece and a twig is stretched across over the top of the basket to arrange two compartments—one for large and one for small hair-pins. The pins are thrust in among loops of worsted which cover a filling of curled hair.

FIGURE No. 4.—SPOOL-RACK.—This spool-rack is easily made from three pieces of thin wood and five wires or small rods. The sections of wood to form the sides are each shaped in scolops at their front edges to accommodate the ends of spools in various sizes, a small hole being bored in the center of each scollop through which to pass the wire. The sides are glued or nailed to the back, which is narrowed toward the top and extends in fancy outline above the sides, a hole being bored in it for the purpose of suspension. The spools are slipped on the rods, which should fit snugly in the openings made for them.

One set may be white and the other black, though red and blue or other bright colors will do as well. In checkers all moves are made diagonally across the squares; in this game, however, the hares, of which there are but nine, represented by the large discs, move forward and crosswise, the hounds, for which the small discs stand, moving downward and across. The hares are in the minority, as you see, yet upon their alertness depends the success of the game, which belongs to them if they capture fifteen hounds. A hound may be taken if there be a space either behind or at one side of him. The hounds, on the other hand, may not jump a hare. They surround him as they do in a real hunt so that he can move in neither direction, and thus he is caught. Two persons play at this game, which will prove very exciting and will tend to brighten the wits, since each move must be well calculated before it is made. A thoughtless move may cost the player a hare, and there are not many to lose.

STYLES FOR GENTLEMEN

(For Illustrations see this Page.)

In fabric gloves for the current season, soft black cashmere Jerseys, lined with gray camel's-hair, are about as good value as one can get. The finer grades are in fawn and leather tints and double fleeced.

Scotch gloves in bright mixtures of green and red, gold and brown, and blue and fawn, sometimes in combination with black or seal, are in high favor.

Angora gloves in heather colors, with long, soft hair, are popular.

In lined leather gloves, tan cape skin, with silk taffeta lining, is just the thing for walking or driving.

The fashionable coaching gloves are Whitney or squirrel lined and are made of fine gold-tan calf or cape skin.

For street wear, oak-tan and mahogany English piqué-sewn still hold favor on account of their durability.

Gray castor gloves with two pearl buttons, or a heavy quality of undressed kid with two buttons, are *au fait*.

The accepted dress glove is of pearl-

FIGURES
Nos. 5 AND
6.—GENTLE-
MEN'S GRAD-
UATED

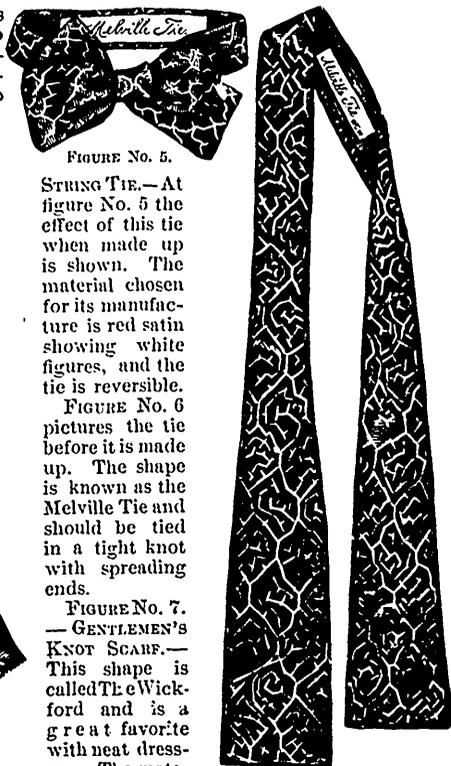


FIGURE No. 5.
STRING TIE.—At figure No. 5 the effect of this tie when made up is shown. The material chosen for its manufacture is red satin showing white figures, and the tie is reversible.

FIGURE No. 6 pictures the tie before it is made up. The shape is known as the Melville Tie and should be tied in a tight knot with spreading ends.

FIGURE No. 7.—GENTLEMEN'S KNOT SCARF.—This shape is called The Wickford and is a great favorite with neat dressers. The material pictured is red silk figured in green and the lining is only

FIGURE No. 6.
FIGURES NOS. 5 AND 6.—GENTLEMEN'S GRADUATED STRING TIE.



FIGURE No. 1.—GENTLEMEN'S PUFF SCARF.



FIGURE No. 2.

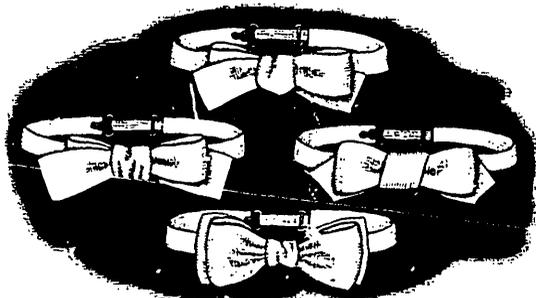


FIGURE No. 4.—GENTLEMEN'S BAND BOW.

white kid, with self stitching; for travelling a mouse-colored kid glove with two buttons is proper.

FIGURE No. 1.—GENTLEMEN'S PUFF SCARF.—This scarf is known as "The Odessa." It is of large size and is made up in blue satin figured in black and bronze.

FIGURES NOS. 2 AND 3.—GENTLEMEN'S GRADUATED STRING TIE.—Black silk showing an Oriental effect was used for this tie, which is shown made up at figure No. 2. At figure No. 3 is pictured the tie before it is knotted. It is known as the "Norfolk"; the ends are wide and flare considerably.

FIGURE No. 4.—GENTLEMEN'S BAND-BOWS.—Four styles of band-bows are shown at this figure. The material chosen for all the bows is fine white lawn. The various styles in vogue to suit different tastes are here shown,

FIGURE No. 3.
FIGURES NOS. 2 AND 3.—GENTLEMEN'S GRADUATED STRING TIE.

one having pointed ends, another round ends, a third drooping banded ends, while the fourth has straight banded ends.



FIGURE No. 7.—GENTLEMEN'S KNOT SCARF.
(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Styles for Gentlemen," on this Page.)

carried half-way down the apron, imparting a loose, *négligé* effect. The knot is long and slender.

THE ART OF NETTING.—No. 60.

CARVING CLOTH, WITH NETTED BORDER.

FIGURE No. 1.—Around a piece of linen 14 by 19 inches in size, after it is hemmed as illustrated, net with a sewing needle 90 stitches for each end and 104 for each side.

Then with a netting needle net 5 rows plain.

Next make 3 rows of rose netting.

Next 6 rows plain, and then make the points, allowing 6 stitches for each point; skip the long loop each time between the points, and make 6 rows; then darn the border as seen in the engraving.

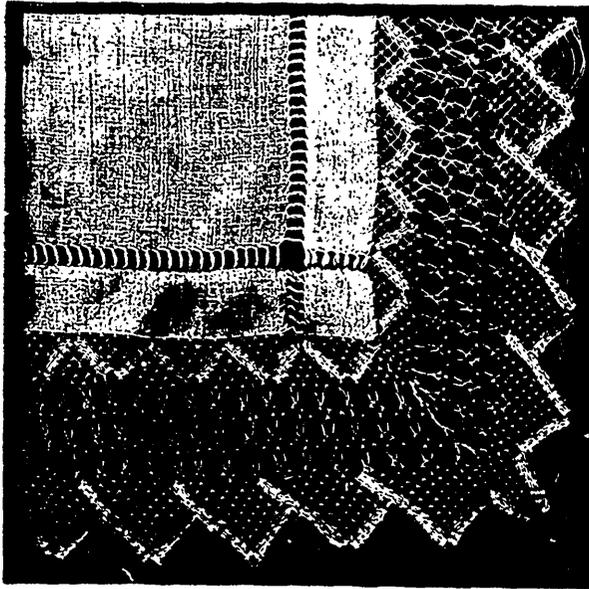


FIGURE No. 1.—CARVING CLOTH, WITH NETTED BORDER.

Next 8 rounds, use the small mesh.

For the Points.—Net 10, turn, net 9, turn, and continue to narrow until there are only 2 loops.

Darn as seen in the picture.

A doily of this kind may be used under tumblers, finger-bowls, vases, etc., or it may serve to lay over a toilette cushion on my lady's bureau.

NETTED DOILY.

FIGURE No. 3.—Use the small mesh, cast on 14 stitches and net 3 rounds.

Next round.—Use the large mesh and make 6 in every other loop.

Next four rounds.—Use the small mesh.

Next round.—Use the large mesh, make * * 5 in the first loop, * skip one, 5 in the next and repeat once more from *; skip one, 4 in the next, skip one and repeat from * *.

For the Points.—Net 10, turn, net 9, turn, and continue until there are only two of them left. Darn as seen in the engraving.

NETTED DOILY.

FIGURE No. 2.—Use the small mesh, cast on 14 stitches and make 3 rounds.

Next round.—Use large mesh and make 6 in every second loop.

Next round.—Now use the small mesh, and make 8 rounds. Next, use the large mesh and make * * 5 in the first loop, *

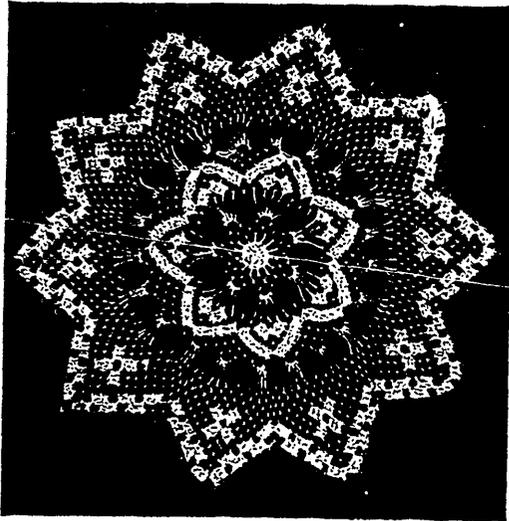


FIGURE No. 2.—NETTED DOILY.

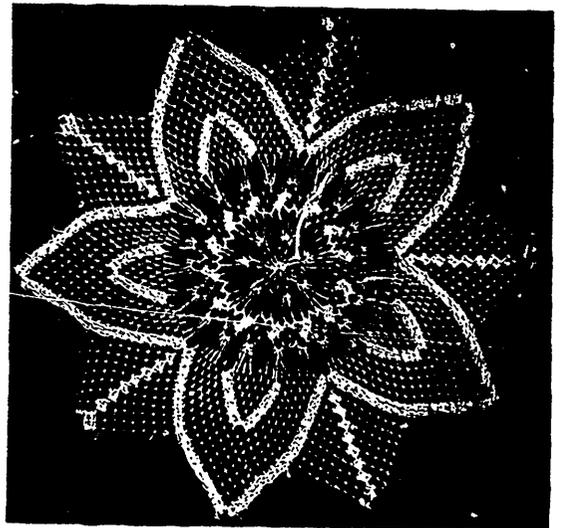


FIGURE No. 3.—NETTED DOILY.

skip one, 5 in next and repeat once more from *; skip one, 4 in the next, skip one, and repeat from * *.

Doilies of this description are sometimes darned with colored silk or floss, but, as a rule, all white is considered daintier.

SMOCKING, FANCY STITCHES AND CROSS-STITCH AND DARNED-NET DESIGNS.—This pamphlet, which is one of the most popular of the Pamphlet Series, is devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that

may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. Price, 6d. (by post, 7½d.) or 15 cents per Copy.

ECCLESIASTICAL EMBROIDERY.—No. 6.

By EMMA HAYWOOD.

(MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.)

We now come to the consideration of the cope, a vestment of great dignity, worn in processions and at solemn functions. It is not restricted to any one order of the clergy. Bishops wear a cope when assisting pontifically at the Holy Eucharist, while

historical art in an English museum. It is considered one of the most remarkable specimens of English Mediæval embroidery; it was worked in a nunnery. The ground is of green—that is, the tulle that is seen of it, for the entire vestment is a mass of embroidery, comprising figures, single and in groups, animals, birds and other emblems and symbols, each having its own peculiar significance. The faces and draperies are beautifully modelled. The effect of light and shade is enhanced by raising parts of the design after a method peculiar to English needlework at that period. The work is put in flat, mostly in long and short stitch, although on the faces the stitches are begun in the middle of the cheek, then worked in circular lines until the outlines are reached. When finished, the parts to be raised were manipulated with a small iron rod with a knob at the end, this being first heated and then pressed into the parts to be raised, thus giving the suggestion of a bas relief.

The Chesterfield cope is another beautiful product of the Middle Ages, worked in the Fourteenth Century, just a hundred years later than the Syon cope. It is heavily embroidered on crimson velvet and is much enriched with gold. A peculiar feature of the Syon cope is that the morse is of needlework instead of metal, taking the form of a broad, flat strap.

The illustrations here given show comparatively simple designs, these being more practical than elaborate ones, and within the reach of the majority of parishes for ordinary use. For, be it remembered, no less than five copes are necessary to the full complement, including the four liturgical colors and black. Needless to say, every effort should be made to secure the handsomest material possible, especially for the white cope. This should also be enriched with the best embroidery at command.

Illustrations Nos. 1 and 2 show the hood and orphrey for a white vestment. The proportions are such that the straight strip represents one side of the orphrey complete when placed in position to be continuous from the back, the top bar being identical with the bar on one side above the hood. This, making the orphrey ten inches wide when complete, would suit a man of good height. For a short man the bars should be narrowed and the forms brought closer together. This design is also appropriate for a green vestment, being full of symbols and emblems of the Holy Trinity. It would be suitable for the Trinity season provided a richer design be available for festivals of our Lord and others calling for white vestments.

An exquisite effect for a white

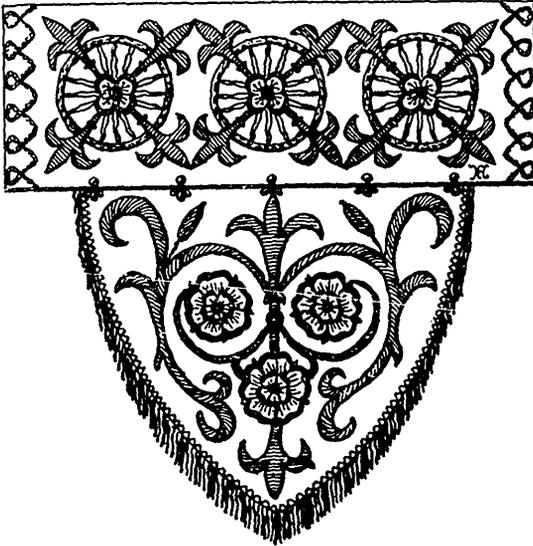


ILLUSTRATION No. 1.

it is also worn by the priest-assistant at a pontifical celebration of the Holy Eucharist. A cope may be worn by the priest at benedictions made at the Altar, such as those of candles on the Feast of the Purification, or of palms on Palm Sunday. It is likewise used at the Office of the Dead and at funerals. It is worn by the officiant and may be also by his assistants at Solemn Matins and at Evensong. It should be of the color belonging to the day or of black, according to the function calling for its use.

When spread out flat the cope is semicircular in shape, without any fitting to the figure. It is just thrown over the shoulders and held together by a broad clasp, properly called the morse. This fastening is affixed on each side to the edge of the cope, so that when clasped over the breast it leaves the vestment open in front. The cope is usually worn over the cassock and surplice, but sometimes the alb is substituted for the surplice—notably when the bishop officiates or assists pontifically at the choir offices. A stole likewise goes with the cope; it should be of the length usual for stoles worn at other times than at the celebration of the Holy Eucharist.

As to the size of the cope, to give it proper dignity it should at least touch the ground at the back. In solemn processions it is held back on each side by an acolyte. This is also done when the priest is censing the altar, as during the singing of the Magnificat at Evensong.

With regard to the appropriate decoration of this vestment, it cannot be too lavish, especially for high festivals. It should, properly speaking, be more richly embroidered than even the chasuble. Jewels are often used to heighten the effect of the needlework, especially as a means of attaching the hood at the back to the orphrey above. The morse may be heavily jewelled and is made preferably of gold, although less expensive materials are perfectly permissible.

One of the most exquisite relics of the art of embroidery is handed down to us from the Middle Ages in the shape of a cope known as the Syon cope, now forming part of a collection of

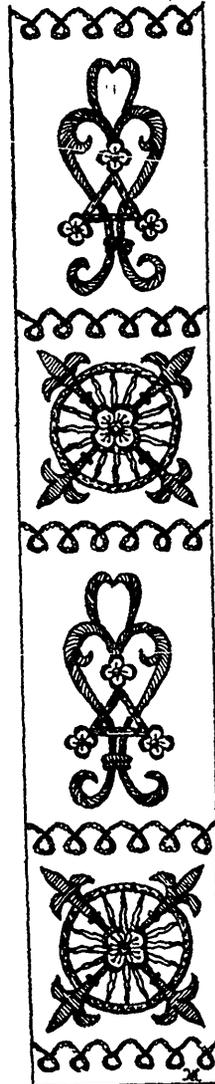


ILLUSTRATION No. 2.

vestment can be obtained by selecting a very pale buff, of the shade that inclines to butter color, for the orphrey and hood. On this ground work roses of delicate salmon-pink with lily forms in light delft-blue. The circles and triangles should be in laid gold, also the scroll work on the hood forming the letter "M." For the remaining scrolls other delicate colorings may be introduced in green, pink and blue. The forms combined with the triangles may be treated similarly. The whole should be outlined with a double layer of gold thread. The intersecting bars should also be of laid gold. There are simpler methods of carrying out this design, but they would not be so rich in effect. A very pale sky-blue could be substituted for the buff ground if preferred, without calling for material alteration in the coloring specified.

In illustration No. 3, giving a drawing of the completed vestment for penitential seasons, it will readily be observed that the orphrey extends along the entire length of the straight edge in one piece. It is broad, measuring from ten to twelve inches. The central portion is adorned with a fuller design than the rest, slightly varying in character from the sides. This departure holds good, as a rule. Indeed, the central portion above the hood sometimes, especially in very rich designs, differs radically from the rest of the orphrey. The ground of the orphrey is usually of a color contrasting with the body of the vestment, being similar in this respect to the chasuble, dalmatic and tunicle. The shape of the hood is on the Gothic order, that being mostly preferred, although sometimes it is more rounded at the bottom. The hood is entirely separate, being attached or detached at pleasure by means of invisible hooks beneath embroidered ornaments or edgings, or by loops passed over jewelled buttons. It is finished with a heavy silk fringe to accord with the needlework. Sometimes more than

one hood is made for the same cope, so that the design may be changed in order to be wholly in accord with any special occasion. The design under consideration is particularly appropriate to the Leuten season, with its crown of thorns encircling the crown of gold, from which emanate rays of glory surrounded by palm branches. The orphrey suggests the Passion with its passion flowers and floriated cross springing from the circle without beginning or ending, emblem of the Eternal Godhead.

The material should be silk, satin or brocade, cloth of gold or velvet. The last named is seldom used on account of its cumbersome nature. Cloth of gold is very expensive, but it is durable and may be used in place of any color, though preferably of white. Exceedingly rich ornamentation is required to be in keeping with a material so sumptuous. The lining may match the outside in color, but a contrasting shade on the same tone as the orphrey is more artistic and effective. It is not obligatory to have the ground of the hood to match the ground of the orphrey, especially if the design on the hood lends itself to a somewhat realistic background, as is sometimes the case when figures are introduced.

A beautiful scheme of color for the simple design here given would be a rather pale ash color on the deep-blue of the vestment, with needlework in several shades of terra-cotta red enriched with outlines of laid Japanese gold thread, the crown,

rays and ornamental bars spacing up the orphrey being also in gold thread. To suit this scheme the lining should be in one of the darker shades of terra-cotta.

Another good color scheme would be to make the orphreys of a deep, rich red embroidered in shades of soft gold, placing the gold thread as described above and lining the vestment either with red or a deep shade of old-gold approaching tan color.

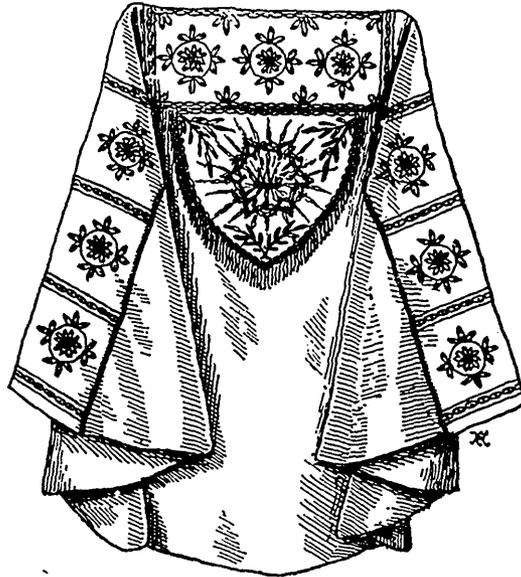


ILLUSTRATION NO. 3.

FASHIONABLE DRESS GOODS.

In appearance all the new woollens are heavy, yet actual lightness is one of the conditions of their weave. The shaggy appearance of most materials, strengthening the impression of weight, is due to a fleecy nap or to tiny ringlets. The softness of the wool from which these goods are woven, however, imparts the warmth necessary in Winter textiles and likewise insures their availability for prevailing modes.

Praise has already been unstintingly given zibeline and canvas fabrics, and yet more remains to be said, since new varieties are constantly forthcoming. No materials, those of silk alone excepted, show so lustrous a surface as do the new zibelines in solid colors, and nothing save furs could convey the idea of warmth more thoroughly. A beaver-like nap, closer and longer in some instances than in others, is a peculiarity of zibeline, and renders it an ideal fabric for Winter service. It is equally handsome in all colors and the present range is rather more extensive than usual. Maroon—now called old-red—and gray in several tones have been restored to favor after a long period of disuse. Royal-purple, national-blue, myrtle-green, a bronze-green, aptly termed *og*, and several brown tones belong also to the list of favorite colors. These colors are also seen in other fabrics. There is this season a rivalry between mixed and plain-tinted goods, and almost every variety of textile is offered in

both styles. A furry zibeline in old-red was combined with white satin in a promenade costume which may be worn without a wrap on mild days, if the wearer is well protected by warm underclothing. The eight-gored skirt falls in the graceful lines characterizing present modes and is faced up underneath for a depth of eighteen inches with maroon taffeta, which provides a neat finish and gives the admired rustle of a silken lining. The basque has a coat back and short jacket-fronts that are made with square revers above the bust and open over a drooping vest of satin. Tucks are laid in the vest above the bust and the bottom overhangs a crush belt of satin. A Medici collar stands outside of the standing collar, white accordion-plaited chiffon being basted inside the collar. A bow effect is arranged with chiffon in front. Pointed cuffs finish the leg-o'-mutton sleeves, which are each trimmed at the wrist with a frill of chiffon. A high-crowned hat of maroon velvet trimmed with cream-white Paradise aigrettes and white chiffon is worn with the costume, and red-brown glacé kid gloves with large white pearl buttons and heavily stitched backs lend the costume an attractive finishing touch.

Whalebone camel's-hair is the title bestowed on another variety of zibeline. The surface is less furry than in the kind just described and is broken by fine lines woven about half an inch

apart. The lines are black in every instance and seem to be sunken in the nap.

The beauty of the canvas weaves now on the market only needs to be seen to be appreciated. The rougher the surface the more stylish the fabric. One example in a coarse weave is varied with bouclés to match the ground; another is coarse like bagging; a third is open-meshed, rather smoother than the others and bears black embroidered rings which add to its richness. A novelty canvas in the popular colors has large black scrolls raised from the surface.

Fish-net canvas bears out its title, and, of course, none other than a silken lining is permissible under such a material. A navy-blue fish-net canvas could be stylishly mounted upon a glacé red-and-green taffeta. Basket weaves in canvas show large checks, which are all of one hue in some instances and vari-colored in others. It is well nigh impossible to enumerate the varieties of canvas weaves displayed in the shops.

It is quite in the order of things fashionable that *drap d'été* should renew its vogue. French modistes have renamed it tapeline cloth, but it is the same rich fabric which ever appealed to conservative tastes. It resembles in weave a very fine cashmere and has a fleecy back, which renders it essentially a Winter textile, despite its name. It is equally favorable to severe and to fanciful modes, and will look richest in a gown when trimmed with fur. Thus, a royal-purple *drap d'été* gown may be lightened with chinchilla bands, and a French-gray may be subdued with Persian lamb trimmings. Coats and skirts will frequently be made up *en suite* of *drap d'été*.

Silk-and-wool novelties are shown in varied assortment. The velours idea is carried out in some of the choicest fabrics in these mixtures. The cords are heavy and sometimes irregular, and between them are seen metallic gleams. The glint of gold, copper, heliotrope, green or electric-blue threads is perceptible in a black novelty velours. Short strokes flash out between the ridges of another silk-and-wool novelty that is woven to produce a check effect, the material being of one color and the metal inweaving of another. Thus, steely-blue points pierce a brown specimen and the sparkle of red is seen in a blue one. These tinsel-threaded fabrics are among the most attractive of the collection of Winter goods. Heavy black silk lines undulate over blue, green, purple and other colored silk-and-wool surfaces, the lines being woven *en bayadère*, as in the case of all velours. In another of the velours family Persian color schemes are carried out with silk in conventional figures sunken between widely-spread uneven cords. Flowers are embossed upon other velours grounds in which the cords are closer. There are also alternating stripes of blue and green in French poplin, from which the various velours are an evolution. The combination is very popular and very effective in this class of goods.

Stripes and checks are woven in many sorts of goods. A blue ground is traversed by green stripes, which are crossed by wide black stripes with a furry surface, giving the effect of checks. Yellow stripes appear on a blue novelty, black bouclés overspreading the surface in an indefinite design. Another novelty on the zibelme order presents a heather mixture of colors that is very effective in this sort of material.

Homespuns are now woven in large plaids in clan and fancy colors and are made up in very smart styles. One of the fancy plaided homespuns shows an admixture of brown, blue and green in the groundwork and hollow squares in royal-purple, the color scheme being softened by a fine film of short brown hairs. Another stylish example shows a mixed brown surface with dark-brown squares and a fine white coating—by no means an unimportant item of its beauty.

Fancy checked chevriots for skirts are woven in odd color combinations. In one example gray and stem-green stripes

cross a black ground vertically and horizontally, thus forming checks. Olive-green, white, brown and light-tan is the color mixture, in another and in a third national-blue, stem-green, black and light-tan are united. These skirts will be made up for wear with shirt-waists of black taffeta or satin, which look very trim when accompanied by snowy linen collars and cuffs.

Silk shirt-waists are as fashionable now as cotton ones were all Summer. Glacé taffetas, among which green-and blue, heliotrope-and-green, red-and-blue and black-and-national-blue are admired combinations, are made up with full fronts, yoke backs and bishop sleeves, the conventional and almost universally becoming mode. These will, of course, do duty for general use. For dressy wear there are artistic silks and velvets for waists or coats, which will be worn with rich black silk skirts.

The entire ground of a taffeta suitable for a fancy waist is warp-printed in light tones—green, pink, yellow and cream—in floral impressions, traversed by broken white broché stripes. Another warp-printed taffeta shows also a jardinière ground and an embossed grape design, purple being the dominant tone in this exquisite fabric. It was employed in the making of an evening bodice for wear with a shimmering black moiré skirt with bold wave marks and a branching leaf design, the toilette being destined for a Christmas eye function. The skirt has seven gores, flaring but moderately and rippling at the back from the belt and at the sides below the hips. The bodice is made with full backs and an overhanging front. The neck is cut low, especially at the shoulders, which are crossed by straps of white pearl trimming. A trio of white, accordion-plaited, chifton frills, headed by a band of trimming, provides a tasteful neck decoration. Short puff sleeves are set in below the shoulders, the arrangement conferring a quaint air upon the bodice. A belt of black moiré taffeta ribbon is made in a windmill bow at the back.

Green, red and blue are intermingled in a taffeta decorated with broken serpentine blue lines. A waist or an entire costume may be developed in this silk, which is shown in other color unions bearing the same design. Suggestive of alligator skin is a watered armure, which in a certain sample intermingles black and heliotrope. Drawing-room, reception and other dressy gowns may be fashioned from such materials.

Two-toned checked moiré velours is a frequent choice for church and visiting gowns. Interlinked groups of gold crescents shine through the cords of a black moiré velours. The surface of another is punctured with electric-blue pin points. Red metal threads look like lines of flame between the cords of a third sample of black moiré velours. Skirts of such a material may be accompanied by coats of black velvet made up with ornamental fronts of lace or of fancy velvet. The fancy velvet is new and sumptuous. All sorts of black velvet figures stand in relief upon grounds of satin, taffeta and fancy silk. A national blue taffeta ground bears a shaded green corded silk floral device, which is outlined with black velvet. The artistic beauty of this specimen will compel the admiration of the most fastidious. The variegated colors in a warp-printed taffeta ground sift through a conventional design in black velvet, with fine effect.

Shaded taffetas form favorable grounds for black velvet designs. Black velvet ovals are effectively shown against a French-gray satin ground. These fancy velvets will be much used for combinations with silks, as well as for entire garments. Opera wraps will often be made of these materials and lined with a heavily corded watered silk, which is shown in a variety of colors and is woven with a camel's-hair back. Interlining may be dispensed with when such linings are used. They are likewise available for street capes of velvet and other materials. The woman who has a proper sense of the fitness of things will be as careful in the selection of linings as of the outside materials.

for the Christmas dinner, formulas for making perfumes and beverages, selections for recitation, conundrums, a calendar for 1897 and a thousand and one other things worth mentioning.

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SEASONABLE TRIMMINGS.

The jacket idea dominates in modes. This picturesque accessory rounds away or falls squarely over a bodice and must needs be trimmed the better to accentuate its importance. When not forming a separate garment, the jacket is simulated by garniture, almost every variety of which lends itself to this pleasing adjustment. If the coloring of textiles is subdued, it is left to the trimming to gratify the prevailing fancy for gay effects. Even black braid trimmings are not infrequently encrusted with jewels or mixed with colored or metal braids. The jet passementeries, though hueless, emit a sort of dim radiance, so sharply cut are the facets with which these trimmings bristle. Then there are the various jeweled trimmings made on such delicate supports as chiffon or *mousseline de soie*, and emulating Oriental embroideries in their wealth of rich coloring.

Even laces are influenced by this caprice for bright effects, and the glint of gold is in evidence in many of the novelties. Gold flowers are appliquéd upon point Venise foundations in a lace that is offered in bands and also in the piece. Then there are Irish appliquéd laces in wheel and other patterns glistening with gold dots. Gold threads outline some of the patterns effectively. Gold gauze sustains other laces of the Irish point variety. Heavy laces are extensively used, popular among them being point Venise, Carrickmacross, Irish crochet, and a host of novelties imitating the Irish laces.

Round, square and oval *motifs* are displayed in a heavy novelty lace. The design is floral, and pale blue, pink, heliotrope and cream are assembled in it. These conceits are applied on vests, revers, cuffs or jacket fronts, with much success. Straps of cream point Venise lace with several pendants at each end are favored for application across the shoulders or over the puffs of sleeves.

Net bands support raised flowers cut from chiffon or *mousseline* and outlined with white silk. Roses with petals like those of the living flower are made upon these bands, with beautiful results. Linen canvas is incorporated in other heavy laces of the Irish appliquéd sort. These recall the linen batiste laces so popular during the Summer. A very dark tan is now shown in point Venise laces, and cream and écarl tones are abiding.

Maltese lace, a heavy linen, hand-made lace much used many years ago, is renewing its vogue and will no doubt be adopted with readiness by those who appreciate the beauty of real lace. Lierre and point appliquéd laces are the favorite soft laces employed for jabots, stock frills, wrist ruffles and for like flowing effects. *Académie* lace remains popular. It is often mounted on white satin, accessories of that material being modish.

Among black laces the real guipure is worn and so is a heavy silk point Venise lace. Black net, accordion-plaited and run with lines of black silk, is used upon skirts in one, two, and sometimes three frills, and on bodices in divers dispositions.

The height of elegance is reached in the simultaneous use of lace and fur bands, present fashions offering ample opportunity for this peculiar combination. Chinchilla, otter, mink tail and Persian lamb fur bands are vastly fashionable upon cloth and other woollen fabrics. Persian lamb bands and cream Irish point appliquéd lace threaded with gold combine to adorn a visiting costume of coarse-meshed royal-purple canvas made up over black-and-purple glacé taffeta, which is otherwise employed in the making. The gored skirt is made separate from its silken lining, save at the belt, and hangs over it in deep flutes at the back and in slighter ripples at the sides. At the foot the skirt is banded with fur, the glossy black of which harmonizes well with the rich-hued textile. The basque has a close-fitting back and rounding bolero fronts opening over a full front of lace, fur bordering the jaunty jacket-fronts. A folded bodice girdle of silk swatches the figure. The girdle is deep at the front and narrow towards the back, where it is finished with a spread bow. A crush stock of silk is also finished with a bow among the loops of which are cunningly twisted bands of fur. The mutton-leg sleeves are encircled at the wrists with fur. A felt turban matching the canvas and trimmed with lace and Persian lamb bands and heads, white glacé gloves with black stitching and a large muff of Persian lamb perfect a *chic ensemble*.

Chenille bands uniting blue and green and enlivened with strings of jet cabochons are dressy for cloth gowns. Gold threads are woven in a green-and-blue moss band, and in a slender gold band is worked a design in black chenille, gold beads being set

here and there upon the band. In a zigzag trimming a tasteful effect is carried out in blue, red, brown and green soutache braid, a scroll of jet cabochons being introduced with the effect of an insertion. A green-and-blue soutache loop trimming belonging to the same family is studded with light-green polished stones fixed in gilt settings. At one edge is a trefoil decoration made with fine black silk braid. Persian colors are mingled in another braid loop trimming and jet stones are scattered over the band. Yet another unites silver braid and green silk cord. A jacket effect may be arranged with any of these trimmings; upon a skirt the band may be applied at about hem depth from the bottom or down the side-front seams. Wide, white cloth bands and edging are embroidered in open conventional patterns with red or blue silk and are devoted to many purposes.

A variety of garnitures is shown for the adornment of plainly-fashioned bodices. Thus, there are velvet revers in brown, blue and green, decorated with geometrical figures cut from white cloth and sewed on with short brown silk stitches, steel beads being liberally scattered upon the cloth figures.

Ceintures of black velvet ribbon about three inches deep are embellished with polished green stones, dark-red stones (known as brick) wrought with gold carvings, jet cabochons and a tracery design done with fine chenille. Upon another black velvet belt green and blue beads produce a plaid effect. The decorations upon these belts are just long enough to encircle the waist, enough of the ribbon being allowed at each end to form a bow. Such a ceinture could be worn over a bodice in addition to a bolero jacket of black net enriched with jet beads and cabochons. The front of this jacket is disposed in a jabot at the top, with pointed lower corners and shoulder and under-arm pieces. Another style of jacket is trimmed at the top with jet passementerie, from which depends a series of cut-bead chains. A jet passementerie bodice is made with shoulder straps back and front, a large jet buckle being set on the shoulder. Jet ball fringe falls from the bodice and long jet tassels finish the straps. A bodice girdle of jet passementerie defines acute points at top and bottom, the front is laced to the sides with jet-tasseled silk laces. The girdle may thus be regulated to fit a waist of any size. A yoke and epaulette garniture of gold cloth is covered with black point d'esprit net and jet fringe falls from the edge.

Exaggerated scrolls of jet passementerie thickly studded with jet stones of various outlines are employed on the fronts of waists to produce jacket effects. Girdles may be used with these decorations. Smaller scrolls of jet may follow the edges of jackets, which may be cut out in the outline of the trimming.

Velvet coats, now in high favor, are treated to jet and lace trimmings, the latter being in request when black-and-white combinations are desired. In a black velvet coat a full front of white satin may be covered with jetted black net or embroidered black chiffon and the revers and cuffs may accord with the vest.

Highly artistic are the chiffon and *mousseline* bands resplendent with jewel and bead embroideries. The simpler kinds are wrought with colored silk floral devices and veined with gold thread, or stippled with beads or cup-shaped spangles. A very wide band of white *mousseline de soie*, with pale yellow, green and pink floral embroideries and a sprinkling of pearl beads and Rhinestones set on tiny black spangles, which intensify their brilliance, was used with white point appliquéd lace in the decoration of an evening gown made of white moiré antique *façonné* and light-green velvet. The dress is cut *en princesse*. Above the line of the waist its fit is accurate and below it flares in rolling folds, the greatest fullness being at the back. The neck is cut square and revers of velvet roll away from it at back and front, contributing a charming note of color. A puff ornament of the material crosses the front above a Bertha frill of lace, which falls over short puff sleeves and also over the embroidered band of chiffon that covers the entire front-gore. Such a gown would best suit a matron, though the style could be evolved for a very youthful wearer from some simpler fabric and adorned with lace and pearl trimming.

Floral designs of black chiffon are applied upon white chiffon bands, fine steel beads outlining the flowers, tiny jet cabochons being sprinkled like seeds upon the white chiffon.

There is practically no end to the beautiful effects carried out with mock jewels upon diaphanous textiles, which take the tone of the fabric upon which they are applied.

A MOTHER-GOOSE PARTY.



As Bert was to be seven on his next birthday, he had informed me in his usual imperious way that he thought it high time a change was made in the style of his birthday party. He wanted something "quite different" from usual.

As Bert was himself "quite different" from other small boys, I agreed with him and promised that he should have a "quite different" party this year, and this is what came of it.

The invitations, twenty-five in number,

were sent out for a "Mother-Goose Party," and they bore this postscript: "Please take a character."

The twelfth of February arrived, bright, clear and cold, but Bert's guests evidently cared not a whit for tingling toes and fingers, since every one of the twenty-five came.

Bert had chosen to be "Tommy Tucker," doubtless because he was so fond of "singing for his supper"—and for everything else. He had very rudimentary notions of either time or tune, but that was a mere detail to Bert—if not to the rest of us. His big brother, Roy, was "Jack," "cause," he explained, "Ethel, my dear, can be 'Jill,' and we can hold on to the same pail." The brown-paper plaster that adorned Roy's forehead detracted somewhat from his lover-like appearance, but he bore it with a true swain's devotion, and as "Jill" was the first to arrive, she comforted him. Her little flower face peeped out from her checked silk sun-bonnet softened by dainty frills of lace. She tended that plaster all the evening.

Then the other guests came in squads and platoons. There were three "Boy Blues" and three "Miss Muffets" in the dressing-rooms at once, but they were all so different that it made the more fun; and Aunt Belle, who in quaint costume with a huge black-bird perched upon her shoulder officiated as "Maid in the Kitchen," was kept busy enough helping Maggie "hang up clothes."

The "Queen of Hearts," with fifty blood-red hearts decorating her small person, made a decided sensation. The oldest "Boy Blue" became her devoted slave upon the instant, and things were beginning to look serious when the arrival of "Bobby Shaftoe" diverted her attention and poor "Boy Blue's" nose was put out of joint.

"Bobby Shaftoe" presented his card at the door with a rare smile, and then began "combing down his yellow hair" in such a nonchalant way that even the "Queen" was impressed, and "little Bo Peep" confided to "Blue Bird," in a stage whisper, of course, her belief that "he was her love forever more." That made "Little Red Riding Hood" pale with envy, for "Bobby" was her own particular sweetness, but "Johnny Green" came dancing gayly in just then, and every one had to laugh at his wild efforts to keep his little silver bell tinkling,

and his very large stuffed pussy cat swinging at the same time.

"Mistress Mary" was "quite contrary" as usual, especially when "Georgie Porgie" tried to kiss her, but that delicate attention he paid to all the girls, and contrary to the book, not one of them "cried," most of them seeming rather to like it.

"Jack Horner" became a favorite as soon as it was known that his "Christmas pie" was a really-truly mince, and the number of times that young man retired to a corner with a pretty girl to "pull out a plum" was surprising.

Demure little "Nancy Etticote," with her red-gold curls twisted into an imposing Psyche knot on the top of her head, the bright ends flashing up like the flame of a candle, and her white gown falling in soft, clinging folds from throat to tiny feet, was quite the belle of the evening. "Simple Simon" was bright enough to recognize her eminence, and offered to let her fish in his pail at once, but she was more drawn toward "Tom, the Piper's Son," and his chocolate pig, which she was allowed to nibble, while he played on his pipe for them to dance.

"Peter, Pumpkin-Eater" was so late in arriving that there was barely time to introduce his (wax-doll) "wife," whom he drew in a pumpkin-shell chariot, before the march to supper began, led by "Tommy Tucker" and "Miss Etticote," the former as usual singing with all his might to the accompaniment of "Mistress Mary's" bells.

Of course, it was a real Mother Goose supper, with piles of "white bread and butter" which "Tommy Tucker" was allowed to help pass. And there were real "hot-cross buns" too. "Tom, the Piper's Son," dispensed pink slices of ham, in lieu of his stolen pig, while the "Queen" smiled above her plate of tarts as serenely as if she had been the cook herself. A generous supply of candied plums gave "Jack" a second chance to become a favorite. "Jack and Jill" wanted to serve ice water from their pail, but the result was a little too sloppy. As it was not June, the "strawberries and cream" promised to "Curly Locks" were not forthcoming, strawberry ice cream taking its place acceptably accompanied by "pat-a-cakes" that the "Baker Man" had been making on purpose for this occasion.

At a signal from "Mother Goose" "Boy Blue" gave a blast on his horn, whereat everybody trooped upstairs into the parlor. Curtains were drawn across the doorway leading into the library, and the children formed a mystified circle awaiting developments. In a moment the tinkle of a bell was heard, then such a loud "quack" that everyone jumped, and "Nancy Etticote" would have tumbled over had it not been for "Boy Blue's" supporting arms. The curtains parted, and there was a big nest with a monstrous goose sitting upon it. Why, its neck alone was as long as papa's arm. "Mother Goose" made a very funny speech which set all the children laughing, and then they were told to ask questions of her goose, for, of course, she was a very wise old goose by this time and would quack twice for "Yes," and once for "No."

I shall not attempt to repeat the absurd questions those children asked. They even puzzled that wise old fowl so that she began to yawn and pick at herself, in a very tired way. Then "Mother Goose" said that if she could manage to lay some "golden eggs" for the children, she would be allowed to retire. Thereupon a funny thing happened. The goose thrust her long bill down into the nest, and every time she lifted it up it held a "golden egg." Fascinating eggs they were, too, for every one turned out to be an appropriate favor for some one present, all wrapped in gold paper.

Then, whisk, the curtains closed, but in less than a minute they parted again, and what a rush those children made for that goose! But it had disappeared entirely and in its place there was papa, looking very red and ruffled. He helped in the search for the goose, but if you will believe it, from that day to this none of those children, not even "Tommy" himself, knows where that goose went. "Tommy" declares that there is nothing quite so fine as a "Mother Goose Party," and wants one every year, but then I answer "it wouldn't be different any more."

MARIE GLODEN.

THE HOME is an attractive pamphlet containing experienced advice upon the selection of a Residence, Sanitation, Renovation, Furnishing, Upholstering, Table Service, Carving, House Clean-

ing, The Repairing of China, Preservation of Furs, The Cleaning of Laces, Feathers and Gloves, and a variety of facts helpful to the housekeeper. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

MODERN LACE-MAKING.

PORTIÈRE OR CURTAIN IN MODERN LACE.

FIGURES NOS. 1 AND 2.—Portières, or curtains intended for windows, and draperies for canopy-beds, etc., are very popular when decorated and made up as represented. Coarse, strong net, made expressly for such purposes forms the foundation of the curtain, and the decorations are formed of Battenburg lace braids and cord. According to the use to which the curtain is to be put, make the design wide or narrow. As represented in figure No. 2, the design is about half size, but as it is not intricate, anyone competent to do lace-making will be able to enlarge it to any size desired. This could easily be accomplished by making a scallop for the edge as large as wished, and then fitting the design to it. The trial could be made on stiff paper, and once

The same variety of picot edged braid that is used in the design is also used to border the scallops at the bottom of the curtain.

In making curtains and draperies of this kind the net and braid may be chosen to suit individual taste. Écru braid upon white net is a fashionable combination. Deep butter-colored braid upon white or ecru net is another very popular choice, while écru braid upon écru net is quite as often chosen.

Linen covered rings, ready made, may be purchased at a professional lace-maker's for the centers of the blossoms. They will

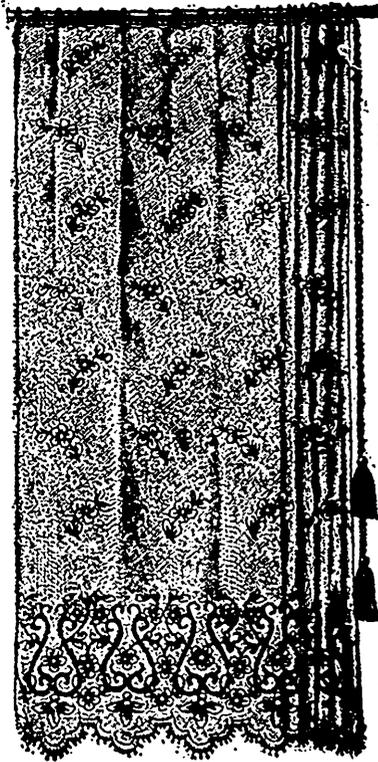


FIGURE NO. 1.—PORTIÈRE OR CURTAIN IN MODERN LACE.

correct, or satisfactory, could be duplicated to form a section of two or three scallops to be used as the working design under the net. In our book on Modern Lace-Making, price 2s. or 50 cents, the method of using a design is fully illustrated and explained. In this book are also many designs suitable for a great variety of purposes, and a large number of the stitches generally used in making modern lace.

The main portion of the portière is covered with sprays of blossoms like those seen in the border arranged on stiff looking cord stems with foliage at either end. In the book just mentioned are a number of spray designs that could be used in making a curtain like the one here illustrated.

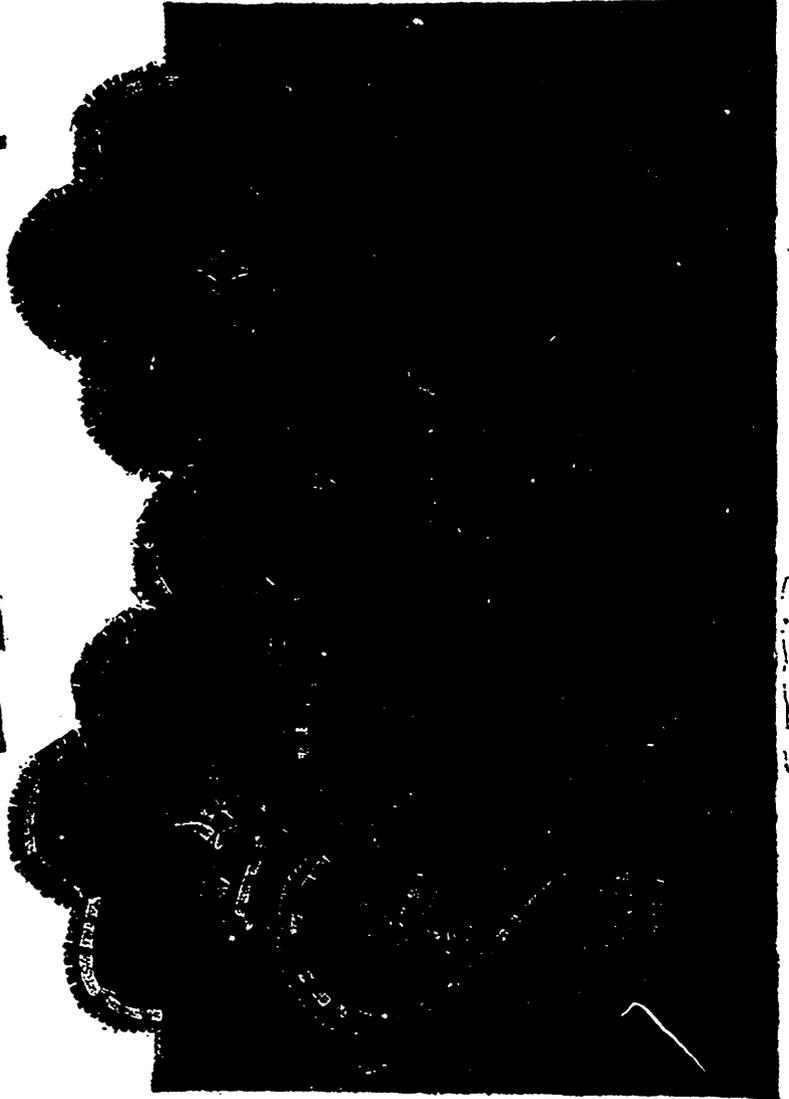


FIGURE NO. 2.—DESIGN FOR PORTIÈRE OR CURTAIN IN MODERN LACE.

pass through the process of renovation perfectly unharmed and, being ready made, save the lace-maker much time and trouble.

For the information contained in this article, thanks are due Miss Sara Hadley, lace-maker, 923-Broadway, New York.



DESCRIPTION OF MILLINERY PLATE.

FIGURE No. 1.—LADIES' TURBAN.—Green and tan *miroir* velvet are united in this turban. Impeyan wings are effectively disposed at the front, their brilliant coloring being supplemented



by that in the large iridescent ornament.

FIGURE No. 2.—LADIES' *Capote*.—Beautiful transitions of shading are seen in this bonnet of rich green velvet embroidered in iridescent effect. Velvet nasturtiums are massed compactly at the back, and charming gradations of the prevailing tints are seen in the aigrette. Velvet ribbon tie-strings are bowed under the chin.

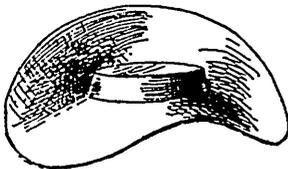


FIGURE No. 3.—YOUNG LADIES' HAT.—The hat is a golden-brown felt, the brim being bordered with velvet of a darker

shade, velvet roses and fancy wings adorning it tastefully.

FIGURE No. 4.—LADIES' LARGE HAT.—The wide brim of this felt hat is not severe, as it is turned against the crown at the back and its outer edge is bound with velvet. Velvet is laid in folds about the crown and it is plentifully garnished with plumes, a *Paradise aigrette*, a bow and a fancy jet ornament giving additional decoration.

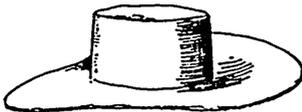


FIGURE No. 5.—LADIES' TOQUE.—Two colors are successfully combined in this toque and a profusion of plumes toss over the crown, a jet ornament giving the finishing touch.



FIGURE No. 6.—YOUNG LADIES' HAT.—The brim of this hat shows a fancy chenille braid in which violet hues are combined,

and the crush crown is of *miroir* velvet in lighter tints. Curling black ostrich plumes sweep over the crown and bend over the brim, and Rhinestone ornaments catch the velvet crown in front.

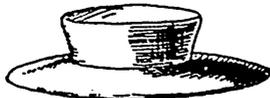


FIGURE No. 7.—LADIES' ROUND HAT.—Two shades of green are interwoven in the fancy braid composing this hat. Plain velvet and white chiffon surround the crown, and a parouquet is perched at the left of the center, its vari-colored plumage adding brilliancy to the effect.

STYLISH WINTER HATS AND BONNETS.

(For Illustrations see Pages 782 and 783.)

FIGURE A.—LADIES' FRENCH *Capote*.—For theatre, concert and evening wear generally this is a dainty model for reproduction. Black velvet overlaid with gold lace, bird-of-paradise aigrettes, rosettes and handsome jewelled ornaments combine to effect this delightful result.

FIGURE B.—LADIES' HIGH-CROWNED BLACK HAT.—The

broad brim of this stylish velvet-covered hat supports a profusion of ostrich feathers and quills at the left side and a fan trimming of velvet glistening with jet ornaments at the right side. All-black hats continue quite as stylish as those into which colors enter.

FIGURE C.—LADIES' HIGH-CROWNED HAT.—The high-crowned hat is prominent in millinery this season. The shape here pictured is of green felt trimmed with a profusion of black feathers and supplemented with velvet ribbon and a silver buckle, a soft puffing of velvet outlining the brim.

FIGURE D.—LADIES' VELVET HAT.—This is a stylish hat to complete a cloth, velvet or silk toilette. Royal-purple velvet is subdued by a black pompon, *coq* feathers and quills, and flowers droop over the hair from each side of the back.



FIGURE E.—LADIES' TURBAN.—A fancy braid is shown in this turban, quill feathers, *coq* feathers in pompon style and velvet combining to give an attractive ensemble.

FIGURE F.—YOUNG LADIES' WINTER HAT.—Fur outlines the brim of this hat, a style not too severe in outline to suit a pretty face. Velvet is draped over the crown, a loop decoration of lace is at the left side and Rhinestone ornaments nestle in the softly-crushed velvet.

FIGURE G.—LADIES' FELT HAT.—French felt in a rich wine color is the foundation of this hat. It is coquettishly poked in front and shows the brim turned well against the crown at the back. A soft puffing of velvet outlines the brim and velvet is banded about the crown. Shaded wings, each secured with a jet ornament at the base, spread fan-like above the crown.

FIGURE H.—LADIES' FELT HAT.—Violet felt supports the beautiful arrangement of velvet and mottled wings that give a distinctive style to this hat, the jewelled ornament serving as a completion.

FIGURE I.—LADIES' TURBAN.—A fancy chenille braid forms the foundation of this turban. The brim is becomingly outlined with two shades of velvet softly twisted. A bird with its stiff wings set to rise high above the crown is a conspicuous and stylish adornment.

FIGURE J.—LADIES' TURBAN.—Golden-brown velvet forms the basis of this turban, which has a moderately high crown surrounded by a ruche of brown ribbon edged with yellow velvet and is further beautified by leaves and an ornament.

FIGURE K.—LADIES' TURBAN.—A chenille braid brim in mixed brown unites with a brown velvet crown in this jaunty turban. At the left side the braid is twisted about a feather decoration composed of *coq* quills and a stiff aigrette, the black trimming contrasting stylishly with the brown in the hat.

FIGURE L.—LADIES' HIGH-CROWNED HAT.—The black chenille brim of this hat is broad and at the back it is tacked up twice against the velvet crown, fans of white chiffon being fixed in the recesses. Two rows of white velvet ribbon band the crown and jet ornaments are placed at the left side. Black wings provide trimming for the right side.

FIGURE M.—LADIES' WALKING HAT.—Two mottled quills are thrust under the ribbon rosette placed over the ends of a ribbon band encircling the crown of this black felt hat.

FIGURE N.—YOUNG LADIES' TAM O'SHANTER CAP.—A full crown of garnet felt droops over a brim encircled by three bands of narrow black velvet. A broad black quill with white mottlings is fastened at each side of the crown, which is drawn down and tacked to the brim and decorated with a steel ornament.

FIGURE O.—LADIES' WALKING HAT.—Black chenille net is drawn over the rolling brim of this hat and black velvet ribbon bands the square crown, a bow of the ribbon with erect loops of hair lace over white ribbon comprising the decoration.





FIGURE P.—LADIES' ALPINE HAT.—The soft gray felt in which this hat is shaped is favorable to the trimming of black moiré taffeta ribbon that bands the crown and is arranged in spread loops and two fans at the left side.

FIGURE Q.—LADIES' HAT.—A turban is suggested in this shape, which is covered with black velvet and sustains a trimming consisting of a puffing and fan of black velvet, ostrich plumes and wings.

FIGURE R.—YOUNG LADIES' HAT.—The soft crown is of brown felt and the rolled brim of cloth, machine-stitched in several rows. Two tall black quills rise aggressively at the left side toward the front above a bow of black satin ribbon which also bands the crown.

FIGURE S.—LADIES' HAT.—Black-and-white is the combination used in this hat. The brim is of black velvet and the crown of black-and-white velvet, against which are arranged two black-and-white quills upheld by a *pouf* of black velvet.

FIGURE T.—YOUNG LADIES' HAT.—This stylish hat of mauve felt with a soft crown of velvet has at one side an arrangement of *coq* feathers cut to form a pompon from which rise full-length *coq* feathers that curl toward the back. A Rhinestone ornament is also a feature of the decoration.

FIGURE U.—LADIES' BONNET.—A refined contrast of colors is shown in this bonnet, which is of deep dove-gray velvet and

lighter silk, with jewelled ornaments and a willowy aigrette for decoration.

MILLINERY DECORATIONS.—Birds, supplemented by the graceful tail-feathers of the Paradise bird, by curled or softly drooping *coq* quills or by their own wings, are perched on both large and small hats against the crowns or wherever they will appear most advantageously. Some are simply tacked in place, while others rest in a nest of ribbon bows, made usually with outstretched loops. A novel arrangement consists of erect and spread loops with broad wings enfolded between the spread loops; instead of the usual cross-piece, there is a soft loop forming the center of the bow. A more compact bow bears an arrow of brilliants, which glitter upon either a dark or light background of ribbon. Paradise aigrettes are, perhaps, the most exquisite of the season's large variety, and these are always added with happy effect upon hat or bonnet. They are used in conjunction with a fan-like arrangement of velvet and broad fans of lace in one of the month's decorations which will be found an all-sufficient trimming for any style of hat. Again they simply turn away from a spangled net ornament of artistic design. A smart trimming for the side of a walking hat consists of a large velvet rosette. Upon it are placed a pair of tall upright quills and a second pair of crossed ones rather shorter than the first.

WINTER MILLINERY.

The historic Gainsborough, that most charming of "picture" hats, has once more taken its place among current modes. To the *renaissance* of this fashion is due also a return of the long, waving ostrich plume, the invariable adornment of the Gainsborough. This style furnishes a text for many fashions, and while the original lines are of necessity preserved, there are modifications to suit various types.

Medium as well as high crowned hats prevail, and all modes carry a weight of trimming. Flowers are seen on Winter hats and are even associated with furs—inharmonious as such a combination seems. Violets in their natural purple and roses of velvet-and-satin in hues unknown to Nature's floral world are favorites. Foliage, too, is much in request, and the display of plumage is extensive.

A typical Gainsborough hat of black velvet laden with rich black plumes has an edge finish of velvet shirred over a wire. Numerous loops of black taffeta edged with narrow, accordion-plaited silk are disposed at back and front, a steel-and-gilt ornament being thrust among the loops in front. One of the plumes rests on the right side of the brim and two others are arranged at the left side to fall over the brim on the hair. A short velvet *bandeau* fixed under the brim at the left side causes it to stand rather high at that point and to droop somewhat at the right side. A large rosette of taffeta, also with plaitings at the edge, is placed upon the *bandeau*.

Another Gainsborough in gray felt—and gray is one of the season's preferred tones—is bound at the edge of the brim with gray velvet, a frequent finish for the brims of large hats. One large gray plume curls about the crown and three wave gracefully at the left side. The only bit of color which animates the *chapeau* is contributed by a tuft of rose moiré taffeta ribbon loops adjusted at the back, with a Rhinestone pin sparkling in its center.

Not a vestige of bright color is seen in a high-crowned hat of gray velvet, yet the result is a happy one. The brim is broad and drooping in front, the back being bent up to display a rosette of gray moiré ribbon supported by a *bandeau*. The crown is high enough to sustain a galloon embroidered in dark and light gray metal threads and two doubled frills of gray velvet, one of a light and the other of a dark tone. A bunch of shaded gray feathers fixed at the left side completes the trimming. Such a hat could appropriately be worn with a costume of gray *drap d'été*.

An artistic effect is achieved in the arrangement of emerald-green velvet covering a broad-brimmed, high-crowned hat, an appropriate accompaniment for a green canvas or zibeline gown. The velvet is disposed in diminutive puffs over the entire frame. A trio of shaded green-and-black tips bunched with a green

Paradise aigrette is placed at the left side, green and white roses being clustered at the base of the plumage. A tuft of similar roses is set at the back and another adorns a *bandeau* adjusted at the back toward the left side.

This season's turban—and the turban is a perennial mode—is a counterpart of the Russian head-dress of this character and is much esteemed for its dressy effect. The medium-high crown of one example of a Russian turban is indented and over it is tightly drawn Russian-green velvet. The rather deeply rolled brim is covered with Persian lamb and slashed at front and back. A large jet and Rhinestone brooch fastened to the crown shows through the opening in front. At the left side are two drooping pompons of *coq* feathers, which give the hat a distinctively Russian air.

A brim of mink is united with a crown of royal-purple velvet in another Russian turban. Five small bows of velvet are arranged, ladder like, at the left side; mink tails are cleverly twisted about the bows and two more tails fall over the hair.

A more compact turban than the Russian, and one equally smart of aspect, has a chinchilla crown and a brim of mixed gray chenille-and-silk braid, the latter being a close copy of the straw braid worn in Summer. Cube-like ornaments of riveted steel are fixed at intervals on the brim. Around the crown is twisted gray velvet, which is formed in a knot at the left side to uphold a bunch of gray quills touched at the tips with white.

Toques have entirely supplanted bonnets for theatre wear. A charming example of this style has a soft crown of chinchilla fur and a triple-pointed brim, each point bearing a bunch of violets. At the left side height is given by two very Frenchy bows of violet moiré taffeta ribbon, a steel ornament encircling the stems of the bows. The bows consist each of several erect loops and a single twist, which provides a sort of support for the loops. They are graceful and artistic and, besides, are easily reproduced.

Flowers adorn another evening toque made of Nile-green velvet, shirred in a drooping and a standing frill around the brim. In front is a bow of Nile-green moiré taffeta ribbon upholding a bunch of mauve roses and buds with foliage. At one side of the back is a cluster of bows and at the other roses without leaves.

Walking hats are now worn upon dressy occasions. Brown velvet is draped over the brim of a walking hat that may be donned with a brown velours visiting toilette. Brown felt forms the crown. The brim is veiled with lierre lace of a deep-cream hue, the lace falling in full ends at the back, and upon the crown is fixed an impeyan bird and the black tail feathers of a bird of Paradise.

Upon an exquisite creation in royal-purple chenille braid



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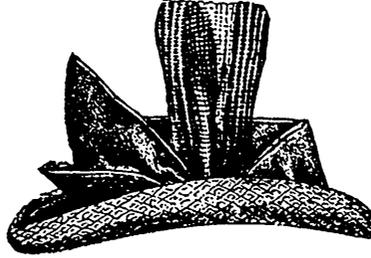
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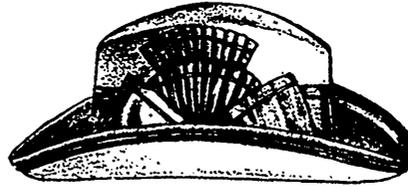
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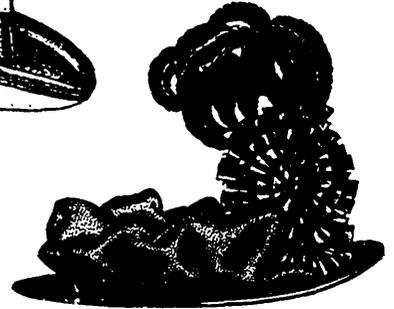
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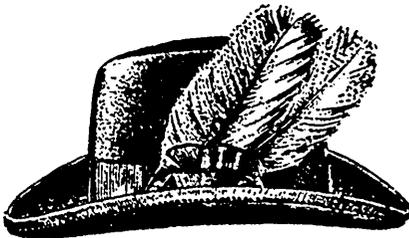
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**STYLISH WINTER
HATS AND BONNETS.**
(For Descriptions see Pages 778 and 781.)

vivid green is introduced, with striking effect. The brim droops in front and against the crown at each side is fastened a shaded green parrot, purple roses being clustered between the birds.



At the back a large white fluffy aigrette is reared above a spread bow of green taffeta having pointed ends, the bow being placed against the upturned brim. The combination is unusually tasteful.

An evening toque in which leaves are conspicuously used has a star-shaped brim, the points holding violets. The crown is covered with bright green velvet foliage and at each side is a bow of rose-pink velvet consisting of a loop and pointed end.

Fluffy frills of chiffon or silk with velvet-bound edges supply fashionable trimming for hats. A very charming hat of tan felt is trimmed about its high crown with a frill of crimped accordion-plaited white chiffon edged with narrow black velvet ribbon. At the left side waves a black Paradise aigrette, and under the brim, which is bent up at the back, is a chiffon frill that hangs on the coiffure. A hat of this character appeals especially to women of modest taste.

Another hat bearing a fluffy decoration is of green felt. A ruche of green-and-white shaded taffeta bound with black velvet stands about the crown, being made in a succession of loops and pointed ends instead of the conventional box-plaits. A black velvet bow holds a cluster of black *coq* feathers rimmed with green, and a bunch of black velvet loops is arranged on a *bandeau* at the back.

Brown miroir velvet covers a large hat. Two doubled frills start from the top of the crown and at the left side three brown tips serve as a charming background for a bunch of violets tied high up among the tips, the stems being conspicuously displayed. Under the brim at the back is fastened a brown ribbon rosette in the heart of which sparkles a Rhinestone pin.

A stylish hat of green velvet has a boat-shaped crown that is nearly concealed by a ruche-like arrangement of tiny black tips, a shaded green Paradise aigrette breaking the continuity of the trimming at the left side. The brim is reversed at the back and against it are set three black tulle rosettes.

A fitting accompaniment for a tailor-finished gown of cloth or *drap d'été* is a black felt walking-hat. A veil of cream lace is draped over the broad brim and finished in a bow at the back, a bow of black satin ribbon being disposed on the brim. At the left side a bunch of black quills tipped with

white rests on a black satin bow. The veil worn with this hat might be either of white lace or black net covered with fine dotted white net and edged with a white frill embroidered with black.

Veils with frills figure among the novelties. Fine Tuxedo net veils with exaggerated black silk dots will mask many fair faces this Winter. These veils are worn very loosely with large hats and are unusually becoming.

The Napoleon shape has become a standard, and, like all such models, reappears from time to time slightly modified. A stylish Napoleon hat that may surmount a youthful head becomingly is shaped in black chenille braid, which exerts as softening an influence as velvet upon the face. At the right side glistens a Rhinestone-and-emerald brooch and at the left several loops and pointed ends of Cuchemire velvet tower above a rosette of the same. The ends are lined with yellow satin and all the free edges of the velvet are bound with black velvet. A black veil with small chenille dots closely sprinkled upon the net will add to the stylish appearance of the wearer of such a hat.

In a brown felt sailor the crown is moderately high and the brim rather broad and bound with brown velvet, the edge of the brim rolling slightly. The crown is banded with white taffeta ribbon above green velvet, which is softly draped on the brim and covered with cream lace that falls in tabs at the back. At the right side of the front is a rosette of green velvet and at the left a bunch of brown silk roses, above which rise black quills cut in points at the top and edged with white. Under the brim at one side is a bow of white taffeta ribbon and at the other are brown roses. The color union developed in this hat is exceptionally pleasing.

It is not imperative that the hat should exactly match the gown it is destined to accompany, but it should bear some relation to the dress in one or more details. Thus, the hat



for a gray or brown costume may be of either of those tones, but the trimming may contrast with it; or the hat may be black and some part of the decoration may accord with the gown.

GERARD'S GIFT: A TALE OF CHRISTMAS.

BY CHRISTIAN REID, AUTHOR OF "THE PICTURE OF LAS CRUCES," "THE LAND OF THE SUN," ETC.

"What is the matter, Gerard? Why do you hide yourself from everyone in this way?"

It was a clear, young voice that asked the questions, and in the half-open library door stood the slim figure of a girl whose short dress and flowing hair indicated that she had not yet passed the boundary which separates childhood from womanhood. Outside the short Winter day was deepening to dusk, but within the light of a large wood fire showed the pretty, bright face of the speaker and the form of the person addressed. The latter was a young man who sat in a large, leather-covered chair gloomily regarding the leaping flames. He looked up with a slight start.

"Is that you, Nelly?" he said. "Nothing is the matter with me—why should you think so?"

"I don't think so, I know it," answered Nelly, coming forward. "If nothing were the matter, why should you be here alone instead of with the rest of us in the drawing-room? We have been having such fun, too! Mr. Winter has been singing some of his character songs."

Even by the firelight it was evident that the young man's face darkened.

"I care nothing for such buffoonery," he said. "I, for one, must beg to decline flattering Mr. Winter's vanity. It has food enough already."

"His vanity!" repeated Nelly. "But it isn't vain to be kind and obliging; and we begged him to sing. He really didn't want to, for he and Isabel were talking in the bay-window."

Gerard uttered a short, harsh laugh. "Yes," he said, "I left them there an hour—two hours—ago. It was certainly very obliging of him to end such a tête-à-tête in order to sing for you."

"It was obliging," reiterated Nelly, "but he is always that." She hesitated a minute as if for an answer, and when none came, she knelt down on the hearth-rug by the young man's side and looked into the moody face over which the flickering firelight played. "Why do you dislike Mr. Winter so much, Gerard?" she asked. "Everyone else likes him."

"Yes, everyone else certainly likes him," said Gerard in a tone of sarcasm. "The whole household has been at his feet for the past month, and one person does more than like him, Nelly," he cried, with an accent of pain in his voice. "Don't you see that Isabel loves him?"

"Perhaps she does," answered Nelly after an instant's pause. "I suppose they are in love with each other. But then you see, Gerard—in a tone befitting one of great age and experience—"things like that must happen. We can't expect to keep Isabel always."

"No," said Gerard with something of a gasp, "we can't. But, nevertheless, I hate—ah, hate is too weak a word!—the man who has taken her heart and her interest away from us and will soon take her. I cannot stay here to see that," cried the young man, starting to his feet. "I must go away—far away—the farther the better."

Nelly looked up at him with wondering eyes. This was her first knowledge of the pain and passion that love brings in its train. To her childish apprehension it had seemed all sunshine—the lovers absorbed in each other, the gradual progress of the old yet ever new romance, the approving parents in the background, the circle of sympathetic relatives and friends. And now Gerard—who, though only her father's ward, seemed to them all like a son of the house—startled and marred the harmony by this outburst of rage and grief. But, astonishing though it was, even Nelly knew enough to understand what it meant.

"Why, you must be in love with Isabel yourself!" she said in amazement.

"In love with her!" exclaimed Gerard. "I would die for her—only she does not want anything that I can give, either my life or my death." He laid his arms upon the mantel, which was of a height to match his own, and rested his head upon them. The attitude expressed all the despair which had filled his last words. It impressed Nelly with the hopelessness of any attempt at consolation, and she was still kneeling silently on the hearth-rug gazing at him when a young lady came softly in and crossed the floor. As she drew near Nelly looked up and

was about to speak, but a motion silenced her and another directed her to the door. For once she was obedient. Surprised, almost frightened by the revelation she had provoked, she was willing enough to retreat, and springing lightly up she darted away, closing the door behind her.

The slight sound thus made did not cause Gerard to raise his head, so the new-comer after an instant's hesitation laid her hand on his arm.

"You are mistaken, Gerard," she said in a very low and sweet voice. "I want much that you can give."

He lifted his head with a violent start and looked at her. She stood regarding him with gentle eyes while the firelight played over her slender figure, clad in some soft, shining stuff that fell in a train behind. There was the gleam of a jewel at her throat, and her dark hair was piled in a pretty mass on top of her graceful head. Evidently she had made her toilette for the evening, and it would be difficult to imagine a fairer picture than she presented to the passionate eyes that looked at her.

"Isabel!" cried the young man. "You heard me?"

"Yes," she answered, "I was at the door—coming in to look for you—and I heard you. Oh, Gerard, how could you say that I do not want anything you can give!"

"I thought it was true," he replied sadly, "else I should not have said it. But if you do, if you do, Isabel, you know there is nothing of mine that I would not give you. My heart has been yours long, long—but you do not care for that. Would my life be of any more value to you? If so, it is yours, to use, to throw away, to do what you will with!"

"My poor boy," said Isabel—for although they were of the same age, he seemed no more than a boy to her—"you pain me when you talk so wildly! Why should I wish to use or throw away your life? What I want you to give me is different from that; it is your affection, your trust and your pardon—if you think I need it."

"For what, Isabel?"

"For turning away, as it were, from this dear old home and all who are within it, from the hearts that are so tender, the love that has been so kind, to give my own heart to—a stranger. Oh, Gerard"—she clasped her hands around his arm as he was about to turn away—"stop and listen! Stop and think! Is it my fault, or—his? Could we help loving each other? My dear brother—for you are like the dearest of brothers to me—why should you be angry and jealous over this which is no one's fault and which will not make me care the less for you? Why should you put a strain of bitterness into my happiness by isolating and estranging yourself from us all?"

Many expressions passed over the young man's face as he stood looking down at her while she clung to him pouring out these words. She little knew how the sight of her face, the touch of her hands, thrilled him with sharpest longing and pain. They had been his—that lovely face, those tender hands—for many a long day, or, at least, it had seemed to him as if they were his; but now they had passed far beyond his reach, even while they were so near. To see her die could not have been more bitter, he thought, than to hear the words which left him no faintest thread of hope. He hardly knew how to answer her appeal—for what did it prove save that she knew nothing of the fire that filled his heart?

"I see," he said at last, "that you don't understand anything of what I feel for you. Your brother might be jealous to see your love transferred to a stranger; but I am not jealous as your brother. I am jealous as a man who loves you above everything else on earth, above all he knows or can imagine, who would die to win or to serve you, but who cannot pretend that he has anything but love for you and hatred for the man who will take you from him."

"Gerard!" She shrank a little at the passion of his voice and his eyes. "If you knew how much you grieve me—"

"Why should it matter to me?" he asked fiercely. "Are you not killing me? Nay, killing would be merciful compared to what I suffer. And your grief"—he gave a bitter laugh—"there will be no pang in it which your lover cannot cure by a word. Go, go! If you have any kindness, leave me alone!"

He turned, flinging his arms again upon the mantel and burying his face in them, while she stood pale and motionless with

the hands that had fallen from his arm clasped in front of her. How could she go and leave him in such a mood? It seemed impossible, the more impossible that her influence had always been the chief means of controlling his wayward and passionate disposition. Was this influence to fail now, when there was most need of it? Purest and tenderest pity urged her to make another effort.

"I cannot, I will not leave you alone," she said, "but if you will come with me—if you will do me that little kindness, you who talk of giving your life for me—I shall be very happy! Will you not give me this pleasure? Will you not come and join us? Remember that it will soon be Christmas, the season of peace and good will! How can we have peace if there is no good will in your heart for those who have never meant to cause you an instant's pain?"

The sweet entreaty of her tone touched him, even through the passionate misery which enveloped him. He lifted his face and looked at her again, with infinite sadness in his eyes.

"I know that," he said. "You have never meant to cause me any pain—nor has he, I suppose. But I hate him nevertheless and cannot pretend otherwise. It is better that I remain here, and it is better also that you should go. Your presence tortures me. Go to your happiness and leave me to my misery!"

"As if you think I can be happy when you are miserable!" she said with a quick burst of tears.

"Isabel!" cried the young man. He took her hand and kissed it, begging her pardon humbly. "I am a selfish brute to worry you," he said. "I will do whatever you wish."

"You will join us then and not stay here lonely and unhappy by yourself," she said. "Ah, Gerard, if you care for me, do you not wish me to be happy? I am sure you do, and it is only because you do not know, you do not understand, that you feel in this way. You think, perhaps, that everything might be as it was before, if—Mr. Winter were taken out of my life. But you are mistaken. All my happiness now is bound up in him."

In him—that stranger who had so lately entered her life! Surely these were bitter words for Gerard to hear, as they have been bitter for many other hearts that Love, the tyrant, has bereft. But he made a brave effort to conquer, or, at least, to control, the feeling which almost overpowered him.

"You are right," he said, after a minute. "I do wish you to be happy, God knows. And if—if it is true that all depends on him—why, then, there is nothing to do but submit, even if it breaks one's heart."

"But it will not, Gerard, it will not!" she cried. "You are so young: you do not know your own heart yet."

"I am a little older than you are, and you seem to think you know yours very well," he answered. "Believe it or not, Isabel, all the heart that I have is yours, even if you have no further use for it than to tread over it, 'to the life made for you.'"

"Don't," she said with a little shudder. "There is no life that I would go to if I had to tread over your heart to gain it."

"If it lies in your path what else can you do?" he asked. "And I would not have you hold back for that."

It was evident to the household that Isabel had not lost her influence over Gerard when, after that interview in the library, the intelligence of which had been carried to family headquarters by Nelly, he appeared in the drawing-room and made a commendable effort to join in the gaiety which reigned there. For the spirit of Christmas was already abroad, although the great festival was still several days distant. All the guests expected for the occasion (which the Ardens made a point of celebrating according to old Southern traditions) had not yet arrived; but the family in itself mustered a goodly number when the children who were at school, and the sons who were out in the world making their way, all returned to spend their holidays under the roof where they were born. A special interest was lent to the present reunion by the love affair (not yet acknowledged, but understood) of the eldest daughter of the house. It was quite a gauntlet for the suitor to run, the criticisms of brotherly eyes little disposed to think any man "good enough for Isabel," and the unsparring comments of sharp young tongues. But Clarence Winter had spent his life in winning golden opinions, and he did not fail to win them here, where so much was at stake. From Mr. and Mrs. Arden down to the youngest child, everyone soon liked him, everyone acknowledged his charm—everyone, that is, except Gerard Mayne.

But it was no uncommon thing that Gerard should be "difficult," hard to please and easily rendered jealous, especially of Isabel. For since he had first come to them a spoiled, wayward

boy ten years before, Isabel had been the person to whom he had attached himself and who exercised an unflinching influence over him. There was little difference in their ages, and as time went on it was natural that Mr. and Mrs. Arden should think that this close association, with so much devotion on one side and so much influence on the other, might lead to marriage. They would not have been averse to such a conclusion, for Gerard would come into a handsome fortune at his majority, now close at hand. But fate, in the person of Clarence Winter, interfered. Coming with the oldest son for a week's shooting in the Autumn, he had fallen so promptly and deeply in love with Isabel that he at once devoted all his energies to winning her heart. It was not very difficult to accomplish. Hearts at twenty are very inflammable, and Isabel had never before met any one who united so gay and sunny a disposition to so much of the polish of a man of the world. He carried all things before him, this accomplished and ardent suitor; while poor Gerard, looking on with a sick and jealous heart, saw the light of his life going from him and felt that he could do nothing to detain it. It was natural, perhaps, that under these circumstances his bitterness should take the form of an unreasoning hatred of the man who had so darkened and robbed his existence. There were no bounds to his detestation of Winter. The accomplishments which pleased everyone else disgusted him, the gay and genial disposition enraged him, and the last offence of all was Winter's attempts—soon discontinued—to win his liking. It is safe to say that never were friendly advances more savagely repelled or more bitterly resented.

"Does he think to transform even me into one of his flatterers," thought the young man, "that he should waste his shallow civilities in my direction?"

They were not wasted again. Winter did not resent the rudeness of the rebuff which he had encountered—partly from the natural amiability of his character and partly because it is easy for a successful man to be magnanimous; but none the less he was afterward no more than distantly courteous to Gerard.

So matters stood on this evening when Isabel drew Gerard back into the social circle which he had forsaken for several days. And having drawn him back against his own wishes, she felt that it was incumbent upon her not to pain him by suffering Winter to monopolize her quite as much as usual. Moreover, several visitors had arrived, the advance guard of the party that would soon crowd the house, to whom it was necessary that she should devote some attention. The evening, therefore, passed, amid much general merriment, and Gerard, if he did not do much to promote the common enjoyment, at least was no drawback to it. Winter, on the contrary, contributed materially, according to his usual custom, and charmed the newcomers by his versatile powers. But while singing, acting, talking, or doing anything else required of him, he was nursing a sense of injury which grew as the evening advanced. For did not Isabel distinctly avoid any prolonged *tête-à-tête* with him, and yet was he not going away in the morning to be absent three or four days?

It was not until the close of the evening that he found an opportunity to speak to her alone, and then his words were words of lover-like reproach.

"What a dreadful evening it has been!" he said. "I have been obliged to do everything except what I wanted to do, and you—why have you let everyone come between us?"

"One owes some social duties," said Isabel with a laugh. "It is impossible to spend one's time in a perpetual *tête-à-tête* ."

"But I have had hardly a word or a look," cried the unreasonable lover, "and this is my last evening. I must leave to-morrow morning if I am to be back by Christmas Eve."

The smile faded from Isabel's lips. To lovers in the first ardor of their passion the briefest parting seems like death. "I wish," she whispered, "that you did not have to go."

"Ah, so do I," he answered, "but I must go—not only because there is business that I must attend to, if I want to spend my Christmas in peace, but also because I want to choose my Christmas gift for you."

"Oh, that does not matter!" said Isabel. "I am quite satisfied with what you have given me already. Hearts are better than diamonds."

"But diamonds may come after hearts," he said with a laugh, "and you were made to wear the last as much as to win the first."

There was a pause. The young people were enjoying an impromptu dance in the hall; the elders were gathered in a circle round the drawing-room fire, and these two were quite alone, they thought, in the corner to which they had retreated.

It was near the curtain-draped arch which divided the large drawing-room from a smaller room, and they did not know that behind these curtains Gerard had flung himself down in a deep chair with a sense of escaping—not, indeed, from pain, but from an effort which was beyond his strength. He sat there in a kind of stupor for some time, hearing the laughter, the music, the flying feet, and asking himself how he was to live, when he was suddenly startled by those voices so near him—voices which roused all the love and hatred of his soul. He had no desire to hear what they were saying, yet it did not occur to him to move away. Were they not talking in the drawing-room where anyone might hear?

After a short pause it was Winter who spoke again: "And it is because I shall not see you for nearly a week that I feel the loss of this evening so much. Hardly a word until now have I had."

"But you surely had words enough all day," said Isabel, "and you see this evening it was not only the social duties but poor Gerard that made me feel I could not let you absorb all my attention."

"Poor Gerard!" repeated Winter in a tone which showed that dislike is certain to beget dislike. "Why should you think it necessary to let him dictate how much attention you will bestow upon me?"

"There was no dictation in the matter," said Isabel. "I was so sorry for him—that was all. I found him in the library this evening, and I never realized before how deeply he took this to heart."

"He adores you," said Winter. "That is not strange—but he is such a surly, moody fellow that one can feel little sympathy for him."

"And yet that is the kind of person with whom one should feel most sympathy," said gentle Isabel. "He will never make many friends—poor Gerard! I do not know," she sighed, "what he will do without me!"

Winter laughed, a laugh that made Gerard long to rise and strike him to the ground, there was so much triumph as well as satisfaction in it.

"He must learn to do without you," the successful lover said, "whether he likes it or not. And there is no doubt that he likes it as little as anyone possibly could. I am sure he would be glad to murder me."

"Oh, how can you say such a thing!" cried Isabel. "He is passionate and jealous and moody, too—poor boy—but I know him better than anybody, and I know how generous he is. Nothing would induce him to harm you—nothing, I am certain."

"I should not like to give him the chance," said Winter carelessly. "When he looks at me there is positive hatred in his glance; but we will not talk of Gerard, who is of no importance whatever. Let us talk of ourselves."

Gerard rose and stole away before they began the stream of endless egotism in which lovers delight. The "poor boy," as Isabel had called him—and he was, indeed, no more—felt as if life had become even less endurable during the last few minutes. The mingled triumph and contempt of Winter's words had almost maddened him. He left all the lights, music, merriment behind, and went out into the keen night air. The quiet stars looked serenely down on him as he looked up at them with a heart as full of rage and hatred as a heart could be. "Murder him!" He said in his madness that it was true. He would like to murder the shallow creature who had not only taken away the happiness of his life, but who bore himself with the arrogant air of a conqueror, and had only a careless sneer for anguish that he could never fathom.

Winter left the next morning, and it seemed to Isabel as if even the weather went into mourning for his absence. Up to this time the Indian Summer had lingered; one dreamy day with mellow sunshine and draping haze had succeeded another, and the trees had seemed loath to part with their brilliant foliage, letting the leaves float pensively and by degrees to the ground. But now there came suddenly one of the long-continued storms which mark the end of Autumn and the beginning of Winter. Heavy, low clouds shut away the soft sky; sobbing winds bore the last remnants of foliage from the trees, and torrents of rain soaked the brown earth and swelled the streams to overflowing.

This continued for three or four days, and at length the day before Christmas dawned gloomy and lowering. The rain had ceased for the time, but the clouds gave no sign of having exhausted themselves, still curtaining the sky in dark, sullen masses. The earth was like a sponge, and everyone knew that far and wide the streams were out over the low grounds, bridges

were swept away and property of many kinds was put in jeopardy. Day after day Isabel had risen hoping that the clouds would lift and the floods go down, but when the very day on which she expected her lover dawned with no prospect of better things, her heart and her countenance fell sadly.

Gerard, who was watching her as only the jealous watch, understood the meaning of her downcast looks, and said to himself bitterly that it mattered nothing to her that all her family, her friends and himself were assembled around her, since the stranger, the interloper who had stolen her heart, was not there. Christmas would not be Christmas to her without his presence.

"But he cannot get here," the young man thought with an exaltation which he felt to be ungenerous; "Rocky River will see to that!"

Rocky River, a stream of considerable size which flowed between Mr. Arden's plantation and the nearest town and railway station, was in the habit of rising at inconvenient times and interfering with the arrival and departure of guests. After the recent rains there could be no doubt that it was very high, and Gerard felt that it could be confidently reckoned upon to keep Winter from spending Christmas with Isabel. As this grew clearer day by day, his spirits had risen a little; he had said to himself that they would have one more Christmas together without the intrusion of that hated presence, but when he saw her face on that morning of the day before Christmas his heart sank. For this was not Isabel, this pale, absent girl, whose body might be there, but whose mind and heart were far away. Whether Rocky River rose or fell, Winter's presence still stood between them, and nothing could ever give her back as she had been.

It was this realization which clouded his brow and made him after breakfast take his gun and leave the house. He asked no one to go with him—indeed, the gun was merely taken as an excuse. He cared nothing for shooting—the pretty brown birds that filled the fields were safe enough from him—but when a man goes out with a gun and a dog no questions are asked. He is supposed to be properly occupied; whereas he would be held to be something akin to a lunatic if he went out empty-handed to wander over a soaked earth under a lowering sky. Yet that was really all that Gerard wished to do—to be in the open air, to be relieved from observation, to be free to indulge his own thoughts, as gloomy as the day, and to find a certain sympathy in the aspect of nature.

His aimless wandering provoked the scorn of his canine companion, who followed him for some time, but finally in disgust returned home. Gerard did not notice the desertion. He had himself a deep reluctance to turning his face homeward. As he went on, with the damp air in his face and the leaden clouds above, he felt as if he had turned his back forever on the cheerful, hospitable house which had been his home for ten years—the long years of youth—and that he should never see it again. He said to himself that he never wished to see it again. Without Isabel, what was it? And the better part of Isabel had left it forever. He thought with absolute aversion of all the gaiety reigning there—the light-hearted guests, the roaring fires, the holly-wreathed walls, the Christmas tree which was being decked for the evening.

"But Winter's gift will not be there," he said with a laugh that startled the solitude.

Then he remembered suddenly that he had himself procured no gift for Isabel—nor, indeed, for any one else. He had been so absorbed in his wretched thoughts that he had forgotten the great duty of the season. There had been no questions to recall it to his mind, for every one was supposed to choose his or her gifts in secrecy; but he knew what would be expected of him, and for a moment forget his grief in his dismay. To stand empty-handed before Isabel on this their last Christmas together? It was impossible! He quickly decided what to do. He would walk to the railway station—half of the ten miles he had already covered—take a train, soon due, to a large town some forty miles away, make his purchases and return in the evening. That Rocky River might prove an obstacle to this plan did not occur to him. He had decided that it would prevent Winter's return, but he had often been out on it in floods, and with a canoe such as he knew how to handle he had no fear of danger or delay.

But when he came in sight of the turbid flood, swollen to twice its usual size and thundering over its rocky bed with a roar which filled the air, he paused. Knowing it as he did, he saw that even for him it was impassable.

"No one will cross Rocky River to-day," he said with a sort of exultation. It was true that he would have no gift for

Isabel, but neither would the man whom he hated. Would he bring it as far as the brink of the dangerous stream? Gerard felt that he would like to know, would like to exult over him as he stood on the farther bank and realized that there would be no Christmas greeting for him from Isabel's eyes and lips. It was true that he might learn in the town that the river was impassable, but the young man felt that Winter would not be satisfied with this; he would desire to see for himself whether a crossing was not possible.

So Gerard sat down to wait. By this time he was a little tired, and although the log on which he seated himself was as wet as was everything else, he did not care, but placing his gun by his side sat motionless, gazing alternately at the heavy clouds, the angry flood and the wide expanse of brown, desolate country. The silence, the loneliness, the sadness of Nature, suited his mood. He asked nothing better than to sit here in pathetic immobility, measuring the height and depth of his coming desolation.

How long he remained thus he did not know, but it was probably hours, for the short overcast day was well on toward its close when he saw the figure of a horseman outlined against the sky on the other side of the river. A flash instantly lighted in Gerard's sombre eyes. He did not stir, for he knew that he could not be observed where he sat, but his fiery glance followed the advancing figure, marked its pause when first the broad flood of the swollen river came in sight, and then its slow progress onward until it paused again on the verge of the stream.

Gerard smiled. It was pleasant to think of the other's discomfort, of his recognition of the fact that there would be no Christmas festivities for him under the roof of Ardentale, of the utter hopelessness of any attempt to cross the river which seemed chanting a horse song of triumph as it rolled past. It was pleasant—yet—what was he doing? Gerard suddenly sprang to his feet with a wild, instinctive cry of warning, for Winter was about to ride into the stream.

The resistance of the horse and the shout together made Winter pause. He looked across and recognized Gerard. In an instant he set his teeth and said to himself that he would cross or die in the attempt. For what was Gerard doing there? Was it not to prevent his making the effort, and then to report his failure to appear at Ardentale as cowardice? He knew nothing of the river; it seemed to him only a little swollen from recent rains, and he had no doubt that his horse could swim whatever part of it was not fordable. The horse knew better, but finally, yielding to the sharp pressure of the spur, let himself be forced into the water.

After that first instinctive cry, Gerard stood like a figure carved in stone. Was this what he had been led there for, to see his enemy die before his eyes? He knew that no living horse or man could swim Rocky River that day.

"I have warned him: it is his own fault," he said to himself. And then he stood grimly waiting.

It was a terrible sight to one who knew the certain end. The river spread far beyond its banks, and until he reached them the horse kept his feet and breasted its waters gal-

lantly, but as soon as he passed the proper boundary of the stream, he plunged into water beyond his depth, and was at once borne away by the resistless current. Winter retained both his seat and his presence of mind for a time, and strove to keep the animal's head toward the other bank. But it was soon apparent, even to him, that the struggle was hopeless. The nearer they approached the middle of the stream, the more fierce the power of the current grew, until presently, caught in a whirling eddy, Winter lost his seat and the horse was rapidly carried down stream, leaving the man struggling in the overpowering waters.

At this sight Gerard's heart leaped up like a wild thing. Had it come, then? And what was he if he could stand by coolly and look on at the death struggle? Would he ever be able to meet Isabel's eyes again? Nay, more—far more—could he ever again turn with a clear conscience to God? These thoughts were like lightning, and so were his actions. He flew to a place where under the partly submerged willows he knew that a canoe was fastened. He waded to it, found it half filled with water, but there was no time to bale it out, sprang in, seized the oar and pushed out into the stream.

He was risking his own life, he knew right well, but nothing else was possible in this supreme moment. Indeed, it flashed across his mind, even then, how he had told Isabel that his life was hers if she had any use for it. The hour of use had come, and the life should be freely given if it might save her from heartbreak.

But would he ever reach that struggling swimmer? As he had anticipated, the current seized his boat as if it had been a leaf and whirled it down the stream. What was the strength of his single arm opposed to this overwhelming rush of water? He could make no headway against it, he could only with coolness and skill direct his course somewhat, so that he might be brought near Winter. He saw him and shouted encouragement to him as he drew near. The boat was now almost beyond his power of control, and it was a mere chance whether or not he could save him. But the same whirling eddy which had caught the horse, caught him and carried him near the now almost exhausted man. He uttered another shout, and rising, held out the oar. "Take hold!" he cried.

The next moment—whether by too much energy on Winter's part in grasping that timely succor, or too much overbalancing on his own part, it was impossible to say—he found himself in the stream. Winter seized the end of the canoe as it whirled by, but Gerard was torn away by the fierce current.

"Hold on and you may be saved!" he cried to the other. But for himself he felt that he was lost.

It was even so. Winter kept his head above water by means of the canoe to which he clung, and was rescued a mile or so down the river, but Gerard was carried by the swift current to his death. When they found him and bore him home late the next day, his pale face was so serene that Isabel said that it was as if he wished her to know that he had been faithful to his word and had not grudged even the sacrifice of his life to save her happiness.

THE FLOWER GARDEN.

By E. C. VICK.

[MR. VICK WILL BE PLEASED TO ANSWER IN THIS DEPARTMENT ALL SPECIAL INQUIRIES CONCERNING FLOWER CULTURE. LETTERS TO HIM MAY BE SENT IN CARE OF THE EDITOR OF THE DELINEATOR.]

Any plant not noticeable for the beauty of its flower or foliage, nor useful as an article of medicine or food, is commonly called a weed. The old definition is: "A weed is a plant out of place." It seems strange to the traveller from the East to see growing in the gardens in California our common dandelion, there very popular and generally cultivated. While its large, bright-yellow flowers are really attractive, we, who battle for the possession of our lawns with this determined little pest, fail to see any beauty whatsoever in the plant or its blossoms. The dandelion is not a native of America; it was introduced from Europe, but has become thoroughly naturalized. The plant is valuable in a variety of ways. The root has powerful medicinal properties as an aperient and tonic, especially in liver complaints; it is also a diuretic. Though the fact is not generally known, the dandelion is grown by market gardeners near all

large cities, where its leaves are used as a salad. They are also in very general use as early Spring "greens." In Europe the leaves are fed to silk-worms when mulberry leaves cannot be obtained, while the root is used in the same manner as chicory. The dandelion was one of the plants selected by Linnæus for his zöonal clock; its flowers regularly open between five and six o'clock in the morning and close in the evening between eight and nine.

Last season *helopsis* was advertised as a novelty and strongly recommended by some florists. The plant is hardy and grows in the middle Atlantic States from three to five feet high, although the florists' descriptions say "from two to three feet," with a spread of three to four feet. It blooms perpetually, having flowers about two inches in diameter of a rich golden-yellow. The flowers are very useful for cutting, as the stems are

long, and they will retain their freshness for a week or two if kept in water. No doubt thousands of people have bought this plant when they might have dug up roots of it without number in almost any uncultivated field.

A most beautiful plant which grows wild in the salt-water meadows around New York is to be put upon the market the coming season as a "novelty," and thousands who have daily passed these attractive plants without deigning to notice them will readily purchase specimens for their gardens. With some people nothing is beautiful unless expensive or rare.

The *cyperus alternifolius* is an interesting plant. It adapts itself to many different circumstances. It is useful as a decorative plant, alone or with palms, as well as for the aquarium in pots. I find that by carefully washing all the soil from the roots and placing it, roots and all, in the aquarium the plant will thrive, the roots being quite as ornamental as the foliage. The plant grown in this way is both interesting and curious.

Rhynchospermum jasmínoides is a free-flowering, greenhouse climber. It succeeds well in the living room, and its delicate, waxy-white flowers scented up the whole house with their wonderfully exquisite fragrance. I found it advertised in only one or two florists' catalogues last season. The plant seems to be little known, but if it received a share of the praise given in the catalogues to some inferior plants, it would be in far greater demand, and when acquainted with it very few would be willing to part with this "fumery plant," as a four-year-old observer of its characteristics has called it.

To the immense genus of *solanum*, consisting of some nine hundred species, belongs our common potato. The plants of probably no other genus cover a greater range of uses and have such immense commercial value. *Solanum indigoferum* is cultivated in Brazil for indigo dye; the fruit of *solanum saponaceum* is used in Peru to whiten linen in place of soap; *solanum marginatum* is used in Abyssinia for tanning leather; the fruit of other varieties is used in Peru and the Canary Isles by ladies for tinting their cheeks. Many of the *solanums* are useful for sub-tropical effects in decoration, holding their bright and attractive fruit for a long time. The climbing *solanums* are rapid growers and very free and constant bloomers. They can be grown in bush form by nipping the buds so as to keep them back. A globe formed of wire and placed over the pot makes a showy and convenient way of training them. *Solanum seaforthianum* bears bright lilac-blue flowers in clusters similar to the wisteria, followed by a dark-red fruit. *Solanum jasmínoides grandiflora* bears white, star-shaped flowers in clusters. *Solanum wendlandi* has large lilac-blue flowers produced in clusters. *Solanum capsicastrum* has white flowers followed by bright-scarlet fruit about the size of a hazel-nut. The plant is about a foot high and very ornamental when in fruit. *Solanum marginatum* has a white flower with a small purple center followed by bright-yellow oblong fruit. The plant grows to be about two feet high. *Solanum pseudocapsicastrum*, known as Jerusalem cherry, resembles *solanum capsicastrum*, but is a more vigorous and strong-growing plant. These two varieties may be grown from seed.

Do not litter up your lawn by covering it with manure. It makes the place look like a barn-yard and does little good, as the ground is usually frozen as solid as a rock before the lawn is dressed and the fertilizing properties are washed out of the manure and drained off the hard ground before the soil can receive any benefit; besides, few lawns require any fertilizer. Allow what leaves fall upon the lawn to remain there, and this will be all the protection required. If a lawn is well watered and closely cut, allowing the cuttings to remain on the grass, the result will be a beautiful carpet of soft, thick, green grass.

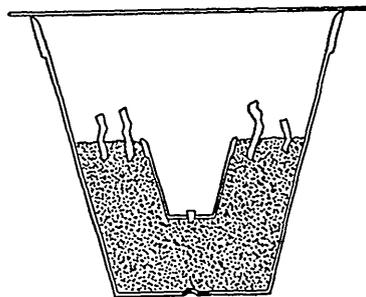
Though the fact is known to few, the *dicentra spectabilis*, or "bleeding heart," is a superb house plant. It is too late this season, as the ground in the North will probably be frozen solid by the time this article reaches its readers, but next year take from the garden a plant of this species, or purchase one of your florist, pot it and plunge the pot in the garden up to its rim, allowing it to remain there until the first of November, when it should be brought into the house, where it will flower in the

early Spring. Plenty of water should be given it and occasional doses of liquid manure are beneficial. It is preferable to have fresh plants every year, returning to the open ground those which have flowered in the house, but do not set plants which have been growing in the house out of doors until after all frosts. The plant is increased by dividing its roots, which should be done as early as possible in the Spring.

Children everywhere—except in the South, where it is common—will be interested in watching the growth of the peanut, *arachis hypogaea*. The nuts can be purchased in every city and almost every town before they have been roasted. Roasting, of course, destroys their germinating power. Take about equal parts of garden loam and sand and mix thoroughly, plant the nuts in pots of this prepared soil and keep the pots where the temperature is between 70 and 80 degrees. When the plants are of sufficient size each one should be placed in a pot by itself. After the plant has finished flowering, the pods lengthen and the pedicels or flower stalks force them into the earth, where the peanuts ripen.

Correspondents from several States inquire about "tree" or "standard" roses. Thousands of these roses are sold every year, largely to people located in a climate unsuitable to them. I have seen hundreds of them set out, but have never known a single plant to thrive and really do well. These roses are expensive without being graceful, natural or beautiful. In buying roses be careful to buy those on their own roots—that is, those raised from cuttings, as they are the hardiest, most vigorous and generally satisfactory. The "crimson Rambler" is one of the most profuse-blooming, rapid-climbing of *polyantha* roses. The plants are literally covered with rich crimson flowers. As a companion plant we now have the "yellow Rambler," similar in every particular to the "crimson Rambler," excepting the color of the flowers, which are of a brilliant yellow. Late in the Spring of 1897, or in the early Autumn of the same year, will be offered a "white Rambler," now being propagated by a leading florist. The three colors grown together will produce a very striking effect.

A Maryland subscriber wishes to know how to root the leaves of the *rex begonia*. The leaf of *rex begonia* may be cut into small pieces and then set upright in sand. Select leaves that are in full vigor, not too young nor yet too old. Each part of the leaf will produce roots, buds and then new leaves. Set the cuttings in the sand one-half of their entire length—the length of the cuttings should be from two to four inches. Keep the cuttings in a light place, but shaded from the sun. The soil must be kept continually moist, and to do so a good way is to use two common unglazed pots, one inside the other, as shown in our illustration. There should be sufficient space between the two pots to hold the sand. The hole in the bottom of the smaller pot should be stopped with a cork and the pot kept filled with water. The outside pot should be about half filled with sand and covered with a pane of glass laid flat on its top, insuring the close, moist atmosphere in which plants root best. Cuttings may be made with this same apparatus of *ageratum*, *geranium*, *lantana*, *fuchsia* and other plants that are readily propagated from green cuttings. There is danger that the air may become too moist, so watch should be kept and the glass tilted up to allow the escape of superfluous moisture. The sand should be kept at a temperature of about 75 degrees. Besides *begonias*, *gloxinias*, *gesnerias* and *echeverias* may be propagated by leaf cuttings.



OUR WINTER HOLIDAY SOUVENIR FOR 1896-'97.—Of incalculable assistance to ladies preparing Christmas Gifts is this attractive eighty-page pamphlet in a handsomely illuminated cover. It illustrates a great variety of articles suitable for holiday presents which may be easily and inexpensively made at home from our patterns. It also contains a charming assortment of reading matter, much of it specially relating to the

holiday season, menus and suggestions for the Christmas dinner, original short stories, poems, pieces for recitation, conundrums, formulas for the making of extracts and beverages, antidotes for poisons, a calendar for 1897, etc.; and hundreds of bits of interesting and useful information on all subjects. If the agent to whom you apply should not have any of the Souvenirs in stock, he will be pleased to order one for you.

THE ART OF KNITTING.—No. 65.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
 p.—Purl, or as it is often called, seam.
 pl.—Plain knitting.
 n.—Narrow.
 k 2 to.—Knit 2 together. Same as n.
 th o or o.—Throw the thread over the needle.
 Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
 To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
 sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
 To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
 Row.—Knitting once across the work when but two needles are used.
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
 Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. As an example: * K 2, p 1, th o, and repeat twice more * 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 more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED HOLDER.

FIGURE No. 1.—This holder is made of two shades of corn-yellow zephyr and is knitted on steel needles.
 Cast on 50 stitches with the lightest shade, then k 1, and p 1 back

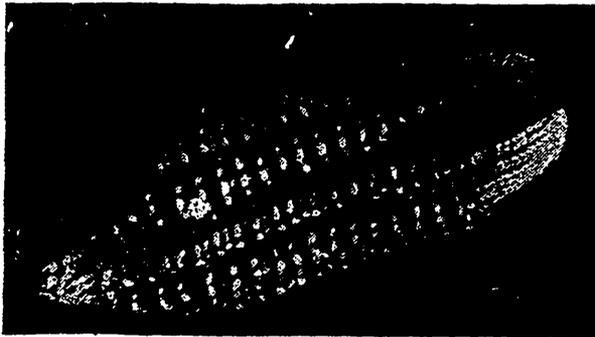


FIGURE NO. 1.—KNITTED HOLDER.

and forth until there are 13 rows; then join the dark zephyr, k 5, join on the light, k 5, carry the dark along the back of the work, and k 5 with the light; then carry the light along and repeat until there are 10 kernels or until the stitches are all worked up. Be careful to always carry the wool along on the same side.

Next row.—As the light shade was the last one used, start back with the dark and k 5; then k 5 with the light, and repeat until there are 17 ridges; then join on the light and k 1 and p 1 until there are 4 rows; then, 4 more rows, narrowing in each row until there are only 7 sts. Bind off. Gather up each end, and sew the two edges of the light portion together; finish the end having 13 plain rows with a green bow having 5 ends which are caught down as shown in the picture.

KNITTED ORANGE.

FIGURE No. 2.—Fine orange-colored Saxony and four fine needles are used for making this pretty little ornament or ball.

Cast 48 stitches on each of three needles, k 1, and p 1 for 40 rounds; then bind off, gather up each end and stuff the orange with cotton and fasten securely. Sew a full bunch of loops of narrow green ribbon with a piece of cord formed in a loop to the top (either end).

HAIR-PIN RECEIVER.

FIGURE No. 3.—The foundation of this receiver is a cardboard box about four inches long, two and three-quarters wide, and two inches high. It is covered at the sides and ends with pale-blue satin ribbon, and the box is then filled with curled hair and

overlaid at the top with a piece of scrim. Insertion and edging made of knitting silk are then arranged over the sides and top and about the bottom according to the illustration, and at each corner is sewed a full bow made of picot-edged baby ribbon of a color to match that which covers the box.

Écru cotton or linen thread proves very effective when made into the lace and insertion as in this instance.

To Make the Insertion.—Cast on 18 stitches.

First row.—Sl 1, k 1, o twice, p 2 to., k 4; o and n three times, o twice; p 2 to., k 2.

Second, Fourth, Sixth and Eighth rows.—Sl 1, k 1, o twice, p 2 to., k 10, o twice, p 2 to., k 2.

Third row.—Sl 1, k 1, o twice, p 2 to., k 3; o and n three times; k 1, o twice, p 2 to., k 2.

Fifth row.—Sl, k 1, o twice, p 2 to., k 2; o and n three times; k 2, o twice, p 2 to., k 2.

Seventh row.—Sl 1, k 1, o twice, p 2 to., k 1; o and n 3 times; k 3, o twice, p 2 to., k 2. Repeat from 1st row.

For the Edging.—Cast on 9 stitches.

First row.—O, n crossed, p 1, k 2, o, n, o, k 2.

Second row.—Sl 1, k 6, o twice, p 2 to., k 1.

Third row.—O, n crossed, p 1, k 3, o, n, o, k 2.

Fourth row.—Sl 1, k 7, o twice, p 2 to., k 1.

Fifth row.—O, n crossed, p 1, k 4, o, n, o, k 2.

Sixth row.—Sl 1, k 8, o twice, p 2 to., k 1.

Seventh row.—O, n crossed, p 1, k 5, o, n, o, k 2.

Eighth row.—Sl 1, k 9, o twice, p 2 to., k 1.

Ninth and Eleventh rows.—O, n crossed, p 1, k 10.

Tenth row.—Sl 1, k 1; o and n twice; k 4, o twice, p 2 to., k 1.

Twelfth row.—Sl 1, n; o and n twice; k 3, o twice, p 2 to., k 1.

Thirteenth row.—O, n crossed, p 1, k 9.

Fourteenth row.—Sl 1, n; o and n twice; k 2, o twice, p 2 to., k 1.

Fifteenth row.—O, n crossed, p 1, k 8.

Sixteenth row.—Sl 1, n; o and n twice; k 1, o twice, p 2 to., k 1.

Seventeenth row.—O, n crossed, p 1, k 7.

Eighteenth row.—Sl 1, n, k 4, o twice, p 2 to., k 1. Repeat.



FIGURE NO. 2.—KNITTED ORANGE.



FIGURE NO. 3.—HAIR-PIN RECEIVER.

TATTING.—No. 49.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed whenever a * is seen.

HANDKERCHIEF CORNER IN TATTING.

FIGURE No. 1.—Linen lawn is used for the center of this pretty handkerchief. The tatted corner is made as follows:

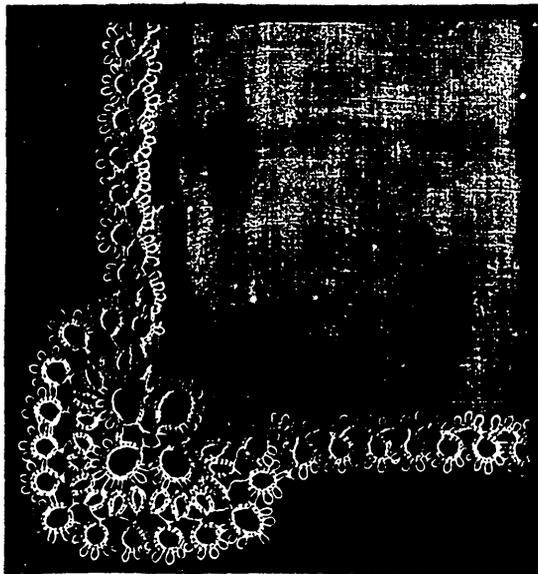


FIGURE No. 1.—HANDKERCHIEF CORNER IN TATTING.

The four rings in the center are joined by their first and last picots respectively, and in joining the thread is pulled through the picots so that the rings will be slightly apart.

First ring.—4 d. s., 10 p. separated by 2 d. s., 4 d. s., draw up and fasten firmly.

Second ring.—* 4 d. s., join to last p. of first ring, 2 d. s., 9 p. separated by 2 d. s., 4 d. s. Repeat from * for two more rings. Bring the thread up between the first and last rings, and fasten in the first picot; leave an eighth of an inch of thread, then

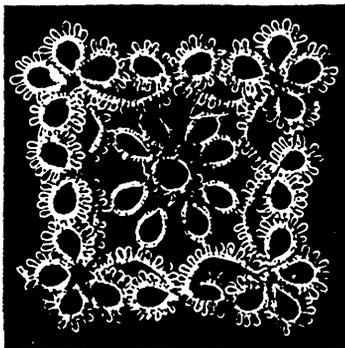


FIGURE No. 2.—TATTED SQUARE.

7 p. separated by 2 d. s., 3 d. s. Turn work, 6 d. s., join to next p., 6 d. s. Turn work, 3 d. s., 6 p. separated by 2 d. s., 3 d. s. Turn work, 6 d. s. join to next p., 6 d. s. Turn work, 3 d. s., 6 p. separated by 2 d. s., 3 d. s. Turn work, 6 d. s., join to next p., 6 d. s. One fourth of the pattern is now complete. Repeat from * twice, leaving the fourth center ring free. Fasten to either side so as to fit the corner. Then make the narrow edging

as follows: Use two threads; with the shuttle thread make 3 d. s., 6 p. separated by 2 d. s., 3 d. s. Tie the two threads once close to this ring, then make a chain of 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s.; push the stitches close together, holding the work so that the picots will show on the outside. Drop one thread and repeat directions for the length of lace required. Join to the side p. of each ring as worked.

TATTED SQUARE.

FIGURE No. 2.—Form a ring of 2 d. s., 8 p. with 4 d. s. between each p., 2 d. s., draw. * As closely as possible begin another ring of 14 d. s., 1 p., 14 d. s., draw, pull through first p. of first ring, and repeat from * 7 times more. Break and tie.

For the Border.—Leave the shuttle fast to the spool, * make a ring of 2 d. s., 11 p. with 2 d. s. between each, 7 d. s., draw. As closely as possible, make another ring of 7 d. s., join in last p., 7 p. with 2 d. s. between each p., 7 d. s.; draw. The next ring is made like the last. For the 4th, make 7 d. s., join to the last one, 10 p. with 2 d. s. between each, 2 d. s., draw up. Make a chain of 10 p. with 2 d. s. between each, joining the 6th p. to the p. on one of the rings in the center. Make a ring of 2 d. s., 5 p. with 2 d. s. between each, join with 2 p. to 2 p. opposite on the last ring made, 5 p. with 2 d. s. between each, draw; make another of 2 d. s., 14 p. with 2 d. s. between each; then make a chain of 2 d. s., 10 p. with 2 d. s. between each, joining the 5th p. to the p. on the second ring of the center. Repeat from * 3 times more, break the thread and tie.

GREEK CROSS IN TATTING.

FIGURE No. 3.—Make 4 d. s., 12 p. with 5 d. s., between each, 1 d. s., draw, catch thread in last p. made; also catch in 1st p. made, close to p. * make 5 d. s., join to last p. of large ring, 2 d. s., 8 p. with 2 d. s. between each, 5 d. s., draw; leave short space, 5 d. s., join to last p. of last ring, 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., draw; close to last ring make 5 d. s., join to last p.

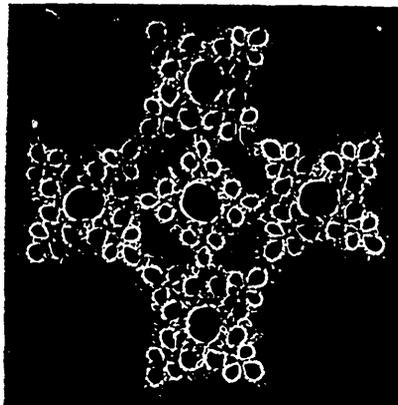


FIGURE No. 3.—GREEK CROSS IN TATTING.

of last ring, 2 d. s., 8 p. with 2 d. s., between each, 5 d. s., draw; close to last ring make 5 d. s., join to last p. of last ring, 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., draw; catch in space between 1st and 2nd rings, 5 d. s., join to last p. of last ring, 2 d. s., 7 p. with 2 d. s. between each; 2 d. s. join to the next p. of large ring, 5 d. s., draw; catch in 1st, 2nd, 4th and 5th picots, * repeat between the stars three times, joining as shown in picture, then repeat from beginning, only you join the squares as you work, point to point.

For the Center.—Make a large ring of 4 d. s., 12 p. with 5 d. s., between each, 1 d. s., draw, catch thread in last p. made, and in the 1st one; close to the last ring * make 4 d. s., join to last p. of large ring, 2 d. s., 6 p. with 2 d. s. between each, 4 d. s., draw; close to last ring, make 4 d. s., join to last p. of last ring, 2 d. s., 2 p. with 2 d. s. between, join to the square as shown in the illustration, 2 d. s., 3 p. with 2 d. s. between each, 4 d. s., draw; close to last ring make 4 d. s., join to last p. of last ring, 2 d. s., 5 p. with 2 d. s., between each, catch in 2nd p. of large ring, 4 d. s., draw; catch thread in 1st p. and in each of the next three picots and repeat between the stars 3 times.

CROCHETING.—No. 65.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	h. d. c.—Half-double crochet.
ch. st.—Chain stitch.	tr. c.—Treble crochet.
s. c.—Single crochet.	p.—Picot.
d. c.—Double crochet.	sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CROCHETED SLIPPER FOR SHOE-BUTTON CASE.

FIGURE No. 1.—This slipper is made of Kensington twine and stiffened into shape with very thick starch.

Begin at the toe and make a chain of 13 sts., and work s. c.



FIGURE NO. 1.—CROCHETED SLIPPER FOR SHOE-BUTTON CASE.

around it; around this piece work 1 d. c. in each of the first 6 s. c., 2 in the next, then one in each of the next 6 and 2 in the next one.

Next round.—Make 1 d. c. in each of 7 d. c. for the bottom of the foot, 2 in the next, 1 in each of the next 9, and 2 in the next.

Next round.—Make 1 d. c. in each of the next 9 d. c., 3 in the next, 1 in each of the next 9, and 2 in the next.

Next round.—One in each of the next 9, 3 in the next, 1 in each of the next 13, and 3 in the next.

Next round.—One in each of the next 12 d. c., 2 in the next, then * 1 in the next, skip 1, 1 ch., and repeat 6 times more from *, then 3 in the next one.

Next round.—One in each of 14 sts., 2 in the next one in each of the next 18 sts., and 2 in the next.

Next round.—Two in the next one, 1 in each of the next 14 sts., 3 in the next, 1 in the next, * 1 ch., skip 1, 1 in the next, skip 1 and repeat 11 times more from *.

Next round.—One in each of the next 18 sts., 2 in the next, 1 in each of the next 24 sts., and 3 in the next.

Next round.—One in each of the next 18 sts., 2 in the next, * 1 in the next, skip one, 1 ch., and repeat 13 times more from *, 2 in the next.

Next round.—Two in one, 1 in each d. c. and ch. in the round.

Next, work 4 rows on the bottom of foot, of d. c., narrowing 1 d. c. in each row; there will be 10, 9, 8 and 7 in the rows. Next, work 1 s. c. in each d. c. of last row; leave this for the present. Next, work 7 s. c. on the 7 d. c. in a line with the last 4 rows; work back and forth until there are 41 rows, working in the back part of the st. to form a rib. Now sew the 4 ribs along the lower edge on each side to the 4 rows of d. c.

Then make the heel thus: Make a chain of 3 stitches, then work around this until there are 4 rows, widening often enough to make the work lie perfectly flat; then work round and round for about 9 rows, widening once in each row to form a prettily shaped heel; sew this to the slipper. When the heel is completed there should be 34 stitches. Across the top make a scallop thus: * Make 3 d. c. with 1 ch. between each in one stitch, pulling the middle one out long, 3 ch., skip about 3 stitches, 1 s. c. in the next, and repeat from * around the slipper. Make a s. c. come in each corner. Stiffen well and shape over a small last. Line a piece of satin and sew to the slipper to form a bag-making a place for a drawing, string near the upper edge. Run baby ribbon through the holes in the instep of the slipper. Provide shoe buttons, linen thread and coarse needles for the bag.

BABY'S CROCHETED RATTLE.

FIGURE No. 2.—This pretty rattle is made of pink, blue and white Saxony and ornamented with gilt, silver and pink bells, and attached to a rubber ring. There are 6 rolls in all, 2 blue, 2 pink and 2 white.

To make a roll, begin with a ch. of 20 sts.; work one row of plain Afghan stitch.

Next row.—After the stitches are all picked up in working



FIGURE NO. 2.—BABY'S CROCHETED RATTLE.



FIGURE NO. 3.—LITTLE RED RIDING-HOOD, WITH DRESS, APRON, BASKET, HOOD AND CAPE.

back, proceed thus: Work 4 stitches in the regular way, then make a ch. of 3 stitches, then draw through one loop, then through

8 more and repeat 3 times more; this will give you 4 stitches between every chain. Work one plain row, then in the next row make the chains so that they will come between the chains in last row. Continue in this way until there are 17 rows, being careful to have the chains come at regular intervals in each row and always between the chains in the last row. Sew the strip together over-and-over, stuff with cotton and gather each end and draw up closely and securely. Fasten a bell on one end, the silver bells on the blue rolls, the gilt ones on the pink, and the pink bells on the white rolls. Make a long twisted cord of the different colors and fasten to the other end. Make the cords of different lengths and fasten to the rubber ring.

LITTLE RED RIDING-HOOD, WITH DRESS, APRON, BASKET, HOOD AND CAPE.

FIGURE No. 3.—This Red Riding-Hood set is made of red and white Saxony and the doll is about two inches and a half tall.

For the Dress.—Make a ch. of 35 sts. with the red, join and make 1 d. c. in each st. of ch., make 8 rows, making the d. c. in each row come between those in the last row; run a piece of

the Saxony through the top for drawing in around the neck.

For the Apron.—Use white. Make 7 ch., then work back and forth with d. c. until there are 4 rows. Fasten on in bib style.

For the Basket.—Use white and make a ch. of 7 sts.; join to form a ring and over it make 16 d. c., then make 1 more row over this. Make a ch. of 8 sts. and fasten to the opposite side for the handle.

For the Hood.—Use red. Make a ch. of 5 st., join, and over it make 18 d. c.; do not join the last to the first but make another row around this, put the hood on the doll's head and fasten to position by wool strings joined to the front corners.

For the Cape.—Use red. Make a ch. of 33 sts., and break the wool. This chain will form a draw-string for the cape. Fasten wool in 6th stitch from one end of the chain or draw-string, then over the chain make 23 d. c. for the first row.

Second and Third rows.—Widen once at the center of the back by making an extra d. c. In the next row widen three times, and then make two rows plain.

This completes the set, which may be made for larger or even smaller dolls, if desired, by simply increasing or decreasing the number of the stitches and rows.

WHAT WE TALK ABOUT.

By HELEN NORTON.

A certain writer of stories assures me that he gains many excellent hints for his conversations by listening to people as they talk on the streets, in the cars, in shops and at social functions. But a very slight experience in listening to these stray conversations must convince one either that the human race rarely thinks or that it seldom talks about that of which it is thinking.

Of what do we most frequently speak, at the breakfast-table, let us say? The weather, naturally. I am not of those who deride the weather as a subject of conversation. It is almost the only subject of really universal interest which is within the range of every man's comprehension. The out-of-door, every-day conditions, the heat and cold, the sunshine and the rain, are so singularly important in determining our plans for the day that we can hardly ignore them. The guest may not come if it rains; the drive across country is not possible if the heat be intense; the delicate child is to be cared for at home if cold rages without—and so on. Give us the weather to talk about, then, but not too much of it.

Concerning the second prominent topic of home and general conversation, viz., the state of one's health, nothing so agreeable can be said. Many of us feel about this matter as did the Irishman who, on meeting his employer after a long absence, said, "And how is your health, sorr? Not that I'm caring, but just to open the conversation." There are hundreds of men and women, particularly the latter, who find material for the conversation of an entire call in the various physical states or diseases of themselves and their families. And it is of the lack of health—the disease, not the good health—that most of them talk. They have a large vocabulary of set phrases concerning the disordered physical conditions of the human system, and with a "sluggish" liver, a "weak" heart or an offending stomach as a basis, they can weave you a conversation as minute as it is valueless. Perhaps you have just finished reading a charming book, or have seen a fine painting; or, your friend may have, as you suppose, a store of recollections of a recent foreign tour which you long to hear. But at the simple, conventional inquiry, "How are you?" the floodgates are opened and out pours a long, closely-detailed account of Katharine's cold or Johnnie's fever, and the time slips away in listening to stories of pills and potions and night watches, when you are longing to hear about Venice and Rome, Switzerland and Holland.

It is a little difficult to explain the popular interest in the description of disease, unless we suppose that self-love is at the bottom of it all. The invalid just recovering from fever, the man who has passed through the to-him unusual experience of a broken leg, each has been for weeks, perhaps, a center of attention and sympathy. It is quite natural, then, that he should have come to enjoy a rehearsal of the details of the accident or the prolonged illness, with full particulars concerning remedies,

nurses and the grave, prophetic remarks of attending physicians.

But what of the effect on the auditor who mentally follows this long description? One may readily believe, from his own personal experience, that a large majority of us are rude enough to send our thoughts wandering away to something more agreeable when a conversation becomes particularly one-sided and tedious, keeping a thought-picket on duty to call our wits home just in season to come in with a courteous remark at the close of the monologue.

Many a breakfast-table goes under a cloud when the family invalid or the habitual observer of diseases appears, and some member of the family feels impelled by courtesy to listen while he recounts the sleepless hours of the night and all the pains and aches they have brought him.

Shut out the cloud and let the invalid forego his usual morning dissertation, which benefits no one, himself least of all. If you must inquire concerning his health, take him quietly alone, when he is not tempted by the presence of an audience to construct a gruesome tale of particulars. Better sacrifice the morbid pleasure of one than sully the atmosphere of the morning meal, which should be kept bright and joyous.

In spite of all that has been said and written against the practice, thousands of parents discuss the virtues and the follies of children in the presence of the children themselves. Who has not seen gratified vanity shine out in the face of the small boy when the narration of his latest mischievous prank is being enjoyed by a rival? "Tell it all over again, mama," said one little fellow; "I like to hear you talk about me."

"Pretty as a picture," said an unwise visitor, concerning a little girl, who was, indeed, remarkably beautiful. And the little girl was not to be blamed because she grew up adoring her own loveliness and became an object of ridicule on account of her vanity.

There is so much that is entertaining, helpful, noble and inspiring to talk about in these days! What a pity that we so often neglect chances to add something to our friends' mental growth and general happiness by telling of the choicest thing we know—the inspiring thought, the heroic act, the uplifting sentiments which have come to our notice, instead of the stray bits of personal gossip which benefit no one!

In George Eliot's *Silas Marner* you doubtless remember Mrs. Winthrop who liked to "pasture her mind on serious things" and to deal them out in conversation to her friends. The "pasturage" which the average human being prefers is not, I am convinced, half so uninviting as one would suppose from the average conversation.

We have so long been accustomed to regard the conventionalities of society in our conversation that we shrink from telling our own thoughts, from speaking of that in which we are genuinely, heartily interested, instead of that which touches only our surface feeling.

CHRISTMAS ON THE SLY.

By LUCIA M. ROBBINS.



UT of doors the wind blew sharply, swirling brown leaves up from the Winter blanket of the violets and dashing showers of red petals from the sturdy japonicas, but within the nursery the satisfying warmth of a huge pine-knot fire prevailed. The glow flashed cheerily across the room, resting as if lovingly upon several childish

faces. These faces should have been happy with Christmas anticipations, but, as it was, the tears seemed near to bubbling over.

"Just won't be no Christmas 'tall!" rebelliously declared Dorothy, the eldest, from the depth of an old-time, hide-bottomed rocker.

"No, 'twont," echoed Anne, next in age and revolt: "don't seem like mama can 'member she ever wuz a chile—telling' us we needn't expect Santa Claus nor a Christmas tree, nor a fruit cake, nor nothing, 'count of hard times! Wuz there any hard times when mama wuz little, mammy?" questioned the child with a sobbing hitch in her voice.

"Hush, chile!" answered mammy, looking up reprovngly from her darning. "In dem days 'twuz diffant. Nobody niver heerd tell er no hard times, leas'tways not on we-all's plantation. Dey want no end to money, seem like, and old Mars-ter he had niggers thicker'nberries in the jewberry patch and, whoo-ee, ef dey want gwines-on dar to de Emerald Place, enduring of de Chrismus!" Mammy's mellow voice

took on a certain unctuousness fitting the subject, whereat Dorothy, Anne, Rob and the two little negroes squatting by the fire pricked up their ears expectantly. "Dey wuz hawgs kilt and dey wuz cakes baked; dey wuz geeses, tuckeys, ducks and chickens cooked, and you can jes' put yo' penance un hit, dey wuz vittles pun top er vittles of all kind. Hit hatter be jes dat way, eaze de kin-folks done come dar from all round about, en de baid's fer dem and dey niggers wuz dat thick you gotter look out you don't bodaciously fall over em of a night." Mammy chuckled at the remembrance until her big brass-rimmed "speeks" fell off of her flat black nose, then she went on: "And de eating and de drinking and de dancing up to de big house and yit mo' down to de quarter lasted clean twell de back log done burnt thoo long in the New Year. But now," said she, breaking off sadly, "niggers done sot free, money done gone, and us gotter be moughty thankful ef Mars Jeems kin make out to pay de intrus on de moggige of dis place, let alone studyin' 'bout buyin' Chrismus. You got dat straight!" Silence ensued until all of a sudden, black Sally, who had been as doleful as anybody over the prospect, cried, "Lawd-ee, chillen, I tell you whut less do—"

"Huh!" interrupted the other little darky, Susan. "I be boum' yo tongue gwine wag; ef dey any argument fotch up, you kin pen on Sally's mouf, you kin dat," said she, addressing the crowd at large.

"Oh, shet up nigger!" retorted Sally in fine scorn. "Um talking to de white chillen; I aint foolin' long de kinky head kin."

"Well, what is it, Sally?" asked Dorothy, still in the dumps. "Chillen," said Sally, rolling her white eyes impressively, "us kin have Christmas on de sly."

"Oh, yes," cried Anne excitedly, "Mama and papa have been s'prising us so good ev'y year, we must s'prise them with a real, sury-nough Christmas when they aint spectin' any 'tall." "To be sure, we can," said Dorothy, brightening and entering into the scheme with right good will. "I know just lots of nice things we can make ourselves for presents."

"Nigger," whispered Susan, as she punched Sally approvingly in the ribs, "you sho got sense in dat ar cocoanut of yourn!" Sally giggled delightedly when Dorothy agreed to this complimentary statement, and went on to say: "I was too mad to think about fixing Christmas all by ourselves. It will be real fun, too."

"Yes, and mammy shall help, too," chimed in Anne, skipping off to throw her arms around the neck of that personage, greatly to the disarrangement of a primly set-shoulder shawl; "but mind, mammy, don't you breathe of it to a single soul!"

Mammy pledged herself to secrecy, and presently her turbaned head was bobbing sagely above golden curls and kinky locks in deep discussion concerning gifts to be evolved, goodies to be concocted, a Christmas tree to be smuggled in and sundry other important matters pertaining to this delightful Christmas on the sly.

Master Rob said not a word, but he privately resolved to make his gift one well worthy of acceptance



"MAMMY SHALL HELP."

after a plan all his own about which the girls must know nothing. He was only nine, a dreamy-eyed lad with a tousled yellow head full of the strange fancies he had spelled out of books of adventure. During long Summer days, when Dorothy and Anne with their inseparables, Sally and Susan, were breaking goats to harness, wading the creek, building dams down in the gully or risking life and limb up in the pine tops like the stout tumboys the were, Rob would be found curled up in a chair out in the vine-hung library poring over *Treasure Island*, *The Gold Bug*, *Pirates' Cove*, or some such tales of buried booty, until he had fully decided to become some day a treasure secker himself.



Rob.

"I'm sure there's treasure buried on this plantation," mused he at the window, while Mammy and the girls were chattering away beside the fire. "Unker Crazy Tom always mumbles something like, 'Ole marster say dee money down dar to Injun Bend,' whenever I ask him why papa isn't rich like Grandpa was." ("Unker" Crazy Tom stood as the plantation oracle in his infrequent intervals of sanity, and never swerved in his faith concerning a return of prosperity.) "I just b'lieve he means something is buried on Indian Bend," thought Rob. "Anyhow, I am going to dig and maybe I'll find a pot of gold for mama's and papa's Christmas present."

As the happy season drew near the flurry of mysterious preparation kept the girls quite joyous and busy, but Master Rob moped under the heaviness of disappointment.

"I can't imagine what ails you Rob," said Dorothy, one mild rainy day when the small company of children had retired to the security of the garret. "Seems like you are still grieving because poor mama said we were not to have any Christmas tree this year.

"Oh, but we are, you know!" interrupted Anne eagerly, looking up from the book-mark she was working in red silk ravellings.

"Yas, sah," echoed Sally, with an admiring smooth to her sofa pillow, contrived from the odds and ends in mammy's

scrap-bag. "Us done pick hit out down dar in de sheep parster, turr side de smoke house es you go todes Bullard's Station." Sally was nothing if not explicit.

"En, sah," said Susan, "hit's jes nachelly plum-full er red berries. Me en Sally done laid off how us gwine whack hit down Christmas Eve same like Unker Bowleg Bill cut wood ev'y day—*hunc, blip, hunc, blap!*" and Susan, raising an imaginary ax, made believe to cut wood in such splendid mimicry of the old darkey's rheumatic action and peculiar explosions of breath that everybody laughed.

"Oh," cried Anne, "that's just the way Br'er Bear cut down the tree to catch Br'er Rabbit—tell us about it, Susan!"

Nothing loath, Susan folded away a gay scarf in course of

evolution from one of Dorothy's old dresses, explaining, "I nuver could 'vide up my mind rale ekel betwigs two things at onct"—a confession wiser lips might utter with equal truth. Susan then settled herself comfortably in the split-bottomed chair, scratched her head reminiscently and began: "Wull, hit uz dis way: Br'er Rabbit he allus tendin' to turr folks' bisness, and visitin' turr folks' gyardens thout no imitation, twel! he come to find hissef mixed up wid Br'er Bar and Br'er Buzzard at de same time. Fust he seed de little buzzards settin' dar in Mis' Buzzard's nes, des ez white ez cotton, and he up and spread de noration dey wuz dem chillen of Sis Goose's whut 'speared from home dat night Br'er Fox wint sur'nadin'. Cose dat riz Br'er Buzzard's nes, des ez white ez cotton, and he up on Ole Man Bar's tater patch, and he sot a watch fer Br'er Rabbit. Fust and last de news wuz Br'er Buzzard and Br'er Bar done run him down and Br'er Rabbit fotch up wid hisself in a holler tree, wid Br'er Buzzard mindin' de top holler and Br'er Bar holdin' de fote down to de bottom holler. Brer Rabbit he inside, mighty skeered yit he aint say nothin'. Br'er Buzzard he watch, and Ole Man Bar he watch, yit do'n nobody say nothin'. Den Br'er Buzzard say, 'Br'er Bar, git yo' ax!'

and Br'er Bar he low, he does, 'Br'er Buzzard, hit's right here.' Den Br'er Buzzard up en say,

'Br'er Bar, whack 'm high on whack 'm low,
Den I'll ketch him—so.'

And Br'er Buzzard chomp his bill like he workin' sheep shears, and laff fit to kill hisself. Br'er Bar he laff en he say 'Dat so, dat so.' Den he jeck up his gallus en spit on his hands en commence '*hunc, blip, hunc, blap!*' en sho 's you bawn dem chips flew. Wid dat Brer Rabbit upen holler 'Mr. Bar, please, sah, don't cut on dis side, caze my footses done cotch in a crack en I feared dey gwine git squshed.' Br'er Rabbit monstus cunnin'. He knowed Br'er Bar gwine cut zackly whar he ax him not to cut, en mo'over Br'er Buzzard gwine blieve he cotch so bad taint no use to watch de top holler. Sho nuff, hit uz des like he 'lowed, en time de tree fell, 'ker-rash ouw!' Br'er Rabbit lipt out de top holler en fair split de wind fer de briar patch. De minit Br'er Buzzard seed him he put out atter him. En he like to cotch him, sho's you bawn he did, caze time Br'er Rabbit shot under de bresh, Br'er Buzzard swoop down en chomp off his tail. Dat how come rabbits aint got no tails worth talking bout to dis day."

"That certainly was funny," laughed Anne, who never tired of Susan's quaint stories. "Why don't you laugh, too, Rob?" said she, turning to the silent boy. He made her no answer, but observing the blue sky again, he slipped away and presently the girls could see him walking towards the woods with a spade over his shoulder.

"Rob's getting so queer," commented Anne, beginning her cat-stitching again.

Dorothy turned a difficult corner in the lamp-mat she was crocheting from the threads of a discarded tidy before she answered: "Well, we needn't depend on him, it seems."

"I tell you whut," volunteered Sally, "Rob aint humpin' hissef bout nothin' up to de house, but he sho doin a sight of diggin' some'rs."

"How you fine dat out?" asked Susan, again pausing in her

scarf-making. "You reglar ole Mis' Know-all." "Aint I done heered mammy growlin' bout de mud on his clothes time en agin, en she low taint no top dirt nuther, but reglar down-in-de-yearth stuff she gatter clean ofen his shoes patty nigh ev'y night."

"Well, boys aint much count anyhow round a Christmas tree 'cept to light candles, and I reckon we can 'pend on Rob for that," pronounced Anne conclusively.

It seemed that Anne spoke prophetically, for on Christmas Eve, when the children stole into the wing-room to make ready, poor Rob came giftless, save for a bag of queer stones which he tendered Dorothy. Said he, "Sister, I was sure each day that I would dig up treasure down in Indian Bend. Even to-day I hurried off there instead of helping to cut the tree, but these stones are all I could find. Maybe they'll look nice about the tree trunk."

"Yes, dear, they will," said Dorothy kindly, seeing Rob's eyes fill with tears. The others refrained from reproach; besides various matters demanded their attention. A great fire had to be built on the shining brass fire dogs; the holly and mistletoe were to be hung, wreaths set at the windows and, above all, the wonderful tree must be placed and garnished.



DECORATING THE TREE.

Oh, such jolly confusion reigned as the tree budded out in strings of red hawberries and marvelous brown paper fruit, such stumbings in the happy haste to set or reset some particular package, such bursts of merry laughter, such sibilant warnings from mammy, who acted as general manager and doorkeeper!

At last, when each tiny wax taper twinkled forth its welcome and the pine knots in the cavernous chimney flung out the most inviting glow, father and mother were summoned amid a great chorus of "Merry Christmas!" Sweet is success after toil, so may be that is why the Christmas on the sly seemed the merriest of many to the children as they excitedly loosened and bestowed the gifts labored over in secret. Simple enough were they—match-safes and card baskets treated to decorations of colored rice or mustard seed, corn-cob dollies, rustic frames, book-marks and so forth, each and all revelations of ingenuity and loving work by little hands.

"And which is your share, Rob?" said the father cheerily, thinking the boy's had been overlooked. Rob flushed painfully, and tender-hearted Dorothy spoke up quickly: "Oh, papa, Rob helped with the candles and fixing the tree, and er—er—everything"—even Dorothy's kind intentions seemed at a loss to bridge the chasm of Rob's deficit: nevertheless she went bravely on—"and, papa, just see what a fine mound of queer stones he has built around the tree!" She stooped and handed her father one of the lumps, then stopped astonished at



the change in his face. The tense anxiety there made lines of positive pain.

"Tell me, boy," cried he hoarsely, "did you get this on my land?"

"Why, yes, father," answered Rob, frightened at the tone, "I didn't mean any harm."

"Harm? Child, child, you have saved all from harm! This is coal of the best kind and means money for us in plenty."

The joy of this news gave a happier ring to the Christmas merriment, which, it appeared, did not after all depend entirely upon the children's tree. First, in some unaccountable way about which mammy knew more than she chose to tell, Santa Claus changed his mind and came to leave a pretty gift for each child, then in the early Christmas dawn there was a famous

egg-nogging for everybody out on the back porch as in old times, with plenty of good will and hearty wishing all round, and what with wild turkey and swamp-gooseberry sauce, roast shoat and baked apples, syllabub, fruit cake and other delicacies of mammy's devising, the Christmas dinner left naught to be desired.

The after prosperity which followed the development of Rob's gift brought the family many a finer festival, yet none richer-graced in the true spirit of giving, and to this day the children hold tender recollections of their Christmas on the sly.

DESCRIPTION OF TOBOGGANING STYLES SHOWN ON OPPOSITE PAGE.

FIGURE D91.—MISSES' TOBOGGANING TOILETTE.

FIGURE D91.—This consists of a Misses' coat, skirt, hood and leggings. The coat pattern, which is No. 8777 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years old, and is shown again on page 746. The skirt pattern, which is No. 8733 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old. The hood pattern, which is No. 1033 and costs 5d. or 10 cents, is in eight sizes from two to sixteen years old. The legging pattern, which is No. 7422 and costs 5d. or 10 cents, is in seven sizes, from four to sixteen years of age.

The coat is here shown made of rough coating, with plaid wool goods for the hood lining and Astrakhan for the cuffs and for ornamenting the front. The double-breasted coat is in three-quarter length and has a removable hood and a protective collar that rises high about the neck and is fastened in front with a pointed strap. The fronts are loose and the adjustment at the sides and back is close, the parts rippling below the waist. The sleeves are of comfortable but not extravagant size.

The five-gored skirt is of fashionable length and shape; it is made of serge and is decorated with two bands of Astrakhan.

The velvet hood is trimmed with Astrakhan bands and a ribbon bow, and the leggings are of heavy cloth.

The toilette is admirable because of its utility and yet there is no sacrifice of grace in the shaping or adjustment. Dark, rich shades of wool coating will usually be chosen for the coat.

FIGURE D92.—LADIES' TOBOGGANING TOILETTE.

FIGURE D92.—This consists of a Ladies' coat, skirt and hood. The coat pattern, which is No. 8769 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 723. The skirt pattern, which is No. 8672 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure. The hood, which is No. 2396 and costs 7d. or 15 cents, is in one size only.

Rough coating is pictured in the coat and rough checked chevot in the skirt of this toilette, with fur cuffs and bands of the same for decoration. The loose fronts of the three-quarter length coat are closed to the throat in regular double-breasted style and the sides and back fit snugly, rippling stylishly below the waist. The removable hood is a practical feature; it is lined with plaid wool goods and is drawn over the separate hood, which is made of satin, bordered with fur and decorated at the top with a ribbon bow. The high collar is closed in front with a pointed strap and the sleeves are in mutton-leg style.

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

The suggestions presented in the toilette are valuable to those who indulge in Winter outdoor sports, such as skating, sleighing etc. Shaggy coatings in quiet colors are stylish.

FIGURE D93.—BOYS' SUIT.

FIGURE D93.—This consists of a Boys' coat, trousers, cap and leggings. The coat pattern, which is No. 8744 and costs 1s. or 25 cents, is in ten sizes for boys from seven to sixteen years old. The trousers pattern, which is No. 3163 and costs 7d. or 15 cents, is in eight sizes for boys from three to ten years old. The cap pattern, which is No. 3167 and costs 5d. or 10 cents, is in six sizes from six and a fourth to seven and a half, cap sizes. The legging pattern, which is No. 3475 and costs 7d. or 15 cents, is in eight sizes for boys from two to sixteen years old.

Broadcloth is here represented in the coat and cap and mixed cloth in the trousers. Comfort and appropriateness to the Winter season are embodied in the suit, which presents a double-breasted sack coat buttoned to the throat and completed with a collar that may be turned up about the neck when desired. Square-cornered laps cover openings to a change, breast and side pockets, and the coat extends well over the knee trousers.

The leggings are of leather and are warm and protective. Solid or mixed suitings will be selected for the suit, and the heavier qualities are commended at this season.



The Delineator.

Styles for Tobogganing.

December, 1896.

AMERICAN MOTHERS AND DAUGHTERS.

By MARY CADWALADER JONES.

Although there is so much talk about the New Woman, with her personal independence and her dislike of matrimony, there are still many old-fashioned girls who get married, and some of them even add to the problems of the world by having daughters. Now it is a curious thing that while everybody who thinks at all will admit that, in what we call civilized countries, the question of what is to become of the steadily increasing surplus of women is a most serious one, few seem to consider that it ought to affect the bringing up of girls from their cradles. In old times it was comfortably different. A young woman married if she possibly could, and the sooner the better, or else she went into a convent, or devoted herself to good works, including usually much kindly service in the households of her married sisters. In one of the recent magazines there was a whimsical lament, which yet had a note of truth in it, over the probable disappearance, under scientific methods of physical culture, of fat old ladies, and that the children of the future will not know "the blessedness of having a stout aunt or grandmother, within whose radiance of serenity and good-nature they could creep as into the sunlight when the world suddenly turned a bleak and cheerless face upon their souls." If the aunt of the future is editing a newspaper, or conducting a political campaign, it certainly seems probable that she will not have time to grow fat, or give much of her attention to the little people of the family.

American women have always prided themselves on being good mothers, and yet some of their ways seem inconsistent and puzzling to their sisters in other countries. It is not uncommon to see a bright and attractive young married woman almost shut herself up in the nursery while her children are very young. She neglects society, gives up any accomplishments she may have had, is careless about keeping in touch with the outside world, does not waste time upon dress, and is in every way a slave to her little ones. This goes on for a few years while they are unable to appreciate all that she is giving up for them, and then, when they are beginning to develop into separate individualities, she seems to think that her task is done, and often leaves them to grow up almost as much by themselves in reality as though she were dead. French and English mothers cannot understand this, for with them the weight of responsibility increases with the growing age, especially in the case of daughters.

It must be acknowledged that American children are often indulged and spoiled to a degree which makes them a nuisance to others, as for instance when a little girl was allowed not long ago to amuse herself in a crowded Pullman car by washing the windows with her tongue, a pretty play which her mother watched placidly, only remarking to a passenger who looked surprised, "I can't bear ever to contradict her." It is rather to be hoped, for the sake of mankind, that this young lady will decide never to marry! This is, of course, an extreme case, but anyone who has travelled much in this country or stayed in our hotels must have suffered from the curious form of maternal pride which allows children to be both seen and heard at all hours of the day and almost of the night. A baby just beginning to walk will be encouraged to toddle up and down the passageway of a car or about the deck of a boat, clutching at everyone as it passes; and when it sits down suddenly, as it is sure to do sooner or later, the traveller who is nearest is evidently expected to comfort it or else be looked upon by its mother as heartless. Little boys are allowed to play games in hotel corridors or upon verandas, and girls who ought to be in bed dance with each other in the evenings, taking up the room of older people, while both boys and girls join freely in conversations upon subjects of which they cannot possibly know anything, and if they make smartly flippant remarks, they see their parents exchanging looks of appreciation over their heads. And yet these same parents would look absolutely blank or grow extremely angry if one were to tell them that they are treating their children with unkindness and even cruelty, for like most other mischief in the world, the harm is done from lazy good-nature and want of thought.

A great injury has been wrought to women, especially in the present day, by undue and excessive praise of the maternal instinct, which is admirable as far as it goes, but cannot be all-

sufficient. Instinct belongs to Nature, reason to experience, and both are necessary in human life. If a man will not fight, in one way or another, for the woman he loves, and if a mother will not rush into deadly peril to save her child, we feel that they are incomplete and almost monstrous, although we know that animals will act in precisely the same way towards their mates and their young. But what is a good enough guide for the noblest of the beasts must fall far short of what we require for ourselves; and yet many people seem to think that mother-love and the maternal instinct will enable even a foolish woman to bring up her child well. For a very long time all laws and rules were made by the strong, and it naturally followed that children heard all the time about how much they owed to their parents; it is only recently that the latter have been told, and many of them do not believe it yet, of their debt to those whom they have brought into the world. By a fortunate provision of Nature most people remember pleasure more readily than pain, but if it were not so it is probable that few of us who have come to forty years would willingly live our lives over again as we have had them. This feeling is in many cases at the bottom of what seems to us mere foolish indulgence on the part of parents. It is so good to be able to make a child perfectly happy while one can! But then we all know that there may be cruel kindness.

The position of a mother towards her daughters is in many ways more difficult than towards her sons. On account of the difference of sex boys are generally more closely drawn to their mothers, girls to their fathers; and it is also easier to bring up a boy, because it is only necessary to make the best out of whatever character and individuality he has to begin with, whereas a girl will be called upon to adapt herself to a husband, whatever he may be like, or else she may never marry at all. Whether we like it or not, we are forced to acknowledge that the position of women with regard to the working world has changed very much in the last thirty years, and it is not probable that the old conditions will ever come back again. Any amount of talking about the advantage of young people beginning where their parents did will not make them do so if they are not so disposed. And, after all, it is one of the penalties of a certain kind of progress that what is the luxury of one generation becomes a necessity to the next.

Very few even of the most advanced women will deny that marriage with a man whom she can love and respect, and who is able to take good care of her, is on the whole the best fate to which a girl can look forward; but, unfortunately, a fairy god-mother does not put such luck into every one's cradle, and the problem now before almost every woman who has daughters is, how to bring them up that they may not find life a failure if they should be dependent on their own exertions or are left to their own companionship. So long as there was a general agreement to look upon women as charming but irresponsible beings, created for the alternate torment and delight of man, it was not necessary that they should have any training which might enable them to compete with men; but now that they are crowding into every employment open to them, they must expect to be subject to the laws which govern men. An architect would be held guilty of criminal folly who should attempt to put up a ponderous building upon a foundation only strong enough to support an ornamental summer-house, and yet that is just what many women are trying to do. It is not only a question of education or technical training, important as these are, but of fundamental principles. Men have learnt by close contact with each other during hundreds of years, in camp and caravan, hunting-field and trading-hall, that they must all be bound by certain strict rules, and that he who breaks them will have the hands of honorable men against him. A man must have self-control. He must not be a coward, no matter how much he may be afraid. He must speak the truth, that his word may be trusted. He must pay back money which he has borrowed. He must play fair at any game of skill or chance. Putting aside all question of religion and morality, these are like rules of the road, obeyed in the busy highways where men are always meeting each other. But anyone can see that while women stayed at home, each apart in the little world of her own house-

hold, such guidance was not considered necessary for them. A woman did not need to fight, so cowardice was rather pretty, and appealed to a man's sense of protection. Truth and self-control also were not essential, because most women had nothing to do with important transactions, and those who had were often obliged to meet force with cunning. They were accustomed to being supported, so the return of borrowed money did not seem so pressing. And as for cheating at games, that was thought amusing, as supplying another element of chance. Women had at least as much power then as they have to-day, but they were judged by a different standard; now all the conditions of life have changed, but that standard has not as yet changed with them. The onslaught of a mouse is not really more dangerous to a girl than to her brother, yet even a very small boy will be covered with shame if taunted with being afraid of one, while his older sister will often run as if a dragon were after her. When the same boy hurts himself, to call him a "cry-baby" will rouse him to wrath, while the girl is encouraged to weep freely over a scratch. Tears, by-the-way, are largely a matter of habit, unless they come from sore trouble, when they discredit neither man nor woman. But if they are only an expression of pain or vexation, they can usually be controlled, and although traditionally powerful as a weapon against the enemy, man, there is none which loses its edge so soon. A mother can do her little daughter no greater service than by checking her gently when she cries, and praising her when she shows courage, nor need there be any fear that such a girl will grow up any less womanly because she has learned to control her emotions.

From Florence Nightingale down, a good trained nurse is looked upon as almost an embodiment of distinctively feminine qualities, but it often requires a high order of courage to face an insane patient or one maddened by delirium, and a nurse who had not self-control would often be worse than useless. In many minor circumstances of daily life this quality is also really valuable, and not enough thought of. When women stayed at home it did not much matter, except to those around them, how much they fussed or potted about, nor how much time they wasted, but now that they go everywhere among people whose hours have a definite value, it is only reasonable that they should recognize business rules. A man, on his way to his work, stops at a railway ticket office or a post-office or a theatre and finds a row of men waiting ahead of him; as they are like himself, they wait their turns, ask for what they want in as few words as possible, get it or not, and go away. But if there is a woman in the file, the chances are at least even that when she gets to the window she will ask a number of questions, take some time to make up her mind, more to find her money, and, perhaps, after she has passed on come back again for supplementary information. She may be an excellent woman in every respect, but it makes no difference to her whether she gets home half an hour sooner or later; and she has not been taught that her lack of self-control, for it is that, amounts to gross selfishness. The reason why most thinking men are reluctant to approve of universal female suffrage is not because they do not acknowledge that certain women would use it admirably, but because the mass of their sex do not show that they have much sense of discipline or responsibility outside their own households, unless it is forced upon them by the necessities of business life. All the world over it is now recognized as better in the long run to teach children to know what is right, than to punish them when they are grown up for doing wrong, and whether mothers want their daughters to have votes or not, it lies in their power to give them a much better claim than they have now to be considered and treated as equals by men.

The different meaning of the word "honour" as applied to the two sexes is curiously significant, but does not seem to be generally noticed. A man's honor is concerned not only in his

relations with women, but with other men, and in all his doings, whether for business or pleasure; but with a woman it is not so far-reaching, being commonly taken to mean only the virtue of chastity. If a number of boys are playing a game together, and one of them taxes another with cheating, the answer is usually a blow; but if the same thing happens among girls, it will only provoke laughter and is not always denied by her who is accused. In this, as in personal truthfulness, there should be but one standard; which in a hundred little ways may best be taught at home. In a general sense we all know that we should not break a promise to a child, nor tell it a lie; but until mothers teach their daughters as carefully as men teach their sons that it is dishonorable and degrading not to speak the truth, not to repay little debts and commissions, and not to play every game with absolute fairness, the word of a woman will not be as good as that of a man.

One of the things of which an American is justly proud is that a parent here is always anxious to have his children better off, in position and means, than he has been himself, but it seems to work more satisfactorily with boys than with girls. It is only too common to see simple, hard-working women, perhaps not born in this country, who have brought up their daughters to be as nearly like useless fine ladies as is possible on the salary of a shop assistant. They can neither scrub nor sew, and many of them have not manners enough to stand up when a much older woman comes into the room, while they evidently regard their mothers with an equal amount of affection and contempt. How, then, can they look for respect and obedience when they are mothers in their turn? The way in which an American woman often lets herself slip out of the lives of her daughters as they are growing into womanhood is a loss to both sides which can never be made up in after life. Of course, young people like to be together, without their elders always at their heels, and it is right that they should have chances to make friends, but if a young man is attracted to a girl, he is much more likely to think seriously of her and care for her companionship if he does not feel that he can have it whenever he chooses. The silly stuff which appears regularly every year in the comic newspapers about Summer girls with their collections of engagement rings is, of course, untrue as to all but an inconsiderable fraction of American girlhood, but it is not to our national credit that it should be possible at all.

A little tact on a mother's part will give a girl plenty of opportunity to enjoy herself while feeling that her best and most loyal friend is after all at home. Intimacy is easier if there are not too many years between them, but it is the part of the older woman to keep young and to be interested in everything that makes a difference to the younger one, no matter how unlike their characters and tastes may be. Our children are not bits of ourselves, thrown off as a lobster casts its claws, but separate and distinct human beings whom we have brought into existence, and for whom we are responsible as we should be for trust money. Life has many ways of being hard for women, some beyond their control, and many which they make for themselves, but which are none the easier for that reason. Duty sometimes marks out a path so clearly that one has but to follow it, but in most of our lives there are questions of choice and decision where a mother whom her girl trusts can help her as no one else can. Such moments, however, only come as the recompense of patient years. Blind animal affection is not enough. A woman should try with all the best that is in her, from her daughter's babyhood, to make her a reasonable, honorable and clear-minded woman, able to be her husband's friend and companion if she marries, and also with resources enough within herself to lead a contented and useful life alone. It is not in our power to command happiness for those we love best, but if our affection is unselfish, the memory of it will help them, even if they come to evil days when we are gone.

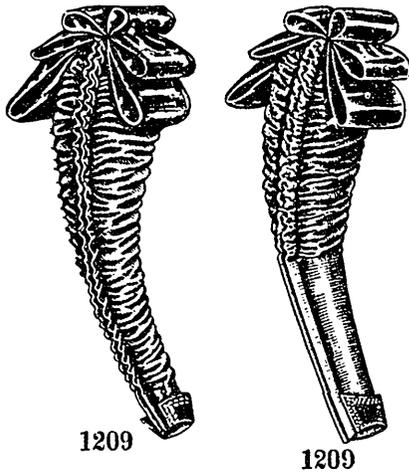
CHRISTMAS GIFTS FOR EVERYBODY easily and inexpensively made at home from the patterns illustrated in our WINTER HOLIDAY SOUVENIR for 1896-'97. It also contains a great variety of matter relating to holiday entertainments and observances, menus for the Christmas dinner, stories, poems, pieces for recitation, conundrums, a calendar for the New Year, etc. An eighty-page pamphlet in a handsome cover, sent anywhere for five cents in stamps to prepay mailing charges, and to be had free at our offices and agencies. If the agent to whom you apply should not have any of the Souvenirs in stock, he will be pleased to order one for you.

CANDY-MAKING AT HOME. — "The Correct Art of Candy-Making at Home" is a well written pamphlet of twenty-four pages that should find a place in every household where lovers of wholesome candy and confections dwell. A glance at the book will inform the reader regarding some of the merits of this thoroughly practical work and will show that by its assistance old and young alike can easily make every variety of simple and elegant bonbons and candies at home, at a minimum of cost and without a doubt as to their wholesomeness, the processes described being those followed by the best confectioners. Price, 6d. (by post 7½d) or 15 cents.

NEW SLEEVES, COLLARS, GIRDLES, ETC.

LADIES' DRESS SLEEVE, IN MOUSQUETAIRE STYLE FROM THE TOP TO THE ELBOW OR TO THE WRIST.

No. 1209.—This novel sleeve follows the shape of the arm quite closely; it is pictured made of mauve satin, with moss-green velvet for the cuff and ribbon of the same shade for the bow. Two styles of sleeve are provided in the pattern, one being in mousquetaire style from the top to the elbow and the other from the top nearly to the wrist. Each sleeve is in one section; it is gathered at the top and turned under at the side edges and shirred to form frills that come on the upper side of the arm, the shirrings throwing the sleeve into pretty, crosswise wrinkles. The turned-under edges are plain below



LADIES' DRESS SLEEVE, IN MOUSQUETAIRE STYLE FROM THE TOP TO THE ELBOW OR TO THE WRIST.

of the velvet cuff, which widens to form a slight point at the inside of the arm. The shirrings in the other sleeve end at the elbow, and the sleeve being perfectly smooth below, and the turned-under edges of the sleeve stand out in an effective manner, appearing between the pointed ends of a cuff, which is quite shallow at the inside of the arm and deepens toward the ends. Both cuffs are trimmed with narrow gimp and are suitable for either style of sleeve. A coat-shaped lining supports each sleeve, and a green satin ribbon bow that is arranged in plaits at the ends and at intervals to form three loops at each side, with a wrinkled knot of ribbon across the center of the bow, is tacked over the shoulder with dressy effect.

Silk, satin, or soft silk-and-wool novelty goods will develop the sleeve stylishly. Net, chiffon and other tissues are adaptable to a sleeve of either style to be inserted in fancy bodices.

We have pattern No. 1209 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 need two yards and seven-eighths of material twenty-two, thirty or thirty-six inches wide, or a yard and a half forty-four or fifty inches wide, with a fourth of a yard of velvet twenty inches wide for the cuff, and four yards and a half of ribbon five inches wide for the bow. Price of pattern, 5d. or 10 cents.

LADIES' ONE-SEAM DRESS SLEEVE, CLOSE-FITTING TO ABOVE THE ELBOW. (WITH FITTED LINING.)

No. 1207.—This style of sleeve has many admirers; it is of fashionable but not extravagant size and is pictured made of plain dress goods. It has only one seam, which comes at the inside of the arm, and is arranged over a coat-shaped lining. The adjustment on the forearm is comfortably close and the fulness at the upper edge is drawn in gathers that produce a short puff effect above the elbow.

The shapeliness of the arm frequently dominates the choice of style in sleeves, these accessories being of many shapes and made of all the fashionable dress goods and trimmed or finished plainly.

We have pattern No. 1207 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 two yards and an eighth of material twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and a half thirty-six or forty-four inches wide, or a yard and three-eighths fifty inches wide. Price of pattern, 5d. or 10 cents.



LADIES' ONE-SEAM DRESS SLEEVE, CLOSE-FITTING TO ABOVE THE ELBOW. (WITH FITTED LINING.)

the shirrings in the sleeve to the wrist and are revealed between the shallow ends

the shirrings in the sleeve to the wrist and are revealed between the shallow ends

LADIES' MOUSQUETAIRE DRESS SLEEVE, WITH MUSHROOM PUFF.

No. 1201.—A graceful mousquetaire effect is shown in conjunction with the fashionable mushroom puff in this sleeve, for which changeable taffeta was selected. The sleeve has only an inside seam and is sustained by a coat-shaped lining. Gathers along the edges of the seam cause pretty cross wrinkles in the sleeve, and the skilful manner in which the puff is disposed causes it to droop in a way that suggests the natural mushroom growth, its fullness being regulated by gathers at its upper and lower edges.

All dress goods of both silk and woollen texture are appropriate for the mode and velvet would be effective in the puff.

We have pattern No. 1201 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 need four yards and an eighth of material twenty-two inches wide, or



LADIES' MOUSQUETAIRE DRESS SLEEVE, WITH MUSHROOM PUFF.



1210

1210

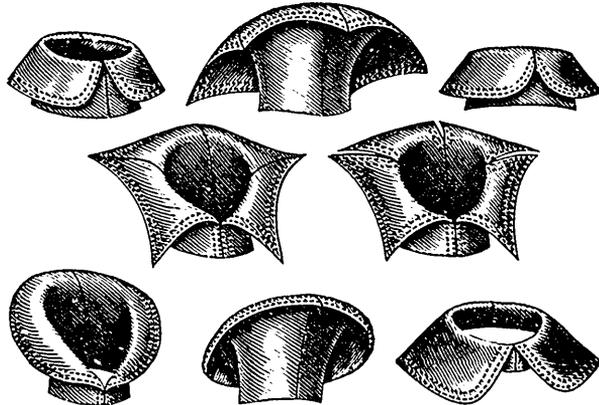
MISSIES' AND GIRLS' ONE-SEAM DRESS SLEEVE. (CLOSE FITTING TO ABOVE THE ELBOW) (WITH FITTED LINING.)



LADIES' NECK-RUFF. (FOR SHEER FABRICS)

three yards and an eighth thirty inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a half

Pattern No. 1217 is in one size only. To make the ruff, except the band, will require three yards and five-eighths of Liberty silk nineteen inches wide, with two yards and five-eighths of flouncing twelve inches wide. Of one fabric, it needs four yards and three-eighths twenty-two inches wide, or two yards and five-eighths thirty-six inches or more wide. The band requires one yard of ribbon an inch and a fourth wide. Price of pattern, 3d. or 5 cents.



1208

LADIES' BOLERO COLLAR, CAVALIER COLLAR AND MARIE STUART COLLAR THAT MAY BE LEFT OPEN AT THE SEAMS TO GIVE A SLASHED EFFECT. (FOR OUTSIDE GARMENTS.)

forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' AND GIRLS' ONE-SEAM DRESS SLEEVE, CLOSE-FITTING TO ABOVE THE ELBOW. (WITH FITTED LINING.)

No. 1210.—The styles in dress sleeves for misses follow closely those of their elders and the mode here pictured made of serge is a duplicate of one for ladies. It is of moderate size and is shaped with an inside seam only: it is arranged over a coat-shaped lining. The fulness is collected in gathers at the top, producing a short puff, and the adjustment below the puff is comfortably close.

Any fashionable dress fabric may be made up in this manner, whether silk, velvet, cloth or wool goods.

We have pattern No. 1210 in eight sizes from two to sixteen years of age. For a miss of twelve years, a pair of sleeves needs a yard and a half of material twenty-two inches wide, or a yard and three-eighths thirty or thirty-six inches wide, or a yard and a fourth forty-four inches wide, or three-fourths of a yard fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' NECK-RUFF. (FOR SHEER FABRICS.)

No. 1217.—The ruff here shown is made of Liberty silk, ribbon and lace flouncing, and is one of the prettiest of those fluffy neck-dressings that are having extended vogue. It is very full, showing four folds. The outer folds are formed of sections of silk doubled and gathered along the ends and long edges, the gathered edges being inserted between the upper and lower edges, respectively, of two bands of ribbon laid together. A doubled section of silk gathered along the ends and at the center and having the long edges included in the center gathering is arranged along the center of the upper ribbon and forms the remaining folds. Sections of lace edging gathered up closely at the upper edges are joined to the ends of the ruff, falling to the bust with the effect of tassels.

Mousseline de soie, gaze de chambray, net and chiffon are the tissues most frequently used for these ruffs, chiffon edging or lace forming the tassel sections.

LADIES' BOLERO COLLAR, CAVALIER COLLAR AND MARIE STUART COLLAR THAT MAY BE LEFT OPEN AT THE SEAMS TO GIVE A SLASHED EFFECT. (FOR OUTSIDE GARMENTS.)

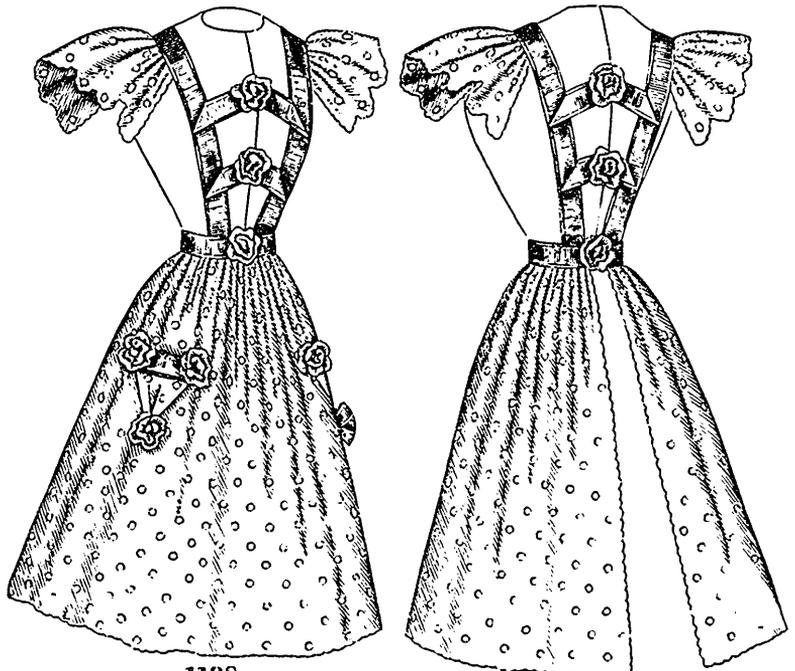
No. 1208.—These collars are all in equally good style for jackets, coats and other outside garments. They are pictured made of heavy cloth and finished with machine-stitching. The bolero collar is shaped with a center seam and stands high at the back, where the edge is rolled but slightly; it is rounded toward the ends, where the edge is rolled more deeply, the ends being closed with hooks and loops below the roll. This collar may be worn turned down deeply all round, as illustrated.

The cavalier collar consists of a standing band closed in front, to the top of which are joined two turn-over portions that are seamed for a short distance at the back and have rounding ends flaring at the front and back.

The Marie Stuart collar is composed of four sections curved to form points at the seams and at the ends. This collar is rolled all round, being reversed more deeply toward the ends, which are secured at the throat below the roll. The seams may end a short distance from the outer edge to give a slashed effect.

A becoming collar is an important point to be considered in the Winter coat. The types here shown will suit most faces and will be effective made of velvet or of the coat material.

We have pattern No. 1208 in three sizes, small, medium and large. In the medium size, the bolero collar calls for seven-



1198

1199

LADIES' FANCY APRON.

eighths of a yard of material twenty inches wide, or half a yard thirty or thirty-six inches wide, or three-eighths of a yard forty-four inches wide. The cavalier collar needs three-

eighths of a yard twenty or thirty inches wide, or a fourth of a yard thirty-six or forty four inches wide. and the Marie Stuart collar requires three-fourths of a yard twenty inches wide, or half a yard thirty inches wide, or three-eighths of a yard thirty-six or forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FANCY APRON.

No. 1198.—White dotted Swiss and blue ribbon were used in making this apron, which is scooped and button-hole stitched at all its free edges. The ends of the skirt almost meet at the back and the upper edge is gathered and joined to a belt that is closed at the back beneath a ribbon rosette. Braces supporting the apron and crossing the shoulders are joined by seams on the shoulders, and their lower ends are sewed to the top of the belt. Cross straps that form points at the center of the back and front overlap the braces at each side, and the cross straps at the back are closed under rosettes. Similar rosettes are placed over the center of the cross straps at the front. Epaulette frills passing over the shoulders are gathered and joined to the outer edges of the braces, being scooped to accord with the skirt of the apron. A fanciful pocket arranged on the apron at each side is narrowed at the lower edge by two small plits turning toward the center. It is decorated with a band of ribbon at the top and rosettes at the bottom and at the upper corners. A rosette also trims the center of the belt.

The apron is protective as well as pleasing in effect. Lawn, silk or Swiss in conjunction with plain or fancy ribbon will give charming results. Narrow lace could be added at the edge.

We have pattern No. 1198 in three sizes for ladies from twenty-two to thirty inches, waist measure. For a lady of medium size the apron requires two yards and a fourth of dotted Swiss

thirty-six inches wide, with three yards and five-eighths of ribbon an inch and a half wide. Price of pattern, 7d. or 15 cents.



1204
MISSES' DEEP CRUSH GIRDLE, CLOSED AT THE LEFT SIDE, AND SHALLOW CRUSH GIRDLE, CLOSED AT THE BACK.

MISSES' DEEP CRUSH GIRDLE CLOSED AT THE LEFT SIDE AND SHALLOW CRUSH GIRDLE CLOSED AT THE BACK.

No. 1214.—These girdles are pictured made of brown silk and both are arranged over a lining. The deep crush girdle is gathered at each end to produce the soft crush effect and is made over a lining composed of a center-front and side-fronts, under-arm and side-back gores and center-backs, and the closing is made at the left side. The shallow girdle is gathered at each end and arranged on a lining shaped similarly to that in the deep girdle, but the closing is made at the back under a stylish ribbon bow.

Girdles of this style are made of Liberty silk, velvet, satin and various dress goods.

We have pattern No. 1204 in five sizes for misses from eight to sixteen years of age. For a miss of twelve years, the deep crush girdle calls for a yard and an eighth of material twenty-two inches wide, or one yard twenty-seven inches or more wide. The shallow crush girdle needs three-fourths of a yard twenty-two inches or more wide. Price of pattern, 5d. or 10 cents.

LADIES' DEEP CRUSH GIRDLE, CLOSED AT THE LEFT SIDE, AND SHALLOW CRUSH GIRDLE, CLOSED AT THE BACK.

No. 1203.—Girdles like those here shown made of silk impart a dressy appearance to very simple toilettes. The deep girdle is in a single section wrinkled by gathers at each end; it is made shapely by a lining consisting of a center-front, side-fronts, under-arm and side-back gores and a center seam, the closing

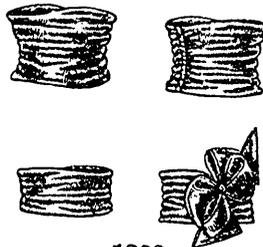
being made at the left under-arm seam. The construction of the shallow girdle is identical with that of the deep one, except that the closing is made at the center of the back, being concealed by a large fancy ribbon bow.

Deep girdles impart the short-waisted Empire effect again in favor and hence are in demand. Short-waisted women, however, will choose the shallow girdle, as it is quite as stylish and, to them, more becoming than the deep one. Velvet and silk are the preferred materials for girdles.

We have pattern No. 1203 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the deep crush girdle needs a yard and an eighth of goods twenty-two inches wide, or one yard twenty-seven or more inches wide. The shallow crush girdle requires seven-eighths of a yard twenty-two or more inches wide. Price of pattern, 5d. or 10 cents.

MISSES' DEEP AND SHALLOW POINTED GIRDLES, CLOSED AT THE LEFT SIDE. (WITH FITTED LINING.)

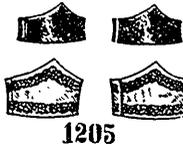
No. 1205.—Two styles of girdle are here illustrated—a deep and a shallow pointed girdle. The deep girdle is represented made of silk and trimmed with passementerie, and the narrow girdle is fashioned from velvet. Both girdles are composed of two sections joined by side seams at the right side and closed with hooks and loops at the left side. They are supported by linings that comprise four sections each and are fitted by under-arm, side-back and side-front seams. Both girdles have their



1203
LADIES' DEEP CRUSH GIRDLE, CLOSED AT THE LEFT SIDE, AND SHALLOW CRUSH GIRDLE, CLOSED AT THE BACK.



1202
LADIES' DEEP AND SHALLOW POINTED GIRDLES, CLOSED AT THE LEFT SIDE. (WITH FITTED LINING.)



1205
MISSES' DEEP AND SHALLOW POINTED GIRDLES, CLOSED AT THE LEFT SIDE. (WITH FITTED LINING.)

upper edges curved to shape a point at the center of the front and back. Velvet, satin and fancy or brocaded silk are pretty for girdles of this kind and fancy braid, gimp, jet or jewelled passementerie may be used to adorn them. A girdle of rich red velvet overlaid with jet passementerie in an open design will provide a very effective adjunct for a plain full bodice.

We have pattern No. 1205 in five sizes for misses from eight to sixteen years old. For a miss of twelve years, the deep pointed girdle requires half a yard of material twenty or more inches wide. The shallow pointed girdle needs three-eighths of a yard of velvet twenty inches wide (cut bias), or three-eighths of a yard of material twenty or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DEEP AND SHALLOW POINTED GIRDLES, CLOSED AT THE LEFT SIDE. (WITH FITTED LINING.)

No. 1202.—Velvet is pictured in the shallow girdle and silk in the deep one. Both girdles are pointed at the upper edge at the center of the back and front and each is mounted on a lining composed of six sections; they are both shaped by a seam at the right side that is included with the corresponding seams of the lining and the closing is made at the corresponding seam at the left side. The deep girdle is stylishly bordered with passementerie.

Girdles are meeting with high favor and are worn with both full and plain bodices. They are usually of an ornamental fabric and frequently have an edge trimming, though more elaborate adornment is in order.

We have pattern No. 1202 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the deep pointed girdle requires five-eighths of a yard of material twenty or more inches wide, and the shallow pointed girdle three-eighths of a yard of velvet twenty inches wide (cut bias), or half a yard of goods twenty or more inches wide. Price of pattern, 5d. or 10 cents.

FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

TEA-TABLE CLOTHS.

Afternoon tea-table cloths are always in request. Not only are they needed for daily use wherever dainty accessories for the table are duly appreciated, but more especially are pleasing novelties in this line continually sought by the many who give weekly afternoon teas. For the last-named use quite a selection is required, for one would hardly wish to see the same cloth on the table week after week, no matter how beautiful it might be.

The illustrations show some of the latest novelties. Each design lends itself to more than one mode of treatment. Illustration No. 1 gives a repeat design of extreme delicacy and beauty. It may be adapted to any size convenient and should be worked on a somewhat heavy round-thread linen. The outer border is embroidered on the hem, which should be hem-stitched. The needlework must be finished before the hem is turned down, great care being taken to trace it on evenly. This little border is so simple, graceful and effective that for many purposes it might be used alone. It will be found as suitable for white cotton embroidery as for colored silks. The design as a whole is exceedingly rich and very uncommon. Much depends upon the execution, so that suggestions for carrying out this style of design may be found helpful, although many other equally effective schemes of color might easily be evolved. The idea in mind is to introduce a great variety of tints harmoniously blended.

To begin with the design inside of the hem, the full-blown lily-like blossoms placed at equal distances may be reproduced in delicate tones of salmon-pink and sky-blue alternated, the bow knots being in cream-white. The bow knots are caught down in the center with a simulated jewel, represented by a large French knot worked on a circle of gold-colored silk as near the color of burnished gold as possible. This forms a setting for the jewel, making it strikingly effective. The jewels should represent emeralds, rubies and sapphires, and strong local coloring may be employed for them. The knots should be as much raised as possible and very solid, so that they shade themselves. The stems throughout may be worked in gold color like the settings, as may also the circles with rays that intersect the scollops and the scrolls on each side of them. The transverse forms springing from the scrolls look well in two shades of heliotrope. The leaves on the main

stem should be in yellowish greens.

For the outer border put the trefoils in with cream-white like that used for the bow knots.

Work the stems in gold and jewel the centers with French knots, also the dots on each side, introducing the same colors used for the jewels on the main design. Another plan is to work the whole design in cream-white, except the bow knots and jewels. In this case the jewels should be more delicate in

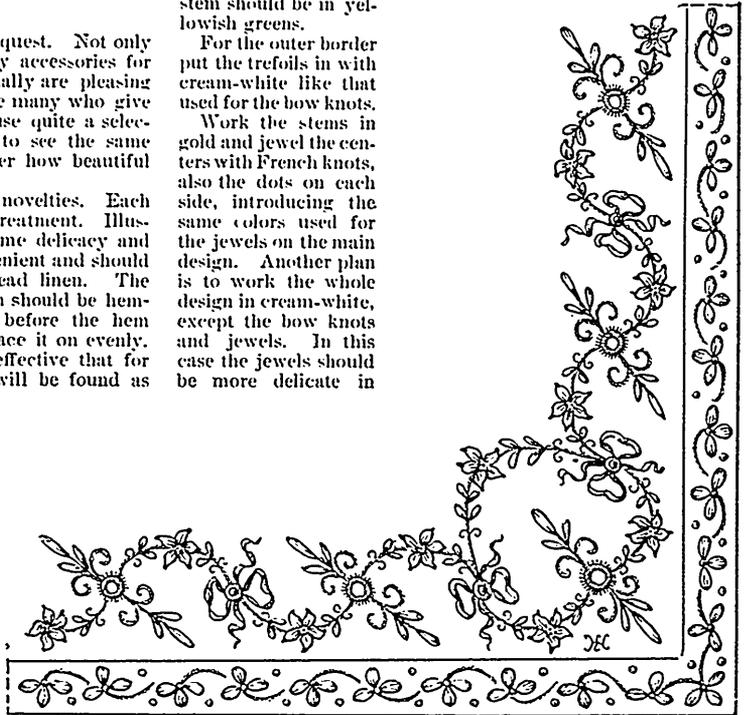


ILLUSTRATION No. 1.

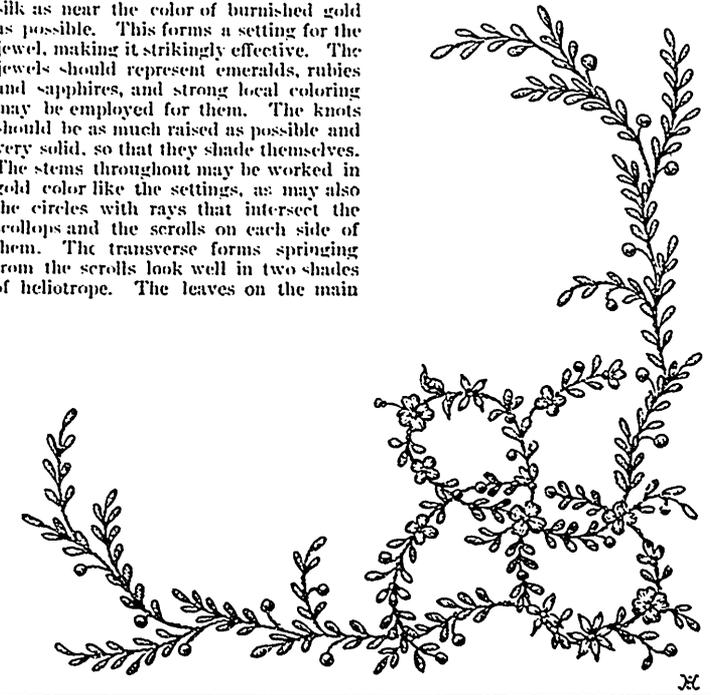


ILLUSTRATION No. 2.

coloring, simulating, for instance, turquoise, topaz and chrysoptase—respectively, pale-blue, salmon-pink and light-green. The bow knots may be of a pale shade of gold.

The design given in illustration No. 2 is intended only for ornamenting the four corners, but it could easily be made a repeat design if desired. It works out well in graduated shades of one color, such as russet-green, Delft-blue or gold shading to golden-brown. Another plan is to work the leaves in butter color, the berries in light-green and the blossoms in pale tints of blue, pink and mauve. The hem may be either hem-stitched or given a lace border of Honiton braids.

Illustration No. 3 presents the greatest novelty of the three, if executed in the manner intended. Linens in beautiful art shades are now obtainable fine enough in texture to suit all kinds of embroidery. Lately some beautiful draperies for the table have been made of colored linens enriched with needlework of a contrasting shade or with the same color in deeper tones. The very newest plan, however, is to appliqué the design in linen upon linen, outlining it first with silk and outside of that with very fine washable Japanese gold thread. The appliquéed work may be in white on a color, or vice versa, or in a color contrasting with the ground. To gain the best

effects it will be necessary to strongly accentuate the veining and to edge the foliage and blossoms with long and short stitch, putting in the stamens of all the flowers with French knots. The latticed background looks well in pale-gold embroidery silk, or in white, if the appliquéd parts be also in white. The lattice work is caught down with a cross stitch. It may be worked with either a fine silk doubled by means of chain stitching or with a single line of coarser silk, such as Roman floss or Boston art silk. A rather broad, flat hem will best finish this cover. Those who prefer may work this design either in solid or semi-solid embroidery in the usual way, but the effect would not be as much of a novelty.

Another new way of utilizing colored linens is to introduce cut work as a border in white linen embroidered with a color exactly matching the center. A linen of pale wild-rose pink, butter color or delicate Nile-green makes a very charming cover treated in this manner.

Yet another very dainty file of tea-table cover was executed for a society lady to whom expense is no object. The ground of the cover was linen of a pale-heliotrope shade. Upon this, in very fine silk embroidery, were bunches of small flowers shaded from light to dark purple. These were tied with loops of ribbon worked in exceedingly fine gold Japanese thread, beautifully couched down with horse-tail silk, so that the stitches were not observable except on the closest scrutiny. The heliotrope linen was relieved by a border of white linen upon which was drawn a graceful and rich scroll design in outline, also carried out in couched gold thread. This exquisite creation

was destined to be used with a tea-set of delicately modelled and embossed French china. The outsides of the cups and the

insides of the saucers were decorated with a solid coating of burnished gold, the embossed design giving it the necessary sparkle. The cups and saucers were lined with a shade of heliotrope matching the ground of the cloth. Doubtless the lady who presided over this beautiful tea board was attired so as to harmonize with her surroundings. We may picture her in graceful robes of old-gold or butter color, forcing the complementary tint to the heliotrope embroideries and harmonizing with the rich gold of the china. Another charming idea for the use of linen is to decorate it with a design carried out entirely with Honiton lace braids. These braids lend themselves readily to a suggestion of floral effects, if skilfully arranged. On white goods the linen is cut from beneath the braids, but on colored linen the foundation serves to throw up

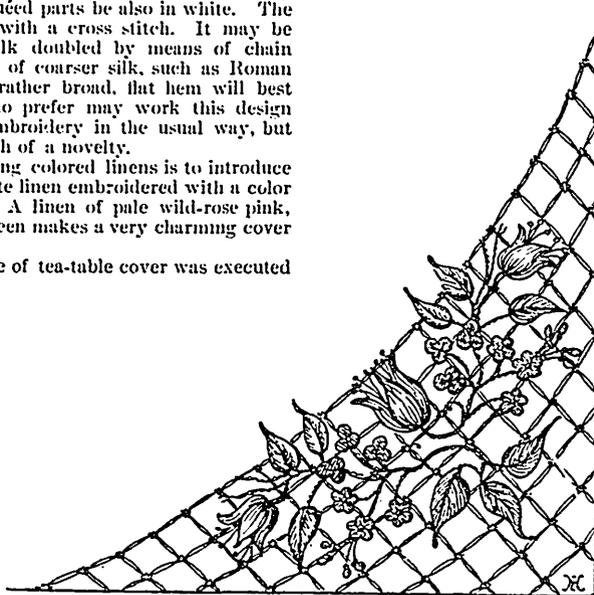


ILLUSTRATION No. 3.

the lace and is, therefore, left intact.

If a lace border of Honiton braid be added, the effect will be still further improved.

SIX IMPORTANT DAYS IN A WOMAN'S LIFE.

III.—HER GRADUATION DAY.

The long, beautiful years of Marjorie's childhood had passed—those years when from one Christmas to another seemed an eternity, when to say a woman was thirty years old seemed to declare her almost decrepit, when credence was given to everything because falsehood seemed impossible in anything that was beautiful and attractive. Childish impulses had been controlled by a cultivated will-power, and childish griefs seemed less unbearable. The delights of card houses and dolls had lost their glamour, because other things seemed so much more important. The maiden had learned that friendship could be betrayed, and that her mother was her safest and best confidant. In short, she had absorbed much of that worldly wisdom which we all must learn unless we live in a convent.

Her last year at school had been rather a trying one. The curriculum was difficult, and much time and patience were needed to keep her up to the standard dictated by her ambition. There were girls in the class who appeared indifferent to the outcome, if only they came near enough to the mark to get a diploma. But not so with Marjorie. Her mother had early instilled into her the idea of doing thoroughly whatever she undertook, and she could not be contented with mediocrity. So she bent all her energies to her studies, determined to be the valedictorian of her class, but her wise mother watched her physical well-being, knowing that the mind will soon wear out the body if the laws of health are defied. The mother said her first duty was to preserve her health, for to neglect that was to impair her mind. If the body were enervated or unduly taxed, the same effect would be produced upon the mind. While we cannot see this in ordinary life, in serious cases we know that every injury done to the body also injures the mind. The body may be compared to an instrument upon which the mind plays the music of the soul. The most divinely gifted musician can not produce clear, full notes from an inharmonious instrument. Every mother should instruct her child in physical law,

because both happiness and usefulness depend upon its observance. Our young women of to-day ride wheels, play tennis and golf and patronize the gymnasium. A few years ago they were weak and nervous, pale cheeks and fragile forms being in fashion. The boys were allowed to practice every kind of physical exercise, but girls were practically kept in closed rooms. A wiser generation of mothers is giving the girls an equal chance with their brothers to become healthy and strong.

Marjorie's mother was careful to have her study physiology and learn what conditions of life develop the most perfect health. She did not constantly tell her daughter that she was "the weaker vessel," nor impress upon her woman's inferiority. She endeavored to lead her mind up to the highest planes, telling her she had a mind which she might cultivate and a body which it was her privilege to strengthen and develop, and that it was as important to graduate in this knowledge as in any other.

Schools are not absolute necessities, but helps to an education, and some great minds have developed without them. To learn to think is to educate, and thinking must be practised: we devote too little time to it to bring out the best that is in us. Marjorie was a fortunate girl to have a mother who could lead her mind into all these higher channels without sacrificing the homely details of every-day life. She had reached the threshold of womanhood with a sound body and a strong, pure mind, and now on the day of her graduation she could look back over a happy, well-spent girlhood.

It was a clear day in early June, and all who were contemplating attending the graduating exercises were preparing for them. The great hall of the college was in gala array; flowers bloomed in every conceivable corner, and festoons of evergreens were draped over the walls. Twelve chairs stood in a line on the platform, and some were arranged at the side to accommodate the president and faculty of the college.

The hall rapidly filled up with an interested audience, and as the great clock in the cupola chimed the hour the twelve graduates walked in and occupied the chairs. They formed a picture to do one's heart good. Youth, beauty and intelligence shone from their fresh faces, with an eager anticipation of the great world beyond the school-room. It seemed very bright to them, very full of happiness and liberty. In comparison the walls of the school-room were as the walls of a prison. They remembered hearing older people say that those were their happiest days, but in their inexperienced hearts they answered, "It may have been so for others—not for us!"

The programme opened with musical selections, then, one by one, each girl read a short essay in that manner which everyone knows as characteristic of the sweet girl graduate. These essays were really very good of their kind, although some of them did contain pen pictures which later experience of the world would not justify.

At last it came Marjorie's turn to deliver the valedictory. She looked really charming as she stepped forward. Her gown was of the sheerest white Swiss, made with exquisite simplicity. The bodice was gathered to a pointed yoke of narrow lace insertion and tucks, and where it was joined to the belt the gathers were drawn closely together both back and front. At the neck was a stock collar of white satin ribbon fastened at the back in a bow; the belt was also of white satin ribbon, with a bow and long ends falling to the hem of her gown. The skirt was full, made with a hem a quarter of a yard deep. Just above this hem was an insertion of lace. The sleeves were formed of a large puff falling a little below the elbow. She wore with this costume white stockings and slippers. Her hair was simply dressed, and low down on one side she wore a white rosebud. No jewelry marred the simple beauty of the girl or her gown, and her appearance was an object lesson to girls who are inclined to over dress for such occasions.

In clear tones she delivered her valedictory, and its dainty and refined diction evidenced the care of its preparation. There were humorous passages, too, to relieve the monotony which so often seems a part of school-girl essays. Taking all things into consideration, it was a very good valedictory, and the applause which followed its delivery was flattering. However, the personality of the girl may have had something to do with that.

After this the crowd dispersed, and this girl of whom we write went away, her arms filled with flowers thrown her by admiring friends. When in her home her mother took her in her arms and kissed her and wished her much happiness for the years to come.

"You must know, dear," she said, "that now you have left childhood behind you forever. While I would not have you cynical, it is my duty to tell you that the world sometimes seems very hard. Perhaps its great heart can be touched in some ways, but there are times in everyone's life when personal sympathy can go over the stretch of years to Hagar and Ishmael and feel the desolation of having everyone's hand against you. I do not mean that this is literally true, but the heart in its bitterness feels it so. But, fortunately, such morbid feelings soon pass, and the sun even seems to shine brighter afterwards.

"Remember this: our lives are to a great extent what we make them: if we carry within us a contented spirit and do not allow ourselves to become irritable, we may expect to find these traits in others. The world is curiously like a mirror, reflecting what is before it. Be generous and patient with the faults of others and you will find the same consideration shown you."

There was a happy family group that day: father and mother were proud of their young lady daughter and planned many things for her pleasure, but there was also a tinge of regret that she had passed from the realm of childhood, where she was all their own. She would now have associates and friends who would absorb much of the time she had heretofore spent with them. And then, too, a suitor for her hand might come and take her away altogether. They both shuddered at that thought and turned to more pleasant ones.

During the afternoon mother and daughter had a long talk bearing on the girl's future. The mother endeavored to impress upon Marjorie those things which would assist her in leading a happy and useful life. She pointed out that a girl's education does not end with her school days, but extends over her whole life: it is a personal matter which she may improve or neglect, as she chooses, but on it rests her own happiness and advancement, in this world and in eternity. If she continues her education, it will develop her mind, widen and deepen its

capacities, strengthen and intensify it, until it is all in harmony.

Our schools of education are not all of ennobling kind; there are also schools of vice, and in them the young learn many lessons which darken their lives. There is much more of evil education than of innate depravity; none of us can look into the clear, innocent eyes of a baby and believe it depraved, but we do see depravity in the youths and maidens who have been educated in the schools of vice.

Book education is one thing, life education another. The girl who is to be one of the polished corners of the temple of which we read in the Bible must have an education which will lead her to that lofty place. While it is right that she should respect the opinions of the world to some extent, she need not follow every dictate of society and fashion; if she does, she will soon learn that she is not studying in the school which produces great and good women, women who think and who understand the things they see and hear.

The education of our girls is usually so superficial and narrow that they are only partly developed, their minds being dwarfed by insufficient intellectual nourishment. As soon as they pass from youth to young womanhood they are taught superficially. They go to a finishing school, not to finish a solid education or take up the sciences, but to learn how to enter and leave a room, how to walk, how to bow from a carriage, how to play a few pieces of music, to dance, to talk a little French—these and many more things they learn, but never how to think! These outside accomplishments are all very well if combined with more important things; alone, they are only a little outside gloss which wears off in time.

Then there is another extreme—the masculine girl. She is worse than the one who knows only "accomplishments," because she has not even the womanly refinement which the other does cultivate. The line between an intellectual woman and a masculine one seems so distinct that it is wonderful how anyone ever confounds them, but it is done and we see every day some girl so far forgetting the charm of womanhood as to imitate the language, manners and, as far as possible, the dress of men. This is neither wise nor attractive. If she wishes to imitate men, let it be in their best and strongest attributes, and not in their weaknesses. She may, if she wishes, plan out her life as a man does his, if she is willing to live up to it, and not make the mistake of only half doing a thing because some day she expects to be married. That is the one objection business men make to employing women, and we cannot but think them justified, because we frequently see just such cases as they mention.

The woman who wishes to continue her life education knows she cannot end it with her graduation day: she has then only learned something of books, but little of the world. In most that makes up life the day of death is the graduation day. Then only is all finished that can be learned here. Women have in different centuries achieved so much that none need feel afraid to attempt great things. They have wisely ruled mighty nations, led armies to victory, conducted commerce, written learned books, edited great newspapers, and—more wonderful than all these—they have been the mothers of the world's great men! Surely this is encouragement enough for any woman who is ambitious. When the mothers learn that there is much outside the school-room to be taught, girls will be more broadly educated. Women live through two generations, their own lives and those of their children, and they need great preparation for it.

During the last ten years women have realized the importance of continuing their education after graduation day. They are wisely taking post-graduate courses for life, and in dozens of ways are broadening their minds and learning to care for their bodies. It is not vanity to spend one's time in brushing the hair and massaging the skin. Both the hair and the skin are as necessary a part of the body as are the limbs, and it is simply studying in the school of Nature to learn how to care for them, to keep them at a high standard of excellence. This school of Nature is full of grades, and we must be, whether we wish it or not, students in it all our lives, and there is so much to learn, that with close application a long life time does not suffice for our graduation. The most learned scientists, botanists, philosophers and physicians obtain their knowledge in this great school, and no one has ever claimed to know all that could be learned there, although a life-long student of its mysteries.

The industry and perseverance of these sages should be an example to the young girl who graduates from the ordinary school and who resolves to enter that higher school which gives no diploma until death sets his seal upon the student's life record.

MAUDE C. MURRAY-MILLER.

FANCY MUFFS AND OTHER ARTICLES.

LADIES' FANCY ROUND MUFF.

No. 1213.— This muff is simply made, notwithstanding its



1213

LADIES' FANCY ROUND MUFF

fanciful appearance. It is round and consists of an outside section of cloth and an inside section of silk. The outside has a deep, overlapping end that is rounded and tacked under a fancy bow, another bow being placed a short distance above. The ends of the lining are seamed and the lining is extended to form the ends of the muff. The side edges of the lining are turned under and sewed to the corresponding edges of the outside and the lining is also sewed together a short distance in from each edge to form a casing for an elastic which draws the muff as closely as desired. Cotton batting, down or curled hair is used for stuffing. Suspension ribbons are slipped through the muff and formed in a loop at each side, the loop being caught by a buckle. Astrakhan binding follows all the edges of the muff.

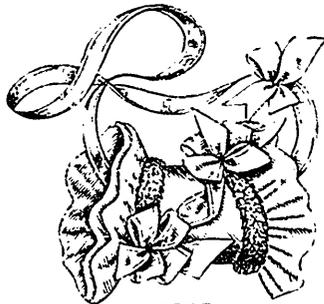
Fur of all kinds, velvet, plush or cloth can be made up into muffs like this, and those of velvet or cloth will be decorated with ribbon and fur.

Pattern No. 1213 is in one size only, and, to make the muff, needs three-fourths of a yard of goods twenty or more inches wide for the outside, with five-eighths of a yard twenty or more inches wide for the lining. Price of pattern, 5d. or 10 cents.

MISSSES', GIRLS' AND CHILDREN'S FANCY MUFF.

No. 1215.— Sage-green cloth and silk of the same shade were used for making this muff. Its size is proportionate to the generous dimensions seen in ladies' muffs this season and in design it is dainty and novel.

The outside is narrowed toward the ends, which are seamed at the top, and the lining is similarly shaped. The muff is padded with wadding, down or curled hair, and in the seam joining the lining and outside at each end are included two doubled bias frills, one frill being of cloth and the other of silk. The frills flare, giving added protection as well as the appearance of great size now sought. Ribbon is tastefully disposed on the



1215

MISSSES', GIRLS' AND CHILDREN'S FANCY MUFF.

front of the muff and a band of fur decorates each end. Suspension ribbons passed through the muff are bowed at the left side. Velvet, cloth or brocade could be used for the muff and satin and silk are the usual linings.

We have pattern No. 1215 in three sizes for misses, girls and children. In the girl's size, the muff, except the lining, will require a yard and an eighth of cloth fifty-four inches wide, with a yard and an eighth of silk twenty inches wide. Of one fabric, it requires two yards twenty inches wide, or a yard and a half thirty or more inches wide. The lining will need half a yard of material twenty or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FANCY MUFF.

No. 1214. - Muffs are much larger than for several seasons; the one here shown is simple in construction yet very fanciful in effect. It is made of velvet, with satin for the lining and lace, fur and ribbon artistically disposed for garniture. The ends of both the outside and inside sections are joined in a seam at the top, where the muff is narrowed slightly by a plait at each side of the center. The outside is a trifle wider than the inside and a padding of down, batting or curled hair is inserted between them, a tiny doubled frill of the satin being included in the seam at each side. A frill of lace edging headed by a fur band trims each side of the muff, and a lace jabot and ribbon bows on the outside increase the ornamental effect. The suspension ribbon is bowed at the left side.

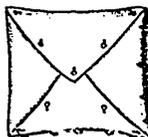
Satin, brocade or novelty goods may be utilized for a muff like this, and beaver, mink, chinchilla or other fur may be associated with fancy ribbon or lace in the decoration.

Pattern No. 1214 is in one size only. The outside of the muff will require five-eighths of a yard of velvet (cut bias) twenty inches wide, or five-eighths of a yard of material twenty or more inches wide. The lining and frills will require five eighths of a yard

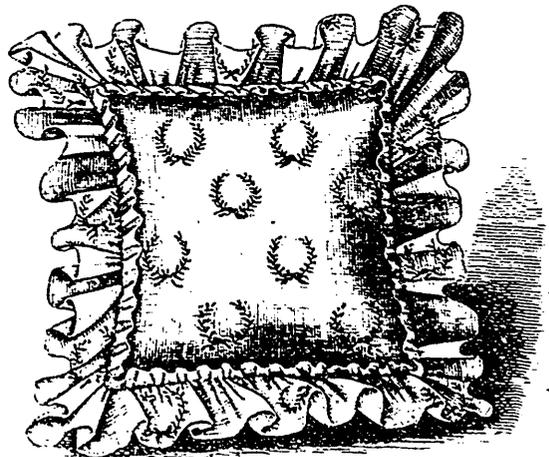


1214

LADIES' FANCY MUFF.



1196



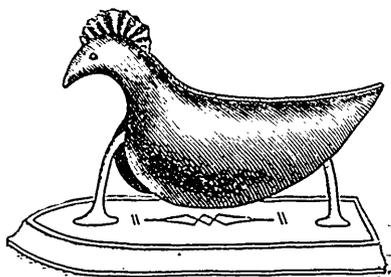
1196

COVER FOR SOFA OR BABY CARRIAGE PILLOW.

of goods twenty inches wide. Price of pattern, 5d. or 10 cents.

COVER FOR SOFA OR BABY CARRIAGE PILLOW.

No. 1196.—This cover, which is pictured developed in cretonne, offers a practical suggestion regarding sofa cushions for



1206
FLAT IRON HOLDER.

general use. The front of the cover is square, while the back is in four triangular sections. One edge of each section for the back is joined to the front, and the other edges are turned under for hems and fastened together by means of button-holes and pearl buttons. The cover is bordered by a ruffle that is turned under at the top and shirred on a cord to form a frill heading. Button-holes are made along the edges of the front and corresponding buttons are sewed at intervals to the ruffle at the shirring, and the ruffle is secured to the cover by means of this convenient arrangement.

All wash materials of suitable texture and color for such a purpose may be used for the cover, which can be easily removed when laundering is necessary.

Pattern No. 1196 is in one size only, and, to make a cover like it, will require three yards and a fourth of goods twenty inches wide, or a yard and seven-eighths thirty-six inches wide. Price of pattern, 5d. or 10 cents.

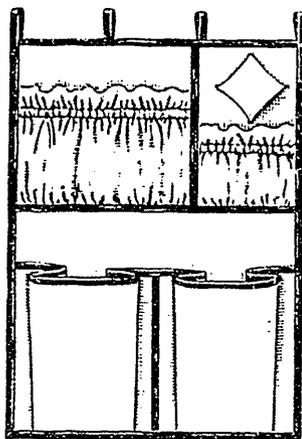
FLAT IRON HOLDER

No. 1206.—A convenient little article for use in the laundry, or when one is dressmaking and wishes to do a little pressing, is shown in the flat-iron holder here illustrated. It is in the form of a hen, and looks quite natural when placed over the handle of the flat-iron, with shoe-buttons for the eyes and a small piece of red flannel for the comb. It is made of cloth and comprises four sections, two upper and two under sections,

the former being extended to form the head. The under sections are joined together in a center seam, as are also the upper ones, the piece of red flannel for the comb being doubled, gathered at the edges and inserted in the center seam of the upper sections at the top of the head. The sections are joined together at their outer edges, one side being left open to facilitate stuffing the head and body with cotton, which gives them the proper shape and serves to protect the hand from the heat of the iron. Care must be taken not to stuff the holder too full with the cotton else it will prove too bulky for the hand to conveniently grasp.

Holders like this may be made of Canton flannel, felt and cretonne. When made of white Canton flannel, with red flannel for the comb and black beads for the eyes, they are exceedingly pretty, although not as serviceable as when made of the darker material. The holder will prove at once a unique and inexpensive Christmas or New Year's present and will be much appreciated by any woman of practical ideas, particularly when it possesses the merit of having been made by the donor's own hands.

Pattern No. 1206 is in one size only, and, to make a holder like it, calls for three-eighths of a yard of material twenty or more inches wide. Price of pattern, 3d. or 5 cents.



1216
HANGING WORK-BAG.

HANGING WORK-BAG.

No. 1216.—Holland was used for this neat work-bag. It has a plain back, on

the lower part of which is arranged a section laid in a wide box-plait at each side and held down at the center by a strip of braid to form two pockets. A little above is disposed a section that is shallow for a short distance from one end and is gathered at the bottom and turned under at the top and shirred on tapes to form a frill heading. A strip of braid arranged over the deeper portion and extended beyond it to the top of the bag divides it into a large and a small pocket. Above the small pocket a pin-cushion is arranged. The lower edges of the upper pockets and the upper edge of the lower pockets, as well as all the edges of the bag, are bound with red braid, and four braid loops are secured at the top for the purpose of suspension.

The bag was designed with regard for both convenience and appearance. The most suitable materials for it are canvas, cretonne, linen and jean, and braid bindings will give the neatest finish.

Pattern No. 1216 is in one size only, and, to make the work-bag, will require a yard of goods twenty inches wide, or three-fourths of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

SEASONABLE COOKERY.

IN THE MARKETS.—CHRISTMAS CHEER—COUNTRY LIVING AND HOW IT MAY BE VARIED.

The markets do not as yet show the lack of variety expected in Winter, for the holiday week with which the month closes makes those who provide for us ambitious to keep the supply of everything eatable as varied as possible. In the city markets many of the green vegetables are to be had, but at advanced prices. The less pretentious markets show the usual Winter vegetables, beets, cabbage, celery, spinach, parsnips, onions and turnips, while belated pumpkins and squashes are still seen.

In meats and game there is more variety than last month. In addition to the usual beef, pork and mutton, there are venison, turkeys, capons, ducks, geese, chickens, rabbits, hares and (in the large markets) pheasants, partridges and woodcock.

During the Winter months fresh fish gives but little satisfaction, as it is always frozen, and frozen fish loses all its finer flavoring. The shell fish to be had are crabs, oysters, lobsters, scallops, clams and terrapin, all of which are at their best.

Among fruits the apple is king, but there are still late grapes and pears, while oranges and bananas are cheap and plentiful.

THE CHRISTMAS DINNER.

In homes where Christmas is considered the high and holy festival of the year all energies are directed towards its proper celebration. The house is redolent with the odor of pines; wreaths are hung in the windows and every outward and visible sign is made to emphasize the nature of the festival. The table is in holiday trim and the cooking savors of the general rejoicing. Dishes that never appear at any other time now find a place on the menu. Holly and mistletoe are used for the table decoration and many of the dishes are wreathed with foliage. The Christmas dinner has always its plum pudding crowned with a sprig of holly and smiling amid its blue flames. The mince pies are baked in oblong shape to symbolize the manger of blessed memory. At the old-time dinner a boar's head was invariably served. The dinner of to-day would be correspondingly incomplete without the presence of a goose or of our best bird, the turkey.

Bird of the banquet, thou king-bird of old Christmas day,
Of all earth's dainties there is none like thee, to thank the Lord
upon!

Menus for the Christmas dinner have been so often given in these columns that it seems superfluous to offer present suggestions upon the subject.

A CHAT WITH COUNTRY COOKS.

The city housekeeper is apt to look with envious eyes upon her country sister at this time of the year, for in Arcadia is there not poultry in abundance, with eggs, cream and milk? How, then, is it that with all the country housekeeper has at hand she does not always make as good a showing as does her city sister with one-half the means? One of the reasons is her excessive conservatism. The same old lines are followed year after year, the same dishes are seen on the table. To give a family food that shows no change is to weaken the appetite, and, the mind specialists tell us, the intellect also. Such far-reaching results cannot but make the housekeeper bethink herself to improve her menu. It is said that the majority of women patients in the insane asylums are farmers' wives, brought to this deplorable condition by the excessive monotony of their lives. Much has been learned by the city housekeeper that the woman remote from town has had no chance to acquire. While the former has her domestic science class, the latter has usually to rely only upon her mother's instruction.

What makes a housekeeper? Certainly this title can not be conferred upon her whose sole claim to it is the fact that she keeps her house immaculate and can make a dozen kinds of pie and cake. Formerly such was the standard, but all that has been changed. The good housekeeper to-day is the woman who is cleanly, who has respect for ventilation, who can cook meats and vegetables in a variety of ways and can provide a varied menu at the least cost.

There are dozens of ways of cooking potatoes, yet for dinner after dinner on some tables they are served boiled without even peeling. A little extra labor is involved in preparing this vegetable in the more elaborate ways to which it is susceptible, but the result well repays the effort. A delicious dinner dish is

SCALLOPED POTATOES.—For this dish, peel the raw potatoes and cut them into thin slices. Place in the baking dish a layer of the potato one inch deep, season with salt and pepper and add a dusting of flour and a dot of butter here and there. Then add another layer of the potato and seasoning as before and so continue until the dish is full. Add milk enough to moisten (about half a pint to every quart of the potato), cover and bake an hour and a quarter, removing the cover during the last fifteen minutes to brown the top. Serve in the baking dish, wrapping a napkin about the dish if it is unsightly.

Greasy fried potatoes should never be served, nor, for that matter, greasy food of any kind. Fried vegetables should be drained upon soft yellow paper so that all the oil may be absorbed.

PORK AND OTHER COUNTRY MEATS.—The country home is seldom so remote from the market that fresh meat is not available. When a long distance intervenes, the market wagon usually calls twice a week. Then there is the man who sells fish, and with poultry from the farm-yard, there need be no dearth in the supply of fresh meat. The farmer's own supply of home-cured pork gives him a store always at hand. It is packed in salt in the early winter, hams and bacon are smoked and thus is provided a goodly supply. To depend, however, upon this meat for the table day after day is to make young men old and old men weary of life's monotony. Pork makes a great demand upon the strength, for it is more difficult to digest than any other meat. It coarsens the skin and dulls the eyes and complexion. To supplement fresh meat salt pork is admirable, but Nature never meant it as a steady diet. In cooking pork, moreover, there may be more variety than is often found. Cut very thin and panned—*i. e.*, cooked in a very hot frying pan—it is an appetizing breakfast dish. Heat the pan smoking hot, adding no fat. Lay in the thin slices of pork and when brown on both sides serve crisp without gravy. Another delicious dish is

CREAMED PORK.—Cut the slices thin, dip each in flour and fry until brown. Drain well and lay on the serving dish. Pour from the pan all but one table-spoonful of the fat: to this add one table-spoonful of flour, and when cooked three minutes, stirring all the time, add one cupful ($\frac{3}{4}$ pint) of sweet milk. Cook until smooth, pour over the meat, add a dusting of flour and serve.

Still another way to cook pork is to dip the slices into beaten egg, then in cracker dust or bread crumbs and fry until brown.

POULTRY.—There are tempting possibilities in a well-filled poultry yard, if the fowls are made ready for the table in the proper manner. The usual custom of serving a bird that a couple of hours previous was walking about the poultry yard is to miss what is best in this delicious meat. Poultry should never be eaten the day it is killed. Such meat is slimy and lacking in flavor and quite unlike that which has been killed at least twenty-four hours. The practice of scalding birds to aid in plucking them is a mistaken one, for it spoils the flavor of the meat. It is a commercial fact that poultry that is "dry picked" commands a much higher price. The feathers should be taken off while the bird is still warm. If allowed to cool, the skin will be broken. By pulling the feathers toward the tail they may be quickly and easily removed. The intestines should be taken out as soon as the plucking is finished and the bird should then be hung in a cold place. The usual method of cooking a chicken is to fricassee or bake it. The fricassee is made more delicious by the addition of a cupful of milk to the juices in the kettle, then thickening to a gravy. Still another manner of cooking is

CHICKEN A LA MARYLAND.—Select chickens that are young and tender and cut them in pieces as for a fricassee. Place four table-spoonfuls of lard in a frying-pan and when it is smoking hot lay in as many pieces of chicken as the pan will hold and fry until well browned, turning them often. They will cook in fifteen or twenty minutes, according to size. As fast as cooked remove to a heated pan and let them stand where they will keep hot. When all are cooked pour off all but one table-spoonful of the fat, add one of flour and cook for three minutes, stirring all the time. Add half a pint of sweet cream, and when smooth lift the chicken from the pan to the serving platter, pour over it the cream dressing and serve.

Poultry and game are never washed by the best cooks nowadays. The energetic woman who has made cleanliness the altar upon which all things are sacrificed, usually washes her poultry and, after cutting it in pieces, leaves it soaking in a fresh water bath. By this mistaken method the best of the juices are given to the water instead of to the family. Unless an accident should happen in cleaning a bird, washing is unnecessary. Wipe the skin and the inside of the body with a wet cloth and the juices will not be sacrificed.

The ability to utilize cheap cuts of meat, making nutritious and palatable dishes at little cost, is not as yet common, but more and more are we learning how to live and not eat up all our income. The woman of the tenements buys her bit of stewing meat and often knows far better how to prepare it than does she who buys only the more expensive cuts. These choice portions are not always the most nutritious, and as we eat to live, the worth of any food is its power to keep the consumer strong.

BRAISED BEEF.—Braising is a combination of baking and stewing and is an excellent way to make the less tender pieces enjoyable. A braising pan is a baking pan with a tight cover, but one may easily be improvised by fitting two baking pans together. The steam should not escape, or the meat will be dry and less tender than it should. In the country markets many of the best cuts are not to be had, for the market man sends them to the city for sale. The cheaper cuts may be made satisfactory by braising. The tender side of the round, weighing about three pounds and cut nearly two inches thick, is a desirable piece for this purpose. Wipe the meat with a damp cloth and season with salt and pepper. Cut three gashes in the upper side, lay in each a strip of suet and cover the meat with a stuffing made of

2 cupfuls of bread-crumbs.	1 tea-spoonful of salt.
1 table-spoonful of butter.	$\frac{1}{8}$ tea-spoonful of pepper.
	6 drops of onion juice.

Mix well together without other wetting and press closely upon the meat: then roll the meat up, tie with a cord tightly to keep in the stuffing and dredge with flour. Place a dripping pan or the braising pan on the top of the stove, add two table-spoonfuls of lard and when hot lay in the roll of beef and brown on all sides. This crusts over the outside and keeps in the juices. Remove the pan from the fire, sprinkle the meat with salt and pepper and then lay in the pan,

$\frac{3}{4}$ cupful of chopped carrots.	1 table-spoonful of chopped onion.
2 bay leaves.	A spray of parsley.

Any other vegetables may be used that are at hand, a bit of celery or half a cupful of tomato being a desirable addition.

Add one quart of boiling water, cover the pan tightly and cook for two hours, basting every fifteen minutes after the first half hour. When ready to serve, lift the beef from the pan, stir the remnants of vegetables to one side of the pan, add three tablespoonfuls of flour and cook for two minutes; then add sufficient water to make a gravy as thick as cream; stir well from the bottom of the pan, add salt and pepper, if needed, and strain the gravy over the meat. Another palatable dish is

BRAISED HEART—Wash the blood from the heart and cut out the cords from the center. Make a stuffing as above, adding one-quarter of a cupful of tomato, chopped fine. Stuff the cavity with this filling, fastening the top with cord or with skewers. Stand the heart in a small kettle, fill half full of water and stew

gently for an hour and a half, covering tightly. Place in a baking pan the following vegetables, cut fine:

$\frac{1}{2}$ onion.	1 bay leaf.
1 small carrot.	1 sprig of parsley.

Lift the heart from the kettle, dash well with flour, salt and pepper, lay it in the baking pan, add the water in which it was boiled, lay on the top of the meat a thin slice of suet and bake for one hour, basting often. Make the gravy as above and strain over the meat. This insures a most delicious dish at little cost, but it requires care in preparing. However, the dish that does not require carefulness in cooking is seldom worth even the little attention spent upon it.

BLAIR.

WOMEN PIONEERS.

Carlyle complains that brainy women live in a "shoreless Asiatic dreaminess." Let us see whether the record of some of the world's famous women pioneers supports this peculiar assertion.

At all times in the world's history here and there women have competed worthily with their brothers. For example, a woman who distinguished herself in a time long ago when a wise and brilliant member of her sex was considered a miracle, was Professor Calderini, who occupied the chair of jurisprudence in the University of Bologna, from 1360 to 1366. She can hardly be accused of being a "new" woman.

In 1702 Elizabeth Mallet established *The London Times*, the oldest daily newspaper in the world.

The first woman to edit and publish a newspaper in America was Clementine Reid, who in 1772 conducted *The Virginia Gazette*, devoted to the patriot cause. In 1774 Mrs. H. Boyle edited and published a royalist journal which she also called *The Virginia Gazette*. Despite its Tory sympathies, this newspaper was the first to publish the Declaration of Independence.

Mrs. Hannah Bunce Watson inherited the ownership of *The Hartford City Courant* in 1777, and edited it for three years thereafter.

The distinction of being the first woman bank treasurer belongs to Susannah Dunkle, of Newton, Mass. She was elected to this office in 1874. Many women since then have been bank officials, some of them even bank presidents.

It is said that Mrs. Rogers, of Texas, was first given the title of "The Cattle Queen." She has borne it worthily for many a year, and has long been the pride of her state.

Miss Alice Farley is the owner and manager of a large and prosperous cotton plantation in Louisiana. She was a New Yorker and, inheriting this estate, attempted an out-of-door life, hoping thereby to better her frail health, or, at least, to prolong her existence. Half playfully and half pathetically she says: "If cotton is king, then am I not always at court? I wonder if this dignity would sustain me socially should I return to New York?"

Miss Jennie Hilton is a successful gold prospector in Arizona. She was a school teacher, but going out into the Western fastnesses with an uncle and a brother, she found this new occupation, if not more congenial, at least more remunerative. She has just sold for \$27,000 a half interest in a gold mine that she found. She is under thirty years of age and intends to continue her search for mineral veins, but with her prosperity she will be able to lessen the hardships of her uncommon occupation.

The first American woman who won the distinction and assumed the burdens of a mayoralty was Mrs. Madara Tatter, of Argonia, Kansas.

The first women appointed by the Austrian Government as army physicians were Dr. Anna Baveroud and Dr. Rolla Reckova, both graduates of Zurich University.

The first American woman to take a medical degree was Elizabeth Blackwell, who was graduated at Geneva in 1845. There are now some three thousand American women having medical diplomas.

The first woman given the title of ensign was Mrs. Elizabeth B. Cutter, who carried the regimental colors of her husband's brigade at Fort Donaldson.

The first woman to learn navigation from practical experience and then to teach it, was Mrs. Annie Wright. She sailed with

her husband on all his long voyages, and when he died on the Pacific Ocean she took command of his ship and brought it round the Horn safe into the port of New York. She was venerated by all her sailors.

The woman who first sailed round the world is said to have been a servant of Philibert de Camercon, the distinguished botanist of the famous Bougainville expedition. She dressed as a man and bore the name of Charles Thomas Barr. Her real name was never given to the public, but it was said and believed that she was a person of gentle birth, which assertion was justified by her refined and modest manners and her rare intelligence. Doubtless her disguise concealed a romance that continued through life and was not revealed by her death.

Miss Amanda M. Langee is the manager and treasurer of the Standard Rubber Company. She is quiet in manner, self-possessed, slight in stature, has an agreeable personality and performs her important and responsible duties to the entire satisfaction of the directors and stockholders of the company.

Mrs. M. V. Taylor, of Washington, Pa., is, perhaps, the best known as she is the most successful of women oil speculators. Her eyes were opened to the possibilities of money-making in this way, while she was bookkeeper for an oil firm. She was a widow with a child to educate, and began business by dealing in oil-well casings. She has clear judgment, plenty of nerve and integrity. She is now a rich but still a busy woman. She invented an iron tubing that adds much to her income as well as to the respect men in her line of occupation have for her versatility.

Mrs. Mary E. Beaseley, of Philadelphia, draws an income of more than \$20,000 a year from a machine she devised for hooping twelve hundred barrels a day.

Mrs. C. H. Lippincott, of Minneapolis, is a pioneer in raising flower seeds for the general market. She has been in business more than ten consecutive years; therefore, her undertaking cannot be called an experiment.

Mrs. Mary Coton, of Lansing, Mich., with the assistance of her son, sixteen years old, conducted nine stallions to Moscow, Russia, her husband, a well-known horse dealer, being otherwise engaged and unable to himself attend to this important order.

The first woman to make a business of sign painting is said to be a Mrs. Martin, of New York City. Her shop adjoins that of her husband and she has all the orders she is able to fill. She letters, gilds and designs to the entire satisfaction of her patrons.

A successful tinsmith is a Mrs. Mills, of New York City. She is capable, energetic and honored in her craft.

A dairy farm, reputed one of the best, if not the very best, in Vermont, is owned and managed by Mrs. Carrie Nelson, of Ryegate. She has been a widow for many years and has made her farm the means of educating her four children. She has been awarded many prizes for the products of her dairy.

Mrs. Merrifield is night manager of the Western Union Telegraph office at Cheyenne, Wyoming.

Elizabeth Seward, of Denver, is said to be the only woman bill poster in the United States. She is assisted by her daughter and employs about a dozen men. She is expert and popular.

Mrs. Kate Pier and two daughters went this past Summer for a European holiday. They are all lawyers with a paying clientele. Another daughter, also a lawyer, remained at home in Detroit to look after the business. Their work is largely as counsellors, conveyancers, and in deed and will making.

Mrs. Bellamy Sears, of Cincinnati, originated the beautiful pottery known as Rookwood ware. She still looks after its manufacture, though she has many artists as her assistants.

It is not generally known that the idea of the cotton gin, largely responsible for the prosperity of the Southern States, originated with Mrs. Greene, widow of the famous General Greene. She explained her plan to Eli Whitney while he was a guest at her house and showed him how to make a model for it. He secured the patent and her name did not appear on the application. Possibly she did not wish that it should. We have no authority for saying that she ever received a cent from this, one of the most useful and valuable of American machines.

In 1656 Margaret Swartz appeared on the London stage and was the first of her sex to take part in a theatrical performance. What character she acted is not known.

The first woman given the degree of L.L.D. was Maria Mitchell, the astronomer, who gained the largest part of her vast sum of learning from her own house-top on Nantucket Island, and from books while she was librarian at the same quaint place.

Mrs. Elizabeth Cryder was the first woman to demand naturalization papers and the first one to preempt government lands in her own name.

Miss Helen C. Morgan was the first woman made a college professor of Latin in the United States. She was appointed to this position in Fisk University in 1869.

Miss Graser, of Cincinnati, is a custom-house broker and forwarder. She signs all her papers with her initials, having learned by experience that there is still an aversion in some men's minds to business women.

Mrs. Fletcher, of Gloucester, Mass., was a successful manufacturer of guns for thirty-two years. She was also a public-spirited enthusiast until she died not long ago, aged eighty-one years.

Mrs. R. F. Wilkinson, of London, is a landscape gardener and has many pupils in her remunerative profession.

Miss Beatrix Jones, of New York, is an authority on forestry, as well as a skilled landscape gardener. She has received satisfactory recognition and due patronage, though she has not long practised her profession.

Mrs. Theodosia B. Shepherd, of Southern California, is a large grower of valuable plants and has immense greenhouses, which she personally superintends. She conducts a wholesale and retail business in bulbs, seeds, plants and flowers. She has produced several new varieties of blossoms.

Miss Grace Hubbard, a graduate of Iowa State University, has adopted the profession of civil engineer and is employed to make maps for the United States Government Survey in Montana.

The Chicago Board of Engineers has given a license as mechanical engineer to Mrs. Annie A. De Barr. She has the sole charge of a large stationary engine. Other women are fitting themselves for this work because it is more profitable and healthier than running a sewing machine or a typewriter.

At the Royal Observatory, Greenwich, England, Miss Clemes and four women associates make measurements from photographs and take night observations of the heavens. Thus far they are on trial, but doubtless they will become fixtures. At Harvard, examinations of astronomical photographs are almost wholly made by women.

The first woman to own and fire a china kiln in Boston was Miss Caroline Nolan. She is also a skilled glass stainer, her reputation bringing her important orders from all parts of the United States. Since few or no improvements have been made in burning china during the last four hundred years, she expends earnest effort to keep abreast of the products of the fifteenth century.

Mrs. Pollock, of Pittston, Pa., is a mender of shoes. She had assisted her cobbler husband, and when he died she took up his last and awl, to the dismay of many neighboring women. To get custom she was compelled to cut down the rates fixed by her husband, but she is now earning from fifteen to twenty dollars a week. Since prejudice has been overcome by prompt and good work and reasonable prices, she has been enabled to employ a man to assist her. Women from her own and neighboring towns now send their work to this courageous shoe-mender.

Isabella A. Wylie and Elizabeth A. Gaugor are partners in a Chicago firm dealing in real estate, renting, loaning money, etc. They are well patronized.

Miss C. Talbot, of Brooklyn, is her father's partner in real estate and insurance. She is also a Commissioner of Deeds.

Miss Minnie F. Clay, having passed a satisfactory examination as pilot and navigator, has been appointed captain of a steamer on Lake Sebago, Maine. Her father is its owner, and he knows whom to trust with his valuable property.

Miss Jessie Langford, of Duluth, has for years made a better record as a licensed pilot on the great Northern lakes than any of her male competitors.

Miss Colfax, a cousin of the late Vice-President Colfax, has had charge of the lighthouse at Michigan City for more than thirty years. Years ago, when hard-oil lamps were used, she often crossed a slippery breakwater and climbed an icy ladder to set and trim her light. Miss Ann Hartwell, her dearest friend, is her permanent companion, the pair finding peace if not complete happiness together.

Miss Duffy, of New York City, is a dealer in wild animals and supplies menageries with lions, tigers, bears and elephants.

Jennie McCowen, M. D., was recently elected president of the Davenport (Ia.) Academy of Natural Sciences by a unanimous vote, the gentlemen of the society being most enthusiastic for her election. She is one of the vice-presidents of the International Medico-Legal Congress, and as a Fellow of the London Scientific Society is entitled to wear the gown and hood. She is much devoted to wise philanthropy.

Mrs. Emma P. Ewing was years ago made Professor of Domestic Economy in the Iowa Agricultural College. Her teachings are based upon the belief that a pleasant and wholesome home is essential to broad culture and a safeguard to morality and happiness. She gives instruction in chemistry, botany, physiology, hygiene, vegetable and landscape gardening, dairying, home architecture, home farming, care of the sick—in fact, almost everything that a wife should know.

Mrs. Hill was left a widow with three small children and a debt of \$1,400 on a small ranch in Southern California. By taking boarders, raising chickens and working her ranch to the best advantage, she paid off the debt, bought other land and now has four hundred acres. On one hundred acres she grows *pyrethrum*, and the flowers of this plant she grinds into insect powder with a water mill that she built. She employs some seventy-five men, women and children. Next year she is to plant two hundred acres more in *pyrethrum*. She also grows nuts, fruits and flowers. Her property is valued at more than half a million of dollars, and her children are well educated.

The United States consul at Samoa reports to our government that Mrs. Emma E. Forsyth, grand-daughter of a Samoan chief and daughter of former United States Consul Col, owns 150,000 acres of land on the island of New Britain, near New Guinea. She raises cotton and exports it and copra, pearl shells and sea slugs in her own vessels, and is still extending her possessions. She employs fifty Europeans and several hundred natives. She was educated at San Francisco and was considered one of the most beautiful and brilliant girls on the Pacific coast. Lord Pembroke records her attractiveness in his *South Sea Bubbles*. She has been but ten years in establishing her right to be called a genius in fortune-getting.

Of travelling saleswomen there is a large number. Mrs. Kate M. Green and a Miss Zindel both claim primacy as the pioneer in this line. One takes orders for washboards and the other for shell goods, and both have succeeded. Miss Ella Stewart sells copper ware, Mrs. Alice Fleming notions, while other women carry druggists' supplies, millinery and even boots and shoes in their big sample trunks.

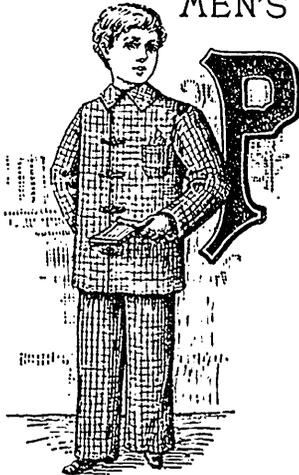
If it be true, as scientists tell us, that a large part of what we do is inspired by suggestion rather than undertaken by original individual intention, then the woman who here reads what those of her sex have done will very likely become convinced that she herself has a talent for something or other that is useful. From the cobbler's bench to the astronomer's observatory, and from the florist's shop to the gunmaker's store is, a wide range over which the unoccupied young woman may stray and ponder upon her choice of a life work, but it seems anything but the "shoreless Asiatic dreaminess" Carlyle talks about.

A. B. LONGSTREET.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for

ladies, the *number* and *size* of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the *number*, *size* and *age* should be given in each instance.

MEN'S AND BOYS' LOUNGING AND INVALID GOWNS.



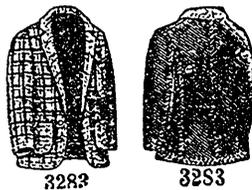
PICTURE crowds upon picture amid the blazing hickory logs and is visible with the distinctness of a painted canvas to him who sits comfortably slippered and gowned before the fire and lets his imagination run races with the leaping flames. And sometimes "My Lady Nicotine" is called upon to add her soothing ministrations to the comfort of the weary lounge.

When night lowers her dusky curtain and the throb and turmoil of business cease, the time for relaxation is welcomed alike by father and son, who upon their home-coming gladly

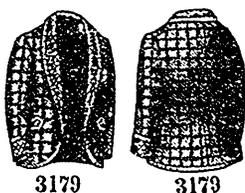
discard the formal office coat for the *négligé* smoking-jacket or lounging-gown, and are thereby assisted in casting off the unpleasant memories of the day. Fastidiousness is commonly believed to be woman's exclusive prerogative, but the care taken by many men in the choice of their belongings disproves this contention.

The variety of fabrics available for the garments under consideration is extensive and in the matter of styles there is no dearth of designs, as is evinced by the present collection. Rough-napped chevots, furry camel's-hairs, smooth cloths, velveteen, and that choicest of fabrics, velvet, are appropriate for the short jackets liked by boys and worn by men of any age. The lounging-gown, which to the invalid is almost a necessity and to all men a comforter, is seldom worn *en famille*. A bordered blanket material is expressly made for this purpose. All sorts of gay-colored stripes are seen in the border, the remainder of the blanket being neutral-hued for the most part. Brown and gray long-haired camel's-hairs and woolly eider-downs are also adaptable for these garments. Bath-robés are always made of Turkish towelling and in this material many fine color effects and really pretty patterns are shown.

A sack coat for men is made of a small brown-and-white checked chevot with bouclés thrown up on the surface. The fronts are rolled back by a collar in lapels, which form notches with the collar and are buttoned below, the corners being rounded. Three pockets are provided, one on the left breast and one at each side lower down. The sleeves are in coat shape. The loose edges of the coat and sleeves are followed by brown-and-white silk cord, a second row being applied at cuff depth above each wrist. Cord frogs and buttons to match could be used for the closing instead of buttons and button-holes. The pattern is No. 3283, and is in ten sizes from thirty-two to fifty inches, breast measure, and costs 1s. 3d. or 30 cents.



Rather more dressy is a smoking jacket of navy-blue velvet, shaped according to pattern No. 3179, which is in ten sizes from thirty-two to fifty inches, breast measure, and costs 1s. 6d. or 35 cents. The fronts are rolled over nearly their depth in revers



by a shawl collar and show a lining of black quilted satin, all the edges of the jacket being bordered with plain satin stitched several times in place. Fancy shallow pocket-laps faced and finished like the lapels are applied upon each front and on the left breast. The coat sleeves have quilted satin cuff-facings and are finished like the rest

of the garment. A black silk cord frog and olive buttons are applied some distance from the top for a closing.

A mixed silk-and-wool canvas fabric in white with light-blue flowers was used in the development of a dressing-gown, included in pattern No. 7317, which is in ten sizes from thirty-two to fifty inches, breast measure, and costs 1s. 6d. or 35 cents. The fronts are made with a soft roll that may extend to the waist-line or the entire depth of the garment, with tapering effect, the roll being faced with light-blue silk. The same facing is applied along the edges of the pocket openings and upon the wrists of the coat-

shaped sleeves. Outside the facing in every instance is applied slender blue-and-white silk cord, a heavier cord to match tipped with tassels being adjusted about the waist and held permanently in position at the back by three slides buttoned in place at the upper ends. The cord is bowed over the closing. A less dainty but more practical dressing-gown may be made by the same pattern of mode camel's-hair covered with a furry nap and bound at all save the lower edge with brown-and-white silk cord.

Old-blue Turkish towelling bearing a plaid design in white is one of the newest varieties shown. It was used successfully in the making of a bath or dressing robe, by a mode that is equally

appropriate for youths and men, the style being based on pattern No. 747, which is in seven sizes from twenty-six to fifty inches, breast measure, and costs 1s. 3d. or 30 cents. A Watteau plait is folded in the back and the fronts fall full, being closed part way down with white pearl buttons. Slides are fastened at each side of the Watteau and through them are slipped heavy blue-and-white cotton cord, which is knotted in front and tipped with tassels. The rolling collar, large patch-pockets and coat sleeves are edged with thin cord to match. The same style may be made up in dark-red eider-down in an invalid's gown.



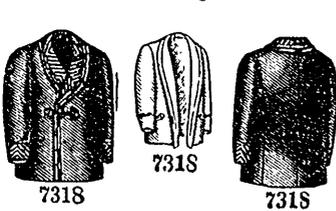
Another bath-robe is made with a monk's hood of white Turkish towelling showing a design in pink-and-yellow, by pattern No. 8013, which is in ten sizes from thirty-two to fifty inches, breast measure, and costs 1s. 6d. or 35 cents. The ful-

ness is held in at the waist-line by a heavy white cotton cord finished with tassels, though the pattern provides a belt with pointed ends and also a turn-down collar, which may be used instead of the hood; the latter, however, will prove serviceable when coming out of a warm bath into a cold room. Patch



pockets are introduced, and they may be used or not, according to fancy. The sleeves are in coat style.

A double-breasted house-jacket is made up in maroon faced quilted satin, which is visible in the shawl collar and is used upon the coat sleeves as cuff facings. The fronts may be closed with black silk cord frogs or they may be worn open and rolled their depth. A pocket opening is made in the left breast and two others are made on the hips. Bias strips of cloth are stitched in several rows along the edges of the coat outside the facing and at the edge black silk cord is sewed. The style is favorable to velveteen or checked cheviot and is embodied in pattern No. 7318, which is in ten sizes from thirty-two to fifty inches, breast measure, and costs 1s. 3d. or 30 cents.



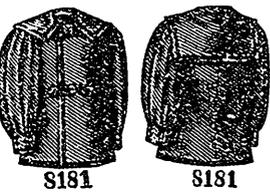
Navy-blue twilled cloth is used in the development of a house-jacket having a sailor collar, the deep and the fronts tapering to points. Below the collar a closing is made with three navy-blue silk cord frogs. The usual three pocket openings are curved and bound with navy-blue satin ribbon, which also defines a pointed cuff on the coat sleeves. The free edges of the collar and front are similarly bound. The mode is represented in pattern No. 7951, which is in ten sizes from thirty-two to fifty inches, breast measure, and costs 1s. 3d. or 30 cents.

A lounging-jacket, which is often worn in studios, the style being a favorite with artists, is marked by novel features. French-gray cloth is the material employed. The fronts are lapped in double-breasted fashion from right to left below a collar which is deep and square at the back and extends in lappé fashion to the fronts, a notch being made in front of each shoulder. The collar may be so

made that it simply flares at the throat, permitting the garment to be closed at that point, a silk cord frog being the means of closing. All the loose edges of the collar and jacket, and also of the three pocket openings, are bound with dark-gray satin stitched on in three rows. The fullness of the sleeves is disposed in box-plaits and side-plaits at the top and bottom, the latter plaits being stitched up for a short distance. Velveteen or cheviot is adaptable to the fashion, the garment being embraced in pattern No. 8181, which is in ten sizes from thirty-two to fifty inches, breast measure, and costs 1s. 3d. or 30 cents.



An invalid gown is illustrated in pattern No. 8752, which is in ten sizes from thirty-two to fifty inches, breast measure, and costs 1s. 6d. or 35 cents. A soft gray blanket with a pink striped border was employed in the making, though a brown or gray furry camel's-hair could be as appropriately used. The fronts are made without fullness, but at the back the fullness is caught with a rope girdle of heavy pink wool cord slipped through a slide adjusted at each side-back seam at the line of the waist, the girdle being knotted in front and tipped with tassels. The blanket is cut so that the border comes at each



front edge. The sailor collar, deep pockets and round cuffs of the coat sleeves are likewise cut from the border. A round turn-down collar may be used instead of the sailor collar.

A smoking cap, frequently worn with the smoking jacket, may be made of cloth or velvet and lined with silk, pattern No. 3167, which is in six sizes from six and a fourth to seven and a half cap sizes and costs 5d. or 10 cents, being used in its construction. The crown is round and the sides plain, the cap fitting closely on the head.



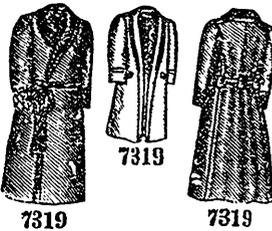
Boys' fashions follow men's very closely, the same materials being used for both. A blanket robe for a young invalid is made up by pattern No. 8753, which is in six sizes, from six to sixteen years of age, and costs 1s. or 25 cents. The body color is cream-white and the border in blue stripes, which show at each side of the closing and again in the deep sailor-collared. The fronts are closed to the waist-line with white pearl buttons, and around the waist is worn a blue-and-white silk cord girdle with tasselled ends; the girdle is held in place by slides sewed at the side-back seams, the fulness being all held at the back by this means. Round cuffs roll upward from the coat sleeves and deep patch-pockets are added below the girdle. A round turn-down collar may finish the neck instead of the deeper collar. Red, blue or gray eider-down flannel may be used for a gown of this sort, and decoration for all the free edges may be contributed by heavy cord matching the material.



A long dressing-gown which a fond mother might deem suitable for her boy at college and make up for his Christmas gift, may be of golden-brown French serge, a very finely twilled variety, and lined with light-blue quilted satin. The fronts are made with a soft roll, which, of course, displays the lining, a tasteful combination being thus secured. If the fronts are to be worn closed, a heavy blue silk cord girdle with tassel-finished ends should be adjusted about the waist, slipped through three slides placed at the back to securely hold it in position and knotted or bowed in front. In that event there will be a shawl-collared neck finish. The coat sleeves may have blue silk cuff-facings, which may also follow the

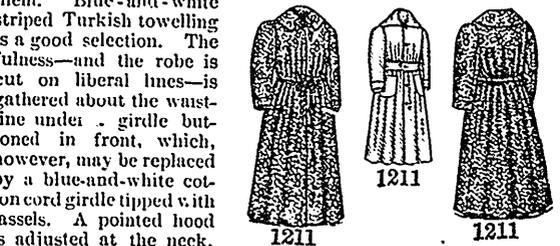
pocket openings. An edge finish consisting of a tan cloth bias band stitched many times could be used in addition to the facing. The gown is shaped according to pattern No. 7319, which is in ten sizes, from seven to sixteen years of age, and costs 1s. or 25 cents.

The Capuchin hood embodied in the bath-robe made up by pattern No. 1211, which is in six sizes, from six to sixteen years of age, and costs 1s. or 25 cents, is at once a practical and attractive feature of the garment. Blue-and-white striped Turkish towelling is a good selection. The fullness—and the robe is cut on liberal lines—is gathered about the waist-line under a girdle buttoned in front, which, however, may be replaced by a blue-and-white cotton cord girdle tipped with tassels. A pointed hood is adjusted at the neck, but a turn-down collar may be substituted, if preferred. The sleeves are coat shaped and cord is applied at cuff depth from the wrist edges. Pockets may be added, if desired. Any of the bright-colored towellings may be used in the development.



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THE CHRISTMAS TEA-TABLE.

One of the charms of the best type of modern woman lies in her thorough genuineness. As the new year comes to us the clang of the bells that "ring out the false, ring in the true" was never more potent in awakening sympathetic response in the hearts of good women. She who is false in her appearance is now relentlessly "rung out" by the lovers of the genuine. The woman who colors her hair or takes color from it places a low estimate upon her true personality. Nature harmonizes the color of the hair with the complexion and when this coloring is changed rouge and powders have to be resorted to in the attempt to make an artistic combination, so that the last state of that woman is worse than the first. A lesser degree of falseness abides in her who clothes herself in imitations of rich silks and velvets, paying her money for that which is but shoddy, and sure to look sadly bedraggled after a month's wear. Cheap and tawdry but pretentious materials give an air of insincerity to the misguided wearer. Artificial feathers, plated jewelry, silks that are part cotton, never can make a well dressed woman. That there is a subtle connection between dress and character goes without saying. Who can trust that one would be a friend in need every piece of whose wardrobe is masquerading as something other than what it is? Inward grace and worth being judged from outward and visible signs, it is not easy to believe that the lover of shams can have a normal appreciation of right and wrong. It is the genuine woman, she who loves whatsoever things are honest, whatsoever things are true and of good report, who conforms her outward life to a standard of simple integrity.

GENUINENESS.

It has been left to the current young woman to discover that the college pins of brother or sweetheart—Alpha Delta Phi, Delta Upsilon, Phi Delta Theta, et al.—look much prettier with her charming bodice for a background than upon his sombre black. Certain it is that she is usually seen with pins of various cabalistic designs in brilliant enamel adorning her. As often as not she wears her trophies on the lapel of her coat where, truth to tell, they look very smart. As the Indian warrior displayed his prowess by the number of scalps he wore at his belt, so her conquests are numbered by the Greek-letter society pins she wears. She doesn't belong to one of them, but they all belong to her—

GREEK LETTER SOCIETY PINS.

The new Christmas jewelry shows a higher standard of design than has been seen for some time. It has seemed a degenerate taste that pins shaped to suggest flies, grewsome bugs and twisted snakes should catch the fancy of buyers in Vanity Fair. These pins were set with costly stones and worn by the gentlest and the fairest. In the latest pins, however, the artisans have drawn upon leaf and flower for models. A single leaf of green or one Autumn-tinted in red or yellow with a small diamond at the joining of the stem, a spray of lilies-of-the-valley or forget-me-nots and other small flowers enamelled in Nature's colors, appear among the designs for holiday stick-pins. The newest brooch-pins are circles of small flowers and leaves overlapping on the tiny stem. They are either worn at the throat, as were the old time "breast-pins," or are used as a pin for the chateau watch. These pins are in many colors, the varied tinting of which gold is capable being combined with enamelling to give the designer a wide scope. Pearls or diamonds are used in the more expensive pins. Green is the favorite color for jewelry, while green cloths and trimmings claim also a prominent place. Antique silver buttons set with green opaque or translucent stones are likewise in great request for decoration. The umbrella makers, not to be outdone, are giving us beautiful umbrellas of dark-green silk.

CHRISTMAS JEWELRY.

We are warned that earrings are again to be added to the jewelry list and some ladies have actually had the courage to appear with them in their ears. The Duchess of York is said to be responsible for the revival, as she has always favored this decoration. The new earring is a large hoop, crescent-shaped, thick and heavy at the center and tapering to a thin wire where the ring enters the ear. But few can wear these ear loops to advantage.

EARRINGS.

Upon the marking of the bridal trousseau much thought is expended. In all things there is a fashion, even in the marking of one's garments, and the style of monogram has seen much change. Formerly the initial letter of the surname served as a base or center, the other two initials entwining about it, thus

BRIDAL TROUSSEAU MONOGRAMS.

making a conglomerate tracery not easily decipherable. All this is changed, and admittedly for the better, the trousseau of to-day showing the initials in small letters side by side. The entire first name is sometimes used on the underclothing, but this custom is not frequent. No bride ever uses the initials that will be hers when she is married. Custom is most rigid in this respect and the rule is never violated by those who know what is proper. It is a pretty idea, and one much in favor, to have the bride herself write the initials for the embroiderer. When the cost need not be counted, the embroidery is not the least of the expenses of the bridal outfit. It is no longer considered necessary for the bride to have dozens of each article of underclothing. Such garments turn yellow and grow tender before they can possibly be used. She whose purse is heavy has all her table linen, towels, sheets and pillow-cases embroidered with monogram or initials, some of the monogram settings being most attractive. One is composed of true-lover's knots in the loops of which the initials are worked. Another is a spider's web, the initials being placed in the center of the web. Still another is a circle of bees enclosing the initials.

The custom of throwing rice and old slippers to speed the departure of the bride is going out of fashion and a much prettier ceremony is taking its place. At a recent wedding the maids were handed bowls filled with rose leaves and orange blossoms, and the happy pair left the house amid a shower of fragrant petals.

AMID A SHOWER OF PETALS.

The bicycle craze has enlarged the list of possible Christmas gifts. One of the latest of them is the bicycle book, daintily prepared and having a truly holiday appearance. It serves as a diary of the possessor's journeyings, their length, the speed attained, etc.

THE BICYCLE BOOK.

Space is provided for the autographs of companions on these pleasant excursions and for small pictures of scenery or of people taken on the trip. Such a book may easily be homemade, and with hand-painted covers suggestive of the contents, a more welcome and dainty gift is hardly possible.

It is often difficult to choose a gift for an invalid, therefore, a china novelty now in the shops will be hailed with satisfaction. It is a cup, saucer and toast rack, combined, and is not at all clumsy, as such things usually are. The saucer is the plate and has a socket for the cup, while on one side is a rack for toast or muffins, a butter plate and a knife-rest.

GIFT FOR AN INVALID.

It would almost savor of sacrilege to declare that the Christmas tree has grown tiresome, but occasionally there are souls brave enough to say so. For those who feel that way about it, a welcome substitute is found in the Christmas bell, which is made of three or more hoops of graded sizes. These hoops are wreathed and hung, the smallest at the top, the next in size just below it and so on, so as to give the effect of a suspended bell. The ropes or cords by which the hoops are connected and hung, are wound with green. At the top they are brought together and fastened to a ring in the ceiling. Such hoops may be had of a cooper, are easy of adjustment and the effect is very pleasing. The same ornaments used to adorn the regulation tree are displayed on the hoops, and the gifts are attached by narrow ribbons, which are cut when the packages are removed. A Japanese lantern hung in the center of the bell is filled with mottoes, bonbons, etc., and when the gifts have all been distributed a blow from a cane breaks the paper sides of the lantern, and a shower of sweets makes glad the hearts of the wee folk of the party. If the lantern is filled with flowers, the downpour is equally pleasing and rather daintier.

CHRISTMAS BELL.

EDNA S. WITHERSPOON.

AMONG THE NEWEST BOOKS.

From Roberts Brothers, Boston:

Poems by Emily Dickinson, Edited by Mabel Loomis Todd.

My Lady's Heart, by Ellis Markoe.

In Scarlet and Grey, by Florence Henniker.

To Miss Dickinson's seclusion, her almost solitary life, we owe many a beautiful thought which she confided to her pen rather than to a human companion. These relics of a lonely life—lonely by choice—came to a reading world as bequeathments—gifts from a dear, dead woman whose stay here should have been rich in health and gladness, but was not. Pain and sorrow were hers, and we have their fruits. Her verse lacks musical deftness, a fact proved by these gleanings—a third gathering from the field of her unpublished verse. But while reading them and musing afterward with a finger between the leaves, one feels the cool sweetness of the dew, hears the music of the rain, and sees the tall grass sway in the meadows. It is not quite true to say that Miss Dickinson lived alone. She had the companionship of her books and they were more to her than to those for whom sentient society is a necessity. She could truly say:

There is no frigate like a book,
To take us lands away;
Nor any coursers like a page
Of prancing poetry.
This traverse may the poorest take
Without oppress of toil;
How frugal is the chariot,
That bears a human soul!

To die meant to her to know all things—to be wherever thought could fly. Her poems infect her readers with this ecstatic aspiration for knowledge, and give them inkling of the gladness that must have been hers after she sobbed herself to sleep.

My Lady's Heart is a foolish story, not without pretty thoughts, but these are so slovenly in form and so often reiterated that they finally grate on the reader's nerves. An artist—a peasant by birth and breeding—falls in love with a great lady who has a husband to whom she is loyal because she respects herself. The artist tells her of his love by his manner, after which he dodges as if from a deserved blow. Then he puts his feelings into words and dodges again. Finally, after he has deeply interested her, he makes his last dodge and comes no more into her existence. He is represented as a distinguished Belgian painter who studied his art in Antwerp—where nobody can escape Rubens and his influences—but this "distinguished Belgian painter," we are incidentally told, makes acquaintance with Rubens in the picture gallery of Abbotsford years after his student days!

Florence Henniker's *In Scarlet and Grey* is a collection of seven tragic tales, the last written in collaboration with Thomas Hardy. They are, each and all, profoundly stirring to the reader's emotions, and will have the admiration of critics who limit their consideration to literary form. But why should so many women be disloyal to themselves and to others, and why should so many men be brutes? Among the entire seven there is not one cheerful story, and except for the charming pictures of sky and cloud, shadow and sunlights, glimmer of downs and threads of silvery water, all is dreary and hopeless. From Thomas Hardy the reading world has ceased to look for altruism and optimism, but we have a right to expect a more inspiring point of view when the writer is as clever as Florence Henniker.

From D. Appleton & Co., New York:

A Court Intrigue, by Basil Thompson.

The Idol-Maker, by Adeline Sergeant.

An ingenious tale, rather disheartening at first, so irrational seem its characters and occurrences, is *A Court Intrigue*. Later this whimsicality is explained and a pained sympathy follows that would be too distressing did not the hurried march of thrilling events make one too breathless for loitering. That such conditions as these Basil Thompson portrays may exist it is well the world should know. Those who have not the courage to meet family afflictions openly are easily duped by any plan that promises to conceal a blight and relieve them from personal care of mentally afflicted kinspeople.

The Idol-Maker is a curious story, strangely ingenious in both its setting and its plot. It deals with English high life, with middle-class business avarice, with East-Indian heroism and with a fanaticism so sincere and self-effacing that no one can escape honoring the fanatic. Of course, it is also a love story and a wholesome one.

From Longmans, Green & Co., New York:

The Violet, by Julia Magruder, with illustrations by Charles Dana Gibson.

The heroine of this sweet, tranquil story is beautiful, interesting and young, with a mystery about her past that the reader solves long before she does. Miss Magruder is never tragic, never exalted, but always sweet, tender, pure and womanly. Her books are stories solely of the heart, never cheap and common in their settings.

From Frederick A. Stokes Company, New York:

Vawder's Understudy, by James Knapp Reeve.

The White Shield, by Bertram Mitford.

The Herb Moon, by John Oliver Hobbes.

The Princess Osra, by Anthony Hope.

One Day's Courtship and *The Heralds of Fame*, by Robert Barr.

Mr. Reeve marches the characters in *Vawder's Understudy* by natural, everyday paths toward their deepest experiences and no blurs conceal his meaning. Each of them has a marked individuality and each—the newspaper woman alone excepted—means to be ideally excellent in character and purpose. That they wander out of the straight and narrow path now and then is human and natural, but that they return to it again is made just as natural and human. Mr. Vawder, the central figure of the story, is writing a novel illustrating an experiment in platonic affection, and to assist his solution of the knotty questions it evokes, he induces his friend's pretty wife to act as understudy for one of the characters, with the result of transforming the mimic problem into an actual dilemma. That men's fancies—and women's too—wander from due allegiances here and there is more common than their nearest and dearest are likely to suspect, but that they return each to its own when the time for faithfulness strikes, the world does not believe as fully as it should. The newspaper woman in this story may have been drawn from life, but to doubt her reality is only kind and very likely also just to the women of her craft. It is gratifying to meet a character like the novelist's wife to whom trust in her husband is as natural and continuous as breathing.

The White Shield is an epic of Zululand—the story of a barbaric, fierce, bloodthirsty people. It incidentally gratifies the desire for information about the Africa of to-day. That missionaries have no influence over the Zulus is because a call to peace is offensive to them. Their happiness, their glory, their highest purpose in living, is to fight, and physical courage in their creed is man's noblest gift. With this spirit no teacher of mercy can tame them, and yet they are most courteous in manner, stately in speech, hospitable and generous in their appreciation of each other's prowess.

Nothing that John Oliver Hobbes (Mrs. Craigie) could have written to deaden the odious memory of the chief woman in her novel, *The Gods, Some Mortals and Lord Wickenham*, could be more effectual than the character of Mrs. Arden in *The Herb Moon*. Her latest heroine is a fair evangelist, unconscious of her fine, strong qualities and beautiful courage. The men in the story are not rare in real life, and are all the more welcome for their naturalness. The heroine's brother is whimsical, selfish and gifted. He accepts his sister's sacrifices and earnings quite as a matter of course, and she bestows them in the same spirit. Susan, the housekeeper, is immensely interesting. She is quaint, knowing, worldly and philosophic. Her aphorisms are worthy of a calendar. Mrs. Horowby, "once a duchess," is a portrayal that alone would make the book a success. She has the qualities of an iceberg; she glitters and glowers, is hard in places but softens in the warmth of memory. She is vain and aged, rich and miserly, wants everything and believes she has a right to the first and best. She intrigues, commands and is worldly beyond belief, but she melts, as women and icebergs

will, in due time. It is a clean story, only one of its characters being really objectionable, and even he wants to reform, or thinks he does.

The Prisoner of Zenda has insured a warm welcome for Anthony Hope's latest romance, *The Princess Osra*, with its heroes, its wild adventures and its sweet and peaceful conclusion. The Princess was neither prude nor pretender. She had all the dignity she could, with her girlish tastes and desires, easily manage. Above all things, she was candid with herself, no matter how whimsical and sometimes insincere and pranky she was with others. In the tragedies of her life she was gloriously heroic and brilliantly brave. She was always looking for a love that for a long time she did not find. Adoration was offered to her in wily and winsome ways, but not recognizing it in her own emotions she did not believe it lived in the hearts of her wooers. But when the real thing came she knew it.

As a story teller Robert Barr has earned a rating second to few. His tales almost tell themselves. His last two go on from start to finish with a sparkle and dash exhilarating to jaded novel readers. His Boston girl in *One Day's Courtship* is true to a type. It is possibly keyed a fifth too high for this young woman as the world knows her. She is all right at heart and in mind when the barnacles of insular vanity have been cleared away by clashes with brains and characters better balanced and less occupied with self-admiration than her own. *The Herald of Flame* is witty and rapid in the march of its events. It opens a startling vista to the eyes and understanding of young writers ambitious for immortality, a vista more entralling for the pocket than alluring to the imagination of idealists in literature.

From J. B. Lippincott Company, Philadelphia:

A Lonely Maid, by The Duchess.

The Old, Old Story, by Rosa Nouchette Carey.

"The Duchess" is at her best with a pretty and piquant Irish girl for a heroine. Of course, *A Lonely Maid* is a love story, her lonely Irish maid appearing to possess more opportunities for winning lovers than if she were one of a crowd. The tale is well up to its author's average of excellence.

Almost five hundred pages of detailed family history in several groups that are not unlike overlapping circles make *The Old,*

Old Story, good reading for those to whom human types are more interesting than surging hordes and tangled mysteries. Good men and women of more than one social grade, children with contrasting qualities and even dogs of differing breeds are made interesting in this story where everybody is good and almost everybody is agreeable—before the last page is reached. The heroine is not a little conceited, valuing herself for her conditions rather than for her qualities. This mistake becomes the cause of her misfortunes, and the process of her rectification is not the least interesting thing in this most natural story.

From the Octavo Publishing Company, New York:

Which Month Were You Born In? by Gemini.

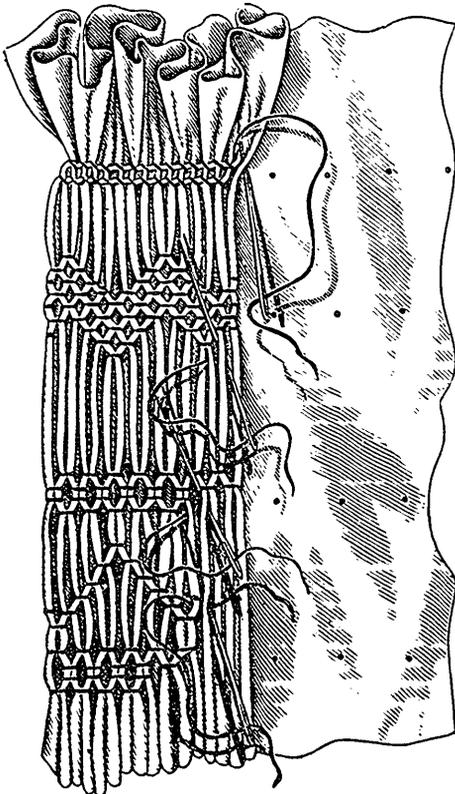
The sub-title of this diverting little pamphlet, *A Short Study of Character, Disposition and Physique*, explains its object. If it be true that temper and tendency vary with extremes of heat and cold, there is no reason why birth seasons should not influence mental and moral qualities. Whether they do or do not, this little book, professing to describe the characters of people born under the various signs of the zodiac, will afford amusement to all and be especially interesting to the young people who may read it together.

From the Morse-Company, New York:

Bushy, A Romance Founded on Fact, by Cynthia M. Westover.

Dwellers in what is believed by many to be an excess of civilization can hardly realize the little person described as "Bushy" in Cynthia Westover's novel, but they can thrill over the appalling experience of this courageous child, set in the midst of terrors with no one of her sex to aid or guide her. She was brought up as a boy would be, and did not consider it unfeminine to use a gun upon Indians and wild beasts, or a pistol for whomsoever and whatsoever needed a bullet. Her closest friend was her horse and her only companions, save her father, rough miners, who appreciated the girl's heroic and useful qualities. We happen to be passing through an epoch of novels made up of romantic adventures, and to many persons this story will be the most enchanting of them all. It is of the material that Bret Harte has made popular.

Himself of naval stock, the rollicking and exuberant pencil of George Cruikshank was at its best in dealing with the valiant and bibulous exploits and boisterous delights of the English sailor of Nelson's day. In the September number of *Pears' Pictorial*, published by A. & F. Pears, London, are reproduced a large number of his delineations of Jack Tar afloat and ashore, published as illustrations of the "Ocean Bards," Charles Dibdin *et al.* and the spirited sea sketches of old salts like Capt. M. H. Barker, together with explanatory extracts from the works of these worthies.



A NEW DESIGN IN SMOCKING.

In all smocking designs the first step is to indicate by dots the half-inch spaces, as illustrated in this engraving and fully described in *THE DELINEATOR* for September. These dots provide the line through which tiny stitches are taken with a basting thread so that the spaces will form even folds. After the smocking stitches are made, the lines of basting are withdrawn.

In this design, which is used in decorating pattern No. 8763, seen on page 750, begin at the back and work toward the right with the ordinary over-and-over stitch, throwing the thread over the needle. Two lines of this stitching are made to produce this row of the smocking, which prettily confines the fullness at the neck and forms the ruffle standing about the throat. The second or round row is made (as fully described in previous issues of *THE DELINEATOR*) by using the over-and-under stitch, throwing the thread above the needle as you descend and under as you ascend. The third row is made by the under-and-over stitch—that is, the two alternate as the folds are taken up, the thread being thrown under the needle in one stitch and over it in the next. Two lines of stitching form this row. The fourth row is made of a single line of stitching the same as in the second row, while the fifth row is made in exactly the same manner as the third.

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NOTICE Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the Delineator.

ANSWERS TO CORRESPONDENTS.

BACK WOODS:—The engagement ring is usually a diamond solitaire, though a cluster ring or a colored ring may be used, the selection depending largely upon the taste of the recipient and the circumstances of the groom. It is presented as soon as convenient after the engagement has been made.

PANSY:—Our publication, "Uses of Crepe and Tissue Paper," price 6d. (by post, 7d.) or 15 cents, gives directions for making paper flowers.

SUNSHINER:—Lengthen your mourning skirt by adding a band of crape to the bottom, hiding the joining by a row of dull silk passementerie. A short face veil of crape-bordered tulle may be worn, if preferred.

ROWENA:—A good unguent for redness of the nose is made as follows: Dissolve in a cupful of water set in hot water one ounce of sweet oil and a piece of white beeswax about an inch in diameter. When the ingredients are thoroughly blended and while the mixture is still warm, spread it rapidly on a mask of white kid; as it cools it forms a waxy covering. This mask should be worn at night.

MRS. E. O.:—We have made inquiries but are unable to find anyone desiring to purchase a small quantity of human hair. The addition you wish made to the stocking direction, sent to the knitting department, has been noted.

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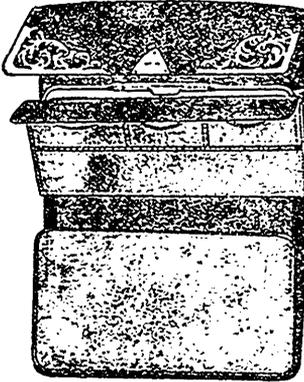
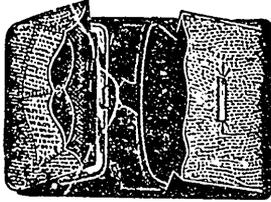


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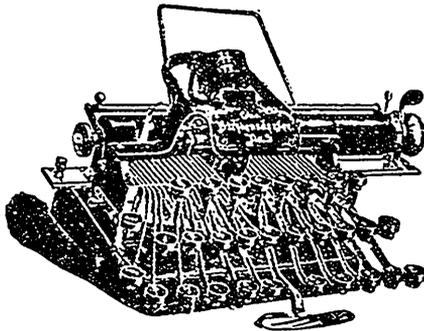
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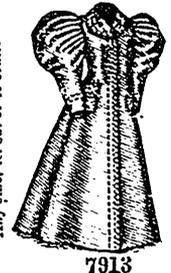
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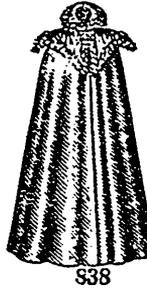


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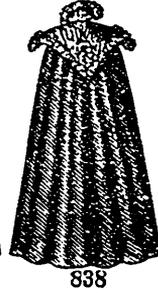


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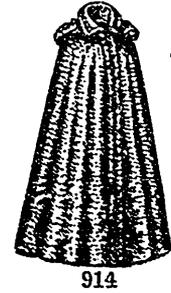


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ANSWERS TO CORRESPONDENTS, (Continued.)

L. I. D.—An English paper gives a recipe for an "egg julep" which it highly recommends as a cleansing shampoo. The process also includes the use of ammonia, and we give the recipe and suggestions in their entirety, and leave our readers to be guided by their personal judgment regarding its use. The extract reads as follows: "Washing the head with ordinary soap and water, even with an addition of a little soda, does not thoroughly remove the grease, and leaves the hair harsh and sticky. This julep removes all traces of grease and leaves the hair soft and silky. Soap may be used with the first water, damping the hair with the prepared water and then rubbing on the soap. Pears' soap is admirable for ordinary use; but if there are symptoms of greyness or the color appears to be fading, use Sulphur soap. Put a pint of warm—not boiling water into the washing basin; into this break the white of an egg, or the whole egg, if preferred. Add a dessert spoonful of spirits of ammonia and one of spirits of wine. Beat for a few minutes and then add about half a gallon of warm water and wash the hair. Afterwards rinse with warm water, in which dissolve a small lump of ammonia. Ammonia used in this manner does not injure the hair, but applied and left on the hair in tonics and washes, it quickly produces grey locks."

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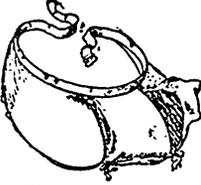
J. K. Y.—Try the Scherluergh system of reducing flesh. It is fully described in "Beauty," published by us at 4s. or \$1.00.

Mrs. T. McE—The simplest potato salad is made as follows: Cut one quart of boiled potatoes into small cubes. Add to them one teaspoonful of chopped parsley and a dressing made with three table spoonfuls of vinegar, six of oil, three of hot water or stock, one level table spoonful of salt, one third of teaspoonful of pepper, and one teaspoonful of onion juice. Mix this lightly with the potatoes and set away in a cold place for an hour or more.

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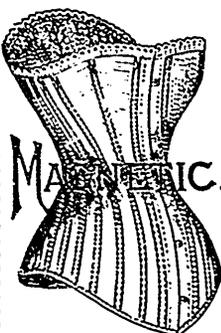



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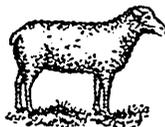
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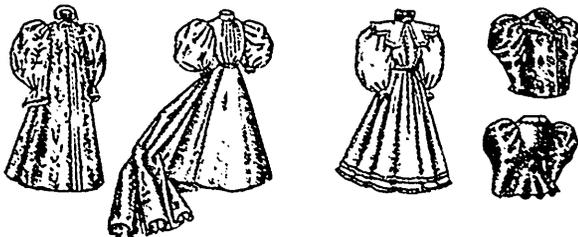


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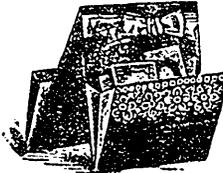
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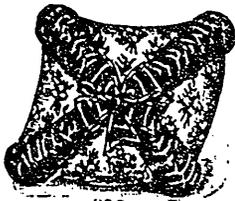
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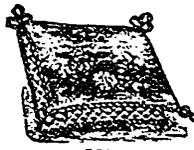
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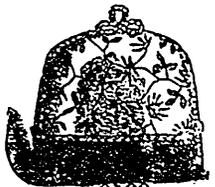


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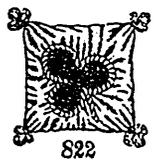
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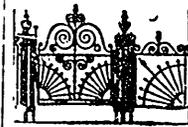


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1510

Ladies' Folly Bag. One size: Price, 5d. or 10 cents.



929

Ladies' Folly Bag. One size: Price, 5d. or 10 cents.

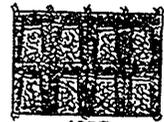


775

Fancy Work-Bag and Apron, Combined (Copyright). One size: Price, 5d. or 10 cents.



775



4857

Shoe-and-Slipper Bag (To be Made with Eight or Fewer Pockets) (Copyright). One size: Price, 5d. or 10 cents.



716

Guitar Cover (Copyright). 2 sizes. Medium and Concert Grand. Either size, 5d. or 10 cents.



991

Comb-and-Brush Case. One size: Price, 5d. or 10 cents.



4514

Shawl and Travelling Case. One size: Price, 5d. or 10 cents.



4514

Shawl and Travelling Case. One size: Price, 5d. or 10 cents.



2999

Pattern for Stocking Bag (Copyright). One size: Price, 5d. or 10 cents.



778

Window-Lambrequin (Copyright). 5 sizes. Widths, 4 to 6 feet. Any size, 7d. or 15 cents.



4858

Dogg's Blanket (Copyright). 3 sizes. Lengths Along the Center of the Back, 5, 12 and 16 inches. Any size, 7d. or 15 cents.



3680

Ladies' Hose-and-Shoe Bag (Copyright). One size: Price, 5d. or 10 cents.



827

Catch-All (Copyright). 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 inches. Any size, 5d. or 10 cents.



780

Mantel-Lambrequin: 5 sizes. Widths, 5 to 9 feet. Any size, 7d. or 15 cents.



1132

Mantel-Lambrequin: 5 sizes. Widths, 5 to 7 feet. Any size, 7d. or 15 cents.



1451

Mantel-Lambrequin: 5 sizes. Widths, 5 to 9 feet. Any size, 7d. or 15 cents.



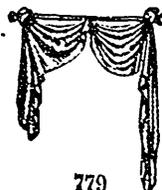
781

Mantel-Lambrequin: 5 sizes. Widths, 5 to 9 feet. Any size, 7d. or 15 cents.



1452

Window-Lambrequin: 5 sizes. Widths, 4 to 6 feet. Any size, 7d. or 15 cents.



779

Window-Lambrequin: 5 sizes. Widths, 4 to 6 feet. Any size, 7d. or 15 cents.



821

Catch-All. One size: Price, 5d. or 10 cents.



815

Catch-All. One size: Price, 5d. or 10 cents.

ODOROMA

For the Teeth.

NEXT TIME you want a Tooth Powder, ask your druggist for ODOROMA. You'll never use any other if you try it once. It makes your teeth so pearly white, your gums so nice red, your breath so fragrant, and gives such a sense of refreshment to the mouth that you'll vote it the best tooth preparation you ever tried. It is guaranteed to contain nothing injurious to the enamel or gums. Price 25c. By all druggists.

AYER'S ARGUMENT.

If there is any reason why you should use any sarsaparilla, there is every reason why you should use Ayer's. When you take sarsaparilla you take it to cure disease; you want to be cured as quickly as possible and as cheaply as possible. That is why you should use Ayer's: it cures quickly and cheaply—and it cures to stay. Many people write us: "I would sooner have one bottle of Ayer's Sarsaparilla than three of any other kind." A druggist writes that "one bottle of Ayer's will give more benefit than six of any other kind." If one bottle of Ayer's will do the work of three it must have the strength of three at the cost of one. There's the point in a nutshell. It pays every way to use

Ayer's Sarsaparilla.

The Patterns on this page represent some

Suggestions for

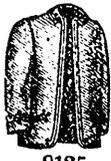
Holiday Gifts

In Men's and Boys' Wear.

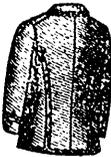
Among them you may find just what you want.

The Patterns can be had in all Sizes from Ourselves, or any of our Agents. In ordering, please specify the Numbers, Sizes and Ages desired.

The BUTTERICK PUBLISHING CO. (LIMITED).



8125
Men's Lounging or House Jacket: 10 sizes. Breast measures, 32 to 50 inches. Any size, 1s. 3d. or 30 cents.



7318 7318
Men's Double-Breasted House-Jacket, with Soft Roll: 10 sizes. Breast measures, 32 to 50 inches. Any size, 1s. 3d. or 30 cents.



8013

Men's Bath Robe or Dressing Gown (To be Made with Velvet, Plush and Fur) or with a Turn-Down Collar and Fleece: 10 sizes. Breast meas., 32 to 50 inches. Any size, 1s. 6d. or 35 cents.



747

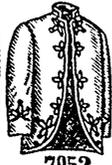
Men's and Youngs' Bath or Dressing Robe: 7 sizes. Breast measures, 30 to 50 inches. Any size, 1s. 3d. or 20 cents.



8181



8181



7952



7952

Men's Lounging or House-Jacket (Specially Desirable for Artists. etc.): 10 sizes. Breast meas., 32 to 50 inches. Any size, 1s. 3d. or 30 cts.

Men's Lounging or House-Jacket, in Military Style: 10 sizes. Breast measures, 32 to 50 inches. Any size, 1s. 3d. or 30 cents.



3686

Boys' Pajamas: 5 sizes. Ages, 7 to 15 years. Any size, 1s. or 25 cents.



2391



2391

Boys' Bath or Dressing Robe: 11 sizes. Ages, 5 to 15 years. Any size, 1s. or 25 cent-.



3179



3179



3282



3283



7951



7951

Men's Smoking or House-Jacket: 10 sizes. Breast measures, 32 to 50 inches. Any size, 1s. 6d. or 35 cents.

Men's Sack Coat: 10 sizes. Breast meas., 32 to 50 inches. Any size, 1s. 3d. or 30 cents.

Men's Lounging or House-Jacket, with Sailor Collar: 10 sizes. Breast meas., 32 to 50 inches. Any size, 1s. 3d. or 30 cents.



4859



4859



4859

Men's Chest-Shields: 3 sizes. 11, 13 and 15 inches Long at the Center-Front. Any size, 7d. or 15 cents.



708



708

Men's Single-Breasted Under-Vest (For Cl. ankle, etc.): 4 sizes. Breast meas. 32 to 44 inches. Any size, 1s. or 25 cts.

Dr. CHASE'S SYRUP of LINSEED and TURPENTINE

25 Cents

It is pleasant to take, inexpensive in price, and may be bought from any reliable dealer in patent medicines. It is a certain cure for
Asthma, Bronchitis, Sore Throat, Congestion of the Lungs, Croup, Coughs, Colds, and Consumption in its early stages.

25 Cents

THE TRAIL OF DEATH!

It begins at the Throat and ends at the Grave.

How Many a Human Life is Unnecessarily Sacrificed.—What People Say About Dr. Chase's Syrup of Linseed and Turpentine for the Prevention and Cure of Throat and Lung Troubles.

There are many remedies on the market for the cure of consumption, but consumption, once it reaches a certain stage, cannot be cured. In professing, therefore, to do what is impossible, these remedies prove themselves to be simply "h" mbugs. Consumption is a disease which destroys the tissue of the lungs. Once gone, no medicine can replace that tissue. Good medicine may arrest the disease even after one lung is wholly gone, as long as the other remains sound. Once both are attacked, however, the victim is doomed. Just why people should risk their lives to this dread disease and go to great expense afterwards to check it, it is hard to conceive. It is much easier prevented than cured. Throat troubles and severe colds are its

usual forerunners. A 25 cent bottle of Dr. Chase's Syrup of Linseed and Turpentine will drive these away. It is without doubt the best medicine for the purpose to be had anywhere. Below are a few specimens of the thousands of testimonials the manufacturers continually receive:

A Croupy Cough Was Soon Driven Away by Dr. Chase's Linseed and Turpentine.

"My little boy had a bad, croupy cough," says Mrs. Smith, of 265 Bathurst Street, Toronto. "My neighbor, Mrs. Hopkins, recommended me to try Chase's Syrup of Linseed and Turpentine. I did so, and the first dose did him good. One bottle completely cured the cold. It is surprising the popularity of Chase's Syrup in this neighborhood. It appears to me it can now be found in every house."

His Bronchitis Grow Better From the First Dose of Dr. Chase's Syrup of Turpentine.

"I used your Dr. Chase's Syrup of Linseed and Turpentine for a severe attack of bronchitis," says W. R. Alger, insurance agent, Halifax, N.S. "Permit me to testify to its splendid curative properties. I got better from the time of taking the first dose. Having a family of young children, my doctor's bills have annually come to a considerable sum. I believe a bottle of your Syrup occasionally will aid me in reducing them very materially."

Had Asthma for Years.—Dr. Chase's Syrup the Only Remedy He Ever Found

"I have suffered very severely from asthma for over 25 years," says W. G. Moore, of Hamilton. "If I ventured away from home the change of air would bring on such bad attacks that I was afraid I would suffocate at times. As a consequence, I never left Hamilton when it could possibly be avoided. However, a short time ago, I found it necessary to go to Paris, Ontario, on business. On the way my old enemy attacked me with great severity. A gentleman on the train, whom I afterwards found out to be a traveller for Edmondson, Pates & Co., of Toronto, asked me why I did not take something to relieve me. I explained as well as I could that I had tried many other remedies, and wasted dollar after dollar to no effect."

"When you get off the train," he said, "go to a drug store and get a 25 cent bottle of Dr. Chase's Syrup of Linseed and Turpentine. It will immediately relieve and eventually cure your asthma. If it doesn't, write the manufacturers in Toronto, and I'll guarantee you will receive your money back by next mail."

"At that he handed me his card. I thought I never could try medicine on fairer terms, so as soon as I got to Paris I went to Armitage's drug store and bought a bottle. It did just what your traveller said it would do. It relieved my asthma, and although I have been away from home two or three times since, I experienced no more trouble. I regard my quarter as well spent, and intend to send in for another."

MOTHERS!—If you have to get up at night to attend to that hacking, choking Croupy Cough, it will repay you to have on hand Dr. Chase's Syrup of Linseed and Turpentine. Children love to taste it.

Canada's Greatest Store.

Mail Order Bargains.

Jackets.



Ladies' Jackets, made of pilot nap cloth, in black only, new sleeves, 3 horn buttons, sizes 32 to 42 bust measure,

\$3.50.

Waterproof Cloaks



Ladies' Albany Waterproof Cloaks, made of fine quality tweed, rubber lined, detachable cape, colors—fawn, brown and grey mixtures, back sizes, 54 to 62 in. long,

\$2.50.

Kid Gloves.



Ladies' 4-button French Kid Gloves, made from fine, soft quality of kid, finished with gusset fingers. Colors—Tan, brown, navy, green, grey and black. Every pair guaranteed. Sent, postpaid, for

83c.

Dressing Jackets.



Ladies' Wool Eiderdown Dressing Jackets, colors—cardinal, pink, grey and light blue. Finished with embroidered edges, bishop sleeves, fly buttoned fronts, silk ribbon ties, sizes 32 to 38 bust measure,

\$1.39.

(Postage on Dressing Jackets 25c. extra.)

THE **T. EATON CO.** LIMITED

190 YONGE STREET, - - - - TORONTO.

For clean hands

Pears' Soap

For clean faces

Pears' Soap

For clean bodies

Pears' Soap

Colonial House

Phillips Square

MONTREAL

MAIL ORDERS

Promptly and
Carefully
Executed

HENRY MORGAN & CO.

Montreal —
P.Q.

TOYS! TOYS! TOYS!

WE have now a large and well assorted stock of Toys from all the best European markets. Wooden Toys, Iron Toys and Tin Toys. Amongst the best we have this season is the **MAGICAL BOX**, which is a most entertaining toy for both young and old; price, **50c.** and **\$1.10**; and our small **PET STOVES**, which are as near the real ones as possible.

Cradles, Bureaus, Tables, Horses, Noah's Arks, Carriages, Rubber Goods, Railways, Engines, Trains, Metallophones, Drums, Music Boxes, Guns, Swords, Tool Chests, Dolls' Trunks, Bedsteads, Chairs, Firemen's Suits, Soldiers' Suits, Rattles, Tea Sets, Magic Lanterns, Soldiers in boxes, Games of all kinds (Crokinole, Fort, etc.), Bagatelle Boards, Ninepins, Puzzles, Building Blocks, Rocking Horses, and a very great variety of Dolls.

WE ARE ISSUING A CATALOGUE OF OUR TOYS, which will be ready in another month, and if you send us your address now, we will be sure to send you a copy when issued.

BOOKS, STATIONERY and FANCY GOODS DEPT.

GIFT BOOKS in Fancy Bindings—Three special lines of the Poets at greatly reduced prices. Genuine Leather, gilt edges, **\$1.00**; Padded Binding, gilt edges, **\$1.00**; Albion Edition, seal binding, red and gold edges, **\$2.00**.

PANSY, ELSIE, BESSIE and MILDRED BOOKS, only **25c.**

XMAS CARDS, BOOKLETS, CALENDARS, Etc.—An enormous assortment of these goods to select from.

Colonial House Unrivalled Box of Xmas and New Year Cards, contains **FIFTY CARDS**, only **25c.**

LEATHER GOODS—

Purses, Card Cases, Leather Cases—Combination Purse and Card Cases, with handsome sterling corners, **85c. to \$13.50**.

In addition to our regular line of **Shopping Bags**, we are showing a special lot of English made goods in Morocco, Russia, Seal and Crocodile Leathers, at **25 per cent. off regular prices**.

PHOTO FRAMES to suit all sizes and styles of photographs. **Medallion Frame**, to hold two cabinets, only **40c.**

FANS—We have on hand an entirely new stock of Evening Fans in latest styles and sizes. **Ostrich Feather Fans**, in black, cream, white and pink.

PAPERERIES—Extra value, new tints and shapes. Our stock of **Boxed Paper and Envelopes** is large and well-assorted, and our prices are lower than usual.

A Full Assortment of FANCY BASKETS, comprising Bonbonniere, Glove, Mouchoir Baskets, Work Baskets on stands, Waste Paper Baskets, Hair Receivers, Newspaper and Clothes Baskets, Brush and Comb Baskets, Lunch Baskets, Baby Baskets, at prices from **5c. to \$7.50**.